Booklist and Reader’s Advisory, February 2024

Recently published architectural books and related works, selected by Barbara Opar, Librarian for Architecture, Syracuse University Libraries. Barbara can be reached at baopar@syr.edu.

Reader’s Advisory In the news—timely information from the blogs

**New digital resource:** Robert Adams, Director, the Boston Architectural College Library relates: We recently partnered with the Boston Society of Architect (BSA) to digitize their newsletter, the **BSA Chapterletter**. It took us a whole year, but you can now find the complete collection over at the [Internet Archive](https://archive.org). Digitizing this newsletter at the Internet Archive will allow researchers to find historical news and information on Boston area architects and their projects that were recorded in the Chapterletter going as far back to 1972.

- [Predatory Publishing](https://archdaily.com)
- [Kahn Furniture](https://archdaily.com)
- [Collective Housing](https://archdaily.com)
- [Sims and the Interior Design Profession](https://archdaily.com)
- [The New Cement](https://archdaily.com)

**Articles and Segments**

This task is taken on by Qiying (Andrea) Ruan for the next semester. Andrea is pictured below.

Andrea assisted with the preparation of the December selections and is assuming responsibility for all the selections beginning January 2024 until her May graduation. Andrea is currently a fifth student in the B.ARCH program with a special interest in new possibilities for the discipline. Since freshman year, Andrea has participated in the SOA Magazine Club as led by Dean Michael Speaks. Andrea’s goal for the **Articles and Segments** is to locate articles on new trends in the industry.
Here are her suggested readings:


“The production method for a mixed-use building shows the tightly interwoven financial, constructive, spatial, and temporal challenges. The gradual aspect of financing leads to step-by-step and aggregative construction of the building (brick by brick, wall by wall and level by level), whilst taking advantage of the possibilities offered by the use of standardised, easily assembled, and cumulable construction elements, (like cinder block). Finally, its vertical spatial organisation, linked to its mixed functional uses, makes it possible to run a building by adding revenue-gaining activities on each level as the building rises.” (19).


“The use of dehumanising names like 'parasites' and 'animals' brings to light the extent to which nihilism and everyday life - as well as biological reproduction - are central to politics in Japan today. This dehumanisation (a denial of the subject, both human and animal), however, suggests a more 'positive' trend when considered from another angle: namely, a rejection of those things that make people human. [...] Though the rejection and derision of people who refuse to become (re)producers, [...] its occupants might nevertheless be finding ways to evade capture by embracing and exploiting an urban condition that is increasingly stripped of any preconceptions about who they are or should be, and how they should live in and relate to the city.” (8).


“A particular structural system was selected for this project, one of arches built with traditional methods, using bricks prepared just a few kilometers away. The wall structure of the ceramic arches is complemented with a timber-beamed roof, which induces natural ventilation and minimizes the need for artificial lighting in the workshops. The complex harnesses both geothermal and solar energy, thus achieving high efficiency and a low carbon footprint.” (75).
“Her delicate, almost decorative, works capture instants of our movements and attitudes in public spaces, when we think we’re anonymous, sheltered from the crowd and the indifference that it seems to afford each of us. The artist sees through this invisibility. [...] The artist blurs the faces, clothing details and backgrounds to retain only a few distinctive signs such as a posture or a colour and above all each individual’s place in the crowd. Here, what counts is ‘space, emptiness, the distance between people, group flows and dynamics.’ Pinned but not quite immobile, the shadows of these silhouettes move with the change in lighting. This is the artist’s way of depicting movement and the passing of time in her works.” (47).


“Some cities are currently proposing pedestrianization strategies, while others are debating removing their post-war pedestrian malls. To engage these seemingly conflicting actions, this research questions how ideas of pedestrianization evolved between the post-war and contemporary eras, and extracts lessons to inform contemporary pedestrianization. By examining Victor Gruen's and Jan Gehl's ideas about pedestrianization, this research articulates how the concept has evolved from the post-war to now. Arguably, despite claims that contemporary pedestrian strategies are new ideas, this research demonstrates how they represent an evolution from earlier post-war modernist ideas. Understanding these connections offers lessons for contemporary pedestrianization strategies.” (471).


“After an especially hot New York summer, the October opening of Gansevoort Peninsula made waves with an unprecedented offering: Manhattan's first public beach. Designed by local landscape architecture and urban design firm Field Operations, the newly minted 2.2-hectare green space is one of the final components of Hudson River Park - a 6.44-kilometre network of waterfront destinations gradually developed over the past 25 years. And while it provides city
dwellers no shortage of sand (1,090 tonnes, to be exact), it also delivers so much more.” (28).


“In Basel, the architecture firm Esch Sintzel transforms a drab wine storage warehouse into a vibrant affordable apartment building - And demonstrates how adaptive re-use can breathe new life into former industrial neighborhoods.” (71).


“Big Tech companies are powerful global actors that wield unprecedented influence, including in the realms of governance. How these companies position themselves through media is important to their power. Architecture plays a fundamental role in representations of Big Tech as influential agents, translating symbolic capital between fields, from architecture to Big Tech, and vice versa. Our qualitative content analysis of media of Google’s proposed project for a headquarters in Mountain View, California, shows how the mediatisation of renowned architects and their work helps translate the vast digital and financial power of Google into a palatable physical presence in a relatively small town with local concerns. The mediated architectural project provides a way for Google to step into governance roles while de-emphasising its global power. In this case, media representations of architecture are mobilised to construct a fictional future that a corporate actor presents as desirable locally and aspirational globally.” (136).


“This statement caught my eye and kept me glued to the Armenian installation in near tears for a long time. ‘War leads to peace... but peace is always very painful, full of human losses. And it doesn’t matter whether you win or lose. The two are interrelated: peace after war, war before peace... By comparing these two opposite realities we emphasize the importance of peace... what we see and what
we cannot see... Wars are supposed to be prevented by civilized conversation, neat attire and a well-groomed appearance. Yet it is the people who are caught up in the war who really see...’’ (35).


“The overwhelming rock topography of the steep slope becomes the project’s supporting element. The existing natural stone retaining walls, which grow organically out of the rock, are incorporated into the project. In order to integrate the new architecture into the rocks in the best possible way, the project also envisages natural stone walls for the house itself. The house opens up towards the mountain with a complete glass facade, which allows the rock to be tangibly integrated into the interior and generates a pleasant reflective light.” (67).


“After the Armistice that brought an end to the Great War, Paris became the favorite city of the international intelligentsia and the unquestioned capital of the arts. With the splendor of the Belle Époque dimmed, the urb embellished by Haussmann's colossal transformation experienced some years of creative explosion which Hemingway described as a moveable feast. This was the time of Cocteau and his return to order, of Breton and his surrealist revolution, of Diaghilev and his Ballets Russes, of Stravinsky or Satie, of Modigliani and the diverse School of Paris: an age presided by Picasso, who saw the analytical geometries he developed with Braque find evolvement in the architectural and urbanistic projects of Le Corbusier. At the International Exhibition of 1925 his Pavillon de l'Esprit Nouveau diverged from the ruling Art Déco aesthetic, and in that of 1937 his disciple Sert raised a pavilion for a republican Spain at war, with Guernica as icon inside.” (37).


“Much of the discussion of Antoni Gaudi’s work has focused on artistic style, form and structural innovation, but there has been little comprehensive discussion of
the sustainable design ideas he embodied at the beginning of the 20th century. Reviewing a wide range of historical data and conducting on-site research on seven of Gaudí’s major works in and around Barcelona, this paper aims to systematically summarise the sustainable design ideas and implementation strategies embodied in Antoni Gaudí’s work in terms of its environmental, economic and social value, and to provide inspiration for the contemporary architectural and landscape creations that integrate sustainable ideas with artistic creativity and emotion.” (86).

**Booklist**

**Topical—Diversity, Equity and Inclusion**


**The Subject is Architecture**

**Architects**


**Architecture, Ancient**


**Architecture, Modern**


**Architecture, Vernacular**


**Architecture – China**


**Architecture – India**


**Architecture- Latin America**


**Architecture – United Kingdom**


**Architectural Design**


**Architectural Education**


**Architectural History**


**Architecture & Film**


**Architecture & Society**


**Building Materials**


**Building Types**


**Historic Preservation**


**Infrastructure**

Landscape Architecture


Masterworks


Urban Design