

THE ARCHITECTS NEWSPAPER

02_02.06.2008

NEW YORK ARCHITECTURE AND DESIGN WWW.ARCHPAPER.COM

\$3.95

POUGHKEEPSIE RAIL BRIDGE TO BE PEDESTRIAN CROSSING MAKING STRIDES

Plans to transform the dormant Poughkeepsie-Highland Rail Bridge into the world's longest public pedestrian and bicycle bridge are advancing after the results of in-depth structural and economic studies were released at a public hearing in Poughkeepsie, New York, on January 9. Walkway Over the Hudson, the nonprofit owner of the 120-year-old bridge, unveiled the results of the studies just hours after Governor Eliot Spitzer announced his commitment to the project in his State of the State Address, declaring it "the first major investment in our parks leading up to the 400th anniversary of Henry Hudson's first voyage up the Hudson River."

The eight-week structural inspection of the 6,768-foot-long bridge was made possible by a \$1.5 million grant from the Millbrook, New York— **continued on page 9**



FRED SCHAEFFER

PRESERVATIONISTS ALLEGE NEGLIGENCE AS STABILIZATION PLAN ADVANCES



COURTESY JOHN MILNER ASSOCIATES

A POX ON THAT RUIN

The long abandoned Smallpox Hospital on Roosevelt Island slipped closer to oblivion as a large section of the north wing gave way over the New Year. The collapse, however, may also lead to the ruin's redemption: An emergency stabilization plan is finally advancing as phase one of a new park is breaking ground. The Trust for Public Land (TPL) is working with the Roosevelt

Island Operating Corporation (RIOIC) to develop the park, which is being designed by landscape architects WRT. Preservation architects John Milner Associates are working to save the ruin as a "centerpiece of the park," said Andy Stone, New York City program director for TPL.

A team of RIOIC, TPL, state preservation officials, and John Milner representatives recently inspected the site to

assess conditions and safety concerns. "These are not Tinker Toys facing eminent collapse," said Stephen Shane, president of RIOIC. "The safety concerns are real." Emergency stabilization will shore up the remaining walls and prevent further deterioration. "We've just completed schematic design," said Alfonso Narvaez of John Milner. He expects **continued on page 3**

OLAFUR ELIASSON'S HUDSON SHOWERS. SEE PAGE 7



Artist's rendering for a waterfall to go under the Brooklyn Bridge.

COURTESY PUBLIC ART FUND

GOVERNOR HOPES TO DOUBLE SIZE OF STATE POT FOR AFFORDABLE HOUSING

SPITZER PITCHES NEW HOUSING TRUST FUND

In his annual address on January 9, Governor Eliot Spitzer proposed a \$400 million fund for affordable housing, an encouraging sign for activists who say the state leaves its poorest residents in the lurch. Though the proposal breaks sharply with recent state precedent, Spitzer pitched it and other ideas as compelling to his allies and enemies in Albany. "Do not underestimate the power of this consensus," he urged in his speech. There is not as much consensus on how to support low-income housing, however, as one might hope.

The idea of a fund available to governments or nonprofit developers contradicts the way that Spitzer's predecessor, George Pataki, approached affordable housing in his three terms. Pataki expanded the "80/20" program **continued on page 7**

AMERICAN ARCHITECT'S TOWER CHOSEN TO RISE IN PARIS



STUDIO AND FOR ROBERT A.M. STERN ARCHITECTS

VIVE LA STERN

On January 10, the French insurance giant Aviva announced Robert A.M. Stern Architects as the winner of a three-firm competition for a new office tower at La Défense on the western outskirts of Paris. Stern's proposal beat out entries by Jacques Ferrier Architecte of Paris and Foster + Partners of London.

Dubbed the Tour Carpe Diem, the 35-story, 45,000-square-meter building will function as a component in turning the business district, home to at least 75 other steel and glass towers, into a pedestrian-friendly environment. The design connects a raised esplanade that continues the axis of the Champs-Élysées through the district to the urban fabric of the city of Courbevoie to the north.

Stern also received help from environmental engineers Atelier Ten to design a building that will fall **continued on page 10**

The Architect's Newspaper
21 Murray St., 5th Floor
New York, NY 10007

PRSR STD
US POSTAGE
PAID
EASTON, PA
PERMIT
No. 59



brushed

Emeco Navy 1006®

Made with 80% recycled aluminum

Standard U.S. Navy issue since 1944

Used by Petty Officer FTG3 | Tony Kost

polished

Emeco Navy 1006®

Made with 80% recycled aluminum

Selected by Bon Restaurant Paris 1999

Used by Parisienne socialite | Amelia-Louise Enright



emeco.net

PUBLISHER
Diana Darling

EDITOR-IN-CHIEF
William Menking

EXECUTIVE EDITOR
Julie V. Iovine

ART DIRECTOR
Martin Perrin

NEW YORK EDITOR
Anne Guiney

ASSOCIATE EDITORS
Alan G. Brake
Aaron Seward

ASSISTANT EDITORS
Matt Chaban
Lisa Delgado

DESIGN AND PRODUCTION
Dustin Koda

ASSISTANT MARKETING MANAGER
Anastassia Fisyak

EDITORIAL AND MARKETING ASSISTANT
Audrey Jaynes

CONTRIBUTORS
ALEC APPELBAUM / MARISA BARTOLUCCI /
DAN BIBB / SARAH F. COX / DAVID D'ARCY / MURRAY
FRASER / RICHARD INGERSOLL / PETER LANG /
LIANE LEFAIVRE / LUIGI PRESTINENZA PUGLISI /
KESTER RATTENBURY / CLAY RISEN / D. GRAHAME
SHANE / ALEX ULAM / GWEN WRIGHT / PETER ZELLNER

EDITORIAL ADVISORY BOARD
PAOLA ANTONELLI / RAUL A. BARRENECHE /
M. CHRISTINE BOYER / PETER COOK / WHITNEY COX /
MELISSA FELDMAN / ODILE DEQC / TOM HANRAHAN /
SARAH HERDA / CRAIG KONYK / REED KROLOFF /
JAYNE MERKEL / LISA NAFTOLIN / SIGNE NIELSEN /
HANS ULRICH OBRIST / JOAN OCKMAN /
KYONG PARK / ANNE RIESELBACH / TERENCE RILEY /
KEN SAYLOR / MICHAEL SORKIN

GENERAL INFORMATION: INFO@ARCHPAPER.COM
EDITORIAL: EDITOR@ARCHPAPER.COM
ADVERTISING: DDARLING@ARCHPAPER.COM
SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM
REPRINTS: REPRINTS@PARSINTL.COM

VOLUME 06, ISSUE 2 FEBRUARY 6, 2008. THE ARCHITECT'S NEWSPAPER
(ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT
THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST)
BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK,
NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMAS-
TER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY
10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633.
\$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR,
INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2006
BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

PLEASE NOTIFY US IF YOU ARE RECEIVING DUPLICATE COPIES. THE VIEWS
OF OUR REVIEWERS AND COLUMNISTS DO NOT NECESSARILY REFLECT
THOSE OF THE STAFF OR ADVISORS OF THE ARCHITECT'S NEWSPAPER.

FOR REPRINTS, E-PRINTS AND RELATED ITEMS CONTACT
PARS INTERNATIONAL, TEL 212-221-9595; FAX 212-221-9191;
WWW.MAGREPRINTS.COM/QUICKQUOTE.ASP.

EDITOR

It's easy enough to say that Queens is not a place one associates with important residential architecture. But that is not meant to disparage New York's "borough of homes" and its 2.2 million residents, but rather to point out that though it is often thought to be a relative wasteland when it comes to architectural design, it actually contains many important housing types.

The first important planned development in the borough—and one of the earliest in America—was William Steinway's 1871 community built for his own piano factory workers in what is now Astoria. Then, in 1908, Grosvenor Atterbury and F. L. Olmstead, Jr., created Forest Hills Gardens as one of the country's first garden suburbs. Sunnyside Gardens, formulated by the Regional Planning Authority of America in 1922, is still one of the United States' most brilliant attempts to create affordable urban row housing. But even by the borough's suburban standards, Forest Hills and Sunnyside are low density. They both provide the public with the kind of green spaces that could be a model for Mayor Michael R. Bloomberg's PLANYC goal of guaranteeing that every New Yorker "live within a 10-minute walk of a park." But their low densities do little to offer ideas for housing the one million new residents the plan predicts will be in the city by 2030. This will require higher-density solutions.

And, in fact, Queens has many such developments in Jackson Heights and Fresh Meadows that might serve as models for housing this new population. But perhaps the most important high-density apartment block in the borough and in the city is the four-to-six-story 1929 Phipps Garden Apartments. Built as part of the Sunnyside Gardens project, this extraordinary Clarence Stein—designed apartment building tightly hugs the sidewalk with inexpensive, but elegantly patterned, brick street walls and narrow front plantings, leaving 57 percent of its internal site open where a large, lush garden creates a magnificent public space. The units were created primarily for single residents and are therefore quite small, but most face onto the internal garden that was meant as a symbolic Olmstead-like gathering space.

While the history of Robert Moses' decision to adopt the towers in the park as the prototype for his now-ubiquitous public housing is a tortured and complex tale, it is sad to imagine that he might have looked to the Phipps Garden Apartments, rather than to ten- and 12-story tower blocks, as the model to be emulated by the New York City Public Housing Authority. The neighborhoods that were walled off or broken apart by these towers and their surrounding "open space" (that was usually fenced or often given over to car parking) would have instead been knitted together had Moses better understood the vision behind the Phipps' model.

We can only hope that the housing that emerges from PLANYC will not replicate Moses' mistakes but instead build communities that last as Sunnyside and Phipps have. In looking to Queens, city planners may not see astounding architecture, but they will find something as important, truly livable housing solutions for the future.

A POX ON THAT RUIN continued from front page
work to begin in the next few weeks. RIOC and the state have allocated \$4.5 million toward the stabilization of the ruin, but Narvaez points out that the goals are modest. Some additional portions of the structure will be taken down for safety, and the ruin will remain off-limits to the public even after the park is opened. Initial schemes had called for the shell to be accessible and possibly even to be programmed with a café. Narvaez estimates that this level of restoration would require \$11 to \$15 million.

Weather, time, and vandalism have taken their toll on the shell. Graffiti and trespassing continue to be a problem even though that portion of the island is rarely open to the public and chain-link fences surround the ruin. Much of the mortar has washed away. "We have to keep the walls vertical so that gravity is on our side," Narvaez said.

Designed in 1856 by James Renwick, the architect of St. Patrick's Cathedral, Grace Church, and the Main Building at Vassar, and added onto further by his firm in 1904, the Gothic Revival building has been abandoned since the 1950s. It was declared a New York City Landmark in 1976 and now only the outer shell remains.

Preservationists argue that the ruin should never have reached this advanced state of decay. "It reflects poorly on RIOC," said Alex Herrera, director of technical services for the New York Landmarks Conservancy. "They've been bad stewards." Judith Burdy, president of the Roosevelt Island Historical Society, is both more measured and more far reaching in her criticisms. She praises the current administration but faults previous RIOC regimes and the state, which controls the island, for their hands-off approach. "All the preservation efforts on the island have been a struggle," she said. "Previous administrations just wished it would vanish."

While Narvaez and others acknowledge the complexity of working with a state agency, TPL's Stone thinks the Renwick ruin's darkest days have passed. "We're satisfied with RIOC's responsiveness," he said. "It's an amazing site and its most appropriate use is for public access and recreation. It will be a showplace." **ALAN G. BRAKE**

LETTERS

SIGN OF THOSE TIMES

A reader sent us this letter from March 2, 1954, addressed to "Miss Susan Epstein," a sophomore at Connecticut College, who had inquired about the admissions requirements of the Yale University School of Fine Arts Department of Architecture. *AN* is reprinting the second paragraph written by Yale's admissions chairman at the time and welcomes your response:

"Dear Miss Epstein.... Normally we admit

one or two women a year to the professional curriculum of architecture. We expect them to have completed college courses in mathematics through Calculus and Physics and generally require a B.A. Degree. Potentially women can make a success of architecture—several have done so. On the other hand they rarely stick with it after marriage and the question arises as to whether the investment in their education in this field made by both their families and the University is justified. For these reasons we

keep the proportion of women small and require evidence of outstanding aptitude.

Yours sincerely,

CARROLL L. V. MEEKS, CHAIRMAN
ADMISSIONS COMMITTEE"

CORRECTION

An incorrect reference was made to the designer of the new school in Battery Park City in "New York's Lonely Town" (*AN* 20_12.05.07), it is Daniel Heuberger at Dattner Architects, not Brian Heuberger.

WWW.
ARCHPAPER.
COM

CONTROL GROUP

Strategic IT Consulting and Tactical Services for Architects

WWW.CONTROLGROUP.COM

Back to Nature

Formed by heat, pressure and the passage of time, the earth reveals its treasures of genuine granite and marble in distinctive vanity tops shaped and polished to perfection by Rynone.

11 Distinctive colors

21 Stock sizes

Unlimited custom possibilities

DIRECT CABINET SALES

Quality cabinets, tops and professional installation available from DCS - New York.
917.560.4116 • directcabinetsales.com

RYNONE®

Cultured Marble, Natural Stone,
Laminate Countertops & Caseloads

www.rynone.com



CULTURED MARBLE



NATURAL STONE



LAMINATE



STONE COUNTERTOPS

THE ARCHITECT'S NEWSPAPER FEBRUARY 6, 2008

EAVESDROP: EDITORS

DON'T TOUCH THE DIVA

Most days we eat lunch at our desks, but sometimes the public relations gods smile on us. Recently, on one such occasion—the unveiling of a **Zaha Hadid**-designed beach villa on the private resort island of Dellis Cay in Turks and Caicos, held over lunch at the Mandarin Oriental in the Time Warner Center—events quickly took a turn toward the ridiculous. **Cem Kinay**, CEO of the O Property Collection, the project's developer, gave a brief, rambling introduction, in which he called Zaha “the **Madonna** of architecture.” We're not sure whether he meant the **Blessed Virgin** or the washed-up pop star, but Guggenheim Foundation president **Thomas Krens**, who was seated to her right, took it upon himself to congratulate her with a pat on the head. This didn't sit well with Za, who quickly slapped his arm away. Oh snap! Obviously, Krens should have known that giving her a midcareer retrospective did not give him the right to condescend. This is the woman who won a Pritzker with only a couple of built projects and a bunch of crazy paintings under her beltless asymmetrical tunic.

OFF COLOR REMARKS

At the same event, one of our ranks was seated with a CNBC reporter of Scandinavian extraction. When asked about the progress of **Snøhetta**'s Oslo Opera House, she giggled. Apparently, the building's marble cladding has proven troublesome, and instead of the pristine white the architects wanted, it's a bit yellow. Residents, she said, have taken to calling it “the pee building.”

SHOW ME SOME SKIN (BUT NOT TOO MUCH)

Back at our desks, things were getting even racier. **Emeco**, manufacturer of the iconic **Navy 1006** chair, submitted an advertisement featuring a couple of bare-skinned models to our publisher. After consulting our attorney—this is a family architectural publication after all—our publisher accepted the ad. Apparently, however, the most famous design fetish rag of all, **Wallpaper***, rejected the ad for being “off brand”, according to an email from Emeco. Our theory is that the ad was rejected not because of the presence of flesh, but because that flesh was not taut (or hairless) enough for their readership. We also think they underestimate the number of chubby chasers who read **Wallpaper***.

SEND PRESS DATES, LUNCH DATES, JUST PLAIN DATES TO EAVESDROP@ARCHPAPER.COM

CINCINNATI DIRECTOR WILL BRING OTHER DISCIPLINES INTO
2008 ARCHITECTURE FAIR

BETSKY TO LEAD BIENNALE

Aaron Betsky, director of the Cincinnati Art Museum, has been appointed director of the 11th International Architecture Exhibition at the 2008 Venice Biennale. Before his appointment in Cincinnati in August 2006, Betsky led the Netherlands Architecture Institute in Rotterdam, starting in 2001.

According to Betsky, this year's exhibition, *Out There. Architecture Beyond Building.*, begins with the premise that architecture today cannot be practiced in isolation; that art, literature, film, landscape architecture, and design have a vital role in the way we think about and live in buildings. “These are ideas I have been thinking about for almost 20 years, starting with my book *Violated Perfection*,” he said. “I think that some interior designers are producing extraordinary and immediate effects, for example, and that true landscape architecture is not just about designing with plants but about revealing what already exists.”

In a comment suggesting that this will be an architecture biennale to regard other design disciplines on equal footing with Vitruvius' mother of the arts, Betsky added that buildings are just the “tombs” of the architectural impulse that also courses through making landscapes, films, theatrical sets, and graphics. It sounds as if he already has some of the categories worked out for the biennale. He had better! He has to fill some 150,000 square feet in the Arsenale alone, which is just one (if the largest) of the venues for exhibits. He has no time to lose. In years past, the director was appointed in August, not December, whereas Betsky has just nine months to put on the show that attracts some 130,000 visitors and is open for more than two months.

Talking from Cincinnati, Betsky said he got the call over the holidays when he was on his

way to Amalfi, Italy, for a brief vacation, and he made a quick detour to Venice. He said that he would be working with architects, artists, and designers from many fields. “That said, one must continually ask, ‘What is architecture? Where is the line?’”

When Betsky was appointed to the directorship at the Cincinnati Museum, he was asked to guide the institution through the selection of an architect for a major building expansion that will cost approximately \$100 million. The following summer, the Rotterdam-based firm Neutelings Riedijk was selected for the project. According to Betsky, he will direct the biennale with the blessing of his trustees: “They are comfortable about it, knowing that I'll also keep my eye on the prize, which is this art museum.” He added that there were also plans in the works to develop programming that both institutions will share.

The Venice Biennale alternates between a focus on art and one on architecture, film, theater, and dance, and will open to the public from September 14 through November 23, 2008. www.labiennale.org/en/architecture

ANNE GUINEY AND JULIE V. IOVINE



COURTESY CINCINNATI ART MUSEUM

OPEN> WINE BAR

> ADOUR ALAIN DUCASSE

St. Regis Hotel
2 East 55th Street
Tel: 212-710-2277
Designer: Rockwell Group



BRUCE BUCK

Alain Ducasse is famously precious about food, and his new wine bar meets that test. An intimate 2,500 square feet, Adour is located in the fabled St. Regis Hotel in space once occupied by L'epinasse. For David Rockwell who, designed it, Adour needed to be equal parts old world and high tech. Nothing says that faster than the cast bronze bar at the front with its deco-recalling parchment goatskin bar-top that interacts with the latest motion sensor projection technology to provide barflys with encyclopedic info on wine at a wave of the hand—call it High Craft Tech or *Minority Report* meets Ruhlmann. The rest of the space is swathed in silver leaf, with walls of seeded glass laminated to an abstract vine pattern and back-lit with LED strips at 2,700 degree Kelvin, matching the warmth of incandescent light. The overall ambience oozing with soft light. **JVI**



We make chimneys
memorable.

A European Copper chimney pot gives your chimneys real star power. Beautifully designed, eco-friendly and unsurpassed safety ratings.

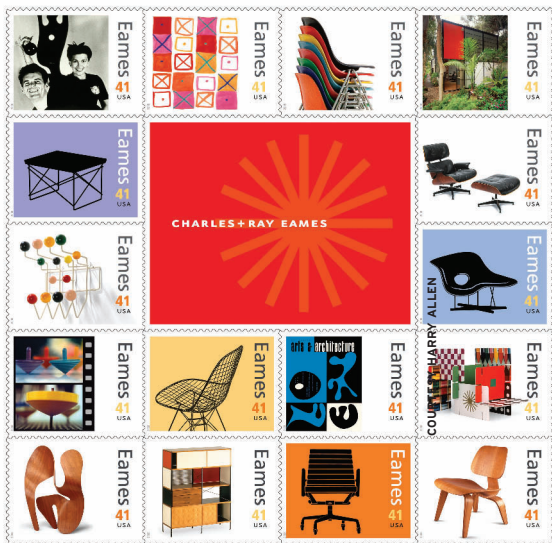
The only UL-listed chimney pot available
Compatible with both masonry and metal flues
International Building Code compliant
Easy to install • Stops pests and water
Designed by Jack Arnold, AIA • Patented design
100% recyclable copper & stainless steel



EUROPEAN COPPER
BY JACK ARNOLD

tel. 800 391 0014 | europeancopperchimneypots.com

THE ARCHITECT'S NEWSPAPER FEBRUARY 6, 2008



ARCHITECTURE • FURNITURE • FILM • GRAPHIC DESIGN • INDUSTRIAL DESIGN • SCULPTURE • TOYS • EXHIBITS

COURTESY USPS

the stamp set. She, along with Eames Demetrius, grandson of Charles and Ray Eames and head of the Eames Foundation, worked with the postal service on the creation of the set. "We originally started talking to them about it over ten years ago," Demetrius told *AN*. "It was originally going to be a single stamp," added Noyes, "but I said no, no, no, no, no." Both Noyes and Demetrius pressed to show the whole breadth of Charles and Ray's work, not just the furniture, and also to choose works from the entire course of their lives. In the end, the USPS expanded the single stamp to a 16-stamp set, which is unheard of. "They deserve it," continued Noyes.

The release of the stamps also coincides with Charles Eames' centennial year, which the Eames Foundation is marking with events on the 17th of every month.

AARON SEWARD

Designer: Derry Noyes
Developer: U.S. Postal Service

UNVEILED

EAMES STAMPS

Have you ever dreamed of purchasing your very own Eames Lounge Chair for a mere 41 cents? Now you can.

This summer, the United States Postal Service is releasing a pane of 16 stamps depicting examples of Charles and Ray Eames' iconic furniture, architecture, films, and more. In addition to the lounge chair and

ottoman, the works featured include, among others, the Eames House, the wire-base table, the hang-it-all, the house of cards, the molded plastic side chair, the storage unit, and the wire chair. One stamp even shows a portrait of the husband and wife duo, taken from a Christmas card they sent out in the 1940s.

Derry Noyes, daughter of famed modernist architect Eliot Noyes, who was friends with the Eameses, designed

LITTLE HAS CHANGED SINCE DEADLY ACCIDENT AT TRUMP SOHO

TROUBLED CONTRACTOR STILL SWINGING IN CITY

Despite complaints for months of an errant crane and other unsafe work conditions at the Trump Soho construction site; despite biweekly inspections by the city's Department of Buildings; despite a previous tragedy on another of the general contractor's work-sites; despite all these warnings and precautions, it was not until the death of Yuriy Vanchytskyy, a construction worker from Greenpoint who fell 40 stories when a portion of the 42nd floor collapsed on January 12, that Bovis Lend Lease's crane fell silent on the 46-story project. But they are still at large throughout the city.

Construction accidents are nothing new. And though their numbers had fallen in the city in recent years, last year they shot up by 83 percent. Tony Avella, chair of the city council's zoning and franchise subcommittee and an outspoken critic of the Department of Buildings, sees this as the result of two factors.

On the one hand, Avella said, there are so many projects underway that talented contractors are spread thin and hard to come by, and on the other hand, there is such pressure to complete these projects before the market grows worse that the breakneck pace has created an untenably dangerous work environment. "When will this city learn?" he asked. "When will this city learn to put safety before money?" It is not just small projects but major ones as well, including incidents at the New York Times Building, One Bryant Park, and the new Goldman Sachs headquarters in Battery Park City.

The city's Department of Buildings is still trying to determine the exact cause of the collapse at the Trump Soho at the corner of Spring and Varrick streets. If numerous reports are correct—it is still not official that it was the project's crane carrying a massive concrete hamper that caused the accident—it would not be the first issue with the crane. Since the project began rising in July, there have been complaints to the department at least once a month

since September and as recently as January 5, a week before the accident, that the crane was erratic, either hitting nearby buildings or dropping debris.

At least eight previous violations had been filed concerning the crane by the department, though it was allowed to continue "once the contractor [had] a preventative plan in place," spokesperson Kate Lindquist explained. Lindquist said they had been placed under increased scrutiny but appeared to be in compliance. "Buildings has been and will continue to step up enforcement at the site," she said. Despite the department's redoubled efforts, Lindquist could not explain how the accident happened with inspectors on the watch.

Bovis Lend Lease was also the contractor at 130 Liberty Street, the former Deutsche Bank Building that was heavily damaged on 9/11. When a fire broke out there ("Many Question in Ground Zero Fire," *AN* 14_09.05.2007), two died in part because a faulty standpipe robbed them of necessary water to combat the blaze. The standpipe was missed during a routine inspection. Calls for comment to the Trump Organization and Bovis Lend Lease were not returned.

Andrew Berman, executive director of the Greenwich Village Society for Historic

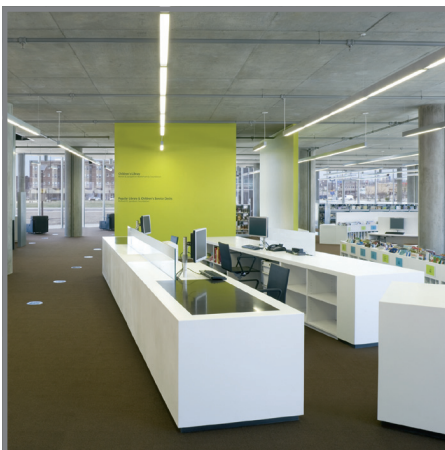
Preservation and one of the loudest critics of the Trump Soho, said the city has long been complicit in the disastrous handling of the project. He decries the deal cut by the city council and mayor that allows the condominium project to masquerade as a hotel by restricting the number of days it can be occupied to 100.

Adding insult to injury, while a lawsuit filed by the Soho Alliance and a claim to the Board of Standards and Appeals wend their way through the city's bureaucracy, the project has hurtled ahead at a pace of two stories a week, which many believe contributed to the dangers on the site. The further along the project is, the harder it becomes to defeat or overturn. As Berman wrote in an open letter, "This building was already a monument to greed and hubris; now, sadly, it will be a monument to tragedy as well."

Ali, a hot dog vendor who has worked for years at the corner of Broome and Varick streets, heard but did not witness the collapse firsthand. But he has seen other accidents, such as the flight of a half-dozen plywood panels off the top of the building, which damaged several cars nearby. He has a simple explanation for the troubles plaguing the project: "I think people jinxed the building. They didn't want it in the first place." **MATT CHABAN**



MATT CHABAN



www.selux.com/usa

800.735.8927

se'lux

Light. Ideas. Systems.

ARTIST OLAFUR ELIASSON BRINGS WATERFALL INSTALLATIONS TO NEW YORK HARBOR



COURTESY PUBLIC ART FUND

Four installations will turn flowage into artworks along New York City's waterfront in mid-July. Conceived by Berlin- and Copenhagen-based artist Olafur Eliasson and commissioned by The Public Art Fund, the *New York City Waterfalls* are meant to reorient an inward-facing populace back towards the natural beauty of the city's waterways. As an added bonus, the Economic Development Corporation is hoping that increased tourism to the waterfront could bring

an additional \$55 million to the city's economy.

Eliasson chose everyday New York City building materials such as metal scaffolding, concrete, and steel to construct the 90- to 120-foot-tall installations, which will be on view through mid-October. He wanted the waterfalls to be experienced as a journey, said curator Rochelle Steiner of The Public Art Fund, locating them at four carefully chosen sites around New York Harbor: Governors Island, Pier

35, the Brooklyn Bridge, and Piers 4 and 5 in Brooklyn (above). After sundown, LED lights will illuminate the waterfalls from above, adding a curious touch to the city's skyline.

The \$15 million price tag includes construction, operation, demolition, and on-going educational programs that examine the waterfront through various activities for students and families. Construction is set to begin in March.

AUDREY JAYNES

SPITZER PITCHES NEW HOUSING TRUST

FUND continued from front page that required developers to set aside a fifth of new units for people making less than four-fifths of an area's midpoint income. But he drew criticism from housing advocates for allowing Housing Finance Agency bonds to support market-rate projects and for stinting on permanent protections.

Activists are pressing the Democratic governor to reverse this record. "We hope the administration would use the money as gap financing to meet the needs of extremely low-income New Yorkers," said Nina Dastur, an organizer with the Center for Community Change.

For such targeting to work, though, the fund would need clear and deep sources. Lawmakers have shown little zeal for dedicating more real estate transfer taxes or mortgage recording taxes to government-run funds, leaving new bonds as a likely funding source. It's also hard to guarantee that bond investors will accept the perceived risks of providing housing to the very poor. Spitzer's executive budget, which he outlined on January 22, proposes to cover upstate needs with \$100 million from excess funds in the State of New York Mortgage Association and to find \$300 million from "the sale of property around the Javits

Center" for downstate housing.

The fund would also need replenishment for many years to credibly enter lenders' calculations. Spitzer promised on January 22 to replenish the fund as projects require, with no new borrowing. Advocates urge the state to dedicate a trust fund for housing. If that happens, local projects could blend it with a \$130 million trust fund the city created from Battery Park City Authority revenues in 2006. That fund promised to create or preserve 4,300 units, with emphasis on preserving large complexes for very poor families.

The budget process in February will determine much of the fund's size and mechanics. Activists say the ambitious size of Spitzer's proposal will encourage productive debate. "I'm confident that this is a meaningful increase," said Brad Lander, who runs the Pratt Center and has started campaigning for a City Council seat largely on his credibility as a housing negotiator. That said, the budget process may also shrink the governor's ambitions. Spitzer begins at a political disadvantage to the lawmakers he once tried to bully. But housing advocates are hoping the governor will bring both his native willpower and his newfound tact to the messy task of a new housing deal. **ALEC APPELBAUM**

CHANGE IS GOOD



In this age of heightened environmental concern much is said about the recyclability of building materials. But perhaps the archetypal form of sustainable design is the recycling of *buildings*—changing older, inefficient structures to allow new uses. Designing in steel makes this possible, as was the case at the **Institute for the Study of the Ancient World**, where **Selldorf Architects** relied on steel's strength, light weight, and simplicity in cutting, welding, and joining to create a modern, new library within a 19th-century townhouse.

Transforming design into reality

For help achieving the goals of your next project, contact the Ornamental Metal Institute of New York.

 **Ornamental Metal Institute of New York**

Publisher of *Metals in Construction*
211 E. 43RD ST. | NY, NY 10017 | 212-697-5554 | www.ominy.org

Architect:
Selldorf Architects
Photo©:
Lenard Smith

THE ARCHITECT'S NEWSPAPER FEBRUARY 6, 2008

P/A AWARDS

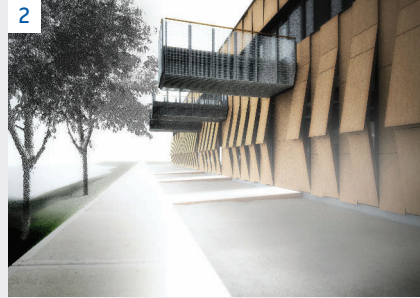
Presented by *Architect* magazine, the 55th annual P/A Awards were given last month at the Center for Architecture in New York City. Eight winning firms were honored for unbuilt projects that best embody “progressive architecture,” a term that each year’s jury redefines within the context of an ever-evolving field. After considering hundreds of submissions, this year’s jury considered a range of social, environmental, technological, and aesthetic considerations before arriving at their list of eight projects that best embody progress.

Jurors: Thomas Phifer, Karen Van Lengen, Sarah Herda, Julie Snow, Coleman Coker

Nodul(ar) House
Location varies
Tighe Architecture

**East River Waterfront
Esplanade and Piers Project**
New York
SHoP Architects

Community Rowing Boathouse
Cambridge, Massachusetts
Anmahian Winton Architects



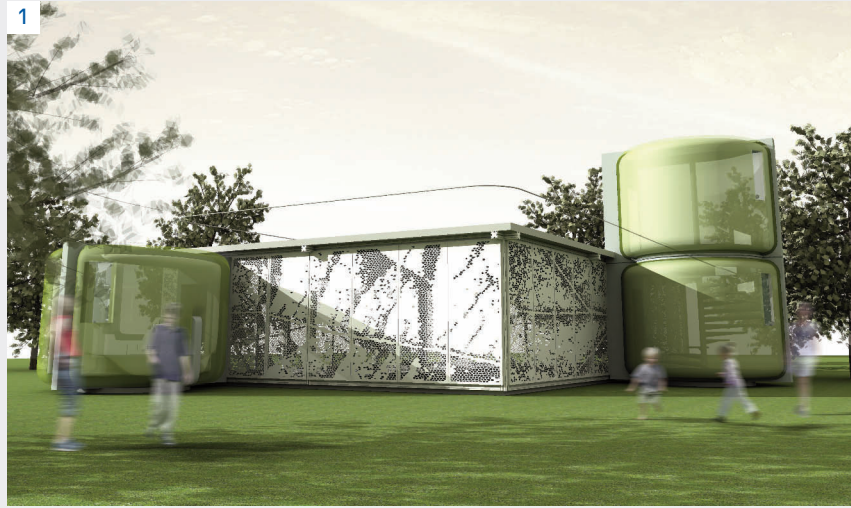
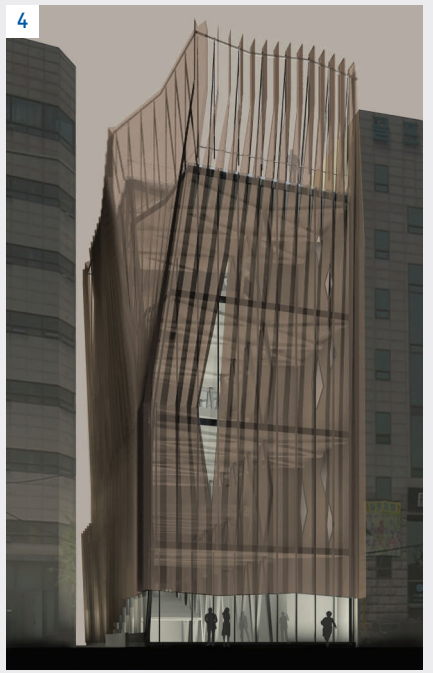
Obzee Fashion Headquarters
Seoul, Korea
Himma Architecture Studio/Office dA

Children’s Chapel and Community Center
Boston
Brian Healy Architects

Al Sharq Tower
Dubai, United Arab Emirates
Skidmore, Owings & Merrill

Taichung Gateway Park
Taichung, China
Stan Allen Architect

Barnard College Nexus
New York
Weiss/Manfredi



- 1 Nodul(ar) House, Tighe Architecture
- 2 Community Rowing Boathouse, Anmahian Winton Architects
- 3 Barnard College Nexus, Weiss/Manfredi
- 4 Obzee Fashion Headquarters Himma Architecture Studio/Office dA



COURTESY THE ARCHITECTS



Introducing FSB’s METRIC Series of Bath Accessories

After a century of manufacturing museum quality, ergonomic door hardware, FSB has broadened our offering to include the METRIC series of satin stainless steel bathroom products. METRIC’s astutely balanced proportions have a soothing effect and can blend harmoniously with a variety of design concepts.

 **FSB USA**

Architectural Hardware

www.fsbusa.com
info@fsbusa.com

DEVELOPER READIES PLANS FOR
RESIDENTIAL CONVERSION

CLEVELANDSKYSCRAPERS.COM

BREUER
TOWER SAVED

On January 15, Cuyahoga County opened bidding on the former Ameritrust Complex, which includes the 29-story Ameritrust Tower, Marcel Breuer's only built skyscraper. The county set a minimum price for the property, which has remained vacant for the past ten years, of \$35 million. Only one bidder responded: the K&D Group, northern Ohio's largest residential developer, with a bid of \$35,005,000.

The sale, which insiders expect to be finalized within 60 days, will save the Bauhaus architect-designed building from the wrecking

ball. In June 2007, the Cleveland City Planning Commission voted to approve Cuyahoga County's plans to tear down the structure in order to make way for a new county government headquarters to be designed by Kohn Pedersen Fox ("Breuer Tower To Fall: AN 13_08.01.2007).

That decision ruffled the feathers of preservationists who had been fighting to save Breuer's work ever since the county purchased the complex in 2005 for \$22 million. And while the structure's proponents are now breathing a sigh of relief,

it seems that in the end economic factors saved the building rather than any public outcry over its architectural merit. "People have been coming up to me in the street, congratulating me," said Steven Litt, the art and architecture critic at the Cleveland Plain Dealer, who wrote volubly in favor of saving the building, "but I don't know if I deserve the credit."

After getting the go ahead to make way for its new headquarters, the county began removing asbestos at the site to prepare for a spring 2008 demolition. But by fall 2007 it became apparent that the project was no longer feasible. "The county has many construction projects going on and the new complex would put a strain on us," said Tom Ford, a spokesperson for the Cuyahoga County commissioners. "The commissioners always intended the project to function as a catalyst for development downtown," he continued, "we're trying to work back from our old rust bucket days, and we decided that if we can get private development interested, then we've done our job."

Where the county saw shortcomings, K&D has found promise. The suburban developer, which has been strengthening its position in downtown Cleveland, plans to invest \$200 million to build a new Class-A office tower and transform the Breuer building into a 170-room boutique hotel plus 200 luxury residential units. "The 9,000-square-foot floor plates are not appropriate for today's office needs, but they're really perfect for our use," said Mark Schildhouse, K&D's corporate counsel. "God willing, we can pull it off." **AS**

MAKING STRIDES continued from front page based Dyson Foundation. Peter Melewski, a principle with Bergmann Associates, the architecture and engineering firm contracted for the inspection and design of the project, said the results were a "pleasant surprise" and, when compared to an inspection done in the early 1980s, show a "slow rate of corrosion" to the bridge's steel skeleton. Prior to this above-ground inspection, McLaren Engineering Group conducted an underwater investigation of the timber caissons in 2006 that revealed the piers to be in good condition.

The economic impact study, conducted by the development firm Camoin Associates, determined that the project would create

258 local jobs and increase state and local tax revenue by \$1.3 million. The walkway will be "a great tourist attraction," said Fred Schaeffer, chairman of Walkway over the Hudson. "People will come from all over to view the Hudson Valley." Though Bergmann's design is still being refined, it may include glass panels embedded in the decking that will allow views down to the water below.

Bergmann Associates is scheduled to release the final design report late in 2008. Completion of the walkway, expected in 2009, is estimated to cost \$25 million, with funding provided by both the state and private partners.

LIZ MCENANEY

WWW.ARCHPAPER.COM

Fire
Systems

DGA provides architects and designers a one call solution for their security, video, access control and fire system requirements. DGA has systems for all occupancies and projects — large or small. Call us for support at the design stage.

212.324.5700
dgasecurity.com



DGA Security Systems, Inc.
580 Fifth Avenue
New York, NY 10036



DGA is an Underwriters
Laboratories Listed Company.



DGA is an FDNY Approved
Central Station Company.

CA|BOOM V

the west coast design show
barker hangar • santa monica, ca
march 14-16 08



modern design expo • architecture tours • prefab • modern kitchens

Save \$4 per ticket
Type in "ArchNews"
when you purchase at
www.caboomshow.com

design tours & exhibits \$75
exhibits \$20
admission includes
panel discussions

THE
ARCHITECTSNEWSPAPER
Official CA Boom V Media Partner



GORDON MATTACKLARK

FEBRUARY 2–MAY 4

Don't miss the final US stop of this groundbreaking exhibition. Previously mounted at the Whitney Museum of American Art and The Museum of Contemporary Art, Los Angeles, *Gordon Matta-Clark: "You Are the Measure"* features new material from his final project completed shortly before his untimely death. Celebrate the joy and brilliance of Matta-Clark—the man, his process, and his work.

Museum of Contemporary Art

220 E. Chicago Avenue
Chicago, Illinois 60611
mcachicago.org

This exhibition was organized by the Whitney Museum of American Art, New York, in collaboration with The Museum of Contemporary Art, Los Angeles.

Presenting Sponsor **Deutsche Bank**

The Chicago presentation has been made possible by a generous grant from the Terra Foundation for American Art.

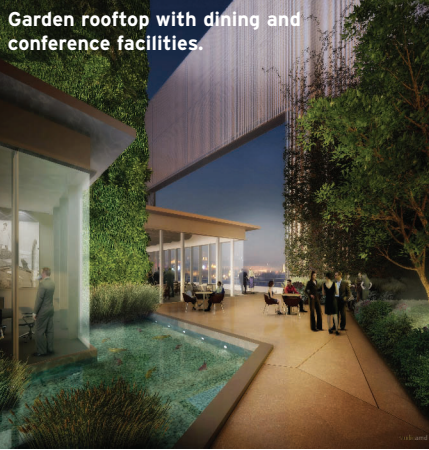
TERRA
FOUNDATION FOR AMERICAN ART



Official Airline of the Museum of Contemporary Art

ABOVE
Gordon Matta-Clark
Circus or The Caribbean Orange,
January 1978, Museum of Contemporary
Art, Chicago
Photo by Tom Van Eynde
© Estate of Gordon Matta-Clark/
Artists Rights Society (ARS), New York

VIVE LA STERN continued from front page well within the range of French HQE (Haute Qualité Environnementale) standards, the UK's BREEAM standards, as well as LEED standards. The building's faceted facade is a triple glazed curtain wall that incorporates



sunshades and grilles for natural ventilation, reducing dependency on air conditioning. Other sustainable features include solar hot water, a heat recovery system, and energy-efficient lighting.

Some observers reacted with surprise at the modern aspect of the all-glass tower, as Stern is known for his use of brick and traditional vernaculars of architecture. But in comments made to *AN*, the architect dismissed those comments. "We've done glassy buildings ever since the 1980s," said Stern. He also pointed out that two of his firm's recent projects, The Plaza at PPL Center in Allentown, Pennsylvania, and the Comcast Center in Philadelphia, Pennsylvania, are completely clad in glass. "I'm not against glass or any material. I'm against the inappropriate use of material," he continued. "I design buildings that are appropriate to the context and the typology of the building. La Défense is a city of glass and a little too much concrete." **AS**

CRAIN'S RANKS NEW YORK'S LARGEST FIRMS

IF YOU CAN MAKE IT HERE...

Raw numbers are a crude indicator, but envy is an equally crude emotion, and architects always like to know how their firms stack up against their peers'. Crain's, the indefatigable quantifier and list-compiler of all things business, has again ranked New York's largest firms by number of registered architects. Topping the charts for at least the last four years, Perkins Eastman is the local behemoth with 169 registered architects in 2006 (the Crain's 2008 Book of Lists ranking relies on 2007 lists, which are based on numbers from 2006). Other

notables include SOM, roughly holding steady in the number of architects, but slipping slightly in the rankings. Gensler, meanwhile, has been on a hiring spree and jumped to third. Stephen B. Jacobs Group, best known for residential and hospitality projects, broke the top twenty-five for the first time. "It feels pretty good but we're so busy we don't really have a lot of time to worry about what company we're in," Jacobs, the eponymous company's president, said. "Still it's nice to be recognized."

AGB

TOP 25 ARCHITECTURE FIRMS, BY NUMBER OF AREA ARCHITECTS*

2006	2005
1 Perkins Eastman (169, \$6.25 billion)	1 Perkins Eastman (138, \$3.6 billion)
2 Kohn Pederson Fox Associates (139, \$3 billion)	2 Kohn Pederson Fox Associates (113, \$4 billion)
3 Gensler Architecture, Design & Planning (101, \$8.1 billion)	3 Hellmuth, Obata + Kassabaum (93, \$4.9 billion)
4 Hellmuth, Obata + Kassabaum (98, n/a)	4 Skidmore, Owings & Merrill (93, n/a)
5 Skidmore, Owings & Merrill (88, n/a)	5 Gensler Architecture, Design & Planning (76, \$6.9 billion)
6 Cooper Robertson & Partners (72, \$395 million)	6 Hillier Architecture (74, \$750 million)
7 Mancini Duffy (65, \$810 million)	7 Cooper Robertson & Partners (72, \$293 million)
8 Polshek Partnership Architectus (65, \$350 million)	8 Cetra/Ruddy (63, \$406 million)
9 Cetra/Ruddy (56, \$601 million)	9 Polshek Partnership Architects (60, \$250 million)
10 HLW (56, \$650 million)	10 Beyer Blinder Belle Architects & Planners (55, \$257 million)
11 Stephen B. Jacobs Group (56, \$500 million)	11 HLW (54, \$600 million)
12 Beyer Blinder Belle Architects & Planners (55, \$296 million)	12 Mancini Duffy (52, \$650 million)
13 Fxflowle Architects (55, n/a)	13 Fxflowle Architects (48, n/a)
14 Costas Kondylis and Partners (51, \$1.7 billion)	14 Ehrenkrantz Eckstut & Kuhn (47, \$57 million)
15 Ehrenkrantz Eckstut & Kuhn (51, \$127 million)	15 Costas Kondylis and Partners (45, \$358 million)
16 Hillier Architecture (50, \$877 million)	16 Larsen Shein Ginsberg Snyder (45, \$220 million)
17 Robert A.M. Stern Architects (50, \$104 million)	17 Pei Cobb Freed & Partners (45, \$680 million)
18 Swanke Hayden Connell Architects (50, n/a)	18 Urbahn Architects (45, \$285 million)
19 Spector Group (49, \$420 million)	19 Spector Group (42, n/a)
20 SLCE Architects (48, \$910 million)	20 Gruzen Samton Architects Planners & Interior Designers (41, \$327 million)
21 Urbahn Architects (46, \$312 million)	21 TPG Architecture (The Phillips Group) (41, \$1.54 billion)
22 STV Architects (42, \$748 million)	22 Davis Brody Bond (40, \$170 million)
23 Davis Brody Bond (40, \$140 million)	23 Perkins & Will (40, \$1.9 million)
24 Gruzen Samton Architects Planners & Interior Designers (39, \$350 million)	24 SLCE Architects (40, \$1.6 million)
25 Pei Cobb Freed & Partners (38, \$88 million)	25 Robert A.M. Stern Architects (39, \$450 million)

* Ranked by number of New York area architects employed. In parentheses, that number is included along with each firm's worldwide construction volume. Data in the 2005 and 2006 tables was published in *Crain's New York Business*.

VectorWorks Architect

Need BIM Technology?

Incorporate BIM technology when the client and project demand—without turning your firm upside down

VectorWorks Architect's approach to Building Information Modeling (BIM) lets you improve your design process instead of trying to replace it. Design the way you want with technology that allows you to work faster while reducing drawing errors—but keeps you in total control. Link plans, elevations, sections, perspectives, reports and even rendered views, so a change to one updates the others. Export models via IFC to a growing selection of validation, analysis and construction programs. To learn more, call 1-877-202-9100 or visit us at www.vectorworks.net/newyork

VectorWorks Architect 2008—Flexible to Fit Your Workflow

Image courtesy of WMCRP Architects, Maryland

VectorWorks 2008

PALM COURT BUILDING



It is difficult to write about Keenen/Riley, now known simply as K/R, without mentioning the name of a certain museum. But with founding partner Terence Riley now running a different museum in a distant city, the Miami Art Museum, the New York-based firm led by John Keenen is strengthening its own identity, quietly stepping into the spotlight with a variety of projects of differing scales and programs.

K/R has recently celebrated its twentieth anniversary, published a monograph, and is at work on its first institutional project, a small museum in Spain. "After graduate school, we were both interested in exploring various aspects of the profession, teaching, curating, developing relationships with clients, and seeing projects through to completion," said Keenen. "Finishing the book was a wonderful way to close the chapter on our first twenty years and to reflect on where we've been and where we're going." For Keenen, where they are going would be increasingly toward building, and judging by the variety of forms the firm is producing, it would also signal a noticeable loosening of the firm's modernist-white-box aesthetic.

Among the ten-person firm's projects are a tower in Spain with curved balconies

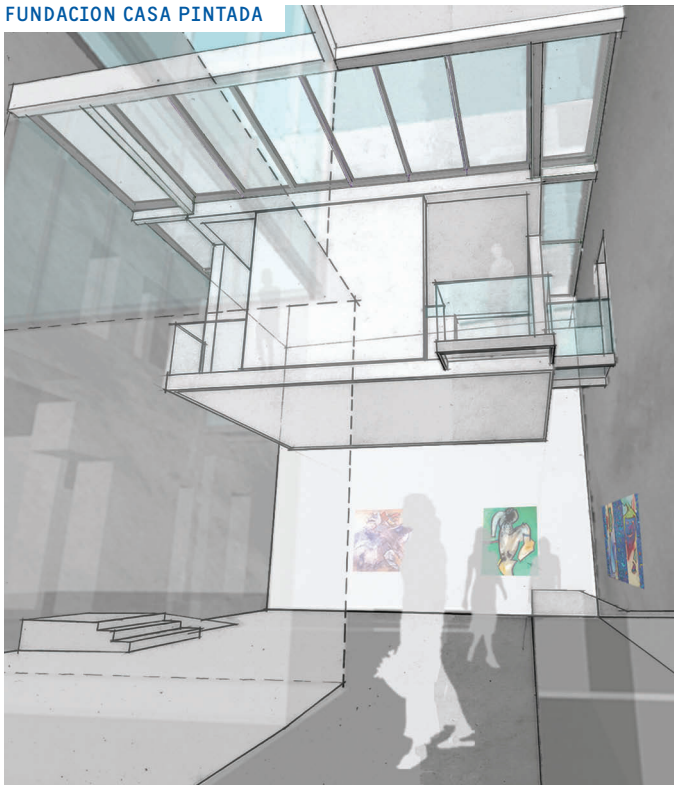
and floor-through openings that allow for panoramic views of sea and mountain, a gallery building with walls that peel away like an artichoke, and a house with a dramatic cantilever beyond its modest footprint. The firm even collaborated with those *betes noire* of modernism, Duany Plater-Zyberk, on a masterplan for the Miami Design District. "It's a great moment for us in terms of the diversity of work that we have right now," Keenen said.

Riley remains involved as a consulting partner and has been instrumental, either directly or indirectly, in landing projects for the firm, especially in Miami and Spain, but he is not involved in its day-to-day operations. "He continues to shape the direction of the firm," Keenen said. "I think we'll practice together again one day."

Though Keenen enjoys Miami, he does not expect the firm to move any time soon. While Riley seems to relish life by the pool (see the Court Houses directional), Keenen remains a New Yorker through and through. "Miami is a very unique American city. It has a certain energy," he said. "It's maturing," he added diplomatically.

AGB

FUNDACION CASA PINTADA



COURT HOUSES



RENDERINGS COURTESY K/R; PHOTOGRAPHY ANNIE SCHLECHTER

TUTTLE STREET



VARIANCE HOUSE
SOUTHERN CONNECTICUT

Cheekily named after the number of zoning rules K/R seeks to bend, this house faces the Long Island Sound and is built on the foundation of an existing 1950s house. A dramatic cantilever, supported by a concrete north wall and a single column, nearly doubles the square footage of the new house while maintaining the existing footprint. The glazed south side of the house faces the wooded suburban lot, while the mostly solid north side conceals a power plant in the distance. The living area frames a view of the sound, while an office on the upper floor offers a glimpse of the plant.

FUNDACION CASA PINTADA
MULA, SPAIN

For a private collection of Spanish national and regional artists, K/R is renovating an 18th century palazzo and adding a three-story building between it and an adjacent palazzo. The new glass and steel structure, with a discreet, muted entrance, includes a full height atrium for exhibitions and events and a suspended second floor gallery. A publicly accessible roof terrace offers views of the town and the nearby mountains, and an outdoor courtyard creates a layered sequence of indoor and outdoor spaces.

VARIANCE HOUSE



RENDERINGS COURTESY K/R; PHOTOGRAPHY ANNIE SCHLECHTER

COURT HOUSES
MIAMI

A parti wall divides, and mirrors, these two houses, which are identical but for their reversed layouts. Riley shares one house with his partner, the architect John Bennett who co-designed the houses with K/R, and the other was sold. Each house is further divided into two distinct zones by a lap pool, one area devoted to the living and dining areas and the other to sleeping. A concrete slab serves a bridge between the two volumes. Floor to ceiling windows overlook a walled garden or the pool, making these houses feel like small sanctuaries.

TUTTLE STREET
MIAMI

This gallery building is being constructed on spec for noted Miami developer Craig Robbins. Located on an intersection at the entrance of the Design District, the building's concrete exterior fans out to hug the property line, engaging both the sidewalk and passing cars with its transparent lower level. Mesh screens cover the south-facing windows. The mostly opaque second floor is suited for objects that cannot take intense direct sunlight.

PALM COURT BUILDING
MIAMI

Originally designed as a condominium building with ground floor retail and a gallery on the third floor, the building is being redesigned to house a hotel in response to changes in the real estate market. The 12-story, 120,000-square-foot building's lower volume is largely transparent and is meant to be open and inviting to the street. The upper volume, visible from an elevated highway, has tougher, zinc panel-clad elevations on east and west sides and fully glazed north and south sides with balconies.



April 2-3, 2008

Seaport World Trade Center, Boston

Residential Design and Construction

**A two day convention and tradeshow for
the residential design and construction industry**

Free admission to the exhibit hall if you register before March 17

Professional development workshops

Sustainable design

More than 240 exhibitors

Product demos

www.rdcboston.com

From the producers
of Build Boston

Sponsored by:

BSA

Boston Society of Architects/AIA
and



AIA New England Chapters
AIA New York Chapter

THE ARCHITECT'S NEWSPAPER FEBRUARY 6, 2008



A MODEST NEW HOUSE IN QUEENS MAKES A MODERN POINT

KEW FORWARD

The borough of Queens is not a place one associates with important residential architecture. Yet it is home to several of the most important urban housing typologies in this country: Forest Hills Gardens, designed by Grosvenor Atterbury and F. L. Olmstead, Jr., was one of our first 'garden' suburbs; Sunnyside Gardens still shines as one of this country's most successful attempts at urban row housing; and Fresh Meadows, with its broad open spaces and mature trees was, according to Lewis Mumford, "perhaps the most positive and exhilarating example of community planning in the country."

Kew Gardens, Queens, would never be mistaken for one of these model projects, but it is a thoroughly urban mix of row houses, higher-density garden apartments, high-rise co-op buildings, and Housing Authority projects. While the row houses built between 1930 and 1950 are currently being renovated into ersatz McMansions by a new generation of owners, one householder raised in the neighborhood has recently completed a renovation of her childhood home in Kew Gardens that is a prototype for how these undistinguished brick row

houses can be improved with sensitive architecture. George and Phyllis Teitelbaum commissioned the architect Marcel DeWinter to update and modernize the house by taking his cue from the structure's simple lines and focusing on a few detail changes to make sure that the facade harmonizes with its neighbors. The residence's small ground floor spaces were opened up to create an open plan, and the kitchen was bumped out into the front car port. Horizontal and vertical band windows on the ground level give inside-to-out access that calls to mind J.J.P. Oud.

Mrs. Teitelbaum said "I only wanted to bring a sense of architecture to Kew Gardens." But the Teitelbaums and DeWinter have achieved something more by teaching an important lesson in how modest, simple architecture can upgrade an entire street. **WILLIAM MENKING**

The original 1930's house.



MARCEL DEWINTER



DEMOLITION PERMIT IN THE WORKS FOR A PHILIP JOHNSON HOUSE

CONNECTICUT TRUST FOR HISTORIC PRESERVATION

WITHIN A STONE'S THROW

Calling all millionaires with a jones for modern architecture: There's a house on the market you might want to consider. The Alice Ball house designed by Philip Johnson in 1953 is up for sale—and if it doesn't find a buyer, its days might be numbered. The house's owner, architect-developer Cristina Ross, has filed for a demolition permit, sparking a firestorm of controversy among preservationists and concerned townspeople.

The house is located in New Canaan, Connecticut, home of many modern gems including, most famously, Johnson's own Glass House. While smaller and less transparent, the Alice Ball house bears certain resemblances to that famous predecessor, such as several large expanses of glass that showcase views of a courtyard and the surrounding landscape. "It is a livable version of the Glass House," said Christy MacLear, executive director of the Glass House. "Large panes of glass create a relationship between the interior and exterior spaces, but there are brick and stucco walls that create divided living spaces."

After Ross purchased the approximately 1,800-square-foot house in 2005, she decided to turn it into a pool house and build a larger home to the rear of the 2.2 acre lot. However, her plan became mired in a bog of complications, literally, when in 2006 the town's environmental commission rejected her application to create a driveway to the second house that would impinge on a wetland area. A legal battle between Ross and the town ensued, and in March 2007 the Bridgeport Superior Court upheld the commission's decision. Ross will pursue further legal action in an appellate court, she said.

Meanwhile, after restoring the house, Ross put it on the market in June for around \$3.1 million. Without any takers, she applied in November for a demolition permit, causing an outpouring of consternation among preservationist groups and others concerned with safeguarding New Canaan's modernist architectural heritage, and an attendant wave of media attention. The town's Historical Review Committee got a 90-day delay to the issuance of the permit, but that expired in late January.

As the National Trust for Historic Preservation's nearest outpost, the Glass House got involved in trying to save the house, MacLear said. The trust has offered Ross assistance ranging from design help to comply with the commission's request, to trying to drum up buyers, to helping find funding to move the house if no buyers emerge, she explained. It has also recommended measures such as a preservation easement and applying to add the building to the state registry, but Ross has not complied, she added.

Ross, on the other hand, says the National Trust should put its money where its mouth is. If it really wanted to save the building, it could have purchased it instead of shelling out \$3.9 million to buy "an ugly McMansion" on land near the Glass House. "They stood me up," Ross said. According to Glass House spokesperson Amy Grabowski, the property was secured to prevent further development of the land, in order to protect the view from the Glass House. MacLear said, "the National Trust doesn't purchase properties in order to preserve them. Historic properties should be owned and lived in by people, because if you bought every house that was threatened, you'd have a million house museums."

Ultimately, the house's fate rests in Ross' hands. Is she really prepared to demolish it? "A private individual can only do so much for so long," said Ross. **LISA DELGADO**

WEST HARLEM FIGHTS FOR ACCESS TO RIVERSIDE PARK

OPENING THE FLOODGATES

Please do Savona Bailey-McClain a favor. Board a No. 1 train bound for West Harlem, disembark at 155th Street, and then try and walk down to Riverside Park. The park, which stretches ten blocks south and three blocks north, is easily visible from Broadway, but blocking the way to actually getting there is Riverside Drive, a steep and overgrown hillside, various Amtrak rail lines, and six lanes of clamorous traffic on the Henry Hudson Parkway. In addition, there is only one foot crossing at 148th Street. For locals, the park is more mirage than oasis.

Now, reboard a downtown train at 145th Street. Get off at any stop between 125th Street and 72nd Street. There lies an entirely different park, where the tracks run underground, the highway runs along the river, and there are one or more entrances on almost every block. For Bailey-McClain, founder and executive director of the West Harlem Arts Fund, the message is clear. "The city didn't invest in these kind of amenities because they didn't think it was important for the people uptown," she said.

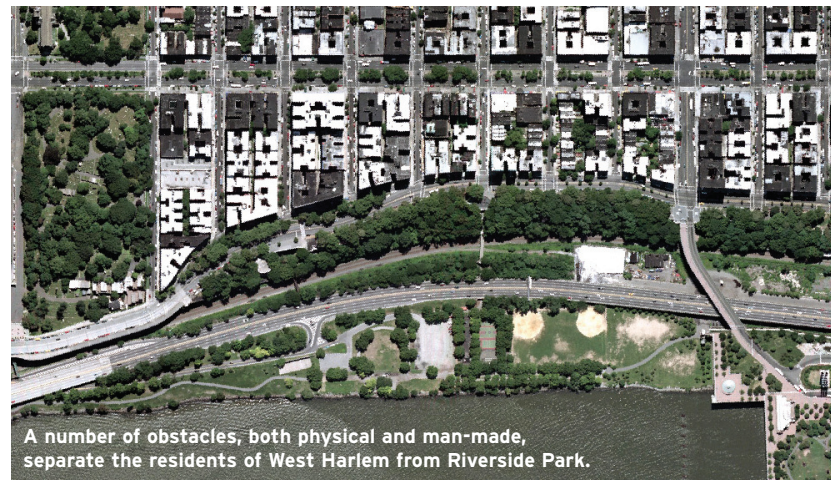
Over the past few years, the West Harlem Art Fund has been hard at work righting this imbalance through a project known as Take Me to the River. Begun

in earnest in 2005 when Manhattan Borough President C. Virginia Fields secured a \$75,000 grant from the state's Division of Coastal Resources, the first phase involved the creation of a concept plan. Developed through intensive community review process, the planners—New York firms Nautilus International Development Consulting and Donna Walcavage Landscape Architecture + Urban Design—determined that residents of Harlem desired not only access to the park but also improved access throughout the

neighborhood, including a more active and cultural streetscape.

Last year, the art fund received an additional \$475,000 grant from the state, which is going towards a broader design for the project, due for completion this summer. With the help of Manhattan Borough President Scott Stringer—he is fond of saying that without access, the park "might as well be on the moon"—an RFP was released last fall, drawing 13 entrants, including such major firms as ARUP and HOK. The winner, however, was the Nautilus team, announced on January 11. "It just feels like we're back home," said Nautilus principal Bonnie Harken.

MC



A number of obstacles, both physical and man-made, separate the residents of West Harlem from Riverside Park.

COURTESY NAUTILUS

WWW.ARCHPAPER.COM

AT DEADLINE

HOLL AND AN IVY

Princeton University announced on January 17 the selection of Steven Holl Architects to design a complex of academic buildings. With plans to replace the Princeton commuter station, the school has decided to create a new arts campus around the station, including Holl's buildings for the performing arts, music, and creative arts programs, as well as an art museum satellite, an experimental media studio, and two extant theater buildings. Renzo Piano Building Workshop had been working on the project but left because Princeton felt the firm lacked dedication, according to *The Daily Princetonian*.

GLASS ACT

Boston's Hancock Tower may soon be getting some new glass. No, the windows are not falling out again—new owner Broadway Partners is circulating plans for a winter garden at the tower's wind-swept Copley Square entrance. At 12,000 square feet, the garden will cover approximately half the plaza, with a 25,000-square-foot restaurant and retail space below grade. Akin to the garden at Edward Larrabee Barnes' IBM Building, the design is not by the tower's architects, Pei Cobb Freed & Partners, but instead by local firm Elkus Manfredi Architects.

ZAHA ZINGER

A small row has erupted in Azerbaijan and England over the recent decision by Zaha Hadid to design the Heydar Aliyev Cultural Center in Baku, the former Soviet republic's capital. Aliyev, a former KGB boss and president of Azerbaijan who died in 2003, was accused of human rights violations and election fixing but also built the country's economy through its considerable oil holdings. That Hadid laid flowers at Aliyev's grave in 2006 only further inflames tensions over the new project.

ARTISTS OUT

On January 20, the 150 tenants of 475 Kent Avenue in Williamsburg were evicted from their homes and workspaces when a Fire Department inspection found the 11-story loft building to be unsafe. In addition to more common violations, the owner, Nachman Brach, was also operating a matzah factory in the basement, which involved numerous flammable substances, such as coal and fine-grain powder. Residents insist they have been removed to make way for luxury units.



CREATOR OF TIMELESS ORIGINALS®

www.ruttcabinetry.biz 717-351-1700

IN DETAIL: JOSÉ E. SERRANO CENTER FOR GLOBAL CONSERVATION

FXFOWLE
ARCHITECTS

The Center for Global Conservation incorporates principles of Biophilia, literally "love of nature," which it manifests with such features as bird-safe glass and a sloping green roof, future playground of bunny rabbits and other critters.

COURTESY FXFOWLE

One expects a new building for the Wildlife Conservation Society (WCS) would strive to be sensitive not only to the natural environment in which it sits, but also to the human animals that occupy it. The José E. Serrano Center for Global Conservation (CGC), which consolidates the offices of the WCS's international conservation programs, does nearly everything architecturally possible to confirm that expectation. And while the designers at FXFowle drew liberally from the hat of green tricks now standard for the industry, they also managed to break new ground for a building in New York City. Yes, they designed a pleasant-to-work-in, energy-efficient building on their journey to Gold LEED certification, but the structure they created, now rising in the forested northeast corner of the

Bronx Zoo and a stone's throw from Astor Court, also responds directly to the woodsy and avian creatures who frolic and flourish in the nearby glades and lakes.

The first step in achieving all of these goals was actually quite mundane: finding the right size for the structure. While plowing through the usual steps of schematic design, the architects discovered that by keeping the three-story center below 50 feet in height and 17,500 square feet per floor, they could save significantly on materials and keep the interiors more open, thus allowing for flexible layouts and better daylight penetration. Buildings within this envelope of size fall under the 1-E construction certification, which frees them from safety measures required of larger structures, namely the necessity of enclosing

floor penetrations and equipping them with sprinklers. Cutting down on the center's height also deferred skyline supremacy to Astor Skyline, another concern of the WCS.

As design progressed from there, formal considerations continued to be paramount. One concept in particular that animated the architects was Biophilia. Literally meaning "love of nature," Biophilia is a hypothesis that seeks to explain why humans find kittens cute and keep plants in their house, among other evidences of our close connection to the natural world. In architectural practice, the notion has been touted as the missing link in

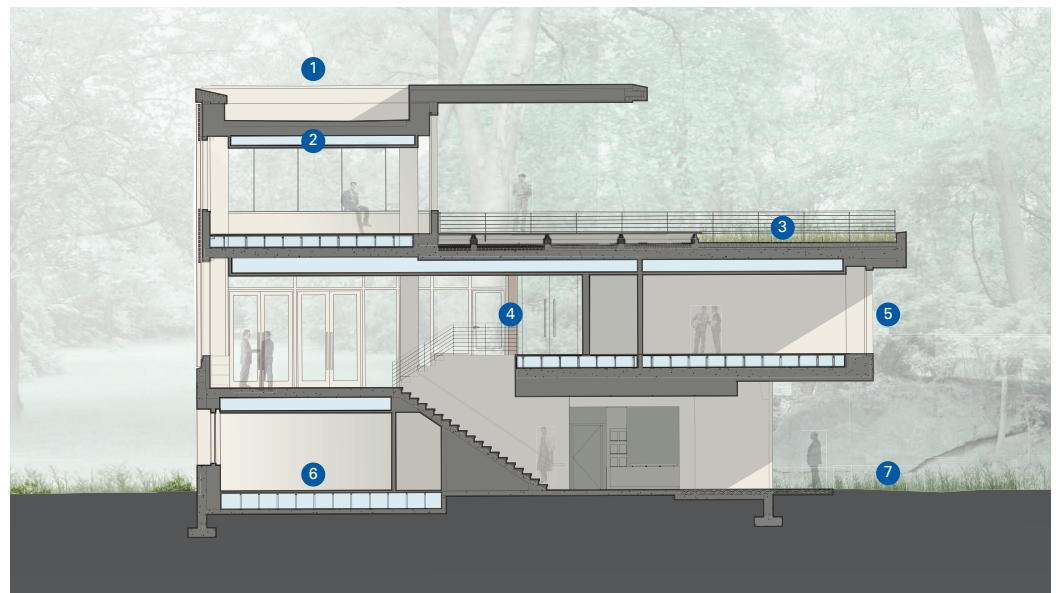
sustainability—a way to connect building users with Mother Earth and friends. At CGC, FXFowle formalized the idea, making the landscape literally embrace the building by way of a ramp on the south side that begins on the ground and slopes up to form the roof of the second floor. Planted with local vegetation, the ramp addresses the heat island effect and manages runoff, but the architects also hope that it will become a favorite haunt of rabbits and other wild critters that inhabit the zoo. The ramp also affords a view into the nearby sea bird aviary—another connection to the natural world.

The CGC adheres to the con-

servationist's sensitivity to nature in nearly every other way imaginable. The architects worked with the zoo's arborist to carefully site the building so as to maintain important trees. A company called CitiLog harvested those trees that did have to go, hauling them to their New Jersey workshop and milling them into the trim that will line the interior. A sandstone feature wall is being fabricated with material salvaged from the Lion House, and the under-floor displacement ventilation system was recovered from another project.

But the most unique nature-loving feature of the building is its bird safety measures. Since the CGC will be beside a lake, in a natural setting on a migratory path, protecting birds from smacking head-first into the center's glass walls became so much of a concern that Bruce Fowle, a founding partner of FXFowle, teamed with the Audubon Society to author a book on the subject, appropriately titled Bird-Safe Building Guidelines. Birds are lured into collisions with glazing by reflections, specifically reflections of trees. Introducing a pattern to a glass surface, however, will avert the problem. Accordingly, the architects applied wooden louvers to much of the building's south side, which also help to control heat gain from sunlight. Where the facade remains pure glass, they used a product called Orniflux from Isolar Glas in Germany, which is patterned with a UV coating that birds can see but humans can't. CGC will see the first use of bird-safe glass in the United States, but, we hope, not the last. **AS**

- 1 Highly reflective roof
- 2 Air return plenum
- 3 Green roof with native vegetation
- 4 Salvaged stone wall
- 5 Low-E curtain wall and operable windows with bird-safe glass
- 6 Under floor displacement ventilation system
- 7 Water retaining meadow





Setting the tone

Owned by:
NKBA
National Kitchen & Bath Association

Produced by:
nielsen business media

Sponsored by:
KITCHEN AND BATH BUSINESS
K+BB
DESIGN • INNOVATION • LIFESTYLE

Kitchen/Bath Industry Show & Conference 2008

Show: April 11-13, 2008 • Conference: April 10-13, 2008

McCormick Place • Chicago, Illinois

www.kbis.com

Registration Code: KANN2



INTERNATIONAL ARRIVALS

MOVE OVER BIG BOYS! THANKS TO REMOTE-ACCESS TECHNOLOGIES AND AN INCREASINGLY SOPHISTICATED INTERNATIONAL CLIENTELE, NIMBLE DESIGN-INTENSIVE FIRMS ARE GETTING THE JOBS AND FIGURING OUT HOW TO WORK OVER THERE, AND ANYWHERE.

BY JEFF BYLES

Not long ago, Steven Holl Architects was known for its ultrarefined museums, a light-bathed chapel, exacting campus hubs—all minutely detailed, down to the laser-cut Canaletto walnut cabinets. Today the firm has 3.5 million square feet of urban space under construction, bristling forests of cranes rising above miniature cities destined for more than 3,000 inhabitants, and swarms of workers cranking out collisions of new buildings.

What a difference China makes.

In recent years, Holl and other small- and mid-sized New York firms have been winning the kind of overseas commissions that once only much larger firms with their relatively vast resources and support systems could handle. But these career-changing coups come at a price. Warp-speed schedules, foreign contractors' quirks, and the nonexistent concept, in many countries, of shop drawings, have sent these by-comparison small but agile firms scrambling for tactics to keep their designs—and reputations—from getting slashed in some of the wildest construction zones on the planet.

Steven Holl's enormous project, the Linked Hybrid, required the Cadillac version of connectivity: a fully staffed outpost next door to the idling concrete trucks. "The details are critical," said Chris McVoy, senior partner at the firm. "We set up an office in Beijing to be able to be on-site and ensure this level of quality." Headed by partner Li Hu, the



VIRGILE SIMON BERTRAND

office opened just as the Linked Hybrid, the firm's first Beijing commission, went into construction. That vertiginous complex, with eight residential towers linked by a sky lounge of bridges and public spaces, was followed by another whopper in Shenzhen, where construction has begun on the Vanke Center, a 1.2-million-square-foot "horizontal skyscraper" levitating above the landscape.

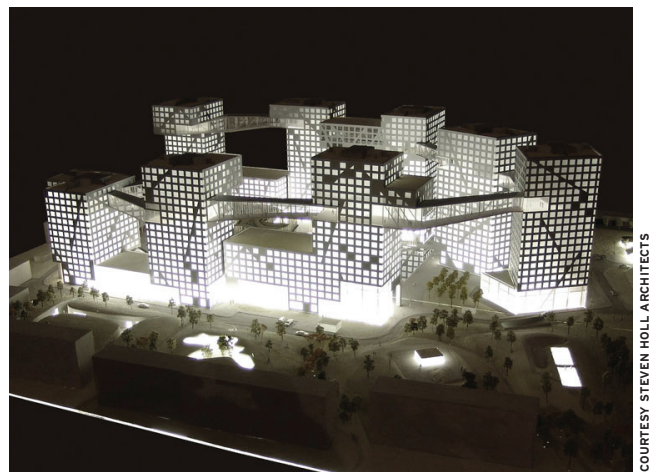
A staff of 25 in the Beijing office (and 40 people in New York) are tracking every inch of those sites, which now account for half of the firm's work—including a soon-to-be-unveiled commission in Chengdu spanning 2.7 million square feet. Key to corporate sanity on such sprawling sites, McVoy said, is that one of the two offices takes a lead role in each phase, usually with New York handling schematic and design development. For construction documents, Beijing typically takes over. In addition, Holl himself makes at least four trips a year to China and attends weekly videoconferences with Beijing. Like many firms with far-flung outposts, Holl leverages opposing time zones to boost productivity. The New York office posts electronic files at 9 p.m., as the Beijing office is getting to work. That office then spends the day on the project, returning the files at 9 p.m., China time. "It's a ping-pong," said McVoy. "We're working 24 hours a day on these projects, and it has been very effective."

Still, FTP sites won't replace certain time-honored

ways of doing business. "Nothing quite substitutes for actually being there and seeing that they bought the wrong color terra-cotta tile," said Bradford Perkins, founder of Perkins Eastman and author of the recently published *International Practice for Architects* (John Wiley & Sons, 2008).

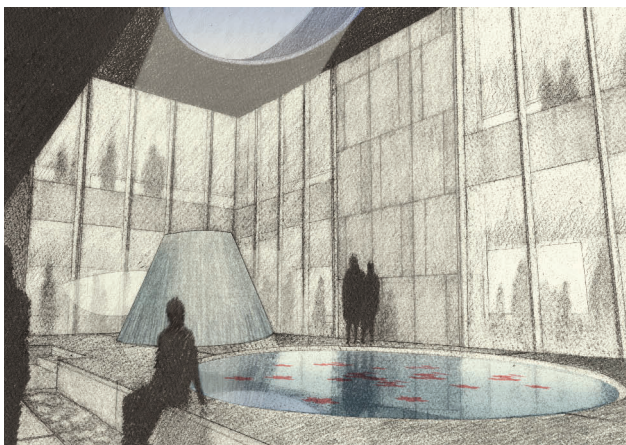
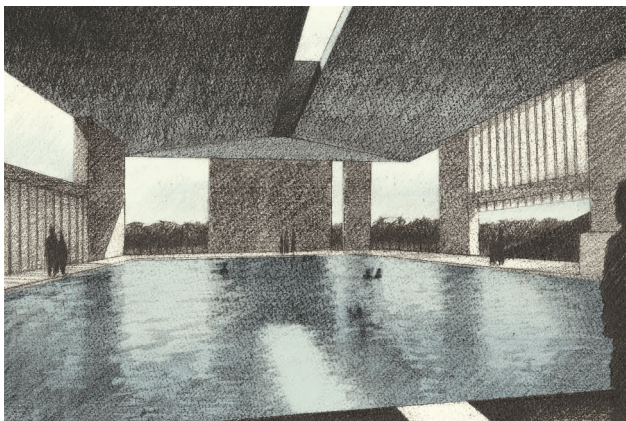
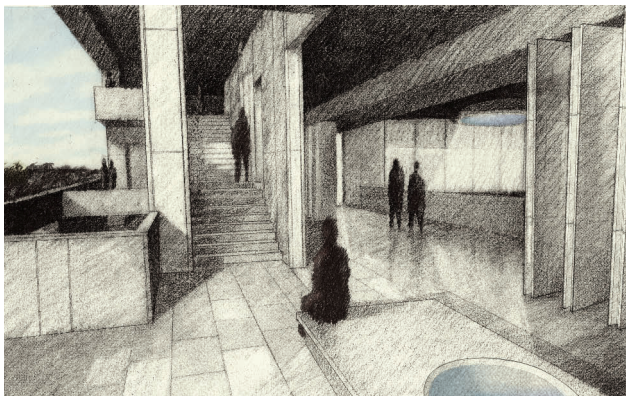
Perkins' firm of 800 in ten offices (including Dubai and Shanghai) would seem the envy of smaller shops. Yet even he warns that overseas work can be a drain. "Most of us have found that if we are really intent on controlling the quality, we have to put in more effort at several stages than we're probably going to be compensated for." Perkins Eastman offices stay connected by several means including WebEx Internet conferences, in which users can interactively edit the same drawing. (According to WebEx, a typical \$375 monthly fee allows an unlimited number of meetings of up to 15 participants.) The company also uses videoconferencing facilities, soon to be streamlined so that a designer in Chicago will instantly connect to Dubai and join other offices as well—with no intermediate IT assistance. (They flip a coin to see which office will get up at seven in the morning to look fresh in front of the camera.)

For true video fetishists, of course, a new generation of construction cameras is coming online that go far beyond the grainy image streamed from a nearby rooftop. "My experience as an architect



COURTESY STEVEN HOLL ARCHITECTS

The Linked Hybrid in Beijing (above and facing page), designed by Steven Holl Architects, contains 1.2 million square feet of mixed-use space. It is scheduled for completion this summer. These photographs were taken on January 9, 2008.



ALL IMAGES COURTESY TODD WILLIAMS BILLIE TSIENTS ARCHITECTS



Taking advantage of local construction methods in Mumbai, Tod Williams Billie Tsien Architects made large-scale mock-ups (left and far left) to ensure the level of quality and finish for which the firm is known. Renderings (far left, from second-to-the-top) show views at Banyan Park of the entry courtyard; a walkway; pool; and Jali courtyard with hand-carved stone panels.

was that 90 percent of the issues I had were inside the building," said Tom Allen, founder of iBEAM Systems. So Allen's company markets a wireless handheld camera that beams live video from anywhere on a construction site to any computer screen. A base station on-site connects to the Internet, so local architects can point the camera at, say, a depth gauge next to structural fireproofing, and talk about it with multiple viewers elsewhere. A handheld camera will set you back \$4,400, plus \$400 per month for hosting. But as Allen says, one less trip per month to Tokyo rapidly recoups your investment.

More than any other gadget, some say, firms need tracking systems to manage monstrously chaotic document sets. "Nothing haunts architects more than the notion that there's a document floating around out there in a version that has been long since abandoned, and there's a team still working on that version," said Campbell Hyers, partner at Control Group, which provides IT services for clients such as Studio Daniel Libeskind and Grimshaw Architects. Hyers notes that what he calls "massively glorified FTP tools," such as Microsoft's SharePoint, allow document transfers from a central repository, with version tracking, vaulting, and other tools. "It can't be done just in email," Hyers cautioned. "That's a mistake."

Control Group has managed the growing needs of Tod Williams Billie Tsien Architects (TWBTA), currently at work on a 23-acre office campus in Mumbai known as Banyan Park. When complete, the site will contain 12 buildings for 2,000 people, a project nearly ten times the size of the firm's average project, and its first in India. As in other nations, the insanely accelerated schedule was one of the first facts of Mumbai life to hit home in New York. "There is so much construction happening in India right now," said Paul Schulhof, project manager at TWBTA for the campus, "that the desire to make quality comes after the desire for speed." Thanks in part to a sympathetic client, the firm managed to put on the brakes so that concepts can be clearly thought through.

Moreover, instead of handing the design off to a local architect, TWBTA opted to stay on throughout

the project to ensure it meets expectations. Important on that front have been large-scale mockups. Working with local architect Somaya & Kalappa Consultants, the firm field-tested a nearly two-story-tall version of exterior cladding and window details. Mockups have also helped take advantage of local construction methods, including hand-carved stone panels. The firm is also working with Women Weave, a collective supporting small-scale weavers throughout India, to provide custom tapestries.

At still smaller New York firms, international work can be downright hair-raising. "The control you have over the building is directly proportional to the size of your name," said Giuseppe Lignano, principal of LOT-EK. "It's what you're able to leverage in your contract."

LOT-EK, with a staff of around ten, leapt at the chance to work on two developments in Sanlitun, one of central Beijing's fastest-changing zones. For the first project, known as Sanlitun North, LOT-EK designed one of four structures around a central piazza (the other buildings are by Kengo Kuma & Associates, SHoP Architects, and Beijing Matsubara and Architects). Each firm was given a predetermined massing and a concrete structure, with a 9.8-foot-wide allowance around the exterior—in effect, the space allotted for architecture.

Wrapped in blue mesh, LOT-EK's 97,000-square-foot structure is punctured by ductlike, steel-framed extrusions lined with stainless steel. Completed in October, the building is a triumph despite the odds. For even though the architects negotiated an extra package for construction supervision—and had one of their employees, who recently relocated to Hong Kong, spend two weeks per month in Beijing monitoring both projects—the mad dash to completion made oversight a moot point. Fortunately, LOT-EK's design development plan outlined the strongest concept possible with simple construction methods, so little could be cut by builders.

For the second Beijing project, Sanlitun South, LOT-EK also contributed one of four buildings. Partly due to an ownership change during construction, LOT-EK's 250,000-square-foot structure required a manic schedule. Unglazed parts ended



up glazed. Stone was swapped for concrete. (But the firm's signature prefab shipping containers kept their cool. "It's the one thing that is perfect in the whole project," Lignano joked.)

Forget about remote webcams: Monthly trips to China gave way, near the end, to progress reports emailed from an acquaintance who would drop by the site to snap a few pictures. "For the longest time I didn't even bother to go there," said Lignano, "because I knew how frustrating it would be." While not yet complete, it seems Sanlitun South will also survive—perhaps not unscathed, but intact.

However fraught, working in China brings rewards of its own. "Everybody gets to do something you would never get to do anywhere else in the world," Lignano said. "You really feel like you are part of a historic moment. It's an experiment, a workshop, a chemical reaction of some sort. I would repeat that experience right away."

JEFF BYLES IS A FREQUENT CONTRIBUTOR TO AN.

LOT-EK's just-completed Sanlitun North, above, is a mixed-use development in Beijing within a master plan by Kengo Kuma. Sanlitun South, right, also by Lot-Ek is a new retail complex within a master plan by the Hong-Kong-based The Oval Partnership.



FEBRUARY

WEDNESDAY 6
LECTURES

Robert Rogers, Jonathan Marvel
Public Places
4:30 p.m.
The Warehouse Auditorium
350 West Fayette St.,
Syracuse
www.sia.syr.edu

Small Talk No. 5:
James Biber
6:30 p.m.
Bumble and bumble
Auditorium
415 West 13th St.
www.aigany.org

THURSDAY 7
LECTURES

Frank Forrokh Sabouri
Globalization and Local Essences in Dubai
6 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Robert Christgau, Marshall Berman, Philip Dray, et al.
New York Calling: From Blackout to Bloomberg
6:30 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

Emily Abruzzo, James Buckhouse, et al.
306090: On Models
7 p.m.
Architectural League
457 Madison Ave.
www.archleague.org

EXHIBITION OPENINGS
Howard Fonda: a healthy sense of all I do not know
Mixed Greens
531 West 26th St.
www.mixedgreens.com

Ports of Entry:
Richard Morris Hunt's Architectural Drawings from the École des Beaux-Arts and the Gates of Central Park
National Academy of Design Museum
1083 5th Ave.
www.nationalacademy.org

Juan Uslé: Brezales
Cheim & Reid
547 West 25th St.
www.cheimread.com

FRIDAY 8
EXHIBITION OPENINGS
Audubon's Aviary: Portraits of Endangered Species
New-York Historical Society
2 West 77th St.
www.nyhistory.org

Brevity's Rainbow
Cinders Gallery
103 Havemeyer St., Brooklyn
www.cindersgallery.com

MONDAY 11
LECTURE
Jeffrey Kipnis, Reinhold Martin, Mark Wigley
New Paradigms in Architecture?
6:30 p.m.
Columbia GSAPP
Wood Auditorium, Avery Hall
www.arch.columbia.edu

TUESDAY 12
LECTURES

Warren Shaw
The Great Urban Paradigm Shift: Robert Moses, Jane Jacobs, and West Village Houses
6:30 p.m.
Greenwich Village Society for Historic Preservation
Westbeth Community Room
55 Bethune St.
www.gvshp.org

Carol Willis
Harvey Wiley Corbett: New Stones for Old
6:30 p.m.
Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

WEDNESDAY 13
LECTURES
Margaret Griffin, John Enright
Hidden Agenda
4:30 p.m.
The Warehouse Auditorium
350 West Fayette St.,
Syracuse
www.sia.syr.edu

Henry D. Perahia, Maria Grazia Bruschi, Ted Zoli, et al.
Bridging New York: Keeping Our Crossings Safe
6:30 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

Cory Booker, Stefan Pryor
Newark-Development Opportunities and Challenges for the New Newark
6:30 p.m.
Columbia GSAPP
Wood Auditorium, Avery Hall
www.arch.columbia.edu

EXHIBITION OPENINGS
Anthony Burdin, Trisha Donnelly, Paul Elliman, et al.
The Sound of Things: Unmonumental Audio
New Museum of Contemporary Art
556 West 22nd St.
www.newmuseum.org

Bill Jensen
Danese
535 West 24th St.
www.danese.com

THURSDAY 14
EXHIBITION OPENINGS
Francesca LoRusso
31 Grand
31 Grand St., Brooklyn
www.31grand.com

Christopher Williams
David Zwirner Gallery
525 West 19th St.
www.davidzwirner.com

Luc Tuymans
David Zwirner Gallery
519 West 19th St.
www.davidzwirner.com

FRIDAY 15
LECTURES
André Bideau
A "New" Urbanism for Frankfurt
3 p.m.
Cornell University School of Architecture
Sibley Hall, Ithaca
www.architecture.cornell.edu

Peter Barberie
Close Encounters: Irving Penn's Portraits of Artists and Writers
7 p.m.
Morgan Library and Museum
225 Madison Ave.
www.themorgan.org

Tina Kukielski, Beth Campbell
8 p.m.
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

EXHIBITION OPENING
Campana Brothers Select: Works from the Permanent Collection
Cooper-Hewitt, National Design Museum
2 East 91st St.
www.cooperhewitt.org

SATURDAY 16
SYMPOSIUM
Exporting China
Yung Ho Chang, Qingyun Ma, Ackbar Abbas, Doreen Heng Liu
12:30 p.m.
Columbia GSAPP
Wood Auditorium, Avery Hall
www.arch.columbia.edu

EXHIBITION OPENINGS
New Works
Margarita Cabrera
Sara Meltzer Gallery
525-531 West 26th St.
www.sarameltzergallery.com

Together
Shannon Plumb
Sara Meltzer Gallery
525-531 West 26th St.
www.sarameltzergallery.com

SUNDAY 17
EXHIBITION OPENING
WACK!: Art and the Feminist Revolution
P.S.1 Contemporary Art Center
22-25 Jackson Ave., Queens
www.ps1.org

TUESDAY 19
LECTURE
Stefan Sagmeister: Things I've Learned in My Life So Far
6:30 p.m.
Haft Auditorium, F.I.T.
227 West 27th St.
www.aigany.org

Geraldine Fabrikant, Kathryn Livingston, Denise LeFrak Calicchi
Mansions in the Sky
6:30 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

EXHIBITION OPENING
Bruce Nauman: Projection and Displacement
Sperone Westwater
415 West 13th St.
www.speronewestwater.com

WEDNESDAY 20
LECTURES
David Rockwell
Recent Work
4:30 p.m.
The Warehouse Auditorium
350 West Fayette St.,
Syracuse
www.sia.syr.edu

LIST YOUR EVENT AT DIARY@ARCHPAPER.COM

Discovering Japanese Modern
6 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Juan Herreros
Risky Business
6:30 p.m.
Columbia GSAPP
Wood Auditorium, Avery Hall
www.arch.columbia.edu

EXHIBITION OPENING
Thinking in Loop: Three videos on iconoclasm, ritual and immortality
apexart
291 Church St.
www.apexart.org

THURSDAY 21
LECTURES
View from the West Coast: Berkeley Lecture Series with Raveevarn Choksombatchai, "Gray Matters"
6 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Michael Minkenberg
New Capitals in New Nations: Comparative Perspectives
6 p.m.
New York University
19 University Pl.
www.nyu.edu/deutscheshaus

Steven Holl
Current Work
7 p.m.
Cooper Union
Great Hall
7 East 7th St.
www.cooper.edu

EXHIBITION OPENINGS
Dave Miko
Wallspace
619 West 27th St.
www.wallspacegallery.com

Home
Pello Irazu
Yancey Richardson Gallery
535 West 22nd St.
www.yanceyrichardson.com

FRIDAY 22
LECTURE
Peter Hibbard
The Bund Shanghai: China Faces West
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EXHIBITION OPENINGS
Sterling Ruby: CHRON
The Drawing Center
35 Wooster St.
www.drawingcenter.org

Cai Guo-Qiang: I Want to Believe
Solomon R. Guggenheim Museum
Peter B. Lewis Theater
1071 5th Ave.
www.guggenheim.org

Pull Back the Shade
Muzi Quawson
Yossi Milo Gallery
525 West 25th St.
www.yossimilo.com



COURTESY GALERIE EMMANUEL PERROTIN, MIAMI/PARIS

PAINTING THE GLASS HOUSE:
ARTISTS REVISIT MODERN ARCHITECTURE

Yale School of Architecture Gallery
32-36 Edgewood Avenue, New Haven, Connecticut
February 11 to May 9

Aldrich Contemporary Art Museum
258 Main Street, Ridgefield, Connecticut
March 9 to July 27

Jumbled in a chaotic mass, a cluster of houses float on a giant iceberg under a black sky. The eerie apocalyptic painting, *The M-House got lost found itself floating on the sea, affecting salination levels in the North Atlantic* by Daniel Arsham (above), is one of many in this two-venue show exploring artists' visions of modern architecture. While Arsham's piece has a futuristic feel, a painting by Angelina Gualdoni, *Letters From the Generations*, has a nostalgic, melancholy aura, depicting a run-down suburban modernist pavilion that's past its prime, marred with graffiti and decay. Both venues in the two-part show display works by the same artists, but the curators chose works that explore social issues to show at Yale, while the Aldrich portion may appeal more to architecture buffs, for it focuses on works depicting such icons as the Glass House.

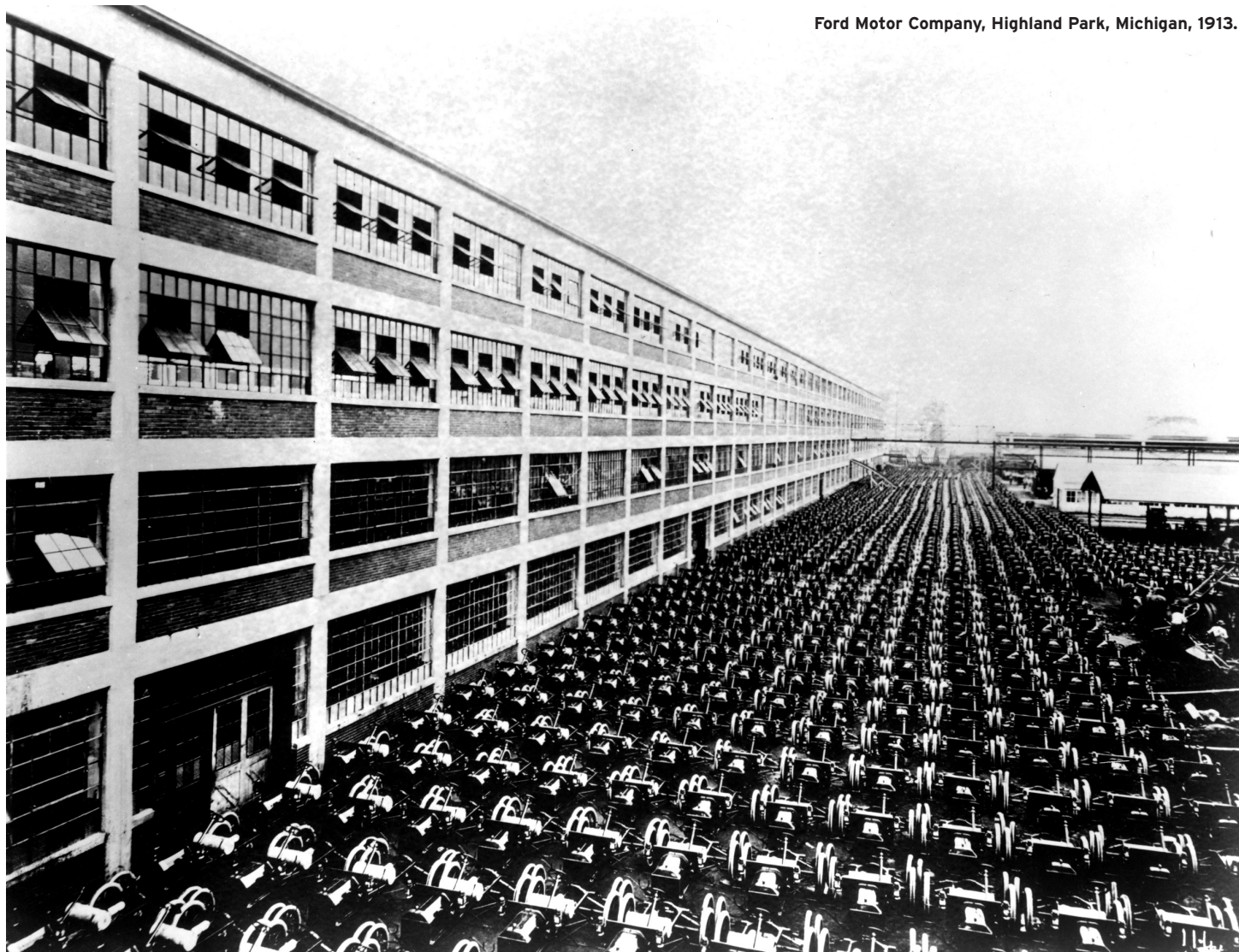


RAMAK FAZEL

RAMAK FAZEL: 49 STATE CAPITOLS

Storefront for Art and Architecture
97 Kenmare Street
Through March 8

Photographer Ramak Fazel was born in Iran but raised in the United States, and the desire to get to know this nation better spurred an odyssey that led him in 2006 to 49 state capitol buildings in a mere three months. Living and traveling in a rented van, he stopped at each destination to photographically document the building and the everyday existences of the tourists and workers there. At each stop, he mailed himself a postcard to be picked up at the next capitol; the postcards became works of art in themselves, because he decorated them with a mosaic-like array of stamps from his childhood collection, chosen for their historical relevance to his current location. This exhibition displays the postcards and photos he accumulated on his journey, including a photo taken at the Honolulu capitol (above). After an acquaintance he met on his flight to Hawaii falsely reported him as a suspicious character, his trip took a darker turn, with detentions and harassment by officials at every stop. Perhaps that only makes Fazel's journey—and the resulting documents—a truer portrait of a government that's fallen under the grim shadow of post-9/11 racism and paranoia.



Ford Motor Company, Highland Park, Michigan, 1913.

A MANY SPLENDORED THING

USA
Gwendolyn Wright
Reaktion Books, \$29.95

In a mere 320 pages, Gwendolyn Wright has managed to pack a staggering amount of information and visual documentation about the modernization of American architecture. She covers the evolving social, cultural, and political context as well. It is a credit to her neat, economical, agile prose and prodigious command of this vast material that she has also succeeded in making it an enthralling narrative and a major piece of criticism.

The best—and most forgotten—definition of American modern architecture I have come across is by Elizabeth Mock. She replaced Philip Johnson at the Museum of Modern Art during World War II. Writing in a catalogue for an exhibition she organized there called *Built in USA* in 1944, she dismissed Philip Johnson's one-dimensional, formalist definition of modernism as expressed in the International Style exhibition of 1932. What she argued, in essence, was that **continued on page 25**

SHOW ME THE WAY

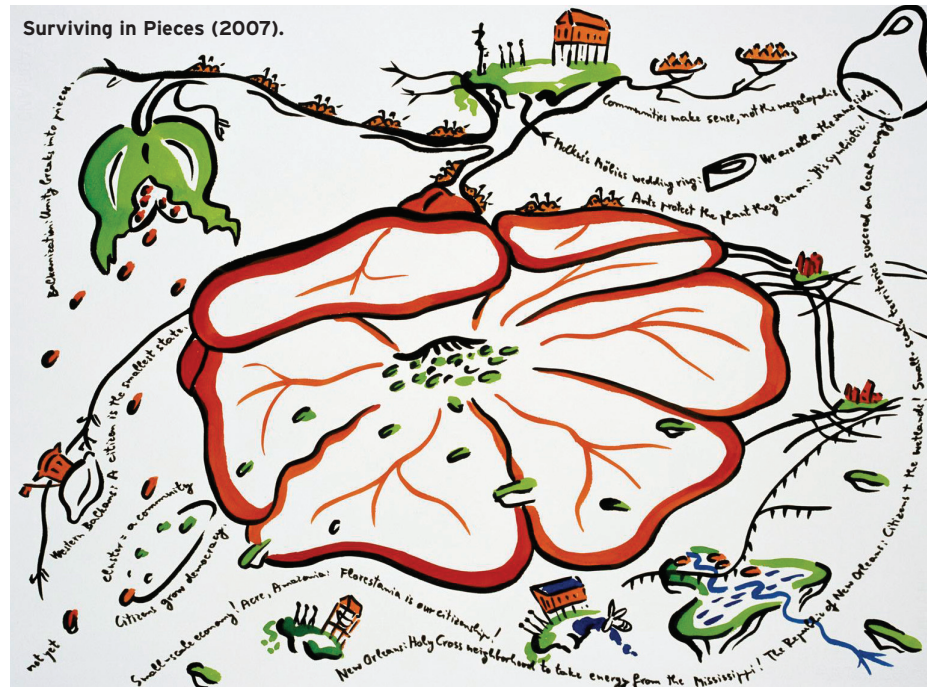
Future Talk Now: The Great Republic of New Orleans
Max Protetch Gallery, 511 West 22nd Street
Through February 9

The Ljubljana, Slovenia-based architect and artist Marjetica Potrc has created a practice that shuttles between art gallery installations and site-specific works. Her art gallery projects—she has had scores of exhibitions in Europe and America—always highlight a real-world condition in some sort of social, environmental, or economic distress. Into these places she inserts site-specific architectural interventions that then make their way into her exhibitions, in the process taking on a sculptural presence. Her project *Ljubljana under a Common Roof*, for example, re-created a proposal made by architect Josef Plecnik for Ljubljana in 1944 and featured a small

sculpture-like wooden house placed beneath a corrugated plastic roof. The roof Plecnik imagined would be built by the municipality, including necessary infrastructure, and the houses beneath would be made by the residents. Just such a collaborative approach, Potrc claims, has been replicated in Johannesburg, South Africa. The project was featured at the 2004 *Urban Growings* exhibit at the De Appel Foundation for Contemporary Art in Amsterdam, and similar iterations have appeared in Istanbul (at its biennale); Caracas, Venezuela; and Kassel, Germany.

Now Potrc has trained her architectural sensibility on

the environmental and social disaster that is post-Katrina New Orleans in a show called *Future Talk Now: The Great Republic of New Orleans*. The exhibit features a colorful miniature—here, of a New Orleans shotgun house—that has become a staple of her exhibition style. The house facade has caryatid columns of African-American women in classical drapes that both reference the city's Greek Revival tradition and its connection to African American roots. A cistern attached to the house proposes The Big Easy's resettlement be tied to the region's unique biodiversity. Potrc fills out the show by surrounding the sculpture with drawings in a unique graphic style that is her own. These include inkjet print views of the region photographed from the air, each placed next to her optimistic, colorful line drawings that depict the region's history with sayings such as "Roots run deep here," and "Here we know how to secure firm ground any way we can. Firm ground feels good beneath our feet." Potrc makes her argument for the creation of a new settlement pattern based on the biological



Surviving in Pieces (2007).

uniqueness of the lower Mississippi or, as she claims, based on "the ways in which infrastructure is created from the bottom up by individuals either in response to political or ecological change or simply to improve their lives." These drawings may suffer from the *National Geographic* tendency to make tragedy and devastation look beautiful, but Potrc never forgets that architects and artists

need to offer beauty and hope along with suggestions for creative infrastructural improvements.

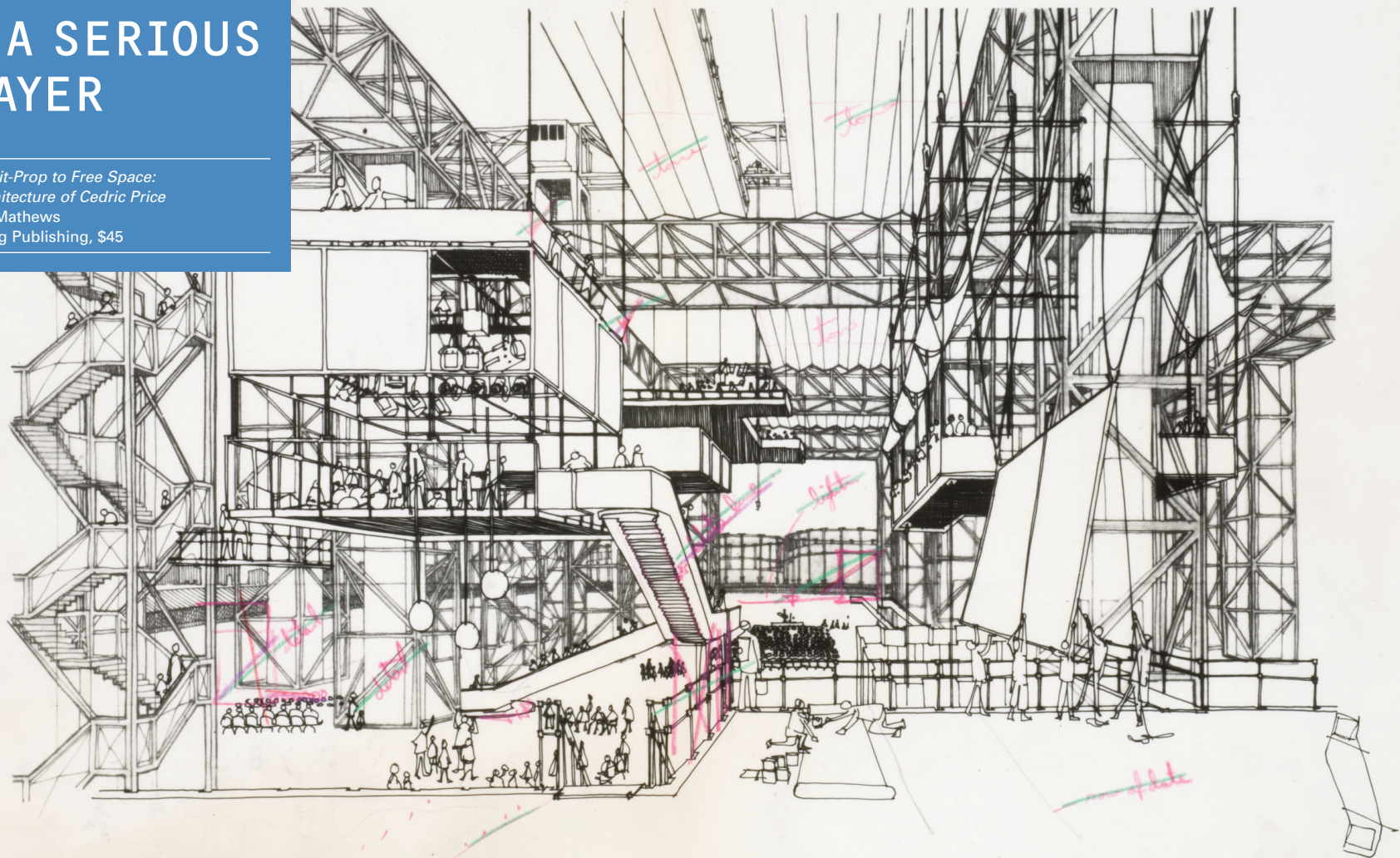
In an adjacent gallery space, Potrc has also curated a small exhibition of drawings by Samuel Mockbee called *Mythology*. Potrc's selection of Mockbee drawings seems to want to mythologize his work while simultaneously showing how closely related the two are in their

approaches to architecture. In one drawing, a small Rural Studio pavilion with a little figure placed aside the temple-like building gives precedence to the human body, just as Potrc does with her caryatid columns. While Mockbee is often celebrated for his unique architecture, it is nice to be reminded how important the hand was to his architectural compositions.

WILLIAM MENKING

PORTRAIT OF A SERIOUS PLAYER

*From Agit-Prop to Free Space:
The Architecture of Cedric Price*
Stanley Mathews
Black Dog Publishing, \$45



Interior perspective of the Fun Palace, circa 1964.

The architectural avant-garde has always had it tougher than other disciplines. Whereas painters or ballet directors can conduct small-scale experiments judged by an audience of initiates, architecture's requirement for vast topographical, financial, and administrative resources usually ensures the failure or fundamental compromise of radical undertakings. This seemed to be improving after World War II, when particular segments of the architectural vanguard drifted ever closer to a spirit of objectivity and research, and away from the more subjective and political project of the historic avant-garde. Surely, when properly allied with science and economics, progressive design would finally find its public audience and the official acceptance that eluded it? This was the question that Cedric Price was so frustrated to have answered in the negative during the 1960s when he and the avant-garde theater director Joan Littlewood attempted to realize a Fun Palace in London.

Stanley Mathews' new book *From Agit-Prop to Free Space: The Architecture of Cedric Price* is a thorough account of the inspired conception and fraught reception of the Fun Palace and another of Price's

legendary projects from the 60s, the Potteries Thinkbelt. What emerges from this study is a careful portrait of the ideas and the working methods of one of the era's famous architectural iconoclasts. Price was a remarkable individual in that he was fully prepared to accept the consequences of his design philosophy: that the architect would become obsolete once the ideal infrastructure was realized.

Joan Littlewood conceived of (and funded) the project that would have realized her dream of a true people's theater, an architectural complex where the institutional boundaries between education and entertainment, leisure and culture, indeed, art and life would blur. The Fun Palace seemed to align itself perfectly with the social ambitions of global post industrial culture and the local concerns of a liberal administration. It was to be a cybernetically conceived space for the cultural enrichment of all classes (whom economists predicted would soon be working much less thanks to new automation technologies). But alas, a changing political climate in England and the realization that sciences like cybernetics were more about social control than liberation stymied the project.

Another of Price's visionary works, the Potteries Thinkbelt, was to be a new kind of university, devoted to scientific and industrial research and meeting Great Britain's urgent need for skilled professionals. The Thinkbelt was to be a transformable learning facility, changing the physical configuration of its prefab buildings with the help of cranes rolling on railroad tracks. Yet its literal mobility looked shockingly old-fashioned compared to the educational model that ultimately superseded it: the Open University that used television to bring education to the masses.

Mathews deftly constructs a social historical narrative to contextualize these failed experiments in interactive architecture, from the workers movements of the interwar period and the agit-prop theater that Littlewood ran at that time to the changing social landscape of the post industrial world. His account relies on rigorous research from Price's archives and a series of interviews with Littlewood, Price, and others.

Unfortunately, Mathews' propensity toward a micro-view of history proves detrimental to the development of a more general critical framework. More time is spent

detailing Price's interpersonal travails with local city council members than pondering the possible significance of his friendship with writer and Situationist Alexander Trocchi, for instance. Particularly troubling is the author's refusal to admit any meaningful connection between Price and contemporaries such as the Archigram Group, Constant, Yona Friedman, and many others who were merely, according to Mathews, producing "depleted utopias." Mathews seeks to raise Price above the fray of 60s neo-avant-garde and to insist upon his

greater significance and the realizability of his projects. Such an approach is fraught with the undesired result of emphasizing not Price's seriousness of purpose but his utter lack of the ironic and critical self-awareness that characterized his colleagues. Nevertheless, Mathews' book is a lively and rewarding monograph that also serves as a bittersweet tribute to Price, who passed away in 2003 during its preparation.

LARRY BUSBEA IS AN ASSISTANT PROFESSOR OF ART HISTORY AT THE UNIVERSITY OF ARIZONA.

Cedric Price circa 1960s.



COURTESY CEDRIC PRICE COLLECTION, CANADIAN CENTRE FOR ARCHITECTURE, MONTREAL

COURTESY ELEANOR BROM

A MANY SPLENDORED THING continued from page 23

being modern was not only a matter of style; it also involved issues of social justice, racial integration, industrial rationality, economy, and new technology. Upon Johnson's return, for her efforts she was relieved of her duties and had her catchy title hijacked, to resurface in a new catalogue by him that repudiated her thesis.

I was one of the first to write about Mock and the episode at MoMA, and it would have been nice to have been acknowledged, but it is also good to see someone taking up Mock's position once again. Each one of Wright's chapters uses the theme of a multifaceted modernism as an organizing principle to pull together a large and richly divergent selection of buildings. But whereas Mock concentrated on architecture, Wright paints a broad social, political, and cultural picture of the sectors involved with architectural modernization. The first chapters in particular, covering the *laissez faire* economy of the postbellum industrial North—in particular Chicago, about which Wright is a well-known expert—and then through to the New Deal, are exemplary. The pace of modernization in America was dizzying at this time and each of her chapters bristles with the evolving, diverse, sometimes even contradictory modernization of architecture.

"Modernity is the stuff not of grandiose theoretical imperatives but of accommodating new realities," she writes thoughtfully. And so within Wright's grand narrative, besides the usual canonical figures, there is also room for Jane Addams' Hull House, the design of a Frank Zappa rock concert, and the sets for the TV show *Ugly Betty*. Thanks to Wright's vivid prose, you can picture the immensely likable Mary Gay Humphries in 1896 propounding that her idea of the house of the future is one that can be cleaned with a hose.

One of the best features in the book is its refreshing revisionism. She waxes more enthusiastically about the wild visuals of the Chrysler Building and the shuffle-boarding

extrusions of the Lever House than the uptight pinstriped Seagram Tower, to name two examples. Among the pages that most stand out are those devoted to Frank Lloyd Wright, whose innovative genius tends to be underrated. For instance, she points to the "deep and abiding commitment to social landscapes" of his 1913 proposal for a suburb outside Chicago that included a mix of incomes and social classes to be housed, from spacious single-family dwellings to small two-family workers' housing and apartment buildings for singles, all linked through a sequence of parks and playgrounds weaving together a rich assortment of public buildings. Her point about his ingenious use of textile-block construction as an economical and simple means for making earthquake-proof buildings in Southern California is well-taken, as is her presentation of the Johnson Wax Company as an exercise in enlightened workplace design.

If the book has a shortcoming, it is in underrating the originality and influence of Lewis Mumford's multifunctional, systemic approach to design. He called it a rethought regionalism, and his approach no doubt influenced Mock along with many of her New Deal contemporaries. In general, she underestimates the innovative force of regionalism, in particular after World War II, as well as its ecological agenda today. And surely of all the issues facing the architect today, the regional ecological agenda is the most pressing.

Gwendolyn Wright has produced a classic. Among her accomplishments is that she has made things seem to come full circle. After so long, modern architecture is back where it belongs, on many tracks. By defending a pluralist's point of view, she has opened the windows of possibility and done not only architects but also the public a great service.

LIANE LEFAIVRE IS CHAIR OF ARCHITECTURAL HISTORY AND THEORY AT THE UNIVERSITY OF APPLIED ART IN VIENNA.

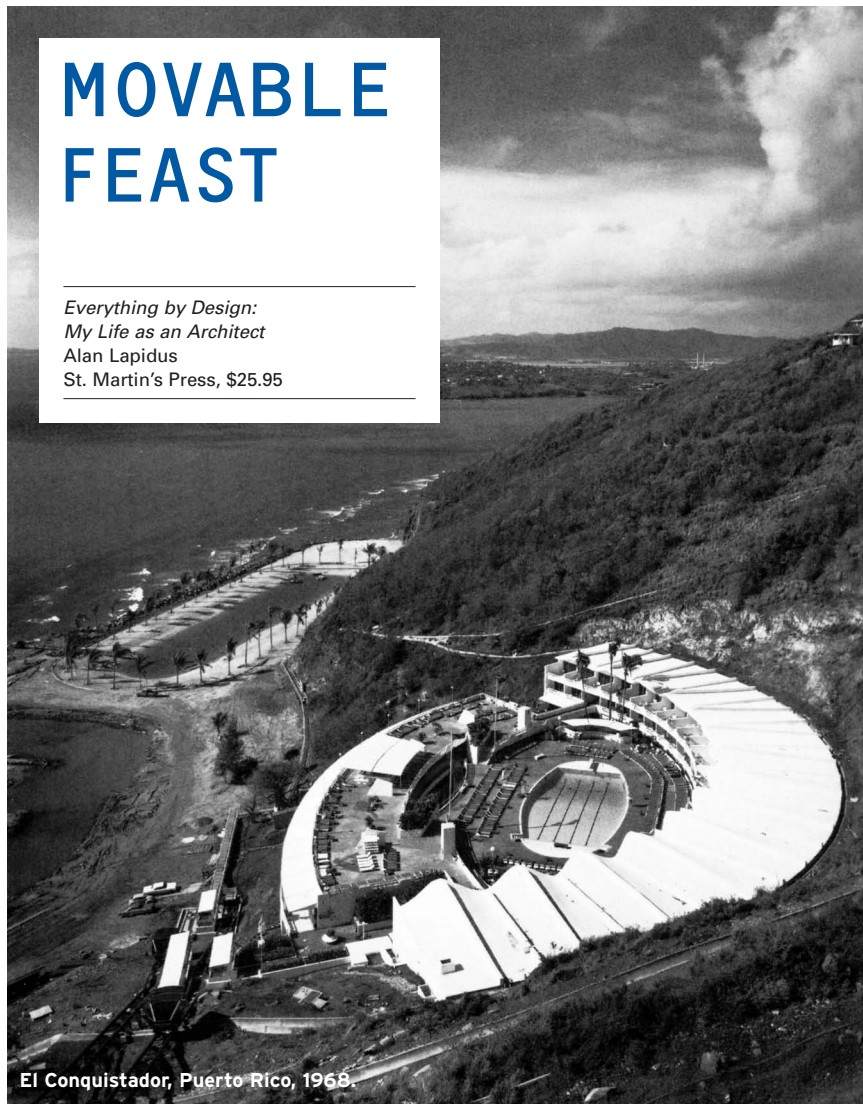
Louis Kahn's Kimbell Art Museum, Fort Worth, Texas, 1972.



MICHAEL BODYCOMB/COURTESY KIMBELL ART MUSEUM

MOVABLE FEAST

*Everything by Design:
My Life as an Architect*
Alan Lapidus
St. Martin's Press, \$25.95



El Conquistador, Puerto Rico, 1968.

COURTESY REXACH CORPORATION, PUERTO RICO

Perhaps it was the cheesy illustrations on the faux blueprint dust jacket, amplified by the blurb by Donald Trump, that prepared me to not like this book. Then I actually read it.

Everything By Design: My Life as an Architect by Alan Lapidus is a more compelling autobiography than I was initially prepared to admit. It is an honest and at times painfully revealing look at a man's journey through life as well as a frank critique of the profession, in turns profound and profane. Whatever you may think of his architectural work, Lapidus is a natural-born storyteller.

Alan is the son of Morris Lapidus, the midcentury modern architect best known for his glitzy commercial and hotel work. Once disparaged by critics, these buildings are now valued by historians. The senior Lapidus' autobiography *Too Much Is Never Enough*, published by Rizzoli in 1996, captures the lively spirit of the man whose *bon mots* were as provocative as his designs. Here is the American Dream story of an architect who rises from humble

immigrant beginnings to a life of success and recognition. His son's autobiography, by contrast, is a darker, sadder, but perhaps more complex and honest version of that same American Dream.

The story's trajectory traces Alan's lonely childhood, escape from his dysfunctional family into the military, and professional training in the early 1960s at Columbia's architecture school. It continues through his early years as a young architect in his father's office in the mid-'60s, his years of independent practice, and the subsequent unraveling of that practice. All the while, this personal story reads as an interesting commentary on the social, cultural, and architectural changes taking place in New York City and America in the second half of the Twentieth Century. Alan Lapidus' surprising *Zelig*-like interactions with various movers and shakers provides a unique insight into the recent past, as well as much humor.

His writing style reflects an early lesson of his architecture school days: "One of the rules we gradually became aware of was that

an architect should never give a simple description or explanation if an obscure or pretentious one was available. Verbal obfuscation was essential for imbuing heroic significance to what were essentially arbitrary design decisions." Those of us who have gone through the process of architectural education will groan in recognition. As an unexpected benefit, the reader will also find direct and concise explanations of terms and concepts used by architects.

Lapidus best articulates the business of getting design from paper to reality while trying to earn a living. He quotes from a 1972 Ada Louise Huxtable review in the *New York Times* of his completed public pool complex in Bedford-Stuyvesant to make his point: "The architect is by implication and legal agreement, victim and fall guy.... Everything is rigged to make him responsible for everyone else's sins, and is treated as a potential crook. No one shares his concern for good design and everything is stacked against it. In the end, it is the system that wins... The system, you see, is foolproof. And

the system always wins."

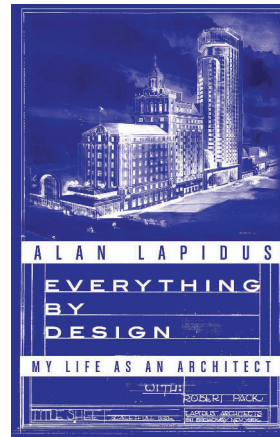
Four decades of architectural practice yield many humorous, bawdy, often insightful encounters with a cross section that includes Art Garfunkel, Woody Allen, Aristotle Onassis, Bob Guccione, John V. Lindsay, Xaviera Hollander (the infamous "Happy Hooker" of the early '70s), Bill Zeckendorf, Donald Trump, Michael Graves, the CIA, and assorted underworld types.

Having worked with a father whose designs were a lightning rod for criticism, it is understandable that architectural critics come in for scathing disparagement in several of Lapidus' chapters. Remarks such as "Architectural critics are like eunuchs: They can't do it themselves, but, my, they certainly can tell everyone else how to do it" reveal more about personal slight than well-deserved censure.

The American Institute of Architects receives its share of provocative criticism. Comparing the AIA unfavorably with the American Medical Association and the American Bar Association for its archaic licensing regulations and lack of advocacy on behalf of working architects, Lapidus writes, "Putting AIA on the letterhead or after your signature is about as meaningful as putting down that you are a member of the Elks."

Looking back on his career, Lapidus wrote, "Architecture is a seductive field, and like any good seducer, the courtship is long and sensuous, a world of promised delight opened by the initial encounters. But the long-term relationship can be fraught with peril, and the pleasure/pain ratio in architecture is in constant flux." The quote, like the book, is both insightful and bittersweet.

JOHN KRISKIEWICZ IS A PROFESSIONAL TOUR GUIDE IN NEW YORK CITY.



COURTESY ST. MARTIN'S PRESS

THE ARCHITECT'S NEWSPAPER FEBRUARY 6, 2008

PRODUCTS



The Sottsass Collection
Artigo
www.artigousa.com
Among the last designs to come from the Italian design master Ettore Sottsass, these rubber floor tiles from Artigo introduce whimsy and exotic flavor to a perennial classic product for commercial and residential uses. Kayar is flecked with coconut fibers and comes in 16 colors; Zero.4 (left) renders Artigo's most popular raised boli pattern in randomly scattered and sized dots, available in seven colors; and Ebony mimics the texture and striations of wood grain in a three-dimensional pattern in four dark hues, from black to chestnut.

RESOURCES

Open: Restaurant (p. 5): The lighting design for Adour Alain Ducasse was done by Johnson Light Studio, 335 West 38th St., Ste. 1, New York, NY 10018, 212-868-5204, www.johnsonlightstudio.com. Technology design for the interactive wine bar and private vault was provided by Potion, 265 Canal St., Ste. 604, New York, NY 10013, 718-388-5263, www.potiondesign.com. The goatskin bar top was fabricated by York Street Studio, 143 West St., New Milford, CT 06776, 860-350-5559, www.yorkstreet.com.
Kew Forward (p. 14): The concrete casting for the house in Kew Gardens was done by Lou Campanella, 1562 62nd St., Brooklyn, NY 11219, 718-232-0449. The custom stainless steel work was fabricated by BCB Stainless Steel Custom Works, 89 Bowery, No. 401, New York, NY 10002, 212-226-8386, www.bcbstainlesssteel.com. Master plumbing was provided by Metro Waterworks, 93-95 Forrest St., Brooklyn, New York 11206, 718-417-6008.

In Detail (p. 16): The bird-safe glass for the José E. Serrano Center for Global Conservation was made by Isolar Glas, Auf der Mauer 13, D-55481 Kirchberg, Germany, 49-6763-521-522, www.isolar.de. The green roof was created by American Hydrotech, 303 E. Ohio St., Chicago, IL 60611, 800-877-6125, www.hydrotechusa.com. The green roof leak detection system was by International Leak Detection, 11 Bartlett Dr., Ontario, Canada, L1S 4V2, 866-282-5325, www.leak-detection.com.
International Arrivals (p. 18): Web conferencing for Perkins Eastman was provided by WebEx Communications, 3979 Freedom Cl., Santa Clara, CA 95054, 877-69-3239, www.webex.com. Construction cameras by iBeam Systems, 280 N. 8th St., Ste. 30, Boise, ID 83702, 208-344-8002, www.ibeamsystems.com. Technology consultation by Control Group, 233 Broadway, 21st Fl., New York, NY 10279, 212-343-2525, www.controlgroup.com.

WWW.ARCHPAPER.COM

PRODUCTS



ProPixel PXC-73 LED elements
Daktronics
www.daktronics.com
Responding to customer requests for media displays that can be sculpted into uncommon shapes, Daktronics came up with these LED elements, called ProPixels. As the name suggests, each element acts as an individually controllable pixel within a larger display. To blend in with its background, the element's housing can be ordered in a customized shade (left) to match a building's facade. Along with the 73-millimeter-diameter elements, the company sells software to control their output, as well as optional content and services. ProPixels are water-resistant and can be used for text, video, animation, and color effects. Pictured above, ProPixels hug the curves of the Grand Lisboa casino in Macau, China.

THE ARCHITECT'S NEWSPAPER

NEW YORK ARCHITECTURE AND DESIGN

WWW.ARCHPAPER.COM

REGISTERED ARCHITECTS IN THE NORTHEAST AREA (NY, NJ, CT, PA, MA, MD, DE, RI AND DC) FREE.

SEE WHAT WEST COAST ARCHITECTS ARE UP TO, SUBSCRIBE TO THE CALIFORNIA EDITION FOR \$25!

*Must provide RA number

- | | | | |
|--|---|--|---|
| <input type="checkbox"/> RA number FREE!* | <input type="checkbox"/> 1 year \$39 | <input type="checkbox"/> 2 years \$69.95 | <input type="checkbox"/> CA 1 year \$25 |
| <input type="checkbox"/> Institutional \$149 | <input type="checkbox"/> Canada/Mexico \$75 | <input type="checkbox"/> International \$160 | |

Mail this form with a check payable to: The Architect's Newspaper, LLC.
The Architect's Newspaper, 21 Murray St., 5th Floor New York, NY 10007
ref. 02.06.2008

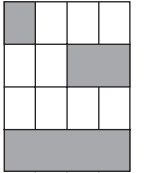
Name	Date
Company	
Address	
City/State/Zip Code	
Email	Phone
RA License Number	
Credit Card Number	Exp. Date
SIGNATURE REQUIRED	



INDUSTRY	JOB FUNCTION	FIRM INCOME
<input type="checkbox"/> Academic	<input type="checkbox"/> Academic	<input type="checkbox"/> Under \$500,000
<input type="checkbox"/> Architecture	<input type="checkbox"/> Architect	<input type="checkbox"/> \$500,000 to 1 million
<input type="checkbox"/> Construction	<input type="checkbox"/> Designer	<input type="checkbox"/> \$1 to 5 million
<input type="checkbox"/> Design	<input type="checkbox"/> Draftperson	<input type="checkbox"/> +\$5 million
<input type="checkbox"/> Engineering	<input type="checkbox"/> Firm Owner	
<input type="checkbox"/> Government	<input type="checkbox"/> Government	EMPLOYEES
<input type="checkbox"/> Interior Design	<input type="checkbox"/> Intern	<input type="checkbox"/> 1-9
<input type="checkbox"/> Landscape Architect	<input type="checkbox"/> Managing Partner	<input type="checkbox"/> 10-19
<input type="checkbox"/> Planning/ Urban Design	<input type="checkbox"/> Project Manager	<input type="checkbox"/> 20-49
<input type="checkbox"/> Real Estate/ Developer	<input type="checkbox"/> Technical Staff	<input type="checkbox"/> 50-99
<input type="checkbox"/> Media	<input type="checkbox"/> Student	<input type="checkbox"/> 100-249
<input type="checkbox"/> Other	<input type="checkbox"/> Other	<input type="checkbox"/> 250-499

The Architect's Newspaper Marketplace showcases products and services. Formatted 1/16 page, 1/8 page, or 1/4 page, black and white ads are available as at right.

CONTACT:
Diana Darling
21 Murray St., 5th Floor New York NY 10007
TEL 212-966-0630 / FAX 212-966-0633
ddarling@archpaper.com



RAYDOOR® Sliding Walls & Doors
tel: 212.421.0641 fax: 646.349.1856 email: info@raydoor.com w: www.raydoor.com



TGI
OFFICE AUTOMATION
THINKING GREAT IDEAS

Serving
New York
and Florida
for over
40 years

Call us for all your Wide Format needs!

Color Copiers

Scanners

Printers

Duplicators

Fax Machines



866-GO-TGIOA

www.tgioa.com



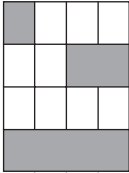
radii inc

architectural models – imaging – effects – done well

Contact: Ed Wood or Leszek Stefanski
66 Willow Ave, Hoboken, NJ 07030 201.420.4700 (p) 201.420.4750 (f)

www.radiiinc.com

The Architect's Newspaper Marketplace showcases products and services. Formatted 1/16 page, 1/8 page, or 1/4 page, black and white ads are available as at right.



CONTACT:
Diana Darling
21 Murray St., 5th Floor New York NY 10007
TEL 212-966-0630 / FAX 212-966-0633
ddarling@archpaper.com

THE ARCHITECT'S NEWSPAPER FEBRUARY 6, 2008



Digital Reprographics
Document Management
Facilities Management

Service Point

- On-Site Services
 - Printing equipment, project tracking and expense recovery for your office
- Scanning & Archiving
- Project Team Web Tools
- Printing & Copying Services

11 E. 26th St., 10th Fl. | New York, NY | (212) 213-5105
Service Centers in the Northeast, Mid-Atlantic, Orlando & Las Vegas | On-Site Services Nationwide
(800) 448-6002 | www.servicepointusa.com

PK-30 system™

621 E. 11th St. NYC 10009
T. 212.473.8050
WWW.PK30SYSTEM.COM

The Finest Materials. Extraordinary Engineering, Attention to Aesthetics, Creates A Superior Sliding Door System



DONOVAN & ASSOCIATES
architectural marketing services

Are they finding you?

In the online world, search engine marketing (SEM) is vital for the success of your web site. Without it, you will be unable to compete in the world where search rankings reign supreme. Let us help you with key search strategies to raise your search engine rankings and your conversion opportunities. Email us for more information at info@donovan-assoc.com or call Shawn Donovan at 813.951.0000.

COMMUNICATIONS **BRAND DEVELOPMENT** **STRATEGIC INITIATIVES**
2622 Morrison Avenue Tampa, FL 33629 813.951.0000 www.donovan-assoc.com

Esto

www.esto.com
estostock.com

Photo © Anton Grassl/Esto
Hassayampa Academic Village • Machado and Silvetti with Gould Evans, Architects




CNC FABRICATION
and **CONSULTANCY**

SITU STUDIO

research design fabrication
phone: 718 237 5795
www.situstudio.com

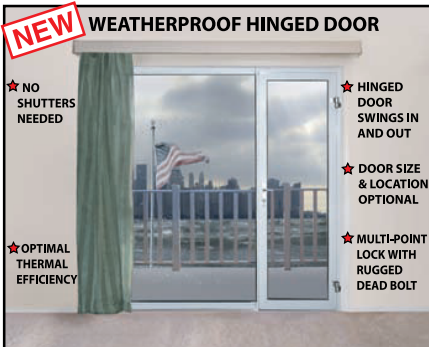
DOME'L SLIDING DOOR REPLACEMENT SYSTEM

OUTDATED SLIDER



BEFORE

NEW WEATHERPROOF HINGED DOOR



AFTER

Dome'l Inc. 800-603-6635
3 Grunwald Street, Clifton, New Jersey 07013
www.domelinc.com

FITS IN SAME SPACE AS TROUBLESOME SLIDING DOOR.



WSP ACOUSTICS

CONSULTANTS IN ACOUSTICS, NOISE & VIBRATION

FULL ARCHITECTURAL, MECHANICAL & ENVIRONMENTAL ACOUSTIC DESIGN SERVICES. NOISE & VIBRATION MEASUREMENT, ASSESSMENT & REMEDIATION

For more information contact Andrew McKee - andrew.mckee@wspgroup.com

475 FIFTH AVENUE, 9TH FL. NEW YORK, NY ☎ (917) 273 9967 www.wspacoustics.com
NEW YORK - LONDON - DUBAI - OSLO - STOCKHOLM www.wspes.com

IN MEMORIAM

ROBERT GUTMAN

1926-2007

With thanks for bringing clarity to the practice of architecture.

PRINCETON ARCHITECTURAL PRESS



Place your classifieds with *The Architect's Newspaper*
\$50.00 to post on-line, \$150.00 to post on-line with 60 words
classified listing in the newspaper.

CONTACT: Anastassia Fisyak
Advertising Sales
21 Murray St., 5th Floor New York NY 10007
TEL 212-966-0630 / FAX 212-966-0633
classifieds@archpaper.com

RECRUITMENT AGENCIES

DESIGN

your career

talent acquisition +
career management
for the
built environment
professions

national
international

Are you interested in learning about career opportunities or curious about the marketplace for Architecture + Design professionals and want to explore confidentially? The following is a select list of positions:

ASSOC. DIR. UNIVERSITY PLANNING
(Licensed Architects or Planners - CT)

ASSOCIATE PRINCIPAL ENGINEERS
(Mechanic, Electric, Structure - NY, LA)

SENIOR HEALTHCARE ARCHITECTS
(NY, Houston, San Fran, Seattle, LA)

INTERMEDIATE DESIGN ARCHITECTS
(Cultural, Commercial, Hospitality)

SENIOR LEVEL DESIGN ARCHITECTS
(Cultural, Healthcare, High Ed, Institute)

SENIOR PLANNERS - HIGHER ED
(Licensed Campus Planners - CT)

SR. PROJ. ARCHITECTS / MANAGERS
(Commercial, Hospitality, Healthcare)

PROJECT ARCHITECTS / MANAGERS
(Historical Rest/Pres, High Ed, Cultural)

ASSOCIATE STUDIO DIRECTORS
(Healthcare, Retail - NY, Houston)

Since 1995 API Partners has provided Talent Acquisition + Career Management solutions to A/E/C firms + professionals nationally & internationally.

Please send your resume to Lonny Rossman, AIA or Greg Silk at careers@apipartners.com

NY 212.255.5055
PA 610.660.6128

international talent acquisition
career management
api partners, llc
www.apipartners.com

microsol resources

Best Career Opportunities
for Design Professionals

At Microsol Resources, we work with talented people and help them build their careers. We strive to provide a personal, tailored service to meet your individual needs. Our team of placement specialists is comprised of architects and design industry HR veterans. We work with the top international architectural and design firms who are looking to fill the following positions:

PROJECT MANAGERS
with 10+ years experience to lead teams on retail, corporate interiors, hospitality, luxury and high-rise residential, and healthcare projects. Develop an understanding of overall project goals and parameters including client objectives, design criteria, construction and design budget, and schedule requirements. Establish a comprehensive work plan, lead client meetings, and presentations.

PROJECT ARCHITECTS
with 7+ years experience in retail, corporate interiors, hospitality, luxury and high-rise residential, and healthcare projects. Champion the project's design intent by providing technical leadership through DD and CD to assure delivery of accurate, detailed, and coordinated project documentation amongst all disciplines. Perform related construction administration tasks including shop drawing review, RFI clarification, and change order preparation.

ARCHITECTURAL DESIGNERS
with 7+ years experience responsible for design development for mixed-use projects within a collaborative team environment. Formulate project approach, create design concepts and alternatives, manage day to day design process consistent with the project's program, budget and time constraints, participate in client meetings and presentations.

BIM ARCHITECTURAL SPECIALIST
for Microsol's New York City office to assist our clients in transitioning from a CAD environment to one based on Revit Architecture and in implementing Revit Architecture in their practices. A career opportunity for a technology-driven architect looking for a stable, non-hectic working environment. Technical proficiency and excellent organizational and communications skills are a must.

These are just a sampling of over 50 open positions we have currently with our clients. For a complete listing of opportunities, please visit us at www.microsolresources.com

To initiate a dialogue, please send your resume in confidence to recruiter@microsolresources.com

Ruth Hirsch Associates Inc.

As the most recognized Architectural Search Firm in New York City, we represent a broad cross-section of Architectural, Design and Institutional firms in the tri-state area.

Listed here is a sampling of current positions:

FIELD REPRESENTATIVE, experienced in construction administration, project management and site inspection, for a 40 million dollar educational project.

SENIOR PROJECT MANAGER who understands the operation process, scope of work, technical issues and is able to deal with all the financial aspects of large scale diverse projects.

PROJECT ARCHITECT for a midsize firm that is known for innovative institutional and commercial projects and long-lasting relationships with its clients.

SENIOR ARCHITECTURAL INTERIOR DESIGNER with a diverse design esthetic, a portfolio showing a real flair and strong client interaction skills. Be a part of a large retail studio of a well-respected firm.

PROJECT MANAGER/OWNER'S REPRESENTATIVE with strong knowledge of the design and the technical aspects of Health Care planning and management, for a major institution.

ARCHITECT/LEED FACILITATOR to advise project teams on sustainability, LEED strategy and manage the documentation process for a not-for-profit eco-consulting firm.

INTERIOR ARCHITECT for a high-end residential contemporary Architectural office.

Ruth Hirsch Associates Inc.
Email: info@ruthhirschassociates.com or
Fax: 212-396-0679

ROZ GOLDFARB ASSOCIATES

Leading recruitment and search consultancy with design and management assignments in architecture, interiors, retail, brand environments, environmental graphics, and exhibition design. Among them:

- **PROJECT DIRECTOR**, international landscape-hardscape
- **LEAD ARCHITECT**, varied urban projects / design firm
- **PROJECT DESIGNERS**, hospitality / resort
- **SENIOR EGD**, wayfinding / mixed-use

Visit our web site and contact Margot Jacqz
www.rgarecruiting.com

CONTINUING EDUCATION

COLUMBIA UNIVERSITY
School of Continuing Education

GRADUATE PROGRAM IN LANDSCAPE DESIGN
Columbia's part-time master's program in Landscape Design prepares students for careers as landscape designers specializing in residential and smaller-scale projects.

INFORMATION SESSION
February 11, 6 P.M.
Midtown Manhattan
R.S.V.P. online at
www.ce.columbia.edu/landscape9

GRADUATE PROGRAM IN CONSTRUCTION ADMINISTRATION
Columbia's part-time master's program in Construction Administration focuses on commercial and residential building construction from design through build.

INFORMATION SESSION
February 19, 6 P.M.
Midtown Manhattan
R.S.V.P. online at
www.ce.columbia.edu/ca5

WWW.ARCHPAPER.COM

EMPLOYMENT

NEW YEAR, NEW OPPORTUNITY

Premiere construction law firm representing high-end corporate, institutional and private owners seeks experienced, construction-savvy design/construction professional for its growing project management division. Strong communicative and graphic skills a must and working knowledge of PM software and web-design a plus. Send a CV to bcrnk@lepatner.com

OUTSIDE SALES REPRESENTATIVE FOR ITALIAN FURNITURE SHOWROOM

Vivendum is a prestigious, high-end, custom Italian furniture design showroom that works with top interior designers and architects in the New York City area and across the country. We are seeking a highly motivated external salesperson to promote four Italian furnishing lines that includes kitchens, interior doors, office and home furnishings.

Qualified candidates must possess the following qualifications:

- Must have furniture sales experience and/or extensive commissioned sales background
 - Candidate must be self-motivated and portray a professional image
 - Must have consultative selling, closing, negotiation, persuasion and partnering skills
 - Must be available to work day, evening, and weekend hours
 - Applicants should be organized and possess excellent verbal and written communication skills
 - Knowledge of or familiarity with importing/exporting, is helpful but not necessary
 - Design knowledge is a plus
- Salary and commission plan is negotiable and based upon experience.

For consideration, please submit your resume online or via email to info@vivendumusa.com

ARCHITECT

Iu+Bibliowicz Architects LLP is seeking an architect with 10 to 15+ years experience in both architecture and Interior Design with great technical abilities and construction administration experience to become part of a great team that will be working among other things on a significant cultural Landmark Institution in New York City. Other projects will include office building re-clads, lobby renovations, corporate interiors, hospitality and occasional residential projects.

Must be a team player, organized, motivated, with good writing abilities and computer skills. AutoCAD expertise required.

We are an Equal opportunity employer. Benefit package includes: Full Medical, Paid vacation, holidays and salary commensurate with experience

Please submit your cover letter, qualifications, and work sample to: mh@ibarchitects.com

MID- TO SENIOR-LEVEL ARCHITECTS

Pfeiffer Partners Architects, a national planning, urban design and architectural practice with offices in New York and Los Angeles is looking for motivated mid- to senior-level architects with 7-10 years of experience, preferably in buildings for higher education and/or the arts. Both must be proficient in CADD, REVIT preferred. Please send your resume and work samples to cshepard@pfeifferpartners.com

BUSINESS SERVICES

ANDREA BRIZZI

PHOTOGRAPHY OF ARCHITECTURE AND INTERIORS

917/699-0512
ab@andreabrizzi.com
www.andreabrizzi.com

THE BIG BANG ARTIST



Left: Man, Eagle, and Eye in the Sky (2003). Below: Red Flag (2005). Bottom: Inopportune, Stage One (2004)

The name Cai Guo-Qiang does not trip off the lips of New York's culturati like Takashi Murakami. That may change this February, when the Guggenheim presents a blockbuster mid-career retrospective of the Chinese-born, New York-based artist, entitled "I Want to Believe." Among the many eye-popping installations on display will be his fabled "Inopportune: Stage One," featuring nine light-shooting Ford Tauruses suspended in a tumble from the ceiling of the rotunda.

Those New Yorkers who don't know Cai by name may know him as "the gunpowder artist." They may recall braving wet weather almost five years ago to witness his *Light Cycle* over Central Park, or speak of being captivated by *Transparent Monument*, his 2006 installation on the roof of the Metropolitan Museum, where noontday explosive "moments" and various idiosyncratic monuments spoke of the precarious diversity and fragility of life in this post-9/11 age.

If up until now Cai has simultaneously inhabited the realms of artistic anonymity and celebrity, it has been intentional. He practices his art along the margins of the art world, specializing in site-specific installations and events that defy commodification, which makes his exquisite gunpowder paintings all the more prized for being so ephemeral. From his outsider vantage, he examines how shifts in context alter identity and meaning. This was the theme of *The Rent Collection Courtyard*, which first garnered him interna-

tional acclaim. For that installation at the 1999 Venice Biennale, he hired academically trained Chinese sculptors to recreate a famous Social Realist tableau, depicting the persecution of peasants under feudalism. During the Cultural Revolution, fiberglass replicas were exhibited in towns throughout the mainland. In Cai's version, the clay figures slowly crumbled into dust. Calling into question the nature of art, originality, and ideology, the piece provoked controversy within China's officialdom, while earning Cai the Biennale's prestigious Leone D'Oro prize.

As deliberate as he is in his art making, Cai is the rare artist who welcomes unforeseen outcomes. This may explain why his favorite medium is a volatile agent. Known as "fire medicine" in China, gunpowder was originally concocted by ninth-century alchemists seeking the elixir of immortality. You may detect a sly irony in this detail, but Cai perceives a truth of terrible beauty. Gunpowder's transmutable essence speaks to him of "the power of the universe—how we came to be." Yet he concedes "we live in a world where explosions kill people."

Examining how such paradoxes can occupy the same time and space is another recurring theme. Indeed, his life is a study in paradox. He was born in 1957 in Quanzhou, a port city on the Taiwan Straits. His father was a traditional Chinese artist and intellectual who worked for a government-run bookstore. That

job protected him during the Cultural Revolution, yet he still felt compelled to burn much of his library. A child of his times, Cai embraced Mao's exhortation that "to rebel is justified." As a young artist, he rejected the classical art and philosophy of his father for Western oil painting, sculpture, and thought.

Since then, he has formulated his own aesthetic alchemy, a bracing brew of Eastern and Western theories spiced with pop culture. Nevertheless, his early immersion in Taoism is everywhere apparent. In making site-specific installations and explosive events, he draws on the place itself, the terrain, the people, their lore. By involving locals in a project as if it were a collectivist action—replete with Maoist-style slogans—he makes them co-creators. In this way, Cai's art serves as a dialogue between the place and the people with the past, the future, the earth, and "the universe at large."

More recently, Cai has become intrigued by the power of museums to transform themselves into artworks and to transmute objects into art. In 1998, to inaugurate the renovation of the Taiwan Museum of Art, he devised a reanimating ritual *No Destruction, No Construction*. Gunpowder explosions traveled down from the sky into the museum and flashed through its galleries. In the remodeled building, the charring on the columns is still visible. Two years later, as director of the Echigo-Tsumari Triennial in Niigata, Japan,

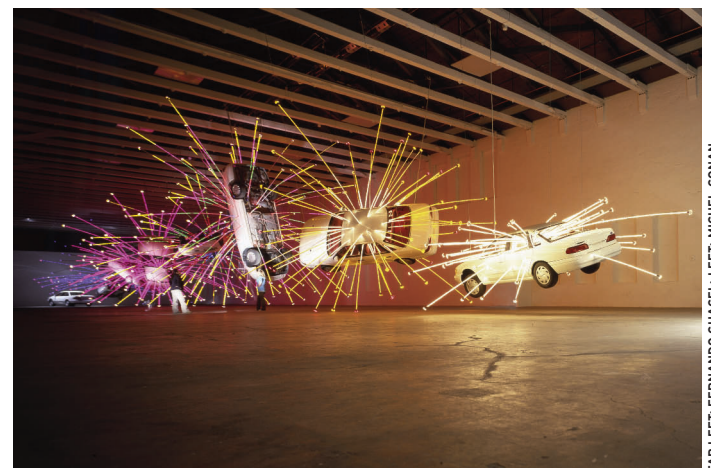
he launched his own museum franchise, *DMoCA: Dragon Museum of Contemporary Art: Everything is a Museum No. 1*. The museum is a true oven of cultural production, a "dragon kiln" built by the locals under the direction of one of Quanzhou's last traditional kiln makers. Situated on a hillside for its beneficial *feng shui*, it exhibited a display of enigmatic figurines

by Kiki Smith. When not employed as a kunsthalle, locals use the space for poetry readings and concerts. Cai has gone on to found two other "occasional" museums: BMoCA, within the bunkers of an abandoned military outpost on an island in the Taiwan straits, and UMoCA, under the stone arches of a medieval bridge in Tuscany.

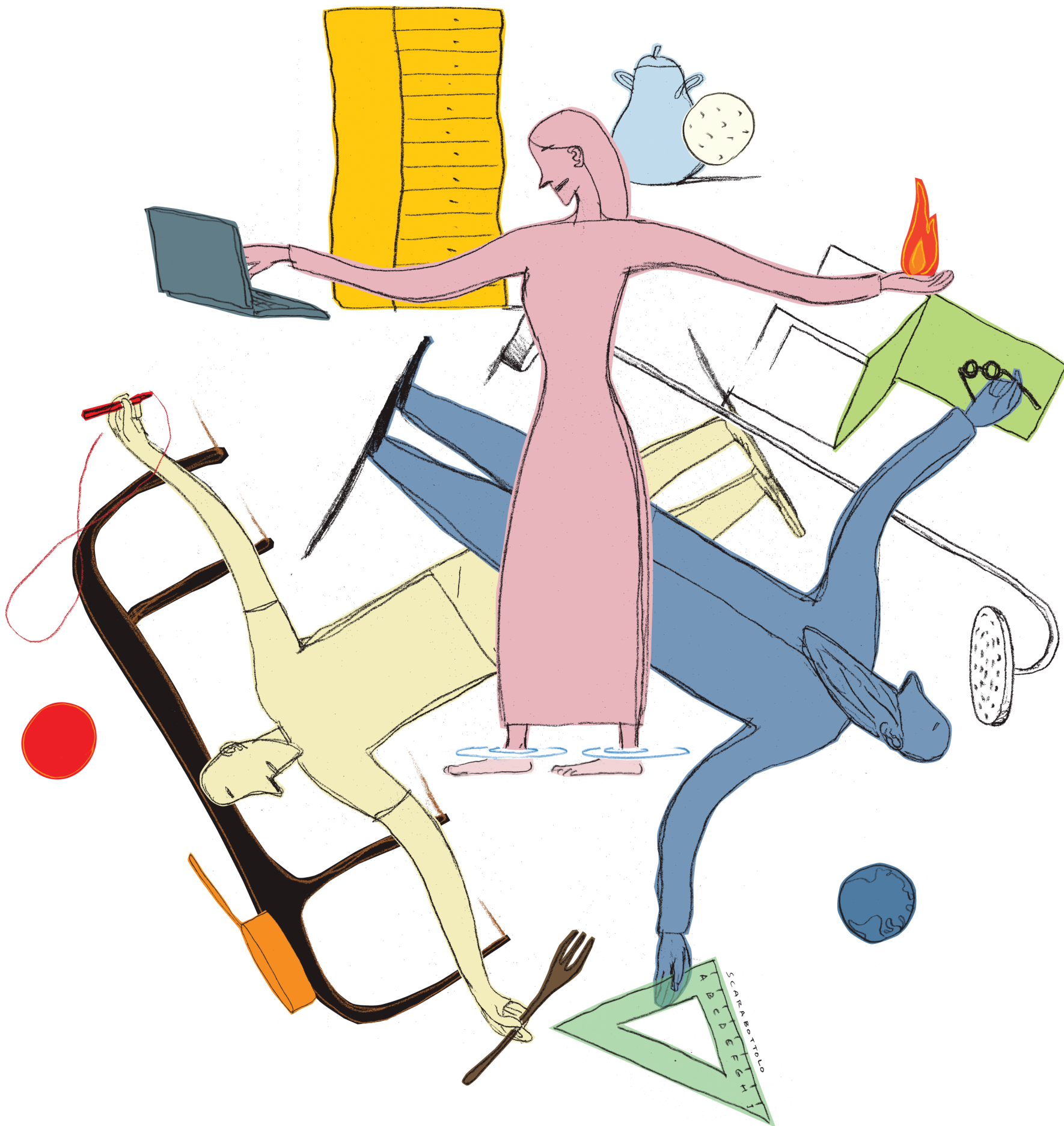
Now he is undertaking the construction of a "real" museum, replete with climate control and security systems, in Quanzhou, and is collaborating on the design with Lord Norman Foster. Called QMoCA, it is scheduled for completion in 2009. But both his studio and Lord Foster's office say it's too early to reveal any plans for the 10,000-square-foot structure. In the meantime, Cai will be making the Guggenheim his own metaphysical museum. "I do think that art can transcend time and space, and achieve something that science cannot," he once told an interviewer. "The job of the artist is to create such time/space tunnels." Under Cai's direction, Wright's ramps may soon become wormholes!

I Want to Believe will be at the Guggenheim Museum from February 22 to May 28.

MARISA BARTOLUCCI IS A DESIGN WRITER IN NEW YORK AND REGULAR CONTRIBUTOR TO AN.



FAR LEFT: FERNANDO CHACEL; LEFT: MICHEL CONAN



Drawing by Guido Scarabottolo

Co-funded by the Ministry for International Trade

Salone Internazionale del Mobile: excellence makes a come-back!

Salone Internazionale del Mobile / Eurocucina, International Kitchen Furniture Exhibition
 SaloneUfficio, International Biennial Workspace Exhibition / International Bathroom Exhibition
 International Furnishing Accessories Exhibition / SaloneSatellite

Milan Fairgrounds, Rho 16/21.04.08



Cosmit spa
 Foro Buonaparte 65
 20121 Milan, Italy

+ 39 02725941
 + 39 0289011563 fax

www.cosmit.it
 e-mail info@cosmit.it



fieramilano

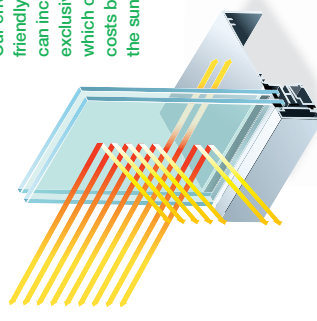
environmentally responsible

Can a curtain wall be as environmentally responsible as a windmill? If anyone will find out it will be Oldcastle Glass®. Why? Simple. While many curtain wall manufacturers are jumping on the "green" bandwagon—we are **the only curtain wall company that can also custom manufacture glass.** So our perspective and opportunity are unique. We call that opportunity Oldcastle Glass® Envelope.™ It's a commitment to forward-thinking technologies that lead to **more responsible building envelope solutions.** We're leaving our mark—just not on the environment. Call us at **1-866-OLDCASTLE (653-2278)** or visit us online at the new **www.oldcastleglass.com**.



Oldcastle Glass® *Where glass becomes architecture™*

Our environmentally friendly Curtain Walls can incorporate our exclusive SunGlass™ which cuts energy costs by reducing the sun's heat gain.



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

