

THE ARCHITECTS NEWSPAPER

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COURTESY RAMSA

A BANNER YEAR FOR THE ARCHITECT IN BROWN SUEDE SHOES

STERN GETS SCULLY PRIZE

Robert A.M. Stern, dean of the Yale School of Architecture and the head of an expansive New York practice, was recently awarded the tenth Vincent Scully Prize given by the National Building Museum (NBM). The award was established in 1999 and recipients have included Jane Jacobs, the Prince of Wales, Phyllis Lambert, and the Aga Khan.

It has been a banner year for Stern: Along with the Scully Prize, he was recently chosen by President George W. Bush to design his presidential library, he won a rave profile in *Vanity Fair* for his luxe condo high rise 15 Central Park West, and he oversaw the rededication of Yale's once-dilapidated **continued on page 20**

CITY'S NEWEST, TALLEST SKYSCRAPER TOPS FIRST HURDLE



COURTESY NPF

TOWERING OVER PHILLY

For nearly a century, City Hall, with William Penn atop it, stood as the tallest building in Philadelphia. Skyscrapers there flirted with the 548-foot height of the Absolute Proprietor but never surpassed him—part of a gentleman's agreement, not a law, as commonly thought. In 1987, the 945-foot One Liberty Place broke the limit, but that tower may soon be dwarfed. Though still in development, the KPF-designed American Commerce Center will rise 1,510 feet.

Beyond its height, the scale of the project is immense, nearly 2.2 million square feet of office, hotel, and retail space rising from a relatively small 62,000-square-foot lot. This density of development has drawn the ire of many locals, but the unanimous passage of a rezoning of the lot on November 18 by the Philadelphia Planning Commission proves that in spirit, the city supports the project.

"It's an aggressive proposal—aggressive in a good way," said Alan Greenberger, executive director of the commission, after the vote. "They're asking for a lot of density and that makes people nervous. The question is, is this the place for that density? I think today's vote indicates that yes, it is."

The City Council held a hearing on the rezoning on December 4 with a vote due by December 10; Greenberger said he expects the council to support it. The developer, Hill International of Marlton, New Jersey, then has one year to create a Plan of Development—which fleshes out the project in more detail and allows for more specific tweaks by the commission—before the rezoning's sunset clause takes effect, though it is eligible for an extension.

Greenberger said the support for the project has been **continued on page 10**

TOMORROW'S TECHNOLOGIES
RPI'S NEW PROGRAM WANTS TO SHIFT THE PARADIGM FOR BUILDING SCIENCES. PAGES 22-25

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FIRMS GIRD FOR TOUGH ECONOMY

FOR THE LONG HAUL

Whether their decisions are large or small—a shift in focus from Beijing to Riyadh, or cutting down on office supplies—design professionals of every size and stripe have been taking stock. Few are willing to openly acknowledge that layoffs are already underway: The going euphemism is "belt tightening." Around Election Day, the ranks of Skidmore, Owings & Merrill (SOM) lost 50 people, several sources confirmed; and one prestige firm took the **continued on page 11**



COURTESY NYCEDC

LAST MINUTE DEALS FOR MAJOR REZONINGS AT WILLETS POINT AND HUNTER'S POINT

COUNCIL SCORES TWO POINTS

"If you add together Willets Point and Hunter's Point South, this may be the biggest day for affordable housing in Queens history," Eric Gioia, a Queens City Council representative, **continued on page 7**

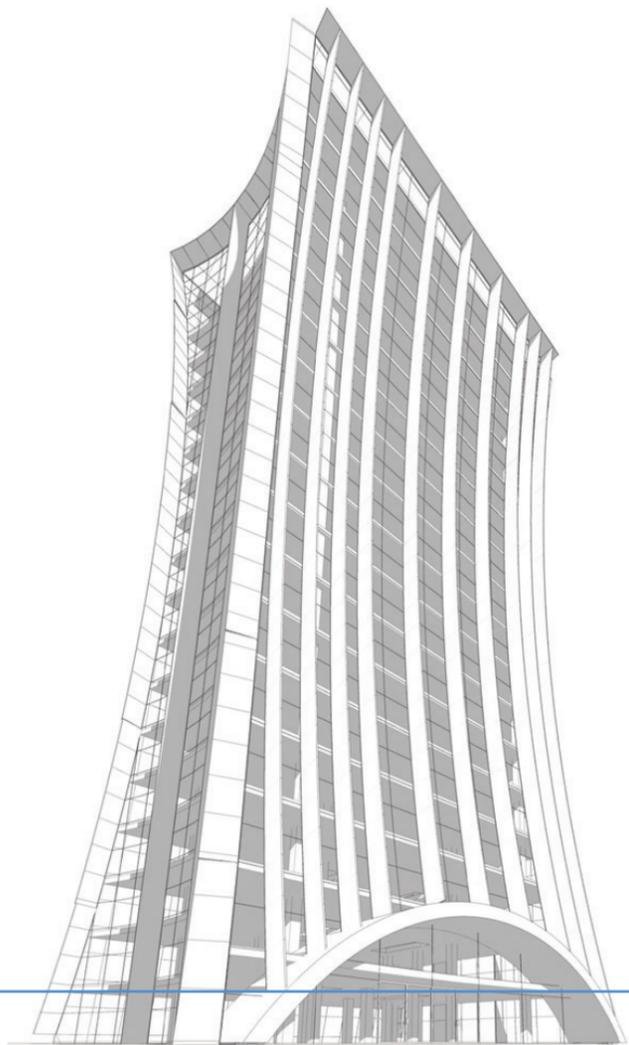


COURTESY MAS

NEON DREAMS FOR CONEY ISLAND. SEE PAGE 12

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ARCHITECTURE, OR REAL POLITIK?

The latest edition of the AIA's *Handbook of Professional Practice* includes, for the first time in its nearly 100-year history, a section called "The Architect in the Political Process." Featured in the book's opening chapter on professional life, the new addition boldly states its intention in the first sentence: "Architecture, by its very nature, is political, and architects are often well suited to be effective participants in the political process." The handbook describes why architects are uniquely qualified to make important professional contributions in the political arena: They are often in a position to influence public projects, their work is subject to intense public scrutiny, and they are often asked to be visionary by creating new concepts and translating them into reality.

The recognition that a political dimension exists in architectural practice is an important first step for the AIA, and I applaud them for including it in the handbook. For this view is clearly not universally shared by architects. The reviews of the recent Venice architecture biennale and the United States pavilion there make this quite clear. Almost all commentators suggested that the American pavilion featured designers who foreground political engagement, while work in other sections of the biennale focused on form and ignored societal concerns. These reviews, written by both journalists and practicing architects, paint a picture of two competing professional approaches, forgetting that all architecture is on some level political. While certain architects continue to claim a stance above the political fray, others choose to acknowledge and celebrate the political dimension of architecture through varied approaches to collaboration.

The U.S. pavilion, for example, featured work that maintained a high level of design while also benefiting from a collaborative process. Projects by Rural Studio, Teddy Cruz, and Laura Kurgan's Spatial Design Lab are only three obvious examples. Conversely, not all the work elsewhere in the biennale was blind to its social and political context. The sculptural project by Frank Gehry highlighted Italian craftsmen and the communal nature of construction by having those artisans on hand during the run of the biennale, continuously applying plaster to the structure. Diller Scofidio + Renfro's video installation of gondolas navigating Venice's canals featured the commentary of gondoliers, putting workaday life front and center. Such works were clearly stronger for their engagement with the outside world.

Even those designers who live exclusively inside digital space, where they believe they can determine all the variables and parameters of their world, must confront the social and political realities of practice. If they don't, their work will remain only design and not architecture. **WILLIAM MENKING**

SCA CAPITAL PLAN SLASHED,
BUT NOT COMMITMENT TO DESIGN

SCHOOLS OUT

During recessions of the past, when work for architects dried up, one place they could reliably find projects was with institutions and governments. But with the AIA's Architecture Billings Index registering the lowest levels of institutional work in two decades (see "The Numbers," page 11), even this safe haven is proving vulnerable. For proof, look no further than New York City's School Construction Authority (SCA).

On November 5, the authority—a division of the city's Department of Education—released its latest capital budget, which calls for a drastic reduction in the number of new schools and classrooms to be built or renovated over the next five years. It could not have come at a worse time: While the real estate bubble may finally have burst in the city, school demand remains higher than ever, creating crowded classrooms and considerable commutes for students throughout the five boroughs.

The new plan proposes to spend \$11.3 billion to create 25,000 new seats in 42 new schools. Though the budget has only shrunk by \$1.8 billion relative to the 2005–2009 version, it also called for the construction of 66,000 seats in 76 schools, a reduction of nearly two-thirds.

Margie Feinberg, a spokesperson for the authority, said that because the current plan includes 8,000 seats held over from the last one, the difference is closer to half as many seats being built. Some critics say it is the other way around. "If you count the seats rolled over from the last plan, this means that the city proposes creating only 17,000 new seats, compared to 66,000 when the last plan was introduced," Leonie Haimson, executive director of Class Size Matters, told *The New York Times*.

From the outset, though, the capital plan presents a sober, even dispiriting outlook. In its first paragraph, the plan states that the Department of Education "recognizes that New York City and America are going through a period of economic distress. We cannot afford to continue spending at the same levels as in recent years, when we undertook the largest capital program in our city's history."

Feinberg said that despite such setbacks, the authority is still committed to promoting the highest levels of design quality throughout the city's schools. She emphasized the department's new Green Construction Guidelines, which were passed last year and seek LEED-certification on all new schools, as one way the authority will not only maintain its design standards but also save money for the department in the long run. "We will not be cutting corners," Feinberg said. While the authority does not expect material costs or labor to fall by much, land acquisition should become more affordable.

Daniel Heuberger, a principal at Dattner Architects who has designed a number of schools for the city, said that the authority should be applauded for its responsiveness to economic realities, both now and in the past. "I will say that the last capital cycle for the SCA was a particularly ambitious one," he said. "So what we're looking at now is only a slowdown in relative terms."

MATT CHABAN

LETTERS

THAT TOUCH OF INK

Abby Suckle's review of *Drafting Culture: A Social History of Architectural Graphic Standards* (AN 15_09.17.2008) reminded me of an experience which made me aware of how important fine draftsmanship can be in the practice of our profession.

About 10 years ago, we were doing a small office in Rockefeller Center, and one of the occupants was Paul Volcker, late of the Federal Reserve. He had a drawing of his old office in the Fed in D.C., a building by Paul Cret in the 1930s. It was Cret's own working drawing for the suite, dressing room, and private toilet—a 36-inch-by-48-inch,

honest-to-god, hand-drawn construction drawing, which he framed and had in his new space. There was a plan at quarter-inch scale divided into quadrants, showing plans at two levels, flooring pattern, and reflected ceiling plan (RCP); elevations of the four walls; elevations of the dressing room and toilet; details of built-in cabinetry in the dressing room; and millwork details for trim and doors. Aside from the titles, there were few notes, and it was one of the clearest, most well-composed sheets I have ever seen. You could look at it, and feel the depth of moldings by their line weight; understand the relation of plan to RCP; see how the little

pull-out step stool built into the dressing room cabinetry worked. I keep thinking that if we had to document that project today, we'd have pieces of it on a dozen different sheets in the set, and not one more whit of information than what was conveyed by this 12-square-foot piece of linen.

NATHAN C. HOYT
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CORRECTION

The photo of architect Ricardo Porro at the New York Institute of Technology ("Q&A," AN 19_11.19.2008) was taken by Natasha Jahangir. We regret the omission.

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THE ARCHITECT'S NEWSPAPER DECEMBER 10, 2008

EAVESDROP: THE EDITORS

YES, THEY CAN!

So never mind all that about the economic slowdown because it would appear that a win for **Barack Obama** and **Joe Biden** is a win-win for all American architects! Not only does their platform address infrastructural improvements and green-tech upgrades, Obama and Biden have both expressed that if they had not become politicians, they would have wanted to be architects (which, we hope, elevates the Cooper-Hewitt's National Design Awards to Academy Awards status). But Biden took his architectural aspirations a bit further, designing his own Wilmington, Delaware home! In 1997, Biden designed his family's three-story Neo-Colonial-style home located on four lakeside acres. According to lore, there are even tales of him sketching plans during his daily Amtrak commutes to Washington.

TORCHING T SQUARES

In the Great Hall at Cooper Union, the culminating lecture on current work by some of the world's most frequent-flying architects was delivered by Coop Himmelb(l)au's **Wolf Prix**. The flashy three-screen powerpoint had some in the audience recalling the yesteryears when Prix said he wanted to be the Jimi Hendrix of architecture. It was hardly a surprise then that the woolly Austrian reacted fiercely when asked by someone in the dark (or obscured by a figurative if not actual column) how he would compare his work to that of **Santiago Calatrava**. Prix rejected the comparison barking out that the dove-drawing Valencian architect's work is "Kitsch! Three-dimensional kitsch!"

CRITICAL CONDITION

Which New York architecture critic showed up at a luncheon with an arm in a sling? "No, it wasn't a disgruntled architect," quipped the critic when asked what happened. The **Pulitzer Prize-winning scribe**, whose name we won't mention (it rhymes with "old burger"), had been startled by a man from behind on the street, and thinking for a moment that it could be a friend, turned around and got a knock. Things happened so fast "that before I knew it he had slipped off my watch." If you have the watch—we hear it is a Casio CA53W-1 calculator watch, very important to said writer for calculating the heights of tall buildings in reviews—please return it to *AN* c/o Eavesdrop Blind Item Victim Protection Program, 21 Murray Street, 5th floor, New York, NY 10007.

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ART INSTITUTE OF CHICAGO NEARS COMPLETION

GRAND PIANO



COURTESY ART INSTITUTE OF CHICAGO

Although the official opening is not until May 16, Renzo Piano's addition to the Art Institute of Chicago is complete enough for curators to start showing off their new spaces, exquisitely detailed right down to the custom flying-buttress-shaped railing brackets. The 264,000-square-foot structure is expansive enough to invite comparisons to Edward Durrell Stone's Kennedy Center in Washington, D.C., and Mies van der Rohe's National Gallery in Berlin, but the surprise for visitors to the new contemporary and modern galleries is how all views from within are focused on Frank Gehry's shimmering Pritzker Pavilion in the Millennium Park across the street. Curators hastened to say that the very wide open, 18-foot-tall galleries, where daylight filters down through steel, glass, and vellum to create veiled light worthy of a seraglio, would soon be

subdivided by 15-foot walls. These will provide the space to hang the institute's extraordinary collections of Impressionist and Surrealist works, among others. In some instances, wall panels will be installed directly in front of the glass facade, thereby muting the Gehry glory.

Galleries for architecture and design have expanded from 2,600 to 7,500 square feet and curator Joe Rosa said he was "feverishly acquiring design objects" in order to flesh out the already impressive archival collection. Extensive renovation and retrofitting within the older Beaux Arts structure are also nearing completion and have included new gallery spaces for African, Native American, decorative arts, and the prints and drawings collections by Kulapat Yantrasast of *WHY* Architecture.

JULIE V. IOVINE

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COURTESY MARK CRAEMER

Duravit, the German manufacturer of bathroom furnishings, recently set up shop on Madison Avenue in an expansive, 4,000-square-foot showroom designed by Stuttgart-based architectural firm Schmutz & Partner. Guided by Duravit's signature aesthetic—sleek, sophisticated products conceived by the likes of Philippe Starck—designers Eduard Schmutz and Matthias Mayer have fully embraced the company's notion of "living bathrooms" as places for rest and regeneration. Naturally, the main design motif is inspired by water: A tranquil shade of blue wraps around the walls, ceiling, and floor of the open-plan space, complementing the company's purist white ceramic forms. Large oval portals, painted white, are set in the ceiling with fixtures that softly illuminate the products below. The showroom is partitioned into a series of recessed "room fragments," as the architects call them, that are furnished with materials and products from Duravit. Specially constructed anthracite oak benches, finished with a coated glass surface and fitted with a reflective blue light, function as both seating and display cases. According to the architects, "These are island-like elements that we've always regarded as a sort of driftwood"—in keeping with the room's aquatic ambience. **DANIELLE RAGO**

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COURTESY UNIVERSITY OF BALTIMORE

BEHNISCH DOES BALTIMORE

A slice of Baltimore's frayed urban fabric will soon be turned into a new gateway with green credentials, courtesy of Behnisch Architekten. On November 17, the Stuttgart, Germany-based firm was named the winner of an international competition to design the \$107 million John and Frances Angelos Law Center at the University of Baltimore. Partner Stefan Behnisch and colleagues bested rivals including Foster + Partners, Dominique Perrault Architecture, Moshe Safdie and Associates, and the D.C. office of SmithGroup to win the commission for the project, which is located on a prominent sliver of land near Pennsylvania Station and the Jones Falls Expressway.

"Stefan's ideas about sustainable design and his creativity in responding to the evolving needs of higher education place him in the forefront of 21st-century architecture," said UB President Robert Bogomolny in a statement.

The Behnisch team's winning design presents a series of interlocking volumes around the building's central vertical slice, which in turn connects to communal gathering spaces. "We wanted to avoid pancaking the program so you had a floor of offices, a floor of classrooms, and a floor of library," Behnisch partner Matt Noblett told AN, speaking from the firm's Boston office. "Instead, we think of these as more vertical volumes that activate the community space. That's one of the things that drove the whole design."

Known for its ecologically sensitive approach to projects such as the Genzyme

Center in Cambridge and Toronto's Terrence Donnelly Centre for Cellular and Biomolecular Research, Behnisch will bring green thinking to Baltimore as well. Noblett said that while the design is still at an early stage, the firm is considering "a fairly glassy building" with multiple planted roofs and other green features. "We see both the inside and the outside as extensively planted, so you have a real experience of the outdoors within the building." Behnisch will design the project in partnership with Baltimore's Ayers/Saint/Gross.

The university's decision, announced three days after the finalists presented their designs to a jury that included architects James Polshek and Frances Halsband, as well as critic Robert Campbell, was described as an arduous one. "Our deliberations were daunting," competition advisor Roger Lewis said in a statement. *The Baltimore Sun* reported especially intense debate over Perrault's irregularly-massed design, quoting Polshek as being "disturbed by the discrepancy between the arbitrary and the rational."

In renderings, Behnisch's winning scheme is certainly not retiring. The 190,000-square-foot building rises boldly from what is now a parking lot at the corner of Charles Street and Mount Royal Avenue. With its stacked and staggered volumes, the structure makes a strong visual presence atop the sloping site, and should serve as a key node in the rejuvenation of the city's edge along the expressway. Completion is expected in 2012.

JEFF BYLES

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138,000 square-foot, 13-story condominium called Choice Marina. The building's twin towers curve in elevation, imitating the profile of sailboats in the harbor.

Targeted at the ex-pat crowd, Choice Marina's 3,000-square-foot, three-bedroom apartments combine elements from both Western and Indian domestic models. The bathrooms feature freestanding bathtubs and each apartment has two kitchens, one for the residents and one for the help. The orientation of the towers reduces solar heat gain and minimizes the impact of monsoons while maximizing views of the sea.

AARON SEWARD

Architect: CetraRuddy
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Completion: 2010



COURTESY NYCDC

COUNCIL SCORES TWO POINTS continued from front page said at a press conference on November 13, just before the council passed both plans. Only 24 hours earlier, both projects remained in doubt, and it looked as though Mayor Michael R. Bloomberg might be dealt his first land-use defeat from the far side of City Hall.

By far, Willets Point was the more controversial of the two rezonings. It called for the relocation, possibly through eminent domain, of 260 businesses serving 3,000 workers in the storied Iron Triangle, a 61-acre, pothole-strewn neighborhood adjacent to Shea Stadium. In its place, the city envisioned a new mixed-use village of 5,500 apartments, office buildings, hotels, stores, and a signature mid-sized convention center.

Through his long-standing and vocal opposition, Hiram Monserrate, the local council member, nearly brought the project to its knees. He had the backing of 30 of his colleagues on the council, who sent a letter to the mayor forcefully condemning the project. Even with the support of the city's powerful unions and promises of 20 percent on-site affordable housing and retraining for displaced workers, the Bloomberg administration could not sway Monserrate, who staged numerous protests with area business owners.

In the last month, the mayor and his aides began vigorously lobbying the

council and negotiating with property owners, pushing the amount of city-owned land from 12 to 51 percent. One day before the plan was due for a vote, Monserrate announced that he had gotten significant additional concessions and could now support the project. These included a new 850-seat school and a promise that 35 percent of the units would be affordable.

"Today we stand together in support of a plan that puts people first, the people of Queens," Monserrate said at a press conference on November 12. "This new and improved plan reflects the true potential of large-scale development projects. It proves that we can include the best long-term planning and the smartest allocation of resources while keeping our moral responsibility to the families and workers affected."

Not all of his colleagues were pleased, however—two voted against it because it did not prohibit the use of eminent domain. "The reason I will be voting against it is not because I am anti-development, but because we cannot allow the threat of eminent domain to continue to be used in this city," said Brooklyn representative Charles Barron. It was this threat that also led a third member, Letitia James, to abstain from voting because her district includes the controversial Atlantic Yards project, which also seeks to use eminent domain.

Hunter's Point South was

The city hopes Willets Point will become a new mixed income neighborhood with a convention center across from CitiField.

a far less contentious project, but like Monserrate, Gioia did not support it until the end because it, too, lacked affordable housing, at least of a certain type. Envisioned as a middle-class haven, of the project's 5,000 units, 60 percent would be made affordable to families earning between \$60,000 and \$125,000 per year. But a number of affordable housing advocates argued this was an unreasonable standard given that a majority of Queens residents do not earn that much.

Gioia convinced the city to set aside 200 of the affordable housing units for low-income seniors, a small victory. The real one, and a first that could be mimicked in future deals, was a survey performed by the city to identify additional development sites in the immediate neighborhood and surrounding community that could be leveraged to create new affordable housing. The study identified the potential for 500 new units in Long Island City and another 1,500 beyond.

"Our job is to not let the perfect become the enemy of the good," Gioia said. "This project may not be perfect, but it has given us the opportunity, by bringing deeper affordability to the surrounding neighborhood, to make a community that is perfect."

MC

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COURTESY ARCHITECT OF THE CAPITOL

NEW CAPITOL VISITOR CENTER OPENS NEAR CAPITOL BUILDING

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Barely two months before the presidential inauguration, the U.S. Capitol Visitor Center (CVC) opened its doors to the public on December 2. Located under a plaza on the east side of the Capitol, the \$621 million center has been in the works for almost a decade and will increase the building's square footage by more than three quarters, its largest expansion ever.

Though the Capitol is one of the country's most visited sites, until now it has lacked even the most rudimentary facilities for tourists. Visitors had to stand in lines snaking down the north slope of Capitol Hill for hours, and while inside, found only a few accessible bathrooms and no dining or exhibit space.

The CVC fixes these shortcomings with 580,000

square feet of new facilities, including a 20,000-square-foot reception hall, an exhibition area designed by Ralph Appelbaum and Associates, two theaters, a cafeteria, a gift shop, and new facilities for both the House and the Senate. According to the Architect of the Capitol, which oversaw implementation of a design

by RTKL, the center will be able to handle 1,500 visitors an hour.

By placing the center underground, the architects were also able to revitalize the Capitol's once-grand eastern grounds, originally laid out by Frederick Law Olmsted in 1874, but largely paved over in the intervening years. **CLAY RISEN**



OBAMA'S NEW URBAN POLICY POST SEEN AS BOON TO CITIES

PRESIDENT'S IN THE 'HOOD

Rampant sprawl. Rusting infrastructure. Rising tides. Such is the legacy of federal policy gone MIA from urban areas. "The absence of policy over the last eight years, when you take a step back, is just shocking," said Thomas Wright, executive director of the Regional Plan Association. "Policy has been an innocent bystander."

So as President-elect Obama assembles his staff, no position has been more anticipated among architects and planners than the White House director of urban policy. This new post, reporting directly to the president, will take charge of all federal urban programs. And it is widely expected to champion urban initiatives

long hobbled by Washington dysfunction.

Most promisingly, the post should help coordinate agencies that shape urban affairs. "Each of the various departments, whether it's Energy or Transportation or Housing, often ends up being siloed and unintentionally working at cross-purposes," said Maureen McAvey, executive vice president of the Urban Land Institute's initiatives group. "If this office can have a really integrated policy—particularly between housing and transportation and climate change and energy use—that would be really helpful."

Such a strategy could encourage homeownership near transit hubs, Wright points out, by providing incentives such as location-efficient mortgages, or loans that factor in transportation costs. It could combat climate change by creating federal programs to encourage pedestrian-friendly streets. In the context of global warming, it could rethink funding formulas that dole out far greater federal subsidies for building roads than for mass transit.



The Public Theater wants to build a new exterior staircase and entrance canopy, which would require extending the sidewalk into Lafayette Street.

THEATER TO ADD PLAZA ON LAFAYETTE OVER PRESERVATIONISTS' OBJECTIONS

Public Outcry

Polshek Partnership has designed a new exterior entrance staircase, canopy, signage, and lighting scheme for the Public Theater on Lafayette Street in the Noho historic district. The plan also includes widening the sidewalk into the street in order to accommodate the staircase. On November 13, the firm gave a highly detailed and polished presentation to the Landmarks Preservation Commission (LPC), which must approve the design, garnering praise from the commissioners and ire from several community groups.

The new staircase would free up space in the Public's lobby that is currently filled by an interior stair, which compromises circulation in the theater on busy evenings. The proposal also calls for additional banners and street-level poster boxes, LED architectural lighting, and a steel and fritted glass canopy. Perhaps the most

significant change though is to Lafayette Street. The proposal calls for a nine-and-a-half-foot extension of the sidewalk into the street to accommodate the new staircase, creating an unusual mid-block bump out. That change has already received approval from the Department of Transportation, apparently without a public hearing, and LPC declared the sidewalk and street change outside their jurisdiction.

The merits of the Polshek design were closely parsed. The team argued that an exterior staircase that was original to the building—a portion of which dates to the 1850s and served as the Astor Library, the city's first public library—is a precedent for the new design. That stair, which was removed in the middle of the last century, was significantly shallower than the one proposed by Polshek. The new design, with low black granite risers, is clearly

designed to accommodate larger crowds. Chairperson Robert Tierney praised the team for its carefully researched proposal and "minimalist" design vocabulary. Commissioner Fred Bland emphasized that the proposed changes are reversible, and reflect contemporary thinking on making a clear delineation between old and new.

The Public has the qualified support of the community board and councilwoman Rosie Mendez, but preservation groups, including the Historic Districts Council (HDC), the New York Landmarks Conservancy, and the Society for the Architecture of the City, all vocally opposed the measure. The speaker from HDC warned that the building would be "smothered" under the new signage and lighting, while the Landmarks Conservancy called Polshek's stair "cold" and unrelated to the building's many curvilinear forms.

The commissioners' recommendations were nearly unanimous, calling for three banners instead of five, smaller or fewer poster boxes, and a more neutral material for the staircase. The staircase itself and the sidewalk extension were largely praised. Tierney said that he expects the design to be refined with landmarks staff, and that it would be brought up for a final vote for approval. Passage seemed assured.

ALAN G. BRAKE

And as Obama has noted, many federal programs undermine cities by encouraging development that makes no sense within today's more regional growth patterns. "Washington remains trapped in an earlier era," Obama told the U.S. Conference of Mayors in June, "wedded to an outdated 'urban' agenda that focuses exclusively on the problems in our cities, and ignores our growing metro areas." In response, he hopes to overhaul transportation funding to encourage smart growth; prod metropolitan planners to enact policies that favor bicycles and pedestrians; and support regional "innovation clusters," among other ambitious goals.

Yet some question how much headway Obama can make. "The combination of neglect and outright hostility from previous administrations is daunting," said Tom Angotti, director of the Center for Community Planning and Development at Hunter College. "It's going to be a very difficult road." Angotti also emphasized that Obama's metro-area focus could shortchange other pressing needs.

"Instead of rebuilding highways that are only going to put more polluting automobiles out there, let's rebuild low-income housing," he said. "I'm just afraid that these really urgent issues are going to get lost in a broad smart-growth strategy."

Little is known about the new position's specific mandate. Obama has been mum on candidates for the job, though one contender is thought to be Bruce Katz, the Brookings Institution's chair in urban and metropolitan policy (Katz has called such speculation "premature"). What's clear is that the White House is amassing urban experience, notably in senior advisor Valerie Jarrett, who served as Mayor Richard Daley's planning commissioner and as chairwoman of the Chicago Transit Authority. That has given many cause for hope.

"This will be the first time in my professional life that we've had a president who comes from a city and has a strong urban agenda," Wright said. "That position is not going to be your grandparents' urban policy." **JB**

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PORT AUTHORITY CHAIRMAN CALLS FOR FEDERAL APPROVALS, MONEY

ACCELERATING THE ARC

On November 7 at a symposium held at St. Peter's College in Jersey City, Port Authority chair Anthony Coscia called on the federal government to fast track the Access to the Region's Core (ARC) rail tunnel project. Coscia asked the feds to expedite approvals for the project, which would include a new rail tunnel linking New Jersey with Midtown Manhattan, and to include it in the economic stimulus package currently before congress.

"The Port Authority is doing whatever we can to help the region through these challenging times," Coscia said. "But in order to maximize our capital spending—and do the most good for the region's economy—we also need a strong partner at the federal level."

His remarks followed an October hearing of the House Committee on Transportation and Infrastructure, in which business executives and labor unions petitioned Congress to

provide \$300 billion for new infrastructure projects. At the hearing, New Jersey Governor Jon S. Corzine told the committee to "turn this period of adversity into a time of opportunity. The nation's construction industry is on its back, our infrastructure is deteriorating, and in too many cases, compromised. Let's put people to work, build roads, bridges, tunnels, schools, wastewater treatment systems."

Critics of the stimulus plan claim that infrastructure projects do not result in a quick increase in jobs because they take so long to plan and execute. But many public works projects have been in the works long enough that they are ready to go. According to a report in *The New York Times*, 3,000 highway projects totaling \$18 billion could get rolling within 30 to 90 days, while \$8 billion in mass transit projects could launch within 90 days.

The ARC Tunnel project itself was launched in 1995, when it was picked out of 137 alternatives identified by the ARC Major Investment Study. ARC includes the construction of two new tracks in the Meadowlands, two new single-track tunnels under the Hudson River, and an expansion of Penn Station. The project will increase trans-Hudson commuter capacity, which is currently near its limit, and improve security by creating a redundant system to accompany the existing trans-Hudson tunnel, which the Pennsylvania Railroad completed in 1909. ARC is advancing through the environmental review and early engineering phase. The Port Authority, NJ Transit, and the state of New Jersey have already earmarked \$5.75 billion for the project, roughly two-thirds the estimated cost. With federal assistance, Coscia said, the ARC Tunnel could begin construction as early as 2009. **AS**

TOWERING OVER PHILLY continued from front page evenly split between businesses and younger residents in favor, while neighbors and preservationists tend to oppose it. Back in July, the commission heard three hours of testimony to this effect, but at the most recent meeting, opposition was more muted. The project's strongest critics, residents of a co-op across the street, did, however, give an impassioned presentation denouncing it as an overbuilt behemoth.

"It's the same old story—the developer says they want the biggest in the world, or at least the city, and we are forced to wrap our arms around it," said Joseph Beller, the attorney for the residents. "This is a wonder-

ful building," he said, in the wrong location.

Indeed, nothing on this scale has ever been built in the city, which was part of the need for the rezoning from a classification of C4, with a special height limit of 125 feet, to C5. The latter allows for 12 FAR with a bonus of 8 for a public plaza consisting of 30 percent of the site. (The cutout at the center of the project not only divides the office from the hotel but also accounts for 22 percent of this public space in an elevated courtyard.) The developer is then seeking an additional bonus of 4 FAR through standard public amenities like off-street parking and public restrooms.

Under the current code, the project could not get larger, but because of sustainable features like a regional rail link, the developer hopes to secure an additional 3.5 FAR to reach an unprecedented density of 27.5. The commission said it was not opposed, though it would seek to codify it for general use instead of simply conferring it on a single developer. "Our zoning code has actually created more obstacles to large-scale development," commissioner Natalia Olson de Savvykyj said.

The bigger concern amid the economic downturn is whether the project can actually get built. "Everyone's wondering, 'Is it real?'" Greenberger said. He also noted that the developer pushed for the rezoning because without it, Hill could not reasonably attract financing or tenants. "Would we be spending this kind of money putting this project before the commission and the City Council," asked the developer's attorney, Peter Kelso, "if we didn't believe it was coming to fruition?" **MC**



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FOR THE LONG HAUL continued from front page not-so-elegant step of laying off 20 people who had all been gathered into one room.

But in interviews with over a dozen firms, including landscape architects and engineers, AN found that the economic strategizing that many New York offices started a year or two ago has paid off. At the very least, the process of planning for a downturn has helped mitigate jitters about what lies ahead.

Perkins Eastman has grown from a staff of 50 in the early 1990s to 800 in 13 global offices today, and in the past few years, the firm has focused on what principal Aaron Schwarz called "value-added service areas" including healthcare, education, senior living, and municipal developments. That has put it in a good position to pick up on a convergence phenomenon in building programs, such as education wellness centers and hospitality healthcare. "We started looking two or three years ago at how to position ourselves," he said. "We feel we are in as good if not a better place than many." Schwarz added that Perkins Eastman is still hiring, though more slowly than a year ago.

In June 2007, the partners at Gruzen Samton noticed that they were no longer seeing zoning and feasibility studies come into the office at the same rate as before. They, too, had a meeting and decided to focus even more on senior living facilities and educational infrastructure. But an even smarter move turned out to be the decision to seek an on-call contract with the General Services Administration (GSA). Under the auspices of the GSA's Design Excellence Program, Gruzen Samton was selected to be one of four or five firms pre-qualified for any work put out by Homeland Security's Port of Entry from North Dakota to Maine, for up to five years. "We're very proud we made the cut," said firm partner Darko Hreljanovic.

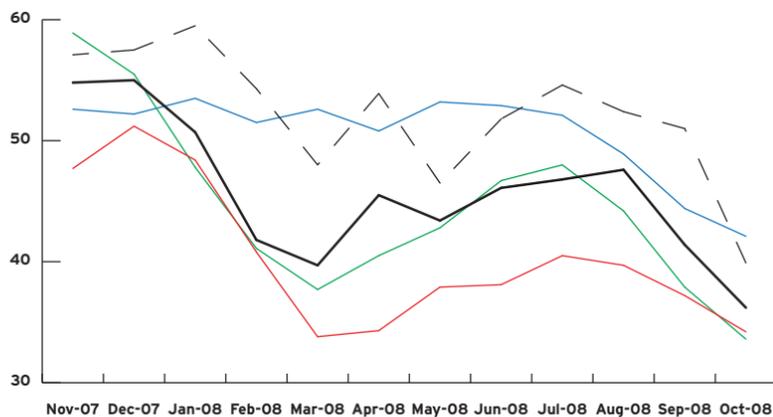
Last spring, SOM invited economists into the office to talk about macro-economic issues in an effort to define more opportunities in emerging markets. However, they have found that global diversification hasn't provided a puncture-proof cushion from economic blows. "We've been purposefully global for years," said partner Roger Duffy, "but it turns out that almost no world market is immune right now." There are a few exceptions, though: While several sources

described the development market in Russia and Dubai as very shaky, Saudi Arabia is actually getting busier. "We can't get enough people into Riyadh," said Craig Schwitter of Buro Happold, who is working with FXFowle on four buildings in the King Abdullah Financial District development, which includes over 100 new buildings. Over the last decade, the kingdom had proceeded more conservatively than its neighbors, and so hasn't been as affected by the economic crisis.

At 65 people, Rogers Marvel Architects is no giant, but a year ago they hired a managing director to help the firm plan ahead. "We followed that with a lot of sit-downs to try and prepare," said Rob Rogers, and so far all desks are still full. One of the firm's strategies is to sign on for "curb-and-gutter jobs" if there's even a modicum of creativity involved. Noting how designing streetscapes at Battery Park City led first to streetscape security for the New York Stock Exchange and then to a masterplan for the Pentagon, Rogers said, "We launched in the 1990s at a tough time when we had to have good habits, and we've stayed aggressive and less picky."

Several weeks ago, Lewis.Tsurumaki. Lewis had the inevitable meeting about cutting back on office supplies. The firm knows how to keep it lean with a staff of 12 and a handful of academic projects, which so far have all been reconfirmed. Fee negotiations, however, have become more circumspect, said Marc Tsurumaki, estimating that the going rate is off about 25 percent from last year. While all three partners in the firm are already teaching, they will probably start entering competitions—at least the ones rooted in reality. Like many, Tsurumaki is trying to figure out the bright side: "We see it as a good opportunity to reconsider things and even re-conceptualize the firm," he said. "We're wondering if there are even more inventive ways to get back into design-build." At 42, Tsurumaki experienced the last downturn in 1991, when he was just out of school and working for Joel Sanders. "He'd be off teaching and I would be the only person in the office when these 40-year-old architects came by to drop off their resumes," he recalled. "I just sat there hoping I would never be one of those guys." **JVI**

THE NUMBERS



In its 13 years, the AIA Architecture Billings Index has not seen one as tumultuous as 2008. After collapsing in the spring, billings rose through the summer, auguring a temporary decline. But billings fell again in August and

reached a record low in October. Housing work has suffered most but the collapse of the institutional sector, which tends to remain strong during weak times, as well as inquiries for new work, suggest that the down-

— **Billings**
— — — **Inquiries**
— **Industrial**
— **Residential**
— **Institutional**

turn could prove long and painful. For AN's complete coverage, visit archpaper.com/thenumbers.

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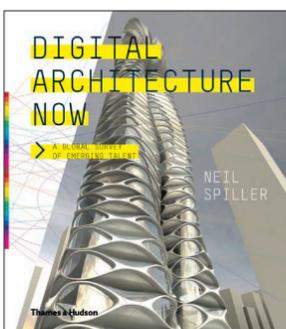
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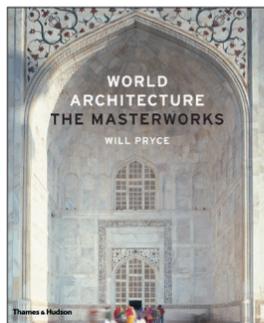
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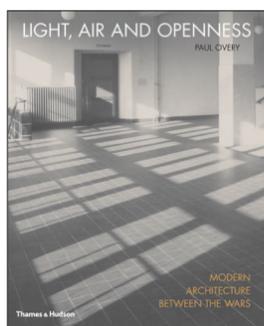
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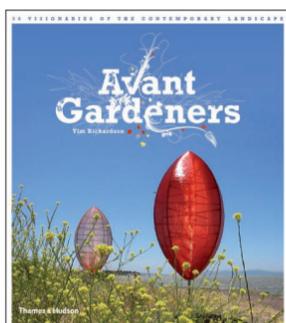
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IDEAS CHARRETTE FOR CONEY ISLAND'S FUTURE YIELDS VISION OF YEAR-ROUND ENTERTAINMENT DISTRICT

TIMES SQUARE BY THE SEA?

If the Municipal Art Society (MAS) and the Department of City Planning don't see eye to eye on Coney Island's future, both agree action is urgent. "If we wait much longer," warned MAS president Kent Barwick, "we could lose Coney Island forever."

He was addressing a standing-room-only crowd at the BAMCafe on November 17, which had gathered to see the results of "Imagine Coney," the MAS's recent series of public brainstorming charrettes for the neighborhood, whose future has been in flux for the last several years. Excitement in the crowd ran high, buoyed by that day's news that developer Joe Sitt had agreed to sell his 10.5 acres at the heart of Coney Island to the city instead of turning it into an entertainment and shopping complex.

Of course, just because the city might soon own more of Coney Island doesn't mean they will follow the MAS's recommendations. As Barwick readily acknowledged, "We're not the ones with the power here." But the purpose of their "Imagine Coney" campaign was to convince the city that Coney Island can regain its former glory, given the right strategy and initial investment—and that such a feat will require more than the nine acres the city has currently set aside for an amusement district.

As a first step, the MAS's charrette team, which includes architect Will Alsop, landscape architect Margie Ruddick, stage designers, and entertainment developers, advocated an overhaul of Coney Island's image to start attracting investment right away. "We must send a clear message to the world that Coney Island is back, and get people going there this summer," Barwick said. To that end, the team suggested turning Coney's biggest weakness—its desolate empty lots—into a strength by filling them as soon as possible with programming like parades, ethnic festivals, and graffiti contests.

Looking further into the future, the team all agreed that Coney Island needed "a very iconic, unique new ride" that would become its defining symbol. They envisioned a fantastical cable-car line connecting all the district's various destinations with a wave-like retractable roof for year-round use. On

ground level, the team sees the area becoming a "main stage" for New York, kept alive with performances and larger-than-life festivals, including the traditional hot-dog-eating contests and Mermaid Parade ("Dial those up!" enthused entertainment developer David Malmuth). All of this programming would occur amid an "electric city" of buildings covered in digital skins that could change their appearance instantly so that Coney Island could resemble Venice one day and Marrakech the next.

Creating a destination like that "can't be done with nine acres. Minimally, you need 25 acres," said Malmuth. But won't the city lose money? No, he insisted, and pointed to the example of Times Square, where renovating historic theaters boosted surrounding property values and helped earn back the city's initial investment many times over in taxes. "No one believed in Times Square, but everything that happened there can happen here as well," he said.

Though they never said so explicitly, the charrette team seemed to be looking to Times Square not just for economic inspiration, but aesthetic as well. Malmuth envisioned the park attracting "significant signage and sponsorship." And just as Times Square revels in its flashy signs, the team didn't seem to view them as a negative for Coney Island, either. Malmuth reminded the audience that "Coney Island has never been shy about being commercial." One architect on the team argued, "When you add, add, add [signage], eventually you reach a point where it's poetry." The public may not be persuaded, judging from the audience members who lamented what they found to be a lack of Coney Island's historic spirit in the renderings.

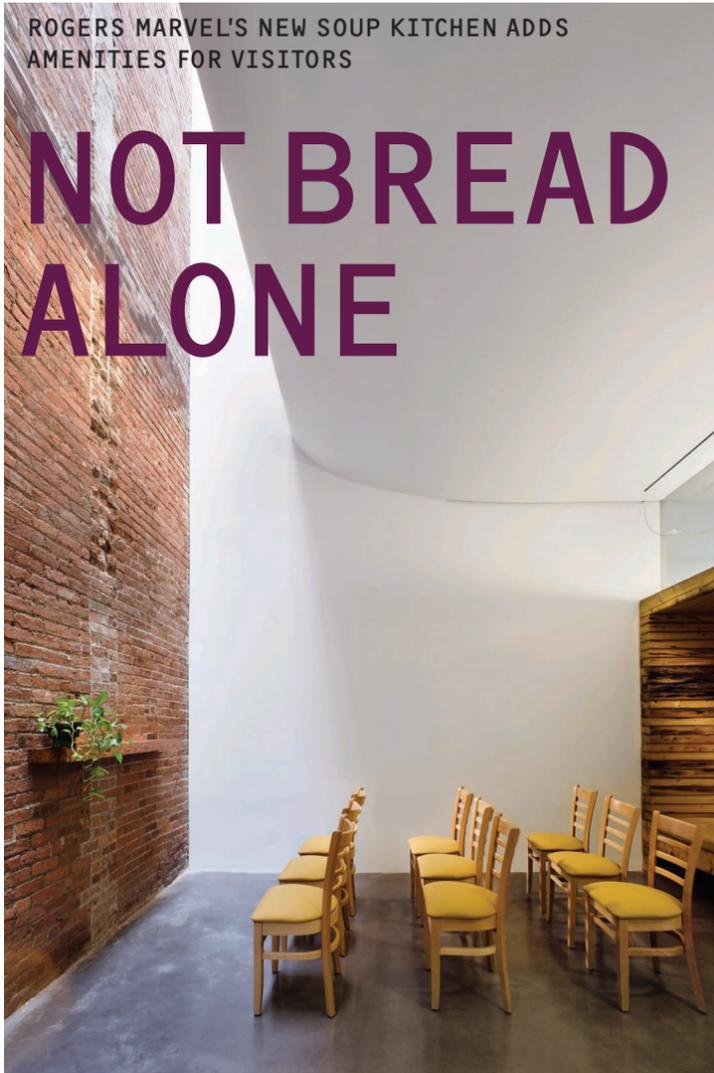
Of course, as the MAS reminded the audience, the results of their charrettes are just the beginning of the discussion about the new Coney Island. But they are intent on not letting that discussion founder. "If there's one thing New York suffers from, it's announcing grand plans, and then years go by and nothing happens," said Barwick. And just as crowds flocked to Coney Island during the Depression, reviving the "People's Beach" will be all the more important now that times are tight. **JULIA GALEF**



COURTESY MAS

ROGERS MARVEL'S NEW SOUP KITCHEN ADDS AMENITIES FOR VISITORS

NOT BREAD ALONE



Rogers Marvel Architects' new headquarters for St. John's Bread and Life, Brooklyn's largest soup kitchen and food pantry, is housed in an old Bed-Stuy print shop reimagined in a way that supports the organization's basic service principle. It tries to make a visitor's first meal a first step toward help.

In spring of 2006, Bread and Life asked Rogers Marvel to figure out how to encourage visitors to avail themselves of on-site job counseling, benefit assistance, and legal help. The organization served more than 200,000 meals last year, so there was plenty of traffic, but the cramped office on Lewis Avenue discouraged longer visits.

"They wanted to take advantage of the fact that people were coming for food, to get them to do things that would be harder to ask for, like apply for a job, or get food stamps or legal aid," said associate Guido Hartray. "One of the goals was to design for easy access to food services and provide impetus for people to stay." After interviewing staff and clients, the design team concluded that the existing space was too small. This did not surprise executive director Anthony Butler, who had been eyeing a former warehouse nearby. "I knew we would never fit into the old space, but I had to get the board to reject the idea of staying. That led to a lot of talk about how we work, and Rogers Marvel subse-

Bread and Life's storefront library (below) and chapel (left).



DAVID SUNDBERG/FESTO

quently took that conversation about how we work into this building."

After Bread and Life bought the 22,000-square-foot building, the architects quickly settled on a plan to create interior courtyards. "You wanted people to move through in an efficient way and provide opportunities to stop," Hartray told AN, "so we organized around two courts. The outer lobby is a court you move through into the dining hall." There is also a chapel, a classroom, a demonstration kitchen, and a library. The library, said Hartray, has proved especially popular.

Butler said use patterns have shifted since the new facility opened in June, and he credits both the design and the worsening economy. "Our numbers are up 28 percent in

visits but 31 percent in social services," he told AN. "The 79 percent increase in time people spend with our social service people—from about 15 to 27 minutes—is a direct result of being more comfortable waiting and knowing that they can talk in a private cubicle." The design also includes six second-floor cubicles that volunteer lawyers, accountants, or other professionals can use for a few hours.

The Robin Hood Foundation contributed funding for the renovation, which may itself help Butler raise money for operating costs. He told the architects to think of other constituencies, too, beyond daily clients: "I told them that this building is what I've got to fundraise around." **ALEC APPELBAUM**

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> **LION BRAND YARN STUDIO**
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Located in East Chelsea on the ground floor of a 1920s loft building, Lion Brand Yarn Studio's design aesthetic artfully contrasts with the neighborhood's industrial past. To create the first retail venture of Lion Brand's 130-year-old history as a wholesaler, architect David Gauld has threaded the 1,7000-square-foot studio together with a painted blue wall, shaped like a sine curve, that divides the space into four zones for different activities: yarn browsing, sampling, purchasing, and researching. The opposite wall features a series of giant display cases for Lion Brand's 49 yarn lines, with 600 colors in an array of wools, wool blends, cottons, and recycled and organic materials. Made of a translucent polycarbonate typically used for skylights or railings, the cases' panels are partially cut and fastened together to create diagonal spaces for product display, and are lit from behind and above to highlight the subtle differences in the yarns' color and texture. From a sampling wall, customers can unwind a few yards of featured yarns and experiment, while a "learning bar" offers space for knitting and crocheting demonstrations. Recycled and renewable materials are used throughout, including bamboo flooring, recycled glass countertops and floor tiles, and cabinet panels made from reclaimed sorghum plant stalks. **DR**



COURTESY NYC DOT

PUSHING PEDALS

The Department of City Planning has introduced new zoning language that would require secure bicycle parking in all new commercial, multifamily residential, and institutional buildings. The zoning change will go through public review before being voted on by the City Council. "It's one of a series of incremental changes that we hope will lead to a snowball effect," said Rachaele Raynoff, press secretary for Planning Commissioner Amanda Burden. "It's about changing the culture to make biking a fun, easy, and safe mode of transportation."

The requirements are modest. New residential buildings with more than ten units will require one space for every two units. Office buildings must provide one space for every 7,500 square feet of space. Retail and most commercial and community uses would be

required to have one space for every 10,000 square feet.

Bicycling advocates hailed the move as a significant step forward. "It's major. It's one of the big three, along with bike sharing and dedicated lanes, necessary to make New York a great biking city," said Wiley Norvell, communications director for Transportation Alternatives (TA). Still, TA believes requirements need to be adopted for existing buildings, which make up the vast majority of the city's building stock.

The change goes against the wishes of some in the real estate industry. In a letter to members, Real Estate Board of New York president Steve Spinola encouraged voluntary inclusion of indoor bicycle parking, but wrote, "We have strongly urged the city not to consider requiring office buildings to provide bicycle parking and we will continue to do so."

In another step toward upgrading cycling conditions in New York, the Department of Transportation and the Cooper-Hewitt National Design Museum announced that Copenhagen-based Maarten De Greeve and Ian Mahaffy's circular design is the winner of the CityRacks Design Competition. "Mahaffy and DeGreeve have created a bike rack that works beautifully in a variety of contexts," said outgoing Cooper-Hewitt Director Paul Warwick Thompson in a statement. In addition to the accolades and a \$10,000 prize, De Greeve and Mahaffy could see up to 5,000 of their bike racks affixed to sidewalks across the city over the next three years. Harry Dobbs and Andrew Lang of London were named second place finalists and awarded \$3,000, and New York-based designer Ignacio Ciochini placed third with a \$2,000 award. The competition attracted over 200 entries from around the world. **AGB**

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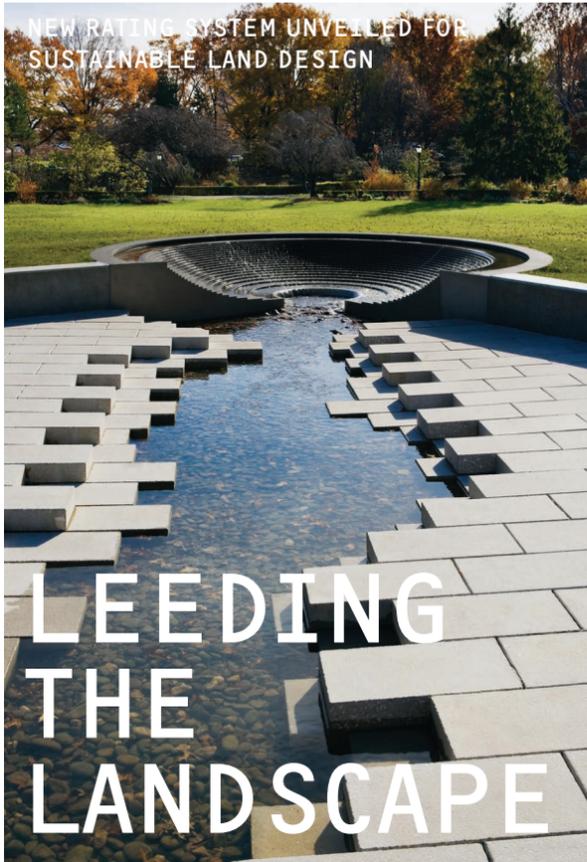
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Conservation Design forum's sustainable landscape for the Queens Botanical Garden Visitor Center.

the more performance-based aspects of LEED.

"Water conservation, energy efficiency, and a minimal impact on the environment have always been a fundamental core of LEED, but Sustainable Sites takes it a step further," said David Yocca, principal planner at ecological-design firm Conservation Design Forum, and an adviser to the new initiative. "It's not just drawing a line in the sand and saying, we're not going to do worse. It's looking at how to restore or improve ecological functions."

The draft guidelines are open for public comment until January 20, 2009, with a full rating system expected in 2011. And far from being a LEED competitor, the initiative has been created in collaboration with the U.S. Green Building Council, which intends to incorporate its benchmarks into a future LEED update. (The LEED program for neighborhood development, now in a pilot phase, addresses landscape design, but is geared toward very large-scale sites.) Pilot projects will be launched in 2010 to refine the guidelines, which still need tweaking to adapt to diverse local geographies.

"That is probably one of the biggest challenges," said Yocca, who noted that the guidelines, for example, call for curtailing surface-water runoff. "In places like Colorado where there are water rights, it's not legal to harvest the water from one's roof," he said. "That's still part of the work in progress, and one of the things we hope to get a lot of feedback on." **JB**

The LEED rating system for green buildings helped kickstart sustainable design and brought daylighting to the masses, among other justly lauded achievements. But it does have one shortcoming: Its most widely used standards don't apply to much of what forms the fabric of a city—streetscapes, parking lots, open space, and roadways. "So much of each community is its connective tissue," said Nancy Somerville, chief executive of the American Society of Landscape Architects (ASLA). "From building envelope to building envelope, all of that has a major effect on the quality of the urban environment."

On November 10, the ASLA moved to plug that gap by releasing its first draft benchmarks for Sustainable Sites, the landscape profes-

sion's answer to LEED. Developed with the Lady Bird Johnson Wildflower Center and the United States Botanic Garden, the program's 59 prerequisites and credits take a decidedly holistic view of how landscapes can promote ecological and personal health.

Envisioned, like LEED, as a voluntary certification system, Sustainable Sites tackles practical matters like controlling invasive species and restoring riparian buffers. But it also targets less tangible modes of sustainability, such as providing outdoor spaces for mental restoration, or abating sensory stress by avoiding noxious odors and noise. Other guidelines call on designers to save prime farmland and restore lost streams and coastal habitats. These broader goals contrast with

UNVEILED

PORT AUTHORITY TOWER

This project was felled once by the bursting of the dot-com bubble, but the Vornado Realty Trust and Lawrence Ruben Company have so far refused to let another downturn stop their plans to build atop the Port Authority Bus Terminal in Midtown West. On November 17, the Port Authority announced that the developers had chosen Rogers Stirk Harbour + Partner's designs for a 42-story tower that will also vastly reconfig-

ure and expand the maligned, labyrinthine bus depot. The Brits beat out two slightly taller and more staid proposals offered by KPF and Pelli Clarke Pelli. All told, the project will provide 1.3 million square feet of office space; 40,000 square feet of renovated retail space in the terminal's north wing; 18 new bus gates and the renovation of others, serving 70 new buses for 18 percent more capacity; improved pedestrian circulation. **MC**

Architect: Rogers Stirk Harbour + Partners
Location: Midtown West
Construction: 2012



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For the principals of Hariri & Hariri Architecture, sisters Gisue Hariri and Mojgan Hariri, the professional and the personal are deeply intertwined. A strong familial bond and a shared design philosophy have been essential in the growth of their practice, and have helped garner increased recognition for the firm, including a 2005 American Academy of Arts & Letters Award in Architecture and high-profile projects such as a competition-winning design for a mixed-use development in Salzburg.

Sharing a sculptural design aesthetic, the Iranian-born principals founded their New York-based firm in 1986, after coming to the U.S. to study at Cornell (Mojgan also studied at RISD). Now ten members strong, Hariri & Hariri has tackled a range of residential, commercial, and institutional projects, as well as designing products and artworks. A keen eye for contextuality and a love of elegant lines and bold geometries pervades their architecture, from craggy contours to sinuous curves. Experimentation also fuels their practice, and one of their most beloved early projects was a bit ahead of its time—the Digital House, a foray into now ubiquitous computing that appeared in MoMA's 1999 exhibition *The Un-Private House*. (Gisue remains hopeful that its day will come.)

Especially in their early years, being female meant it was harder to get respect, but it also “gives us, in a way, an advantage of being different, and being different gives you a new point of view,” Gisue said. **LISA DELGADO**





PHOTOGRAPH: PAUL WARCHOL

1 **PAINTING STUDIO**
EAST HAMPTON, NEW YORK

2 **STERNBRAUEREI**
SALZBURG, AUSTRIA

3 **MADISON AVENUE
PRIVATE EQUITY OFFICE**
NEW YORK

4 **POOL HOUSE**
WILTON, CONNECTICUT

5 **TWO ARTS PLAZA**
DALLAS, TEXAS

A few years after the firm designed one of the Houses at Sagaponac, the owner asked the architects to design a new painting studio on the same property. The process of choosing a location morphed into a larger focus on creating a structure that's highly attuned to its context along various facades. The northwest side facing the main house and pool focuses on water, with walls of aqua tile and travertine forming an outdoor shower area. The layers of materials also evoke the flat canvases used by a painter. The northeast facade adjacent to a tennis court features a built-in bench for watching matches, and the southeast side facing away from the house focuses on the natural surroundings, with a terrace where the painter can gaze out at the woods.

This competition-winning design for a mixed-use development keeps a low profile so as not to block views of soaring cliffs that inspired the project's dramatic angular forms. "What we have proposed is that luxury and landmark status does not necessarily come in a form of a tower or an iconic building. We believe that ultimate luxury comes in the form of experience," Gisue said. The development's seven buildings include apartments, an architecture center, a spa, and other facilities; bountiful windows offer views of the cliffs. The surrounding grounds feature paths, waterfalls, and courtyards, providing spaces for meditation, and reflection. LEDs will illuminate the rock and other parts of the landscape to highlight their beauty at night.

For a practice that prides itself on its experimental nature, working for a relatively conservative financial company caused the sisters some trepidation. But in fact, the client embraced Hariri & Hariri's office renovation design, which focuses on sustainability, boosting collaboration, and maximizing views. The architects raised the floor of the 10,000-square-foot space and placed the cooling and heating systems underneath, reducing materials by using the cavity between the slab and the raised floor as ducts, as well as improving flexibility for future rewiring. The system also gives workers greater control of the temperature in their immediate work area, through manually controlled diffusers. Raising the floor and nearly eliminating the knee wall also allowed for impressive views through huge windows in the 24th-floor office, giving a feeling of "floating and hovering over Madison Avenue," Gisue said.

Some pool houses are humble structures, tucked out of sight as if they were afterthoughts to the main house, but this client requested one with a sculptural quality because it would be positioned on a prominent site. For the Hariri sisters, inspiration came from their homeland of Iran, which has pedestrian bridges that double as social spaces where people chat and take in views of the water. Like a bridge, this structure sits over the pool. A long ipé-paneled roof serves as shelter for a mostly transparent house, as well as for semi-outdoor areas on either side for dining and showering. From the main house, the overall effect is one of multiple rectangular frames that focus the eye not so much on the house itself as on the water, stone, and greenery in the surrounding landscape.

Dallas is known for its love of the large, but Hariri & Hariri is bringing a striking low-scale building to the city's Arts District. Adjoining a mixed-use tower, the curved building of lofts was designed to relate to the plaza on the ground plane, unlike its neighbor. "We designed this building almost as a piece of sculpture, which peels away from the [tower] and becomes its own entity," Gisue said. Landscape architects MESA Design Group proposed an undulating ribbon of greenery in the plaza that complements the building's geometry. Hariri & Hariri also designed interiors of the tower's top-floor condos, as well as its lobby, which features gentle curves joining the ceiling and walls, imparting a fluid feel to a space that will be used to display art.

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Riverhouse's double glass curtain wall is more insulating than a traditional masonry wall, a factor that allowed the architects to contravene Battery Park City's 60-to-40 masonry-to-glass ratio and open up unimpeded views to the harbor.



The Battery Park City Authority has long been ahead of the curve in terms of its commitment to environmentally friendly development. It implemented its own set of sustainable building guidelines in 2000, and in 2003 opened the first certifiably green tower in New York City—the Pelli Clarke Pelli-designed condo Solaire, which earned LEED Gold accreditation three years before 7 World Trade and the Hearst Tower hit the scene. Since the Solaire, the authority has opened two other eco-friendly residential towers (Tribeca Green and the Verdesian) and has four others in various stages of development and construction. By the time the authority completes its plans, which include commercial developments and retrofitting existing buildings to more stringent energy and environmental standards, Battery

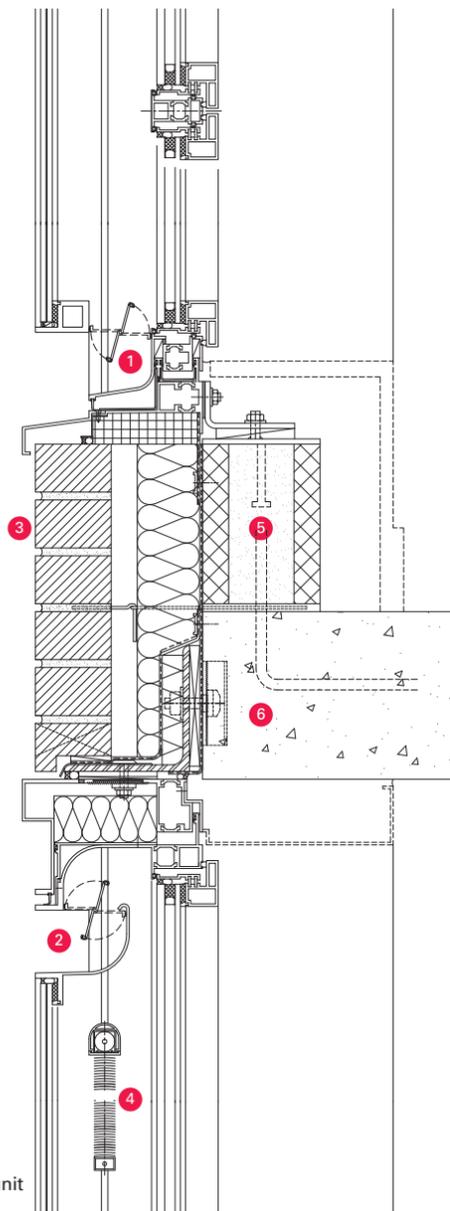
Park City will encompass more than five million square feet of sustainable construction, making it the largest green neighborhood in the world.

The authority's guidelines differ from the LEED system in that, rather than setting up a list of goals for developers to pick their way through, they mandate the use of specific systems and the achievement of efficiency targets. For example, all structures built in Battery Park City since 2000 are required have blackwater treatment facilities and cogeneration plants on site. The authority also imposes rigid aesthetic strictures on new buildings, which seek to recreate a sort of downtown Riverside Drive by requiring a 60-to-40 masonry-to-glass ratio, and setbacks and detailing that steer architects toward the city's great prewar apartment buildings as models. Riverhouse, a 32-story, 264-unit condo currently nearing completion, managed to circumvent the authority's conservative design leanings by appealing to its green heart: Set to receive a LEED Platinum rating, the project boasts the first double curtain wall on a residential building in the United States. Polshek Partnership Architects, which was responsible for the exterior of the building (Ishmael Leyva Architects laid out the residential units and Rockwell Group chose finishes), proposed the double-glass system to take advantage of the site's unobstructed views of the harbor. The authority may not have loved all that

glass, but okayed it because the system turns out to be more energy efficient than a traditional masonry wall.

Double curtain walls have been prevalent in Europe for years. The idea is simple: An extra layer of glass creates a pocket of insulating air. Riverhouse's double wall, developed with R. A. Heintges Associates, is a panelized system. The panels are 10 feet tall by 5 feet or 2 feet wide, and are 9 inches deep with an air cavity of slightly under 5 inches, which contains a manually operable shading system. The interior glass of the double wall is a 1-inch insulated glass unit comprised of a quarter-inch-thick clear heat-strengthened outer lite with a low-E coating on the number-two surface, a half-inch air space filled with argon gas, and a quarter-inch-thick clear heat-strengthened inner lite. The outer glass is a single pane. Air travels from vents at the bottom of the panel into the cavity, picks up heat from the blinds, and then passes through vents at the top of the panel. In summer, the vents are opened all the way, allowing fresh air to constantly whisk heat away. In winter, the vents are closed halfway, wrapping the building in a blanket of heated air.

The double wall only covers Riverhouse's west elevation and part of the south—where the views are. The rest of the building is clad with a more restrained masonry wall with punched windows, but even here Polshek managed to improve R-val-



- 1 Intake vent
- 2 Exhaust vent
- 3 Brick spandrel
- 4 Manually operable blinds
- 5 Concrete masonry unit
- 6 Slab edge

CLOCKWISE FROM TOP LEFT: NELSON BAKERMAN; R.A. HEINTGES; COURTESY POLSHEK PARTNERSHIP ARCHITECTS

ues. Normal cavity walls are composed of brick, a couple inches of air space, waterproofing, concrete block, then insulation with a vapor barrier and studs for interior finishing. This system allows the concrete block, air space, and brick to fluctuate with the exterior temperature, and for moisture to get very far into the wall. Windows also span the brick and block, creating a thermal bridge and requiring complicated flashing. In contrast, at Riverhouse the insulation and waterproofing lie just within the brick and airspace, keeping the concrete block dry and at a more stable temperature, easing flashing needs and delivering an impressive R-value of 17.485. This system is becoming popular, but it is more costly. In the traditional system, insulation can just be stuffed between the studs, fast and simple. When installed on the outside, it takes more time and puts more trades in the mason's way.

This highly insulated envelope makes up only a part of Riverhouse's green checklist. The building is crowned with a 45-kilowatt photovoltaic array, outfitted with a passive system to angle the solar panels into the sun, which will supply five percent of the base building electrical load. It has high-efficiency heat pumps, low-water faucets, and a geothermal well dedicated to the lobby. Seventy-five percent of the non-mechanical roof is green and collects and recycles storm water runoff. It's pretty much as good as green building gets right now. **AS**

DRIEHAUS BRANCHES OUT WITH
NON-WESTERN PICKCentre for Islamic
Studies at Oxford.

COURTESY DRIEHAUS PRIZE

CONTEMPORARY
CLASSICAL

The Egyptian architect Abdel-Wahed El-Wakil has received the 2009 Driehaus Prize, which carries a \$200,000 purse, one of the largest in the field. Established in 2003 by the Chicago-based philanthropist Richard Driehaus and administered by the University of Notre Dame School of Architecture, the prize is given to "an outstanding architect whose work applies the principles of classicism, including sensitivity to the historic continuum, the fos-

tering of community, and consideration of the impact to the built and natural environment," according to a statement. The related \$50,000 Henry Hope Reed Prize, which goes to non-architects, was given to the Argentine preservationist Fabio Gremontieri.

El-Wakil began his career as a modernist but soon became a disciple of Hassan Fathy, the Egyptian architect known for his engagement with vernacular building techniques and the author of the canonical book *Architecture for the Poor*. In that spirit, El-Wakil, working with local laborers, built the Halawa House in the traditional Egyptian courtyard manner; he received an Aga Khan Award for Architecture for it in 1980. Other major projects include Quba Mosque in Medina, Saudi Arabia and the Oxford Centre for Islamic Studies in England. "His work has dealt with very modest budgets, even no budget, as well as high architecture," said Michael Lykoudis, dean of architecture at Notre Dame.

The selection reflects an effort on the part of the Driehaus jury to "broaden the definition of classicism," according to Lykoudis. "One of the purposes of the prize is to show what classicism means in the modern world, how it links time and place," he said. For Lykoudis, classicism does not refer to any specific style, but rather, "the highest architecture aspirations of any given culture over time."

All the previous winners have been American or European. The jury for the prize includes Driehaus and Lykoudis along with Paul Goldberger, architecture critic of the *New Yorker*; Adele Chatfield-Taylor, president of the American Academy in Rome; Robert Davis, founder of Seaside, Florida; and the architects Leon Krier and David M. Schwartz. **AGB**

AT DEADLINE

PLANTING KAHN

Ever dreamed of working for Louis Kahn? Now designers and non-designers alike can help realize the late architect's plans for the FDR Memorial Four Freedoms Park on Roosevelt Island. It's as simple as planting a tree—and writing a check for \$100,000. Since 2005, the Franklin and Eleanor Roosevelt Institute has been fighting to bring the 38-year-old project to life. After securing the initial rights to build the park on September 11, they launched a capital campaign in November. Contributions at any level are appreciated, but for the aforementioned price, one of the park's many trees will be affixed with a bronze plaque commemorating the donation.

SWAN SONG FOR FINCH

According to sources in London, Paul Finch, the editor of *The Architectural Review*, will soon be shown the door. He will be replaced by Kieran Long, who edits *The Architect's Journal*, which Long will also continue to edit. But the rumor is that EMAP, which publishes a number of trade magazines as well as running the World Architecture Festival, will also be combining staffs and operations for both publications. Finch, who was only the eighth editor in *AR*'s 112-year history, has been a lion of the London architecture scene, heading competitions and government commissions and even being mooted for knighthood.

RETRO RIDING

MTA fares are likely rising, service is falling, and capital projects are stalling, but at least there are vintage buses to ride. New York City Transit announced on December 1 that from then until January 2, as a holiday treat, a handful of buses from the 1960s and 70s will be running on the M8, M14, M20, M23, M34, M42, M57, M79, and Q32 lines through Manhattan and Queens. "Bus technology has come a long way since the 1960s and 70s and riding on these buses is a great contrast to the equipment we operate currently," Joseph Smith, director of the Department of Buses, said. And yes, they all accept MetroCards.

WORSHIPPING ARCHITECTURE

There is no question that architecture is big in the Middle East, but it now appears to have ascended to the highest levels: Starchitects are bound for Mecca. According to a report in *The Architect's Journal*, Norman Foster and Zaha Hadid are among 18 designers who have been asked by King Abdullah to compete for the right to redesign and expand the Haram Mosque, the holiest site in Islam to which pilgrims make the annual Hadj. It would be the first modern expansion of the complex, with a goal of accommodating 3 million visitors.

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From top to bottom: New Museum of Contemporary Art, New York, NY; World Trade Center Slurry Wall, New York, NY; Empire State Plaza, Albany, NY.

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THE ARCHITECT'S NEWSPAPER DECEMBER 10, 2008



1, 3, 4 AND 5: PETER ARON/ESTO; 2: DBOX

STERN GETS SCULLY PRIZE continued from front page Art and Architecture Building as Paul Rudolph Hall, named for the building's designer who was also Stern's former teacher and predecessor as dean.

The award is also something of a vindication for Stern, who came to his New Haven deanship a decade ago amid griping that he would, like his immediate predecessors Thomas Beeby and Fred Koetter, sacrifice his academic role for the lucrative returns garnered by his firm, Robert A.M. Stern Architects, which had cornered the market in crowd-pleasing, historicist design.

"Nobody who would be appointed to a job like dean of the Yale School of Architecture would be above some criticism," Stern said in an interview a few days after the award ceremony. That said, he added, "I do feel people have responded amazingly well to what I have been able to accomplish."

Things were not always so rosy. In 1998, at the urging of Scully, a legendary architectural historian and Stern's former mentor, Yale President Richard Levin chose Stern as dean after a selection committee had rejected him, only to meet with at times outright derision

from many corners of the architectural community. Reed Kroloff, then editor of *Architecture*, dismissed Stern as a "suede-loafed sultan of suburban retroecture, Disney party boy, and notorious academic curmudgeon."

Indeed, while Stern had developed a national reputation as an academic and a practicing architect, if he was famous he was also infamous, and increasingly pigeon-holed: as a narrow-minded historicist, as a political reactionary, as a corporate architect who enjoyed the art of the deal more than the art of building. He sat on the board of directors at Disney, even as he criticized architects he thought too enthralled with trendy styles and ideas.

"There were many on the faculty who wondered wasn't Bob a little too strong-minded to be dean," admitted Levin at the Scully Prize gala dinner, held in the NBM's cavernous central hall in Washington, D.C., on November 13.

Onlookers feared that he would refashion Yale in his image at precisely the moment when the school was in desperate need of renovation—suffering from a B-grade faculty, an inferior physical plant, and an ignorance

of computer-assisted design. Ten years later, Yale has made a comeback, an achievement even his erstwhile detractors credit to Stern. "Bob has done an extraordinary job at Yale," said Kroloff, now director of the Cranbrook Academy of Art and Art Museum. "He is among the very best deans in the entire country. He will probably be remembered as the best dean in Yale's history."

Stern did a particularly good job importing full-time and visiting faculty who clashed with his own conservative views on architecture, including Peter Eisenman, Zaha Hadid, and Greg Lynn. "He made it clear that a school of architecture cannot be a dean's studio," said Levin.

He has managed to do all of this without sacrificing his practice. He has nearly doubled his firm's headcount to some 300 and completed a series of blockbuster projects, including Philadelphia's Comcast Center and 15 Central Park West, with another Manhattan tower, 99 Church Street, in process. He was also recently picked to design two new residential colleges at Yale, the university's first since the 1960s.

Stern is still not without detractors in the architectural world, though few are willing to

1. 15 Central Park West, New York
2. 99 Church Street Rendering
3. Comcast Center, Philadelphia
4. Walt Disney World Casting Center, Orlando
5. House in Kiawah Island, South Carolina

go on the record, even anonymously, a reflection of the enormous influence he wields. While some of the criticism is aimed at his ability and aesthetic opinions as an architect—writing in *New York*, Justin Davidson called Stern "an architect who specializes in the best nostalgia that money can buy"—much of it is political.

Stern is careful to define his conservatism as an aesthetic choice, but he has nonetheless been embraced by the Right; the webzine *Frontpage.com* boasted that "America's greatest architect is a conservative." Few were surprised, then, when President George W. Bush chose Stern to design his library. Nevertheless, Stern's defenders—and there are many, inside and out of the profession—use his refreshing turn as dean as a newfound defense. Said longtime friend and former Disney CEO Michael Eisner, "Ten years from now, I'm sure he will do the Obama library as well." **CR**



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Luc Lefebvre, Team Leader–CAD Coordinator/Instructor, King & King Architects, LLP



An architect from Quebec, Luc enjoys playing golf and barbequing—though not simultaneously. He also enjoys working with Vectorworks Architect, where 2D drafting and 3D modeling can occur at the same time. Luc and his firm, King & King Architects, depend on Architect for this flexibility, especially as they strive for platinum LEED certification in their office renovations of an old warehouse in downtown Syracuse.

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MAKING A CASE FOR INNOVATION

THE CENTER FOR ARCHITECTURE SCIENCE AND ECOLOGY (CASE) IS AN INNOVATIVE NEW PROGRAM IN WHICH RESEARCHERS AND STUDENTS AT RENSSELAER POLYTECHNIC ARE WORKING WITH SKIDMORE, OWINGS & MERRILL TO PUSH BUILDING SCIENCE INTO THE 21ST CENTURY, AND TO RESPOND TO THE URGENT ENVIRONMENTAL CONCERNS OF ARCHITECTS AND DEVELOPERS TODAY. FOR DIRECTOR ANNA DYSON AND HER STUDENTS, THE BEST WAY TO BUILD GREEN IS TO RETHINK EVERYTHING WE KNOW ABOUT MATERIALS.

BY ANNE GUINEY AND SARA HART.

If the level of conversation about sustainability in architecture were a reasonable indicator of how green building practices are today, there would be every reason to feel confident that we are making a dent in the amount of energy our houses, offices, and schools consume each day. Architects and developers seeking LEED certification for a project

have many more options—both material and technological—to draw on, and the standards themselves are getting more refined and nuanced. Being green isn't enough to make news anymore, and for many, that's real progress.

Familiarity can breed complacency, though, and for the architect and research scientist Anna Dyson, now

is not the time to get comfortable. "If you accept the idea that we have ten or 15 years to turn around climate change before the effects become irreversible, then we've got to rethink everything about the way we build, including the idea of sustainability." To that end, Dyson is leading the Center for Architecture Science and Ecology (CASE), a

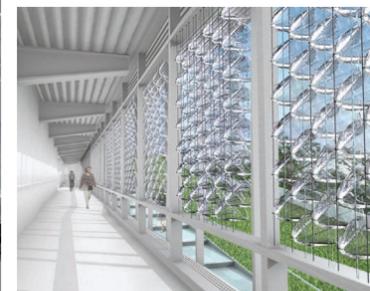
new venture of the Rensselaer Polytechnic Institute (RPI) and Skidmore, Owings & Merrill. The program's goal is to develop a new generation of building systems and materials that can dramatically change a building's performance. "To make a real difference, we need a paradigm shift. All bioclimatic resources, like wind load or solar gain, are just that—resources, not problems to be mitigated." Dyson, her colleagues, and students believe that these forces can and should be captured and transformed in a way that makes them useable on the scale of an individual building. This approach sidesteps the problems currently faced by proposals for large wind farms in the West: Sure, you can harness the energy of wind in the Dakotas, but how do you get the electricity it generates to Chicago or Los Angeles where

the demand is?

Several of the projects underway at CASE address this problem by looking at building enclosures, and ways that they can be exploited to capture and transform solar energy. One project uses small glass lenses and tiny PV cells within standard curtain wall assembly, while another is based on the idea that a fritted glass wall would be much more useful if the frit pattern could shift in density and design to accommodate changing environmental conditions. (Both are profiled in the following pages.)

The genesis of CASE was a desire to fully embed research into practice so that the architect's practical experience could inform the kinds of questions that the researchers were asking, and vice versa. RPI did have a program in built ecology, but Dyson and the school wanted to push it further. In SOM's Carl Galio, they found a receptive ear. Galio is the partner in charge of the firm's technical group, which focuses on building science, digital design, and materials research, as well as construction documents and administration. He explained that his group is always looking for emerging applications—they were early supporters of Andrew Marsh, for example, whose analytical software was recently purchased by Autodesk and is now on the market as EcoTect—and that the collaboration is a natural one. "We don't want to wait for the market to provide new solutions, or to work on a project-by-project basis," he said. "We are also interested in things that aren't yet products." In CASE, SOM can help influence the development of these new technologies, and bring a distinctly architectural sensibility to the process. "One of the things we bring is the perspective of regular practice, and the aspirations of designers." This squares with what Dyson and her colleague Jason Vollen believe, that if the material or product is too expensive or tough to install and maintain, it will never fly. "We want to ask questions from an architectural standpoint, not just a technical one," said Dyson. Vollen added, "Some of these issues could be just material science problems, but they should be architectural ones, too."

The research underway at CASE is varied in scope and level of development, but it all shares a dual desire to be firmly grounded in the realities of building while trying to push beyond the model of incremental mitigation. Dyson described three rough categories, ranging from a 5-to-10-year time frame from conception to application, all the way to the "science fiction" projects, which aren't based on getting new products to market. Some, like the dynamic display facade system, are advanced enough that the research team has applied for preliminary patents and are working to incorporate prototypes into real projects.



The IC solar facade system's basic unit is the glass concentrator module (facing page), which is a cup-shaped Fresnel lens with a PV cell at its base. Hundreds of the modules are then mounted on a track (left) that allows them to follow the sun throughout the year, so that the facade is responsive to its environment. Because the system is still highly transparent, CASE researchers see it being installed in a wide range of building types (above).

ALL IMAGES COURTESY CASE

Even recently, the dynamic display system was scheduled to go into an upcoming SOM building in Midtown, but according to Galioto, the economic downturn has put that on hold. The recession will certainly put the brakes on a lot of projects in New York, but the researchers at CASE will use the down time well. The pace of academic research is naturally much slower than the kind that many firms practice on a building-by-building basis, so by the time that construction picks back up, CASE may have developed some tools to shift the paradigm in building ecology. It won't be a moment too soon: "It is an absolutely critical moment for emerging economies to adopt different technologies," said Dyson. "But those of the 21st century, not the 20th." **AG**

INTEGRATED CONCENTRATING (IC) SOLAR FACADE SYSTEM

Scientists have been capturing solar energy for hundreds of years, and solar panels have been around for decades. With the advent of semiconductors and the development of photovoltaic (PV) cells, which transform captured solar energy into electricity, the race has been on to find ways to control solar energy at every level. Today, PV and Building Integrated Photovoltaic (BIPV) technologies are applied to provide electrical power, thermal energy, enhanced daylighting, and reduced solar gain technology. CASE researchers are working on a technology that will increase daylighting in a building's interior while simultaneously reducing unwanted solar gain.

The Integrated Concentrating (IC)

Solar Facade System is a completely new model with several advantages over existing daylighting systems, which have been unable to capture solar energy viably while providing diffuse daylight for interior spaces. By transferring the IC technology to a daylighting system within a "double-skin" facade, the system will remove unwanted solar gain from the building envelope before it is transmitted to the interior.

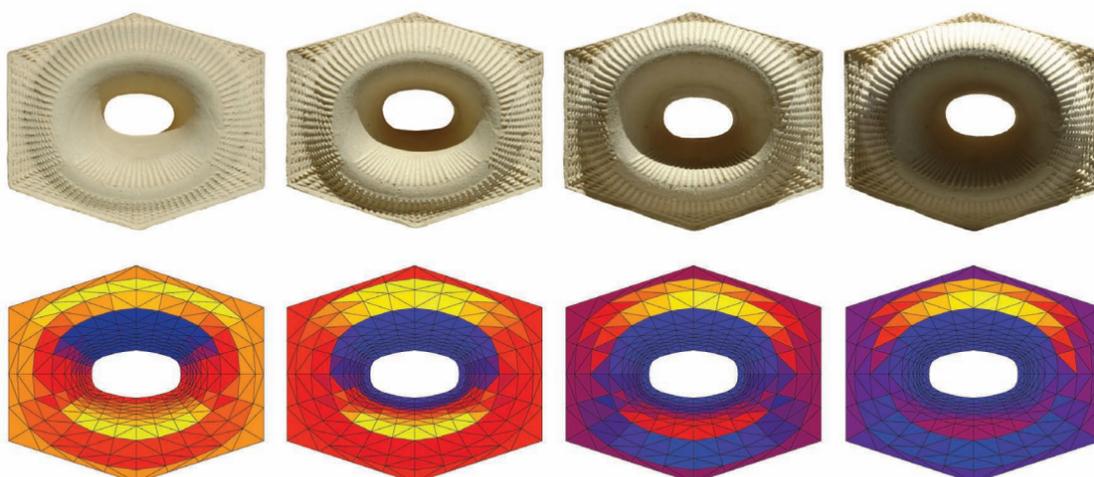
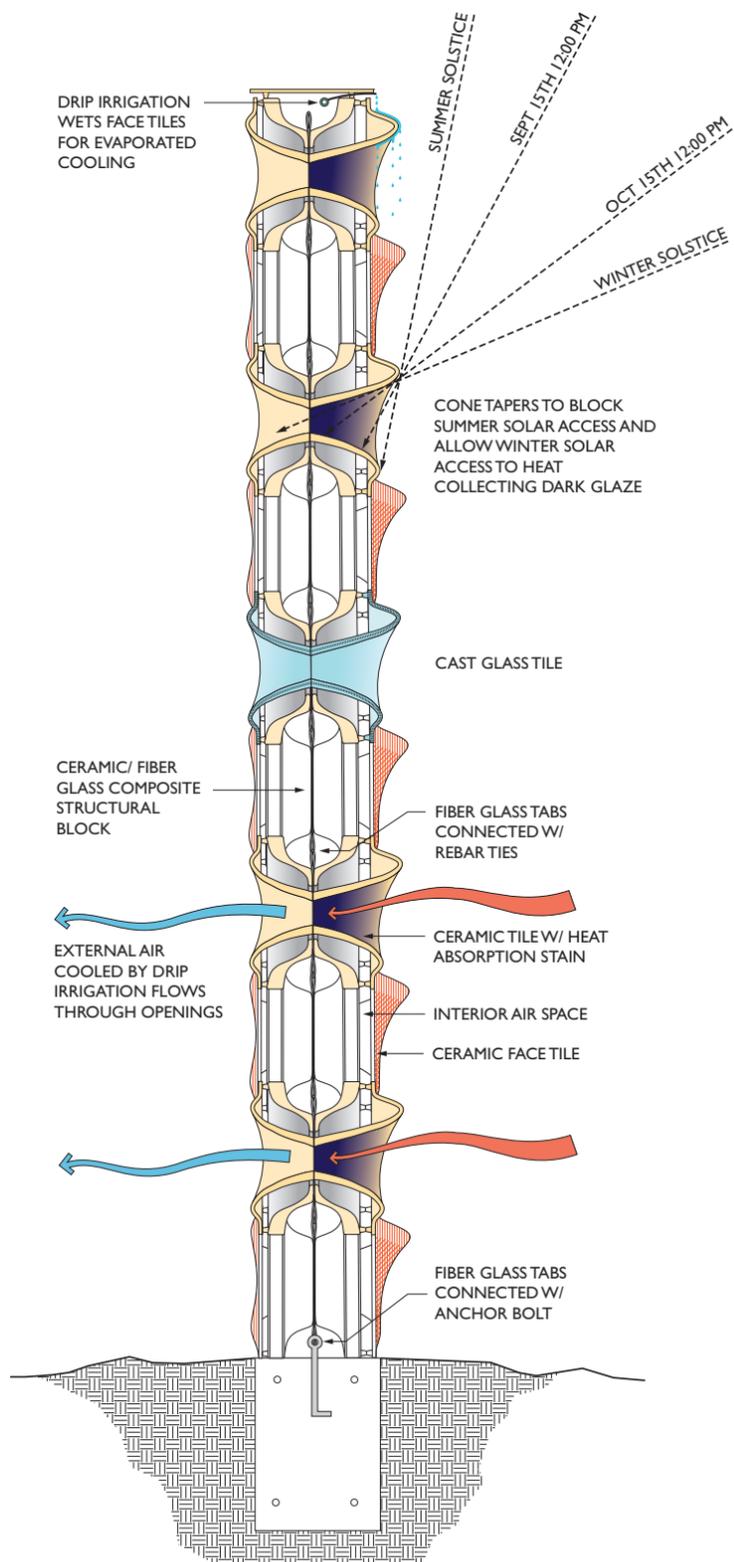
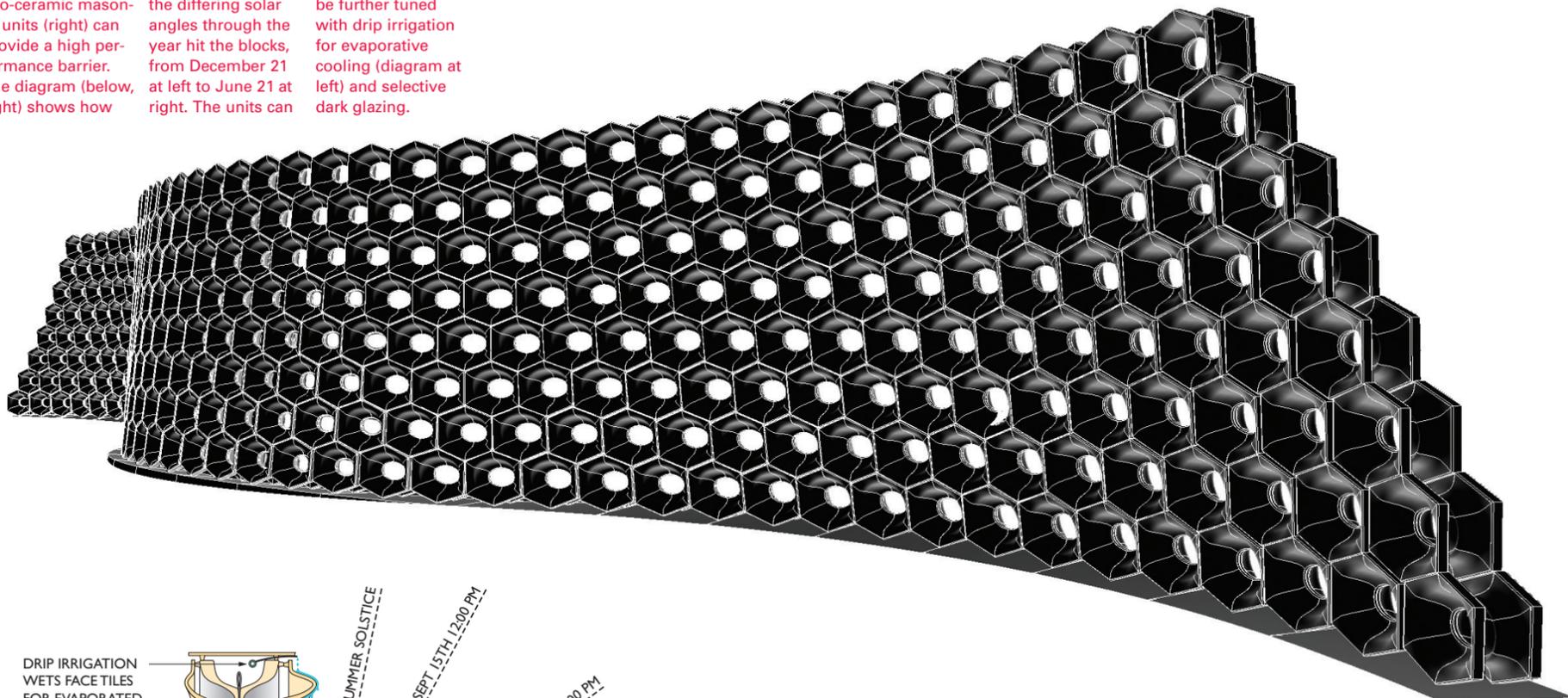
The major technological advance that underlies the idea is the miniaturization of PV modules into what they call solar-cell concentrators, which are the modules that make up an IC Solar Facade System. The modules are placed within a glass facade or atrium roof and mounted on an accurate, but inexpensive, tracking mechanism. Because the cells are so much smaller, they must track the sun's path; therefore, they

are embedded with Fresnel-type lenses, which direct and concentrate sunlight onto a smaller PV cell. Furthermore, the system is compatible with existing structural components, encasements, and maintenance procedures.

CASE's tracking IC Solar Facade System has been demonstrated in several "proof of concept" lab-scale prototypes with multiple cell types. Phase I of this project will include testing a full-scale prototype at a new building at the Center of Excellence in Environmental and Energy Systems in Syracuse. Post-occupancy testing of this prototype will provide critical data for assessing operating constraints and developing the future transfer into distributed building systems. **SH**

THE ARCHITECT'S NEWSPAPER DECEMBER 10, 2008

Eco-ceramic masonry units (right) can provide a high performance barrier. The diagram (below, right) shows how the differing solar angles through the year hit the blocks, from December 21 at left to June 21 at right. The units can be further tuned with drip irrigation for evaporative cooling (diagram at left) and selective dark glazing.



HIGH PERFORMANCE MASONRY WALL SYSTEMS

Scientists study the strategies that flora and fauna have developed to flourish in specific—and often dramatic—climatic conditions in an effort to glean information that might inform how we can better adapt to our own climates. After studying the active and passive thermal controls of barrel cacti and termite mounds, a group of CASE researchers led by Jason Vollen hope to use their findings as models for masonry-wall construction. Their proposition is that the structure of barrel cacti and the thermodynamic design of termite mounds offer models for climatically responsive building technology.

The barrel cactus of southern Arizona has one of the highest thermal tolerances of all plants and is capable of regulating its core temperature despite high diurnal temperature fluctuations. These desert succulents store water and

operate as living cisterns. Stored water delivers nutrients and serves as a heat sink, absorbing and distributing thermal load. Furthermore, the barrel cactus also has an exterior layer with self-shading spines, a high surface area to circumference ratio, and a liquid thermal mass. Density, location, and the color of the spines also play a significant role in maintaining its thermal equilibrium.

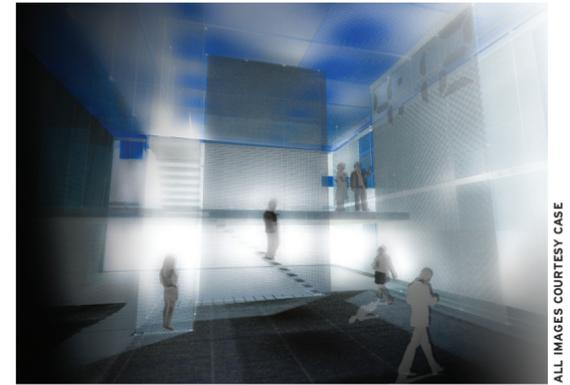
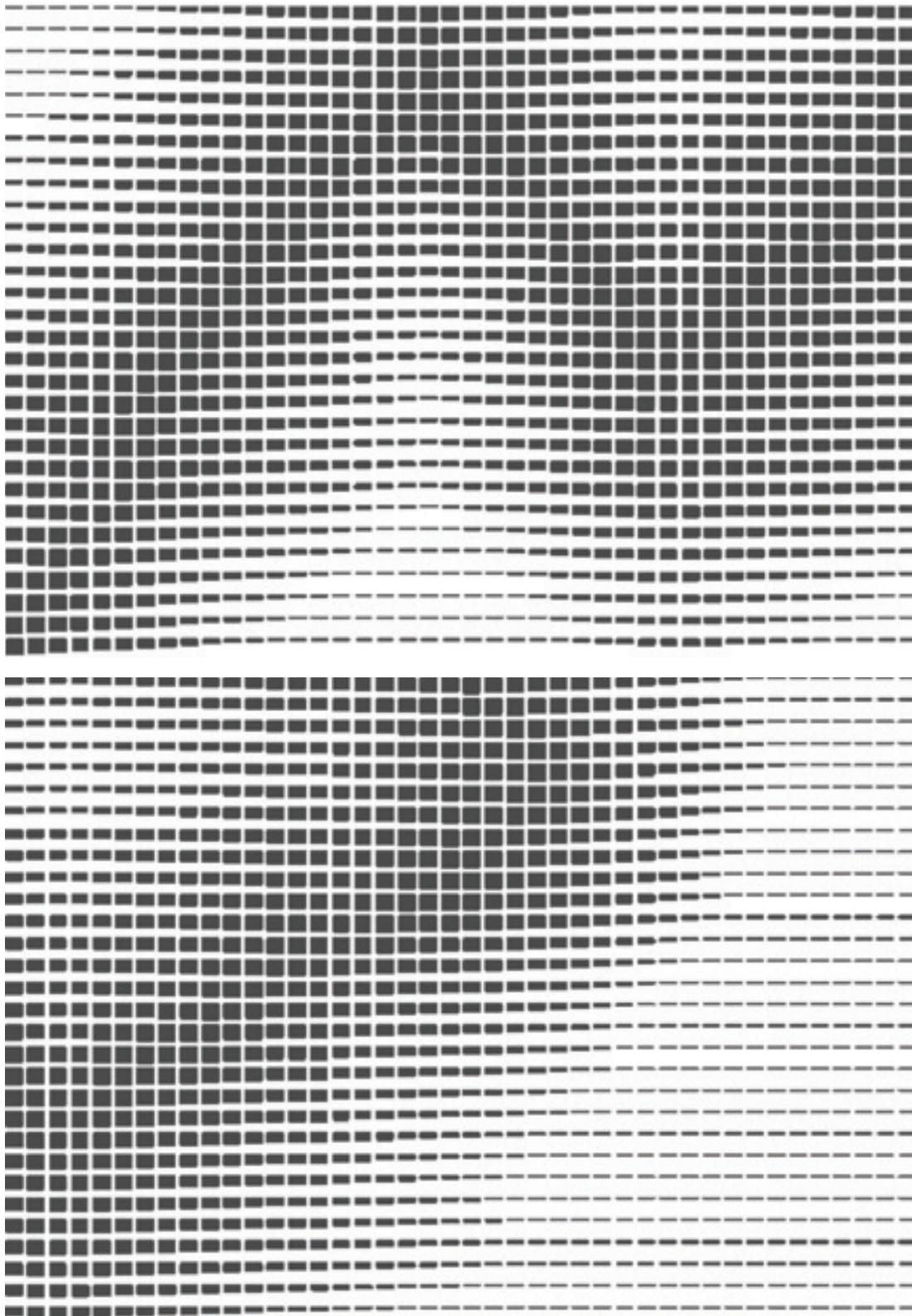
Termites are not capable of regulating their internal temperatures, but they require an environment of 86° F and 80 percent humidity in order to thrive. They achieve this by building shelters, either cathedral or dome mounds, depending on where they're located.

Cathedral mounds use convective cooling and heating in hot climates. In forests, where radiant heating is not a problem, termites build dome mounds with a thicker wall mass. Of particular interest is their ability to change mound shapes, if environmental circum-

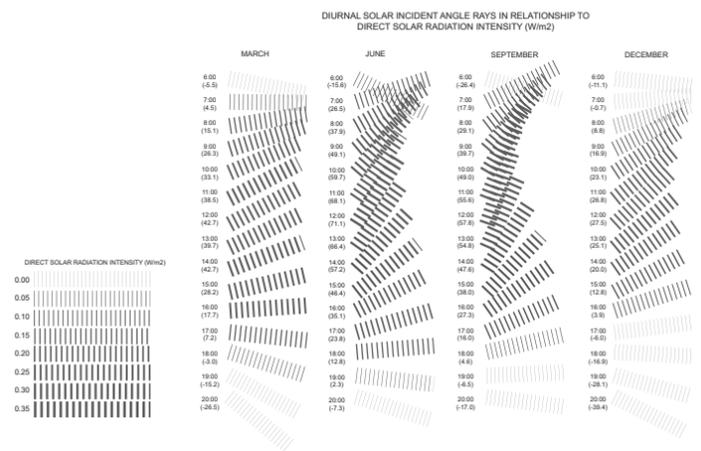
stances change.

RPI researchers are developing high-performance masonry units that respond to climatic fluctuations in the same way that cacti and termite mounds do. For instance, in one case study, masonry tiles with articulated surfaces can be precisely formed for a given location so that they provide summer shade and allow winter solar gain in the same way that cactus spines do. In another study, tiles vary in thickness depending on where they're located on the building's exterior. Like the cathedral mounds, tiles exposed to the summer sun are thin, enabling the masonry to absorb and release heat quickly. In the dome mounds, the tile's cone is thicker and serves as a heat sink.

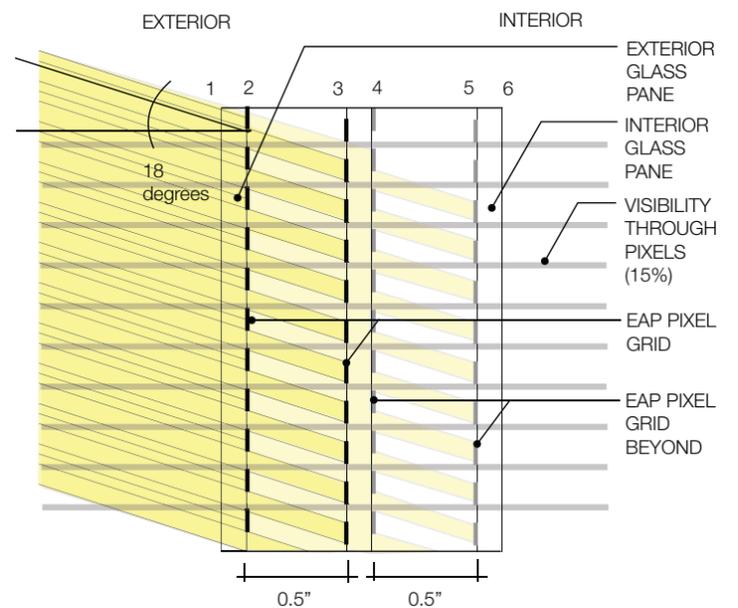
Preliminary results suggest that the modulation of form, surface geometry, glazing, ventilation, and evaporative cooling can combine to maintain consistent interior temperatures. **SH**



ALL IMAGES COURTESY CASE



NYC SEPTEMBER EQUINOX, 7AM



ELECTROPOLYMERIC DYNAMIC DAYLIGHTING SYSTEM (EDDS) FOR WINDOWS

Glazing technology has come a long way since uninsulated, single-paneled windows barely blocked the elements. Today, curtain-wall systems, especially those with glazing that is electrochromic, or responsive to an electric charge, operate with much greater energy efficiency. A limitation has always been that these systems are either on or off. Researchers at CASE are about to demonstrate how new energy display technology will provide opportunities to achieve

even higher levels of geometric and spectral selectivity through Electropolymeric Dynamic Daylighting Systems (EDDS), the next generation of switchable daylighting. In short, imagine glazing in which the frit pattern can grow denser or lighter, or move to follow the angle of the sun.

The research team believes the best way to commercialize EDDS is to build a prototype multilayered, variably translucent, insulated glazing unit (IGU), which would be applicable for residential and commercial use. Prototype testing will determine to what degree the optimization of daylighting on a

building's interior will eliminate glare, reduce electricity use, and ultimately increase energy savings.

With regard to glare, existing shading devices generally can't respond to constantly changing daylight conditions: Even though conventional louvers reduce glare, they also reduce daylight and thus increase the need for electric lighting. EDDS will provide a high level of user control over glare, while simultaneously offering up to 16 transparency options within a triple-glazed window unit. Sensors would control the level of transparency on different surfaces within the IGU, bringing a flood of diffuse

sunlight into interiors, while intercepting the direct rays.

An equally important issue is heat gain. In an EDDS-based triple-glazed IGU, sensors could switch among the layers, allowing it to either shed heat gain or retain it passively. In the summer months, for instance, one polymeric layer could switch on to block infrared rays while maintaining visibility. In colder months, another layer would trap infrared rays in the window cavity to provide passive solar heating, while blocking glare.

ANNE GUINEY IS AN'S NEW YORK EDITOR AND SARA HART WRITES ABOUT ARCHITECTURE AND TECHNOLOGY.

Because the EDDS system creates a pattern that can continually respond to stimulus like sunlight (left, top and bottom) it presents an option for glazing that is both dynamic (top) and can be highly attuned to its environment (center). A triple-glazed unit would contain several polymeric layers that would selectively filter or trap heat as needed (above).



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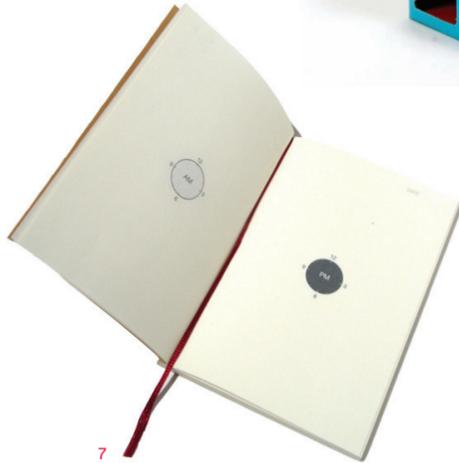
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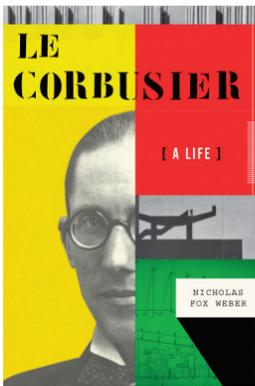
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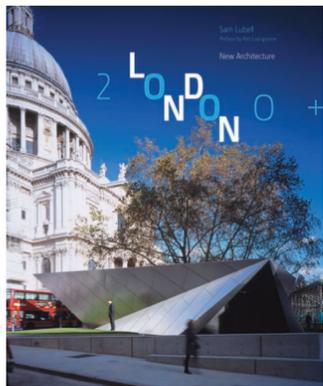
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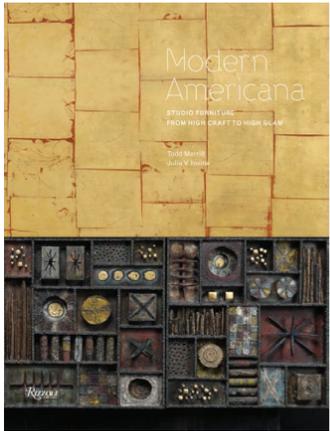


13

All Consuming

We bring to you our editors' idiosyncratic picks of treasures, large and small, silly and serious

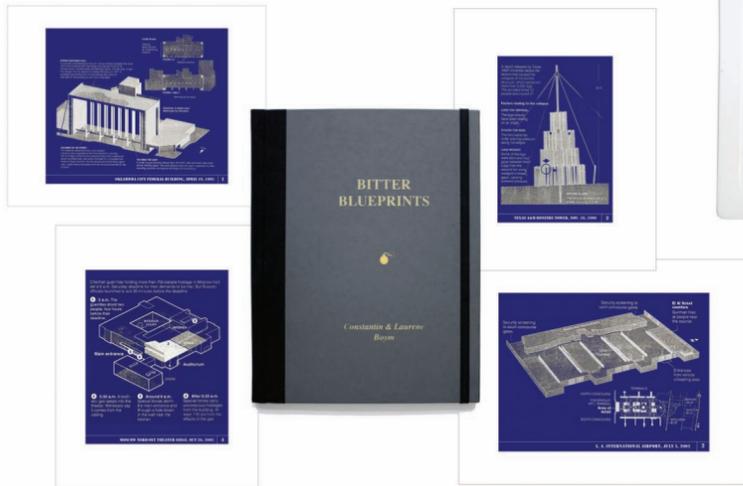
- 1 **MELAMINE MIXING BOWLS**
Williams-Sonoma
121 East 59th Street
williams-sonoma.com
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- 2 **ARTS & ARCHITECTURE, 1945-54: THE COMPLETE REPRINT**
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- 3 **KOOLHAAS HOUSELIFE BOOK & DVD**
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- 4 **STOREFRONT'S LETTERS**
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- 5 **THE MOBILE HOME DUTCH DOLLHOUSE**
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14



15



16



17



18



19



20



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22



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24



25

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DECEMBER

WEDNESDAY 10

LECTURE

Anthony Tung
1965: Preservation Round the World When New York City Signed Its Law
6:30 p.m.
Grace Church School
84 4th Ave.
www.gvshp.org

EXHIBITION OPENINGS

ItaliaArabia
Chelsea Art Museum
556 West 22nd St.
www.chelseartmuseum.org

Nameless Science

apexart
291 Church St.
www.apexart.org

TRADE SHOW

Ecobuild Fall & AEC-ST Fall
Through December 11
Washington Convention Center
801 Mount Vernon Pl. NW
Washington, D.C.
www.ecobuildamerica.com

THURSDAY 11

LECTURES

Slowing Down: Artists and Designers Mapping the City
6:30 p.m.
Museum of Arts and Design
2 Columbus Circle
www.madmuseum.org

Philip Beesley, Marc Bohlen,

Natalie Jeremijenko
The Colloquy of Things
7:00 p.m.
The Urban Center
457 Madison Ave.
www.archleague.org

EXHIBITION OPENINGS

English Embroidery from the Metropolitan Museum of Art, 1580-1700: Twixt Art and Nature
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

Growing and Greening New York

Museum of the City of New York
1220 5th Ave.
www.mcny.org

Josef Schulz

Form
Yossi Milo Gallery
525 West 25th St.
www.yossimilo.com

Leo Rubinfien

Wounded Cities
Robert Mann Gallery
210 11th Ave., 10th Fl.
www.robertmann.com

Peter Callesen

Folded Thoughts
Perry Rubenstein Gallery
534 West 24th St.
www.perryrubenstein.com

FRIDAY 12

EXHIBITION OPENING

Color & Light: Embroidery from India and Pakistan
Rubin Museum of Art
150 West 17th St.
www.rmanyc.org

FILMS

First Person Singular: I. M. Pei
(Peter Rosen, 1997), 90 min.
The Museum on the Mountain
(Peter Rosen, 1998), 60 min.
7:30 p.m.
Paul Robeson Center for the Arts
102 Witherspoon St.
Princeton
artmuseum.princeton.edu

SATURDAY 13

EXHIBITION OPENINGS

Henri Matisse and Modern Art on the French Riviera
Philadelphia Museum of Art
26th St. and the Benjamin Franklin Pkwy., Philadelphia
www.philamuseum.org

Iran do Espírito Santo,

Callum Innes, Wolfgang Laib Ressonância, Resonance, Resonanz
Sean Kelley Gallery
21 East 26th St.
www.skny.com

FILM

Short Films by Charles and Ray Eames: Powers of Ten, Rough Sketch, Tocatta for Toy Trains, House, and Blacktop
12:00 p.m.
Princeton University
101 McCormick Hall, Princeton
artmuseum.princeton.edu

EVENT

Night of 1,000 Drawings
3:00 p.m.
Artists Space
38 Greene St., 3rd Fl.
www.artistspace.org

WITH THE KIDS

FamilyDay@the Center: Festivals of Light
10:00 a.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Home Sweet Home

Gingerbread Workshop
10:00 a.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org

SUNDAY 14

LECTURE

Douglas De Nicola Isamu Noguchi: Reviving Classic Designs
3:00 p.m.
Noguchi Museum
9-01 33rd Rd., Queens
www.noguchi.org

EXHIBITION OPENING

Artist's Choice: Vik Muniz, Rebus Marlene Dumas: Measuring Your Own Grave
Museum of Modern Art
11 West 53rd St.
www.moma.org

MONDAY 15

LECTURE

Emily Lloyd, Paul Mankiewicz, et al. From Faucet to Flush: The Future of New York's Water System
6:30 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

TUESDAY 16

LECTURES

Solomon R. Guggenheim Museum: Structural Evaluation and Repairs
5:45 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Gail Fenske

The Skyscraper and the City: The Woolworth Building and the Making of Modern New York
6:30 p.m.
Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

THURSDAY 18

LECTURE

Craig Webb, Susi Yu, et al. +Housing Panel
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EVENT

Oscillations: (For a minute there, I lost myself) by Xaviera Simmons
7:30 p.m.
Museum of Arts and Design
2 Columbus Circle
www.madmuseum.org

FRIDAY 19

EXHIBITION OPENING

The Fertile Goddess
Brooklyn Museum of Art
200 Eastern Parkway
Brooklyn
www.brooklynmuseum.org

MONDAY 22

EXHIBITION OPENING

Black Box: Ori Gersht
Hirshhorn Museum
Independence Ave. and Seventh St., Washington, D.C.
www.hirshhorn.si.edu

TUESDAY 23

EXHIBITION OPENING

Celebrating 110 Years of an American Family Business: The Rambusch Company
The National Arts Club
Marquis Gallery
16 Gramercy Park South
www.nationalartsclub.org

JANUARY

TUESDAY 6

EXHIBITION OPENING

Don Bachardy
Cheim & Reid
547 West 25th St.
www.cheimread.com

THURSDAY 8

LECTURE

Individual Grant Opportunities for Architects and Designers
7:00 p.m.
The Urban Center
457 Madison Ave.
www.archleague.org

EXHIBITION OPENINGS

Margaret Bourke-White, Harry Callahan, et al. Contradictions in Black and White
Hasted Hunt
529 West 20th St.
www.hastedhunt.com

Mark Mulrone

Follow the Nosebleeds
Mixed Greens
531 West 26th St.
www.mixedgreens.com

FRIDAY 9

EVENTS

Outsider Art Fair
Through January 11
7 W New York
7 West 34th St.
www.sanfordsmith.com

CityVision Final Presentation

6:00 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org

SATURDAY 10

EXHIBITION OPENINGS

Luisa Lambri
Luhring Augustine
531 West 24th St.
www.luhringaugustine.com

Mary Heilmann

303 Gallery
547 West 21st St.
525 West 22nd St.
www.303gallery.com

THURSDAY 15

LECTURE

Adrienne Cortez, Susannah Drake, et al. Independent Projects: Presentations by League-sponsored Recipients of New York State Council on the Arts Grants
7:00 p.m.
The Urban Center
457 Madison Ave.
www.archleague.org

EXHIBITION OPENING

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

FRIDAY 16

EXHIBITION OPENING

Edward Steichen: In High Fashion, The Condé Nast Years, 1923-1937 This Is Not a Fashion Photograph
Weird Beauty: Fashion Photography Now
International Center of Photography
1133 6th Ave.
www.icp.org

SATURDAY 17

EXHIBITION OPENING

David Maljkovic
Metro Pictures
519 West 24th St.
www.metropicturesgallery.com

SUNDAY 18

EXHIBITION OPENING

Looking In: Robert Frank's "The Americans"
National Gallery of Art
National Mall and 3rd St.
Washington, D.C.
www.nga.gov

WEDNESDAY 21

EXHIBITION OPENING

Raphael to Renoir: Drawings from the Collection of Jean Bonna
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org



BROKEN GLASS: PHOTOGRAPHS OF THE SOUTH BRONX BY RAY MORTENSON

Museum of the City of New York
1220 5th Avenue
Through March 9, 2009

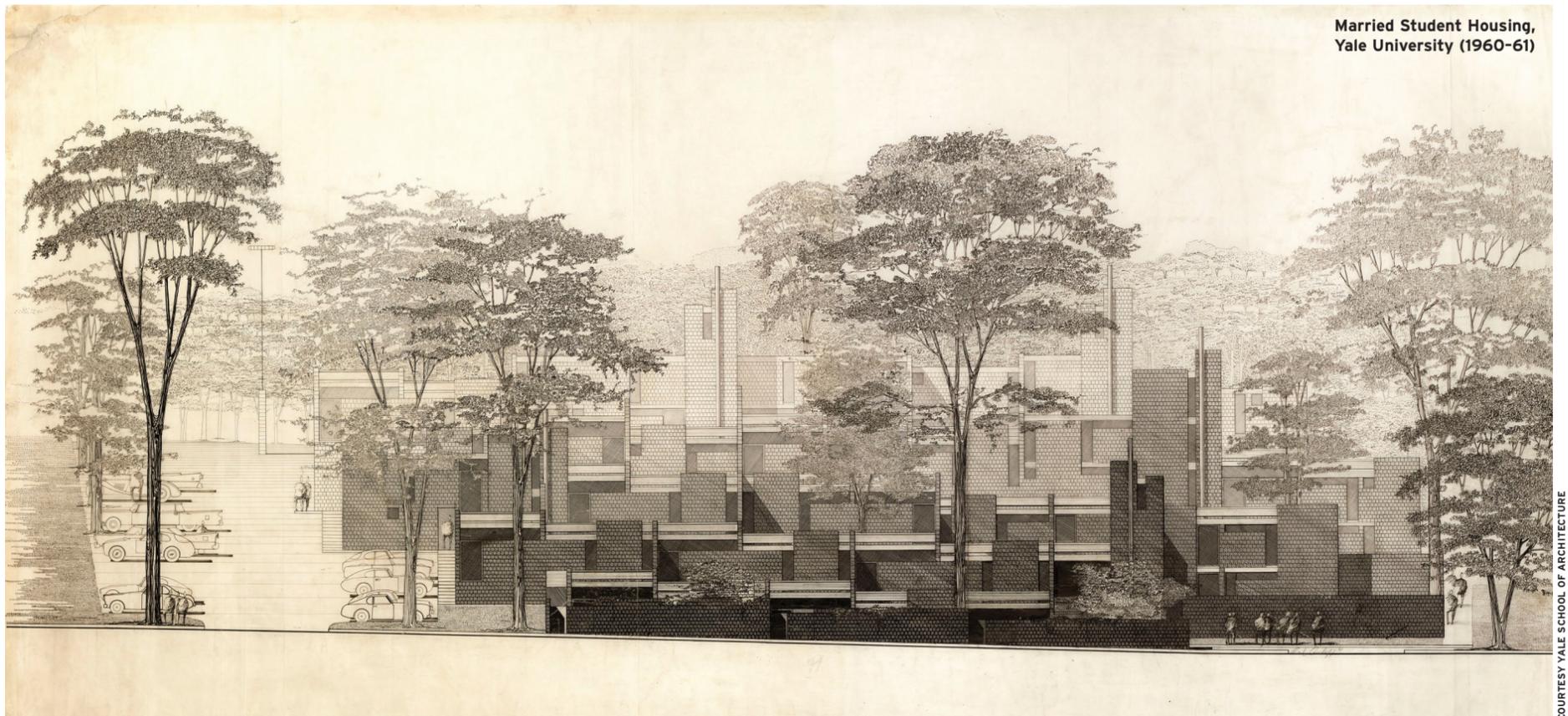
A startling look at one of New York's often-told tales, *Broken Glass: Photographs of the South Bronx* by Ray Mortenson highlights the role of architecture as silent witness to ruin and resurrection. Taken between 1982 and 1984, the exhibition's 50 black-and-white cityscapes and interior views document abandoned, burnt-out, and rubble structures of the Bronx, a borough whose decline began with the economic crisis of the 1930s, accelerated with Robert Moses' construction of the Cross Bronx Expressway in the 1950s, and became a national symbol of urban failure in the 1970s. Ranging in size from 11-by-14 to 40-by-60 inches, each image implicitly recalls the thriving South Bronx of the past, as faded storefronts and vacant apartments make their inhabitants all the more conspicuous by their absence. A chair stands forlornly under peeling plaster; ranks of boarded-up windows stretch to the horizon. Such scenes contrast sharply with the affluent urban renewal that the very same neighborhoods have encountered in recent years, reminding us that a thin line separates prosperity from decay. As he has in his powerful photographs of industrial and natural landscapes, Mortenson lets the empty spaces speak for themselves.



FRANK O. GEHRY: DESIGN PROCESS AT THE LEWIS HOUSE

Philadelphia Museum of Art
26th Street and the Benjamin Franklin Parkway
Philadelphia
Through April 5, 2009

What began as a run-of-the-mill remodeling project for the Lyndhurst, Ohio home of arts patron Peter Lewis grew into a legendary opportunity for Frank Gehry to develop his trademark architectural style. Though never built, the Lewis House, a decade-long commission that began in 1985, was the preface and inspiration for some of Gehry's later projects in Bilbao, Prague, Dusseldorf, and Berlin, all of which are displayed in this exhibition. Using the Lewis House as its starting point, the show traces the evolution of Gehry's complex ideas and geometries from plans of the house's earliest scheme—an axial composition of boxy geometric structures—through design process models and drawings that detail ever more unorthodox experiments in form, composition, and materiality. (Gehry has called the long-running project the equivalent of a MacArthur "genius" award.) Growing in scope from 18,000 to 42,000 square feet as Lewis added garages, master bedrooms, and guest amenities, the plans emboldened Gehry to exploit breakthroughs in both form and computer-aided design. Altogether, the exhibit's 120 architectural models, drawings, photographs, and videos—along with furniture and decorative arts—amount to a mini-retrospective illuminating Gehry's now familiar but no less pathbreaking design aesthetic.

Married Student Housing,
Yale University (1960-61)

COURTESY YALE SCHOOL OF ARCHITECTURE

All Rudolph

Model City: Buildings and Projects by
Paul Rudolph for Yale and New Haven
Paul Rudolph Hall
180 York Street, New Haven
Through February 6, 2009

"A 'vision' of the future," said *The New York Times*, "now an eyesore." That was the headline of a 1979 article about a decrepit and soon-to-be-demolished 1967 New Haven public housing project, "that seemed to have everything: daring design [an avant-garde prefab-unit stacking system], a prestigious architect [former Yale Architecture

Department Chair Paul Rudolph], and the backing of HUD," the federal housing agency whose resources were expertly channeled to epochal urban renewal projects by then-mayor Richard C. Lee. This particular convergence of late-high-modernist formalism and a public policy that conflated urbanism with mere architectural patronage at a vast scale is the subject of *Model City: Buildings and Projects by Paul Rudolph for Yale and New Haven*, now at Yale's Architecture Gallery. The show documents 13 projects, including iconic work like the 1962 Temple Street parking garage and unpublished projects like a surprisingly Niemeyer-esque 1958 Church Street shopping center that Rudolph developed for Lee and Yale president A. Whitney Griswold. Curator Timothy M. Rowan, a University of Massachusetts

architectural historian, has effectively organized the show around four successive themes: Critiquing Modernism, Monumental Urbanism, Prefabrication, and Denouement, that trace a story of rise and fall. Rudolph's original drawings—some familiar, some strange—are complemented by a lively archive of documents and ephemera, and crisp new models of lost or unbuilt works. But the show's larger topic is how to connect both halves of that *Times* headline: the vision and the eyesore. How to come to terms with Rudolph in all of his complexity and contradiction: ubiquitous and elusive, brutal and plush, infinitely universalizing and intricately idiosyncratic? How does today's architectural discourse assimilate Rudolph: once glorious, then deeply unfashionable, now ripe for his own renewal?

The housing project featured in the *Times* and reconstructed in the show bore the irresistible name of Oriental Masonic Gardens. Those adjectives precisely evoke the exotic, hermetic, fantastic, and cryptic affect of Rudolph's work when viewed through present-day eyes. Like his 1960s contemporaries Eero Saarinen, John Lautner, Minoru Yamasaki, and others, Rudolph translated the modernist orthodoxies of the International Style into a personal vision at once rigorous and mannered, relying on the impact of deeply modeled ferroconcrete juxtaposed with sleek glass and steel filigree (and the occasional dash of orange leather). Unlike those men, he was in close contact with the architects who would dethrone him and establish the pop-historicist style that came to be known **continued on page 31**



UNPACKING ARCHIGRAM

L.A.W.U.N Project #19:
Studies in the Real
Edited by David Greene and
Samantha Hardingham
AA Publications, \$70

Suitaloon (1967)

COURTESY AA PUBLICATIONS

For David Greene, one of the founding members of architectural iconoclasts Archigram, the expression of ideas in print rather than in built form is a long tradition: His investigations have historically been rolling, incomplete experiments. His L.A.W.U.N (Locally Available World Unseen Networks) projects began in 1967 with *The Bottery*, a phenomenally prescient imagining of technologies we now take for granted. The present publication, *L.A.W.U.N #19*, revisits many of Greene's designs dating from the 1960s to projects of the present day.

Born of Britain's postwar recovery and the reclamation of modernism by state-funded welfare programs (and arguably the one moment when the country was "groovy"), Archigram was both a group and a magazine. The product was a collision of words—architecture and telegram—and of several young London architects: Warren Chalk, Peter Cook, Dennis Crompton, David Greene, Ron

Herron, and Michael Webb. The group used a unique and vivid graphic sensibility to proclaim their radically playful paper architecture, railing against the conservative environment of the era and excitedly exploring the freedom suggested by evolving technologies. Though Cook was the vocalist of the gang, Greene is often credited as being the poet and most visionary wayward of them all.

Since Archigram's eventual dissolution in the mid-1970s, Greene has, like the rest of the group, had a peripatetic teaching career. Currently first-year design tutor at London's Architectural Association (AA), he runs the master's program in advanced architectural design at Oxford Brookes University and pursues research at the aptly named Centre for Experimental Architecture (EXP) at the University of Westminster. *L.A.W.U.N #19* emerged from a dialogue with Samantha Hardingham, an author and research **continued on page 30**

INSIDE THE BOX

Big Box Reuse
Julia Christensen
MIT Press, \$29.95



Hastings Head Start Childhood Center, located in an old Kmart building in Hastings, Nebraska

Julia Christensen grew up in Bardstown, Kentucky, a town known for its bourbon whiskey and historic architecture. There, she saw Wal-Mart come to town, build and then abandon a big box store, which ended up as the site of the new county courthouse. A writer and photographer who teaches at Oberlin College, Christensen was inspired to visit and photograph other big boxes like Winn-Dixie and Kmart that have been repurposed. Her photographs are currently on view in Pittsburgh at the Carnegie Museum of Art, where her images are included in the show *Worlds Away: New Suburban Landscapes*.

In *Big Box Reuse*, Christensen highlights ten cases. The huge metal sheds have been converted to Head Start centers, senior care facilities, indoor go-kart tracks, and libraries. One houses a Route 66 Museum in Lebanon, Missouri, another the Spam Museum and offices of the Hormel meatpacking company in Austin, Minnesota. One has become a church in Pinellas Park, Florida. None are

especially great or inspiring architecture, but several involve extensive refurbishing that nearly disguise their origins.

Christensen's travels are proof, if we need it, that Stewart Brand's *How Buildings Learn* belongs in the architectural canon alongside *Delirious New York*, *Learning from Las Vegas*, and *Vers Une Architecture*. On the highway, however, reuse is more about earning than learning: Budgets are minimal and the repurposing work, it turns out, requires more than simply redecorating these giant sheds. But while we regularly honor architects for urban reuse, Christensen reports that several of the architects involved in projects were too embarrassed by the work to want their names used. Some of the facilities are grim, others less so, though none of the architects here are as sophisticated as James Wines and SITE's witty Best Products stores from the 1970s. Still, real creativity is evident, for all the budget limits, in the library and museum in Missouri. Credit goes to Joan True and Charlie Johnson, the interi-

or and exterior architects of that project.

We are accustomed to reuse in the city—former sweatshops housing fashion labels and lofts for printing presses sheltering ad agencies—but pay less attention to reuse elsewhere. Still, it is there. Perhaps you have to be a certain age to recognize the many former Howard Johnson's restaurants or A&P grocery stores that now vend dinette sets or carpet remnants. Not far from my home in New Jersey, the steep blue roof of an erstwhile International House of Pancakes sells iPhones as an AT&T store. Reuse along the highway will increasingly become a fact of life as more big boxes become available in the current economy. As I write this, Circuit City has just announced bankruptcy and plans to close more than a hundred stores, and Linens 'N' Things is running its liquidation sale. Architects looking for work in the current climate would do well to keep their eyes hopefully trained on America's highway strips for signs of potential. The way seems open for more clever ideas of

building inside these modern "ruins."

Readers may be surprised to learn that up to this point growth, not recession, has made most of these buildings available. Wal-Mart finds it more economical to build a new, larger store down the road than to expand an existing one, leaving empty stores behind like so much discarded snakeskin. Moreover, the chain wants to keep the empty stores as placeholders against competitors, Christensen reports.

It would be easy to react to her stories with anger and indignation at the power of chains that have decimated Main Streets (reuse is struggling there), and bemoan a country where the shivering, starving public sector is forced to wear the cast-off clothing of an uncontrolled private one. Christensen, however, is more encouraged by this process than others might be, although some of the statements from officials involved in these projects seem naively optimistic, even boosterish. I wonder how many other efforts to reuse other big box buildings have been in vain; most of her tales have upbeat endings.

Yet the subliminal message of Christensen's photographs, which are reminiscent of Stephen Shore's—empty of people, with expanses of alienating asphalt parking lot or sheet metal facade—is less hopeful than her words. And Christensen's case studies raise more general questions she doesn't answer: How durable are these buildings? What is the responsibility of the big chains? What can law or planning do to make big box reuse easier, perhaps by studying the modular mode of malls? (Pull out a Gap, plug in a Delia*s as fashions change.)

Still, Christensen's enthusiasm is an antidote to cynicism, encouraging and humane. "As I stand there in the parking lot," she writes, "snapping photos of that reused Wal-Mart sign, I look around and observe an endless ribbon of strip malls, full of buildings just like this. I think to myself, they have stories too. All of these faceless, nameless, corporate big box buildings—which turn over so quickly for the sake of 'business'—actually have stories behind them, stories well hidden behind their stoic facades. These buildings have an impact on the lives of people."

PHIL PATTON WRITES FOR *THE NEW YORK TIMES*, *I.D.*, AND OTHER PUBLICATIONS.

UNPACKING ARCHIGRAM continued from page 29 fellow at the EXP. Tipped off to a stack of cardboard boxes in Greene's garden shed, Hardingham unearthed an archive of projects that this book presents. The volume is not simply an archive, but attempts to revisit the projects and assess their validity today.

For this project and its sister exhibition (itself a separate entity, *L.A.W.U.N #20*), Hardingham and Greene invited four designers to reinterpret four of the original projects. Former teaching colleague Shin Egashira adapted Greene's thesis project from 1959, a design for a mosque in Baghdad; Theodore Spyropoulos of the AA Design Research Lab and founder of mini-forms took on one of Greene's best known projects, the *Living Pod*;

textile sculptor Ronan Merish produced the first-ever prototype of *The Hairy Coat*, extending Greene's notion of a man who carries his architecture in his pocket. The accompanying exhibition also featured the work of architect and filmmaker Nic Clear, tackling Greene's ongoing *Invisible University* project and the idea of education through wireless communication. The book's real gold, however, is its reproduction of a back catalogue of Greene's visionary projects, each accompanied by a commentary from the man himself, written especially for this book.

Parts of the text, including the chapter and project headings, can appear ponderous, even deliberately obtuse. This seems at odds with the playful and humorous render-

ings, naive models that would look at home in kindergarten and contrast with the über-bureaucratic categorizing of the projects they illustrate. Yet a little patience and vision are all it takes to get past initial cynicism: In his commentaries, Greene is candid and informal, explaining the origins and rationale of each project with insight and humility.

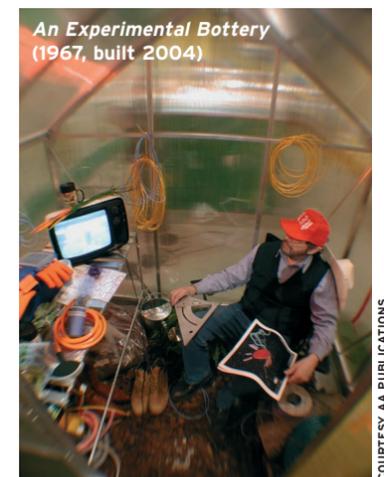
The book's design is remarkable in its holistic aptness. The cover and binding are reminiscent of a "jotter," or notebook, giving the impression of a loose collection of notes and works—exercises in progress. Inside, the pages are rich with 1960s ephemera, particularly ads for tools and gadgets that hint at Greene's predilection for mechanics. Following Marshall

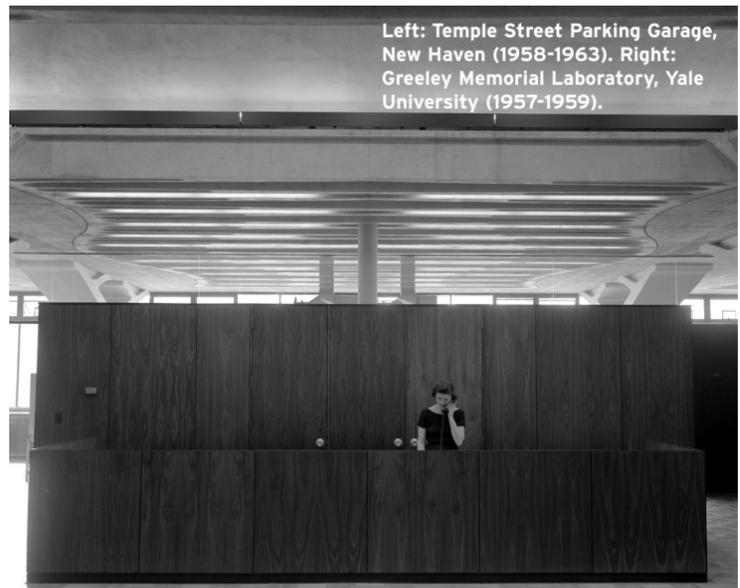
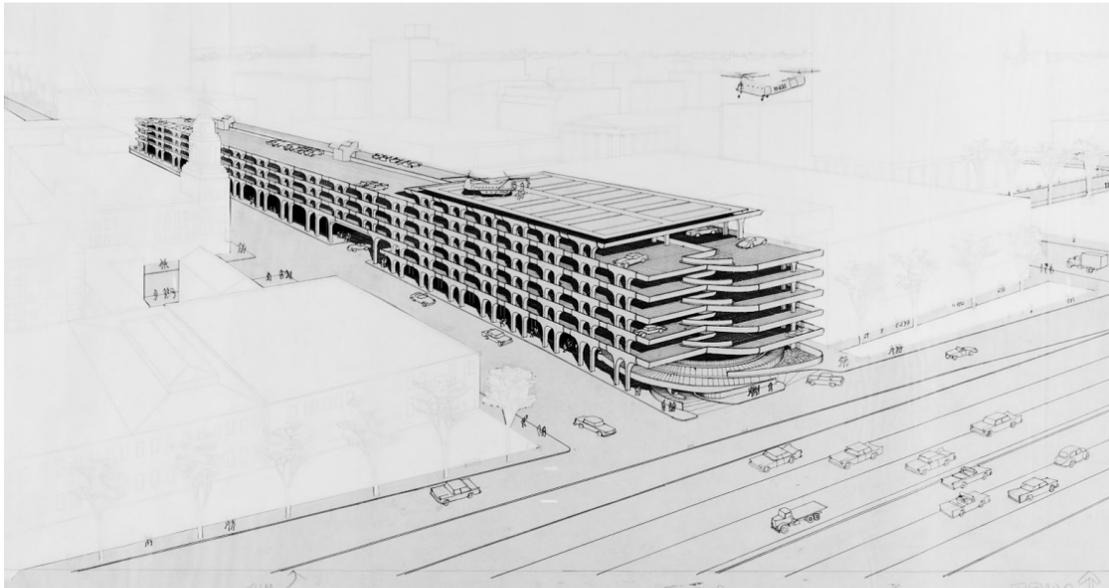
McLuhan's statement that "Culture is what most people are doing most of the time," Greene's deliberate inclusion of graphic ephemera is an attempt to evoke the climate in which his ideas and approach gestated; reprints of Archigram's output reveal visual crosscurrents between pop culture, the group, and Greene's own investigations. Several illuminating essays have been printed using an experimental process, in which shades of ink were varied and modulated during printing, creating a unique gradation on each imprint.

This adds up to a lurid joyride through Greene's mind, which is always retracting from conventional notions of form and moving ever more toward "ideas about ideas." The book provides proof that the

L.A.W.U.N series is what Archigram failed to become: an ongoing questioning of architectural thought.

SHUMI BOSE IS AN INTERN AT AN.





Left: Temple Street Parking Garage, New Haven (1958-1963). Right: Greeley Memorial Laboratory, Yale University (1957-1959).

LEFT: COURTESY YALE SCHOOL OF ARCHITECTURE; RIGHT: EZRA STOLLER/ESTO

ALL RUDOLPH continued from page 29 as Postmodernism in architecture: his successor as Yale architecture chair Charles Moore, and his one-time assistant for a master class on precast concrete, Robert Venturi. Once installed in the 1958–63 Arts and Architecture (A+A) Building that Rudolph had designed for Yale, they nibbled away at its conceptual foundations. Moore told the *Yale Daily News* on his arrival in 1965: "I disapprove of the A+A Building whole-heartedly because it is such a personal manifestation for non-personal use." All architects develop personal formal languages in serv-

ice or search of universal applications or ideals, but Rudolph's Brutalist counter-vernacular (and Borrominian eagerness to use, say, 37 different levels when two would do) seemed to expose him especially to this critique.

Then, of course, there was the fire. The 1969 blaze that destroyed three floors of the A+A Building (and inaugurated three decades of benign neglect and unsympathetic renovations) might be seen as a miniature of the 1967 riots and fires in New Haven and elsewhere that revealed the fissures of race and class and culture that the "Model City" urban

renewal projects of the time had elided. The notion that the fire might have had something to do with students disgruntled as much by the building as by the institution it embodied—enhanced by foreshadowing in a student broadsheet that read, "See the A+A Building. See every building. See them soon..."—gave a ghoulishly populist tinge to the spectacle of a difficult-to-use building being slowly undone. Along with it went the reputation of its creator.

Today's A+A Building has been lovingly restored and refined, with post-fire accretions erased, as part

of a reconstruction with a new adjacent building that houses the History of Art department, just completed by Gwathmey Siegel. The building is freshly legible, and to examine Rudolph's languid graphite studies and ruthless ink perspectives while standing within the very atrium they depict is a particular pleasure. And yet is it possible that all those erased accretions, while undeniably resisting and obscuring the original structure, were in their rough, fussy, melancholy way actually sympathetic to its sublime spirit? The new building—and the small interventions inserted into the old—uses a

familiar contemporary vocabulary of terrazzo and pale wood, stainless and powder-coated steel, drywall, baseboards, and aluminum storefront extrusions. The ceilings are never too low or too high. Everything is efficient, economical, tasteful, cheerful, clean, comfortable, and ultimately—in contrast to the willful complexity, spirited melancholy, and inventive audacity to be found next door—just a little heartbreaking. It may be that after today's era of caution and credit-freeze, yesterday's eyesore will be tomorrow's sight for sore eyes. **THOMAS DE MONCHAUX IS A FREQUENT CONTRIBUTOR TO AN.**

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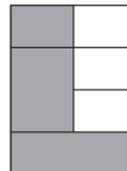


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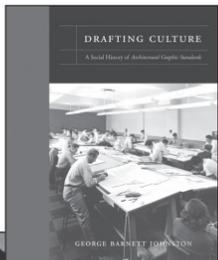
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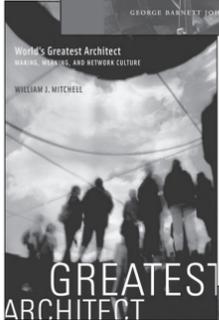
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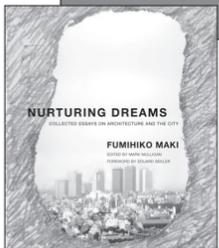
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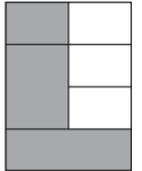
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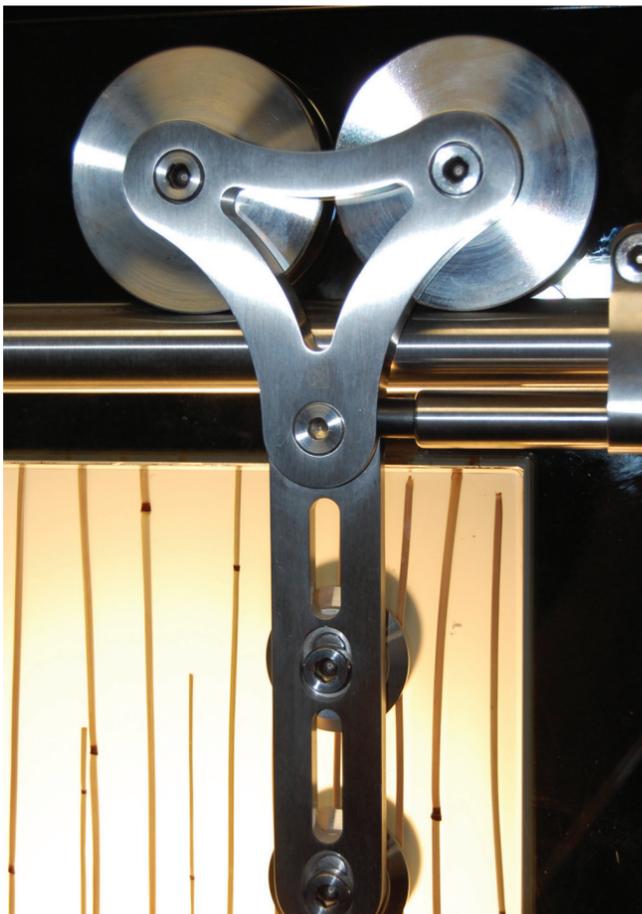
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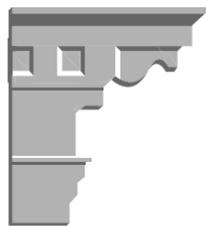


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NJIT seeks an individual who will help develop the curriculum in interior design; will coordinate the program with other design programs at NJIT; will develop opportunities for interdisciplinary collaboration; is qualified to teach both design studio & lecture courses at the undergraduate level. Candidates should hold a terminal degree in the field from an accredited program or its equivalent. Prior teaching & professional experience & a record of scholarly work are desirable. Apply online at www.njit.jobs, Posting number 0600220. Applications will be considered until position is filled. Include curriculum vitae, a statement of research interests, evidence of effective teaching & selected examples of work. NJIT is an Equal Opportunity Employer & actively seeks applications from women & underrepresented minorities.

Institution: New Jersey Institute of Technology
Position Title: Assistant Professor-Interior Design
Requires U.S. Work Authorization? Yes
Job Level: Academic
Salary Range: Any
Location of the Position: NJ

CONTACT INFORMATION:
Company/Organization: New Jersey Institute of Technology
Contact Name: Annie Crawford, Human Resources
Address: 323 Dr. MLK Jr. Blvd., Fenster Hall Rm 500
City/State/Zip: Newark, NJ 07102-1982
Phone: 973-596-3139 Fax: 973-642-4066
Email: annie.crawford@njit.edu

ASSISTANT PROFESSOR IN ARCHITECTURE. The New Jersey School of Architecture at NJIT invites applications for a tenure track appointment at the Assistant Professor level in Architecture commencing in Fall 2009.

The School seeks applicants with expertise in design, with specific experience in Building Information Modeling (BIM) & integrated design practice. Applicants should demonstrate a proven record of teaching and/or design practice in this area of concentration. The successful candidate must be capable of teaching a design studio & required lecture courses & have a role in the integration of this content into the School's curriculum. Consideration of applications will begin immediately & continue until the position is filled. Include a letter of interest; curriculum vitae; complete contact info. of 3 references. Applications must have the appropriate terminal degree & demonstrate potential for original research & commitment to excellence in teaching. Salaries are competitive & commensurate with qualifications. NJIT is an equal opportunity, affirmative action, equal access employer & encourages applications from women, underrepresented minorities & persons with disabilities. Apply online at: www.njit.edu, Posting number 0600313.

Institution: New Jersey Institute of Technology
Position Title: Assistant Professor - Architecture
Requires U.S. Work Authorization? Yes
Job Level: Academic
Salary Range: Any
Location of the Position: NJ

CONTACT INFORMATION:
Company/Organization: New Jersey Institute of Technology
Contact Name: Annie Crawford, Human Resources
Address: 323 Dr. MLK Jr. Blvd., Fenster Hall, Room 500
City/State/Zip: Newark, NJ 07102-1982
Phone: 973-596-3139 Fax: 973-642-4066
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The School seeks applicants with expertise in design, specifically experience in the application of digital information technologies & integrated design practice. Applicants must demonstrate a proven record of teaching excellence, scholarship & outstanding design capabilities. The successful candidate must be capable of teaching a design studio & lecture courses & of serving in an administrative capacity. Applicants who exhibit leadership experience in both design education & administration are particularly encouraged to apply. Consideration of applications will begin immediately & will continue until the position is filled. Candidates should possess a terminal degree in Architecture or equivalent. Include a letter of interest; curriculum vitae; complete contact info. for 3 references; a portfolio of no more than 10 pgs. of design work or writing samples. Applications must demonstrate potential for original research & commitment to excellence in teaching. Salaries are competitive & commensurate with qualifications. NJIT is an equal opportunity, affirmative action, equal access employer & encourages applications from women, underrepresented minorities & persons with disabilities. Apply at www.njit.jobs, Posting number 0600356

Institution: New Jersey Institute of Technology
Position Title: Associate Professor - Architecture
Requires U.S. Work Authorization? Yes
Job Level: Academic **Salary Range:** Any
Location of the Position: NJ

CONTACT INFORMATION:
Company/Organization: New Jersey Institute of Technology
Contact Name: Annie Crawford, Human Resources
Address: 323 Dr. MLK Jr. Blvd., Fenster Hall, Room 500
City/State/Zip: Newark, NJ 07102-1982
Phone: 973-596-3139
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SENIOR INTERIOR DESIGNER
[Multiple Project Types - Project to Perm]

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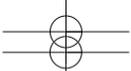
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