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ONLINE WTC MEMORIAL EXHIBITION REVEALS THE 5,200 WHO DIDN'T LAND THE COMMISSION OF A LIFETIME

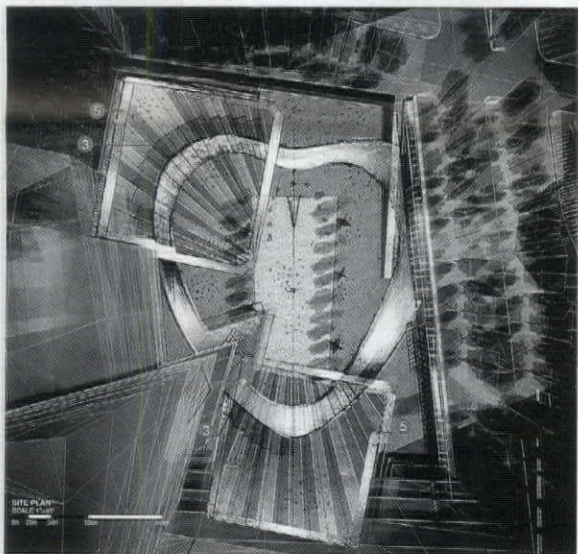
And the losers are...

On February 19, 2004, the private process of mourning the events of September 11th became a public process of exposure: The Lower Manhattan Development Corporation announced that all 5,201 entries to the open memorial competition had been collected in an online exhibition (www.wtcsitememorial.org), every board clickable, zoomable, and most importantly, readable. While some participants openly welcomed the public acknowledgement of their private toil, others were less enthused by the sudden exposure.

Sam Roche, a recent architecture student who sent his proposal from Greece, was "pleased" that his design—which he described as a "huge split obelisk that when viewed from some angles would make one"—would see the light of day. Moreover, he thought the exhibition was a great addition to the process. "The good ideas in there will just show how rigged the competition

was," he said. Another participant, who works in a New York architecture firm, said he was "embarrassed" at the sudden outing. Barbara Wagtskjold, a nurse from Edina, Minnesota, and the designer of *Raphael Remembrance*, had that very morning, in a fit of prophecy, wondered whether there ever would be such an exhibition. She

Gaetano Pesce's proposed WTC memorial *Open Heart*



certainly hoped so. The publicity of winning is one thing; the attention of losing another. And while there is something unique, touching, and of course profound about each of the entries, a few are worth special mention.

A Mark Wahlberg of Pasadena (claimed by the handlers of the former Marky Mark to be an entirely different Californian) proposed something called the

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LED BY AMANDA BURDEN, THE DEPT. OF CITY PLANNING IS THE BRAINS BEHIND NYC'S ECONOMIC DEVELOPMENT

BIG PLANS FOR THE CITY

In Amanda Burden's office, several luscious, large-scale architectural portraits by art photographers Robert Polidori and Andrew Moore hang opposite an assortment of ragged working plans and maps of various quarters of the city. The office décor says much about Burden, who was appointed Chair of the City Planning Commission by Mayor Bloomberg in January 2002, a position that simultaneously made her director of the Department of City Planning. Burden combines a sharpened aesthetic sensibility (which she's not afraid to unleash on second-rate developers and architects) with an evident

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DOWNTOWN'S PRIMARY CROSSTOWN THOROUGHFARE IS TRADING PARKING LOTS AND GAS STATIONS FOR NEW ARCHITECTURAL DEVELOPMENTS

Houston Street Revival

Houston Street is one of the city's prime axes, defining the edges of its downtown neighborhoods (Greenwich Village, NoHo, SoHo, East Village, the Lower East Side). It's where the grid and the numbered streets of Manhattan end, and give way to the named streets of Lower Manhattan. Despite its importance, Houston has been mostly a daunting, high-traffic boulevard lined with parking lots, building-sized billboards, and gas stations, especially along the stretch between Sixth Avenue and the Bowery.

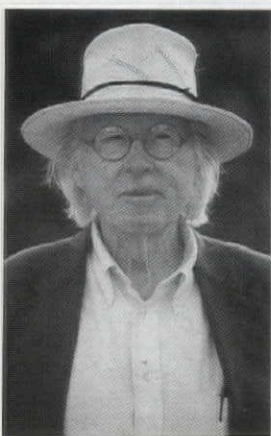
However, a group of residential and commercial buildings currently under construction might just imbue the street with a different character. The largest project is Avalon Chrystie Place, a 361-unit, mixed-use building whose exteriors were designed by Arquitectonica. A joint \$150 million effort between the Department of Housing and Avalon Bays, a private developer, the gargantuan complex will occupy most

of the city block bound by Houston, Chrystie, the Bowery, and First Avenue. Twenty-percent of the residential units will be affordable-housing, helping to maintain diversity in the neighborhood.

By far the most modern building to be built on Houston is 610 Broadway, a glistening, white six-story building between Broadway and Crosby. Slated to be completed this fall, it was designed by STUDIOS Architecture, and will bring 15,000 square feet of ground-floor retail space as well as three levels of underground parking, in addition to five floors of office space. "The goal was to create a modern loft building," said Guy Martin, partner in the firm, based in New York and Washington, D.C.

The lot, where a gas station once stood, narrowly missed being designated in the NoHo historic district, which would have prolonged the construction process due to necessary approvals from the

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DANIEL URBAN KILEY DIES AT 91

Dan Urban Kiley, master designer of modernist landscape space, died on February 21st at his home in Charlotte, Vermont, at the age of 91. The legacy of public and private works

he created during his six-decade-long career has endured despite the stylistic and ethical shifts the profession of landscape architecture has undergone. Kiley offered a timeless expression of the relationship among landscape, architecture, and the greater context, whether urban or natural. A maverick, he achieved international fame along a singular path.

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610 Broadway, by STUDIOS Architecture



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EDITORS

At the end of a long winter we are glad the days are finally getting longer and the evenings filled with light. While most New Yorkers live and work in brick buildings with small windows, we have noticed that glass walls are once again emerging as an important material for buildings in this city. This issue focuses on glass and shows that it is not merely a flat crystalline sheet that filters views and light but—as Ingalill Wahlroos-Ritter's Shoptalk (page 16) and many other stories this month make clear—much more.

Architects since the 19th century have of course understood the advantages of the material. Building upon the gothic desire for heavenly light to strike awe in its visitors, Joseph Paxton's 1851 Crystal Palace sought to inspire the masses with the possibilities of light walls and airy spaces. Influenced by Paul Scheerbart's mystical glass mountain, Bruno Taut created a utopian vision in his 1914 Glass Pavilion and Ludwig Mies van der Rohe furthered this crystalline vision in his skyscraper projects of the early 1920s. Pierre Chareau and Bernard Bijvoet layered materials of varying transparency—glass, glass block, mesh, and lighting—in their 1917 Maison de Verre in Paris. And Alvar Aalto's Savoy Vase (1936), manufactured by Karhula-littala, combined traditional glass blowing with industrial mass production to produce sensuous curves.

But as we show in this issue of AN, new technologies have pushed glass once again to the forefront of design. Kazuyo Sejima and Ryue Nishizawa of SANAA have produced one of the most adventurous new buildings, a glass-within-glass pavilion for the Toledo Art Museum's glass collection. Thermally and acoustically insulated double-skinned glass facades allow vaster expanses of naturally lit spaces while providing more energy-efficient buildings. An adventurous photovoltaic glass canopy designed by Kiss + Cathcart Architects is the new showpiece of New York City's transit system, showing that infrastructure can be beautiful, pragmatic, and forward-looking. Joel Berman and James Carpenter are two leading glass designers with large-scale works in New York, demonstrating a combination of off-the-shelf and custom solutions that push the limits of form, performance, and safety. Even sea turtles are benefitting from glass innovations. **WILLIAM MENKING AND CATHY LANG HO**

DANIEL URBAN KILEY DIES AT 91

continued from front page

Born on September 2, 1912, Kiley grew up in Roxbury district of Boston. Upon graduating from high school, he apprenticed with Warren Manning—a disciple of Frederick Law Olmsted and founding member of the American Society of Landscape Architects—a traditionalist from whom he remembered learning an understanding of plant material. Without a college degree, he was granted special status to enter Harvard's Department of Landscape Architecture in 1936. Although he left in 1938 without graduating, these years were important to the development of the theoretical foundation for his future design practice. Kiley and fellow students Garrett Eckbo and James Rose took their cue from Walter Gropius, who became chair of the architecture department in 1937, to argue for the reform of their Beaux Arts-based education. Their common quest culminated in their co-authorship of a series of articles published in *Architectural Record* between 1939 and 1940. These seminal texts argued for collaborative and cohesive design and planning, from city garden to natural preserve.

Kiley lived for a few years in Washington, D.C., where he worked for the U.S. Housing Authority under Elbert Peets and met Louis Kahn and Eero Saarinen, essential forces in the development of his professional career. In 1942 he married Ann Lothrop Sturges with whom he spent the rest of his life. For Kiley, 1945 was a momentous year: his design of the courtroom for the international war tribunal in Nuremberg, Germany, not only brought wide recognition but led him to travel in Western Europe. He saw in the 17th- and 18th-century French formal gardens the roots for modernist landscape architecture. His transformation of *bosquet*, *tapis vert*, and *allée* into functionalist design elements did not suffer from stylistic disjunction as it rested on matters of spatial articulation rather than decoration.

Kiley quickly became an architect's landscape architect. His collaboration with Eero Saarinen (St. Louis Gateway Arch, 1947), Skidmore Owings & Merrill (U.S. Air Force Academy in Colorado Springs, 1958), Roche Dinkeloo (Oakland Museum, 1968), and numerous other high-profile commissions helped raise the public's consciousness of landscape architecture as a contemporary form-making profession. The true measure of Kiley's mastery of the human scale in landscape can be found in Columbus, Indiana, particularly in the garden he designed for the J. Irwin Miller family. There, he brought to fruition the lessons of his French travels, expressing plinth, canopy, rhythm, and sky in an exquisite balance of mass and void.

The Office of Dan Kiley opened in 1941 and remained active until last summer.

DOROTHÉE IMBERT

LETTERS

WORD UP

Just saw your paper for the first time and loved Michael McDonough's "Top 10 Things They Never Taught Me in Design School" (2.17.2004). With humor, inner knowledge, grit, and intense pragmatism he so aptly summed up the "working life." As a sales and marketing consultant for the design and construction industry with a lot of teaching experience, I strive to instill both the practical and the visionary when working with students and clients alike.

One of my favorite quotes—"You miss 100 percent of the shots you don't take" (Wayne Gretzky)—encourages both students and clients to take the risks that lead to a life of possibilities. After all, that's what it's all about.

Kudos to you and McDonough

for a most refreshing Shoptalk piece.

JILL YOUNGERMAN
PRESIDENT, NOBLE MARKETING
ASSOCIATES

DIVERSITY MATTERS

Thank you for your article "Does Black Architecture Exist?" (2.17.2004). I am a member of the AIA Diversity Committee and we applaud all efforts to raise awareness about the contributions of different cultures and diverse architects.

The AIA Diversity Committee held a conference in November 2003 in Boston and concurrently published the book 20 on 20/20 Vision: Perspectives on Diversity and Design. For more information, please go to www.aia.org/diversity.

NANCY JENNER
DEPUTY DIRECTOR, BOSTON
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SAVE OUR 'HOODS

Andrew Yang's article on New York City's Olympic plans (2.4.2004) was great. As a long-time homeowner in Jamaica—which is fortunately not in the way of the Olympic plans but is currently undergoing development—I would like to put in my two cents about large-scale urban development around the city.

A neighborhood is not a piece of land. It is a number of people, including families who have been around for several generations. Over time, my neighborhood has developed lines of cooperation with local institutions, which have adapted to the needs and wishes of local residents.

I understand that the new arena planned for downtown Brooklyn will displace 140 households. This means financial loss

and extreme stress for many families. Children will have to change schools. Elderly people who have special housing needs may not be able to find other livable accommodations. Working people may face new difficulties in commuting. It may sound over-dramatic but some of the residents of this area will go bankrupt or even die as a result of the dislocation. Very few will be compensated for their loss. People are being told that the arena will bring new jobs to the area. They will not necessarily be good jobs, and I doubt that there will be enough to justify this ill-considered project.

Although city planning is not the first concern of architects, it is certainly their business.

MARGARET HUNT

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MUSCHAMP'S CLAIMS ON GROUND ZERO

Architects may have outsized egos but—if there was any question before—Herbert Muschamp's may be out of control. As of press time, rumors were swirling that the *NYT* architecture critic has been making life difficult for the publishers of the forthcoming book *Imagining Ground Zero: Official and Unofficial Schemes for the World Trade Center Competition* (Rizzoli and *Architectural Record*). It seems the book's author, *Record* editor Suzanne Stephens, wants to include schemes from the September 8, 2002, designer-palooza featured in the *NYT Magazine* in which Muschamp asked architects—including Charles Gwathmey, Peter Eisenman, Richard Meier, Zaha Hadid, and Rem Koolhaas—to contribute plans for Ground Zero. However, "He's been calling the architects and telling them not to let their work be published," says a designer familiar with the fiasco, "and several of them are complying." Why would Muschamp want to interfere, when the *NYT* itself has acknowledged it doesn't own the rights to the designs? "He was asked to write about the projects in the book," the source continues, "so it can't be that he just feels left out. The only answer would have to be power." While the story is still developing, we've learned that Rizzoli is exploring legal options and, though they wouldn't give an explanation, the offices of several of the architects we contacted, including Meier, confirmed they don't intend to provide the plans in question. Both Stephens and her Rizzoli editor declined comment, and Muschamp did not return calls.

STARCK: I'VE HAD IT WITH YOU PEOPLE

Don't expect any more Target toothbrushes from Philippe Starck. The Frenchman has had his fill of big, American clients. At the SoHo MoMA Design Store earlier this month for the launch of a travel clock and weather monitoring device he designed for Oregon Scientific (which, for the record, is based in Hong Kong), the colorful designer talked to us about everything from how high atmospheric pressure gives him the blues to how one can "make love" in just 15 minutes. (Okay, we're leaving out some context here, but you get the idea.) Wanting to change subjects, we asked about a rumor we'd heard that he was designing a new W Hotel. "It's not true. I don't want to work anymore with big American companies," Starck snapped. When pressed to elaborate, he would only offer: "Because they're big and American. Think about it."

NO MALLS FOR MEIER?

We don't like them, either. But could it really be that Richard Meier has never, ever in his 69 years been to a shopping mall? At last month's much-ballyhooed opening of the new AOL Time Warner Center, one of our spies overheard the architect confessing as much in the complex's mall, er, "urban retail center," as its developers insist on calling it. "This is so interesting. I've never been to a mall before," our snoop reports Meier admitting in all seriousness. What? Not even out of curiosity? Not even when malls made, like, totally trendy social commentary? Meier's rep points out that he "recently visited quite a few of them" to look at "different retail outlets for research," before adding, "He has a very compressed schedule and doesn't have a lot of time to go shopping, period."

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AND THE LOSERS ARE...

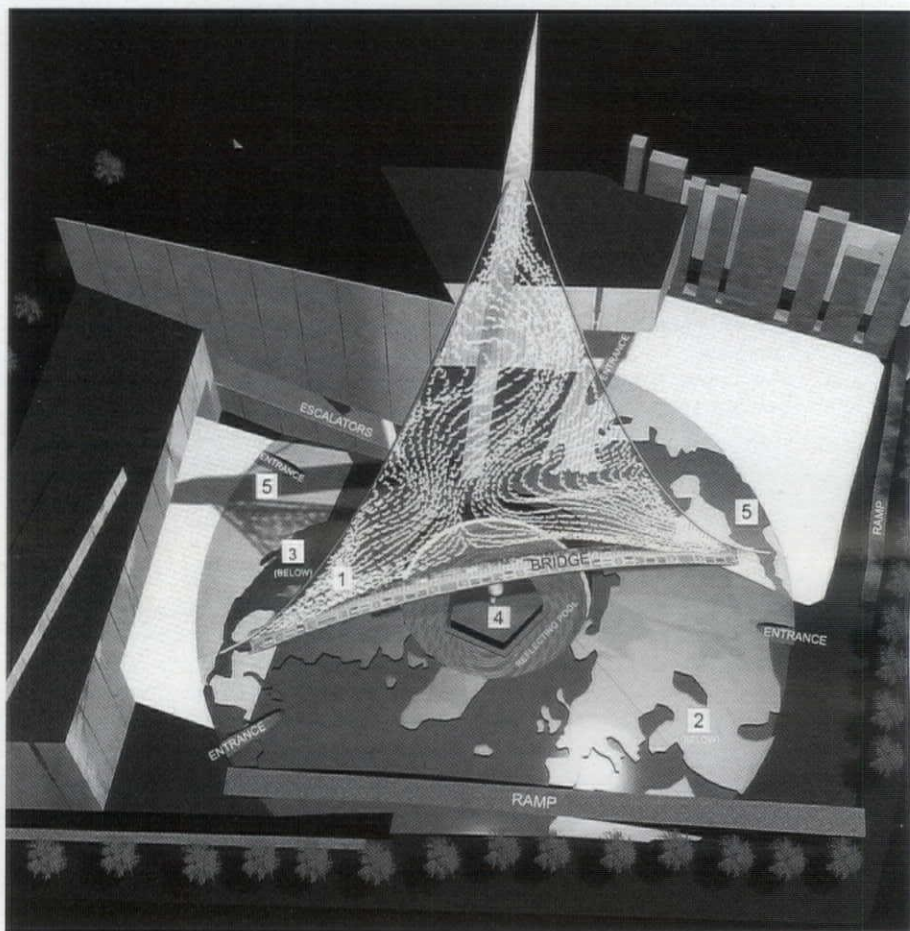
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World Unity Fountain. Dr. Robert Jarvik, the inventor of the eponymous artificial heart, proposed a design centering on heart-shaped "time capsules," each containing up to ten pounds of the victims' personal effects. Gaetano Pesce, the philosophical Italian designer who until now would seem to have had little in common with Dr. Jarvik, proposed *Open Heart*, a heart-shaped wall linking the two footprints in

eternal memory. Caleb "Casey" Affleck (yes, the younger brother of...) called for an arrangement of semi-transparent walls, etched with the names of the lost. A certain UK-based Marc Quinn (was it the same Marc Quinn who years ago froze nine pints of his blood into a cast of his head?) designed a "series of fountains artificially displaying a real rainbow." And finally, Bernard Goetz, New York's famous "subway vigilante" sneaked in an argument for rebuilding the towers.

For many entrants, the design of a memorial to the events of September 11 was something intensely private and personal, a cathartic countermeasure to the powerlessness the attacks provoked in us all. But they're all out now, accessible to everyone. Take a look. You might be surprised by what—and who—you'll find.

EVA HAGBERG

Inventor of the artificial heart, Dr. Robert Jarvik incorporated heart-shaped time capsules in his entry.



COURTESY LMDC

JOEL BERMAN
GLASS STUDIOS
LAUNCHES "READY-TO-WEAR" GLASS LINE

GLASS ACT

When Vancouver-based glass designer Joel Berman was called on by Pentagram to help restore a glass detail in a 70-year-old Richard Neutra house in Los Angeles, his studio ended up spending more than six months (and three times the job's fee) figuring out not just how to replicate the delicately ridged glass pane but how to systemize its production. It's typical for Berman to use his projects as opportunities for research

that inevitably feeds his other work, most notably, the design and fabrication of architectural glass products.

His 3-D glass line includes *Trio*, which resembles a sheet of corrugated metal, and *Arrigado*, fashioned after a crumpled sheet of paper. Both come in clear, frosted, matte, or colored panels of 60 by 120 inches. Berman's products emerged in part from his recognition that much of his studio's work consisted of

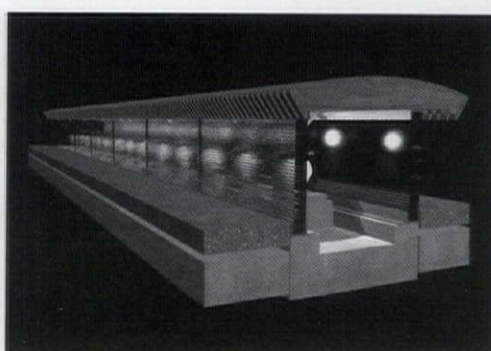
custom jobs. "We realized that we were losing jobs because the type of work we do is too expensive and too slow," said Berman. In addition to historic work (his studio restored glass elements in the Chrysler Building and three Eero Saarinen buildings at General Motors), he has collaborated with Hardy Holtzman Pfeifer for a ceiling light in Brasserie 8 1/2; Gensler for the JP Morgan Chase Bank in Jersey City; and presently Frank Gehry on a

museum in Panama.

Berman's studio has developed a new technique for pressure-forming molten glass, which means it can make textured, structural glass in larger sheets (80 by 132 inches) and at a more reasonable price than is now available. Issued under the label Berman Glass Editions, two textures now exist and a third will be introduced in April. These innovations are possible because his studio is equipped with ten glass-cast-

ing kilns and staffed by master artisans—making his firm unique in that it works directly with glass rather than sourcing designs out. This closeness to the material has fueled several artistic projects, such as a sculpture, won by competition, for the atrium of the AOL Time Warner Center. CATHY LANG HO

Left to right: AOL Time Warner sculpture; cascading glass fountain; bench for Battery Park; Arrigado line.



COURTESY JOEL BERMAN GLASS STUDIO

CURBSIDE: PETER SLATIN

The latest float in the Tournament of Supposes is yet another dare-to-believe-it proposal: a highrise apartment tower designed by Santiago Calatrava for contractor-turned-developer Frank Sciame at the South Street waterfront. At press time neither Sciame nor his land-use attorney, Ross Moskowitz of Stroock & Stroock & Lavan, would discuss the possible construction price for the project. Sciame—who no doubt has a very clear idea of the dollars he'll need to raise—would hazard only that the per-square-foot cost should be "double a conventional highrise apartment."

What's come over the development community? Are we to believe our eyes and ears? If so, then it would seem that, for developers, Architecture is no longer a four-letter word.

It would have seemed absurd not so very long ago to think of multi-family Manhattan as being able to boast of more than the efforts of apartment designers such as Costas Kondylis and Schuman Lichtenstein Claman & Efron. Now, not only Calatrava but also Norman Foster have produced designs for residential towers that could come to refresh Lower Manhattan's blasted skyline.

The rising tide of architecture that seems to be seeping into Manhattan and even Brooklyn has one source—which is not, unfortunately, the fact that developers have suddenly embraced the notion, no matter how true and important, that good design

is value added to the n^{th} degree. Rather, the source is one that could easily turn in on itself and choke the pleasing prospect of architecture becoming a staple in the development diet.

The actual source is deceptively simple: cheap money. Cheap money makes it easier for developers to pay for those extra costs that real design supposedly incurs. After all, Sciame's project may have sky-high construction costs and similarly high condo prices, but only a handful of willing buyers will be needed.

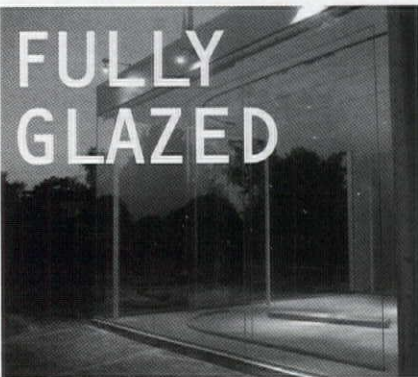
But cheap money can disappear in the blink of a Fed meeting, and no doubt will. Where will that leave us? With developers, once impressed with themselves for selecting the right brand-name architect, now annoyed with themselves for having splurged on such a foolish bauble. Never fear—they certainly won't spend too much time blaming themselves.

Smart builders and money folk often talk about "keeping their powder dry"—in other words, of holding out for the best opportunities, even when the pickings are plentiful. Now, with design in fashion, it's time for architects to show that it's not about spending money. Instead, it's about making choices that will enable all participants, from builder to user, to maintain the new urban benchmark even when design has again become a bad habit rather than a good deed.

PETER SLATIN IS THE FOUNDER AND EDITOR OF WWW.THESLATINREPORT.COM.

SANAA DESIGNS A SHOWCASE FOR AND OF GLASS

FULLY GLAZED

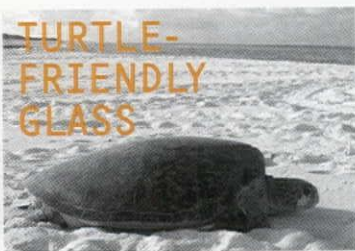


COURTESY SANAA, LTD.

In November, Kazuyo Sejima and Ryue Nishizawa of Tokyo-based SANAA broke ground on their first project in the United States, the Glass Pavilion at the Toledo Museum of Art. The 37,750-square-foot, two-story pavilion will house a glass-blowing facility and 20,000 square feet of gallery space to display one of the most important collections of glass in the United States, including items from the antiquities through the present.

Bill Lacy, executive director of the Pritzker Prize, advised the museum's selection committee, which sought a building that would exploit the museum's contents and purpose. Scheduled to open in 2006, the pavilion features a double envelope of glass, with its interstitial space acting as a thermal and acoustic barrier. Front, a New York glass consultant firm (which splintered off from Denhurst Macfarlane & Partners) is detailing the curtain wall, which maintains a visual connection with the surrounding woods, blurring inside and out, building and program. **JAMES WAY**

TURTLE-FRIENDLY GLASS



In 1979, 10,201 sea turtles were nesting on the Florida shores. In 2002 that number jumped to 72,702. Ever

since Florida instituted the Model Lighting Ordinance for Marine Turtle Protection in 1993 to curb the negative effects of artificial light on their natural habitat, turtles have been making a steady comeback.

Artificial light due to buildings and streetlights has been deterring mature sea turtles from emerging from the sea to nest on shores. At the same time, hatchlings naturally gravitate towards bright light—what

had been the open sky lit by the moon and stars—in order to find their way to their oceanic abode. Hatchlings were being drawn toward what they thought was the moon but was in fact beachfront condominiums, resulting in their untimely deaths due to predators, dehydration, and vehicular traffic. A 2001 study by the Florida Fish and Wildlife Conservation Commission estimated the number of turtle

"disorientations events" due to light transmissions from buildings to be almost 10,000.

Since the ordinance's passing, many Florida architects, such as Arquitectonica and Fullerton and Diaz Architects, have been specifying low-light-emitting glass for its beachfront projects. Michigan-based Visteon Glass even introduced a line, affectionately dubbed "Turtle Glass," which transmits 43

percent of interior light, 2 percent lower than what marine turtles can perceive.

The good news is that, since 1993, sea turtle nestings in Florida have increased by nearly 30 percent and "disorientation events" have decreased, which Dean Gallagher of the Florida Research Marine Institute attributes directly to the turtle-friendly lighting ordinance. **JAMES WAY**



Street-widening changed Houston in the 1930s. Two new projects (below) promise new changes.



COURTESY ARQUITECTONICA



COURTESY BEYER BLINDER BELLE

HOUSTON STREET REVIVAL continued from front page Landmarks Commission. This was not the case with a pair of non-identical buildings designed in 1997 by Frederick Bland of Beyer Blinder Belle, on the south side of Houston, at the corner of Mercer. The eight- and nine-story buildings were initially approved by the Landmarks Commission but were held up due to neighbors who objected to the project. The properties, later sold to two separate developers, are finally under construction and will be finished later this year.

Both buildings will be mostly residential, with ground floors reserved for commercial space. Instead of large loft-like spaces, the units in these buildings are much more moderate in size and price. "We worked to minimize the bulk of building, and to make it consistent with the rest of the neighborhood," said Jane Gladstein

of Metropolitan Partners, which bought one of the buildings.

Given Houston's desirable location and empty parcels, why has it taken nearly 70 years for these developments to happen? Houston and Sixth Avenue were widened in the early 1930s to straighten out its zig-zags and to make room for the four-track-wide Independent (IND) Subway, or what's now known as the B, D, E, and V trains. While the street-widening demolished many buildings, some notable buildings were spared, such as McKim, Mead and White's Cable Building (current home of Crate & Barrel and the Angelika Theater) and the Puck Building on Lafayette. On Sixth, the widening created irregular, triangular parcels of land that have since been turned into parks. Over the years, the narrow patches of land on the south side of the street have been used only as parking lots.

"The gas stations and empty lots made Houston a dead street. It was almost dangerous," said Martin. Many of the lots—such as the ones near Broadway—were simply too small to create profitable buildings. It is only with the burgeoning value of SoHo and its surrounding areas in the last few decades that building large buildings with small footprints has become economically attractive.

While a building's profitability is more palpable now, the bottom line isn't what's driving some of these projects. Metropolitan Partners has taken a more toned-down approach than the mega-lofts for which SoHo is known. In addition to smaller, more affordable apartments, its building has a facade that aims at achieving a more human scale. "Hopefully," Gladstein says, "this will bring in more pedestrian traffic than automobile traffic." **ANDREW YANG**

VIETNAM MEMORIAL SHORTLIST

The Vietnam Veterans Memorial Fund selected nine teams to advance to the second round in its competition to design an Education Center at the Vietnam Veterans Memorial in Washington, D.C.: Ann Beha Architects, Allied Works Architecture, Architecture Research Office, Davis Buckley Architects and Planners, Gwathmey Siegel and Associates Architects, Michael Graves & Associates, Polshek Partnership Architects, Rafael Viñoly Architects, and Voorsanger Architects.

2ND AVENUE SUBWAY

Fox & Fowle is collaborating with DMJM-Harris/Arup as lead designers for the architectural components of Manhattan's new 2nd Avenue Subway line, which will include 16 new stations. Fox & Fowle redesigned the subway entrances at 1 Times Square and at the base of the Reuters headquarters.

SUPPORTING SCHOOL DESIGN

The American Architectural Foundation has responded to deteriorating conditions of public schools and the need to build new schools with a new initiative called Great Schools by Design. The resource will inform school and community leaders about progressive school design and create a national forum for school design and construction issues. The next forum will be held on March 26, 2004, in Orlando, Florida, in con-

junction with the National School Board Association. McGraw-Hill Construction and Herman Miller are corporate sponsors of the initiative.

PARSONS PICKS OPENOFFICE

OpenOffice will renovate Parsons School of Design's Sheila C. Johnson Center for Design at the corner of 13th Street and 5th Avenue. The project's program includes a visitors' center, student lounge, galleries, and offices.

OLMSTED PARK FUNDED

An endowment for the 1935 Fort Tyron Park and Heather Garden in northern Manhattan, designed by Frederick Law Olmsted, Jr., has surpassed \$1 million. The privately donated funds will transform the gardens from an overgrown jungle into a revitalized public amenity. The park is located on one of the highest points on the island.

MET REDESIGNS GALLERIES

The Metropolitan Museum of Art has announced its "21st-Century Met" interior reconstruction plan to enhance a number of its displays and upgrade its Ruth and Harold D. Uris Center for Education. Jeffrey L. Daly, the Met's chief designer, will oversee the renovations created under a plan by Kevin Roche John Dinkeloo and Associates. The museum expanded its capital campaign to \$250 million to cover the costs.

SANTIAGO CALATRAVA DESIGNS RESIDENTIAL TOWER IN LOWER MANHATTAN



A NEW KIND OF LUXURY SKYBOX

Santiago Calatrava's first residential project in the United States will replace its developer's own headquarters at 80 South Street in Lower Manhattan. Sciam Development and F. J. Sciam Construction Company will trade their six-story brick office building for a 835-foot modular concrete and glass tower composed of 12 stacked and offset four-story cubes topped with a mast reaching a height of 1,000 feet. Each 45-by-45-by-45-foot cube will house one or two families in duplex, triplex, or four-story "townhouses," each outfitted with its own elevator and terrace. A 60,000-square-foot, 90-foot-tall cultural center will occupy the building's base. Sciam expects to complete the project by 2007. **DE**

GLASS GOLIATH

AOL Time Warner boasts largest cable-net glass wall in the world.

contact; silicon sealant that adds structural stability to the wall, hence reducing cable size; and undrilled, low-iron glass panels, each measuring 4 by 7.5 feet.

Keeping such a wide expanse of unencumbered glass from shattering in high winds is not easy. The design teams at JCDA and SOM had to keep the wall ultra-flexible. "It works like a big tennis racket," said Joe Welker of JCDA. The center of the wall can flex up to 22 inches in either direction, though under normal circumstances it would never move more than a few.

At \$175 to \$200 per square foot, cable net walls are far from cheap. The Columbus Centre wall, measuring over 12,000 square feet, probably cost upwards of \$2 million, though SOM and JCDA wouldn't release an exact figure. According to project manager Ken Lewis of SOM, cable nets in part make up for their high price tag by eliminating the structural supports required by other curtain wall systems.

Why bother expensive cable nets? JCDA and SOM were attracted to the system's high degree of transparency, given their goal to blur exterior and interior spaces. Lewis explained, "Fifty-Ninth Street used to extend through the site, and we wanted access along that path to remain." The grid of the city is echoed throughout the project, defining the distance between the two towers. **DEBORAH GROSSBERG**

Though Manhattan is no longer (or not yet) home to the tallest building on earth, New Yorkers can claim that their city has the world's largest cable-net glass wall. Designed by New York-based James Carpenter Design Associates (JCDA) and Skidmore, Owings & Merrill (SOM), the 150-foot-tall, 85-foot-wide expanse of super-transparent glass bridging the two-story atrium at the new AOL Time Warner building at Columbus Circle is almost double the size of the previous record-holder at the Berlin Foreign Ministry, also by JCDA. The atrium houses retail at street level and a performance space for Jazz@Lincoln Center on the second floor. The vast east-facing facade features neoprene gaskets that reduce glass-to-metal

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BIG PLANS FOR THE CITY continued from front page passion for understanding the content and composition of this complex city. She took some time to speak with us last month:

Andrew Stein appointed you to the City Planning Commission in 1990. Has there been a change in how the different administrations regard city planning?

We've come a long way. When I started, the city's agencies operated as independent satellites, and city planning was not thought of as integral to economic development. But I always thought it was a key instrument for strategic planning because of its ability to think across agency lines—and also, importantly, across the region and across the long term.

Another significant change I've witnessed is that city planning used to be more reactive. In the 1990s, there was a lot of development so the Planning Department's plate was full just responding to what was going on. One advantage of the dip in the economy is that it's giving us the chance to assess and reevaluate and actually do strategic planning.

To what extent does Mayor Bloomberg get involved in city planning?

He set certain priorities. One of his priorities is regional business districts. Before 9/11, the availability of office space in Manhattan was zero. All one has to do is look across the Hudson River to see that New York lost 60,000 jobs that could have been downtown, midtown, or Brooklyn.

Another priority is housing. We are examining housing wherever it is possible—Harlem, Park Slope, Williamsburg, Long Island City, downtown Brooklyn. City planning under Giuliani was all about office space, but Bloomberg understands the importance of *places* to economic development, which means more housing, open spaces, mixed-use buildings, and public amenities.

For example, we are studying downtown Brooklyn, which has some great neighborhoods but nothing has come of them because they have been underzoned for so long. Our master plan calls for incentivizing growth on both sides of Flatbush Avenue, encouraging residential on the east side [of the street], and also enlivening the street life through streetscape controls.

Are you very hands-on when it comes to designing urban plans?

Enormously. I understand the impact of scale, FAR, and the configuration of buildings on the vitality of the street. When we first started working on the Greenpoint-Williamsburg plan, we talked about what should be done. Someone said "R73." I don't know what "R73" looks like. So I said, "Draw it." I know I wanted an undulating skyline, places where the height of buildings dropped down, where you could see the sky.

What's the biggest challenge?

Building consensus. I spent a lot of time in the communities. People know I have an open door and a reputation for listening. But even if you listen to a lot of groups, the problem is they often don't agree with each other. I want each initiative to have consensus. I want people to have a sense of ownership of what's going on around them, and feel they are part of the process.

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The Ultimate Ride. Coney Island gets a new subway station— the most technologi- cally progressive in the MTA system and the first real advance along the boardwalk since the Wonder Wheel. Anne Guiney takes us to the end of the line.

By the time Brooklyn Rapid Transit's West End Terminal opened at the corner of Stillwell and Surf avenues in 1919, Coney Island's glory days were already over. The new elevated lines meant that New Yorkers could get straight to the beach from the city, but the deluge of people they brought helped seal the doom of the once-grand resort. The three great amusement parks at Coney Island—Dreamland, Luna Park, and Steeplechase Park—inspired by Daniel Burnham's *White City* for the Columbian Exposition of 1893—were showing their age, and had difficulty coming up with enough novel attractions to keep people entertained. When Dreamland burned to the ground in 1911, its owners didn't even bother to rebuild.

The trip to the beach that had once been out of reach for so many suddenly cost just a nickel, and crowds began to reflect that change. As the parks became less and less popular and ultimately shut down, the once fantastical rococo landscape became one of cheap shooting galleries, sideshows, and rooming houses. Eighty-five years later, the BRT's successor, New York City Transit (NYCT, an agency within the larger Metropolitan Transit Authority) is betting that a new subway terminal in the same spot as the old West End will have a very different effect, this time acting as a catalyst for revitalization and local pride.

For those who remember the dank and dingy pre-renovation Stillwell Avenue stop, it might come as a surprise to learn that it is actually the largest rapid transit terminal in the world. Before the project began in 2002 and trains were diverted from Stillwell, there were 10,000 riders passing through on an average winter weekday and 7,000 on the weekends. In the summer, those numbers jumped to 13,000 on weekdays and 15,000 on weekends. Four train lines terminate there—B, D, F, and N—and hundreds of transit workers use it as their base of operations (trains are cleaned, serviced, and stored in the Stillwell yards). Yet nothing about the place gestured its importance within the system. It didn't even feel particularly safe.

The platforms—the first phase of NYCT's massive renovation of the Stillwell Avenue Terminal—will open to passengers in late May, and it looks as if most of its old problems have been addressed. The project has two primary elements: an arched glass canopy that covers the platforms for all eight tracks, and has photovoltaic panels that will contribute to the general (non-rail) energy needs of the station; and a portal building with an open retail arcade and a precinct house for transit police. There is also an installation by the artist Robert

Wilson, which, when completed, will be the largest glass brick wall ever constructed in this country.

The arcade building, by di Domenico & Partners, will incorporate the original, restored terra cotta façade of the old BRT station. Retail will occupy the ground level while the upper level will house the police station and space for the station's signal maintainers. Di Domenico's design extrapolates from the curves and colors of the old façade and expands them onto a much larger building. Early in the planning process, NYCT decided to revive the original arcade design to make sure the surrounding streets stay lively. The building is still very much under construction but is scheduled to open within the year.

The glass canopy over the tracks, however, is almost complete. The Coney Island skyline is low and somewhat derelict, punctuated by the Wonder Wheel, the aged, blocky Shore Hotel, and nondescript highrise apartments. In this context, the glass shed stands out, even though it is perched above still-grungy elevated platforms. Architects Kiss + Cathcart with the Jacobs Engineering Group designed the triple-arched shed roof, with photovoltaic (PV) panels sandwiched between the sheets of glass. NYCT had decided to incorporate photovoltaics into the project as a part of a larger green initiative in capital projects, and brought in Kiss + Cathcart to design the system. The firm specializes in buildings with PV cells and is best known locally for its work on 4 Times Square. Even in its incomplete state, according to Tony Daniels, project manager from Kiss + Cathcart, employees from every branch of the MTA have requested visits and more information. PV cells are scheduled to go into the system's Corona Maintenance Shop in Queens and the Roosevelt Avenue Station. The PVs are anticipated to generate 240,000 kilowatt hours a year, and supply up to 60 percent of the station's consumption in the summer. (The amount averaged over the year is closer to 17 percent.) Though the cost of this technology is significant—the shed as a whole accounts for \$28 million of the project's total \$283 million budget—the PV cells will last for decades because they are laminated between two panes of glass. And clearly, renewable energy is a long-term investment.

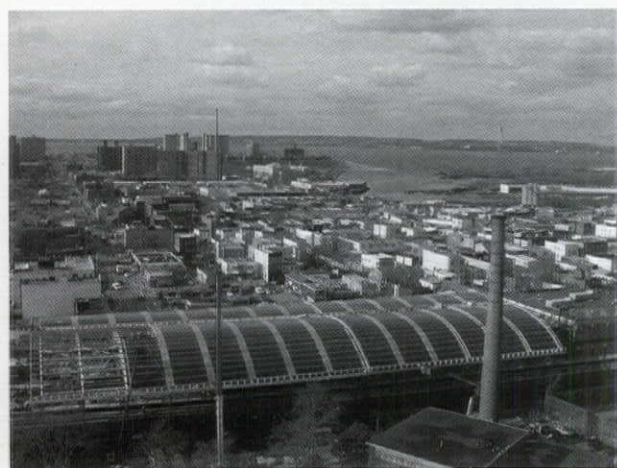
Longevity and maintenance were primary concerns for the project, given that New York's subway system operates around the clock and shut-downs are staggeringly expensive. Kiss + Cathcart designed slender walkways between the three arches so that the glass panels in the canopy could be accessed from above for inspection. There is a gantry to lift

out defective panels without working from below. The architects took great pleasure in the challenge of designing a project that is expected to last for 75 to 100 years. "What is unique about the MTA is their planning horizon," said Kiss. "The new stations have to be completely reliable. The MTA looks at projects differently than anyone else."

Fazla Hassan, assistant design manager at NYCT and project manager at the Stillwell Terminal, has been involved with the project since its inception in the agency's planning department. He describes the ever-increasing ambition of the project, and the sense at the MTA that it could lead the way for future construction projects. "From a policy perspective, the terminal is a big leap," he said, explaining that it started primarily as a plan to shelter the tracks, and evolved into a question of how to push the MTA into the next century. The shelter's original brief was pure pragmatism: It would cut down on maintenance (no shoveling snow in the winter), make passengers more comfortable as they waited, and extend the life of the station and tracks. At each step, however, according to Hassan, the planners began to take their concerns about maintenance and durability to the next level, and make connections between maintenance and the livelihood of the surrounding neighborhood. "When you look [historically] at mass transit in New York City, so often it brought blight. Here, we wanted mass transit to be a catalyst for a blighted community."

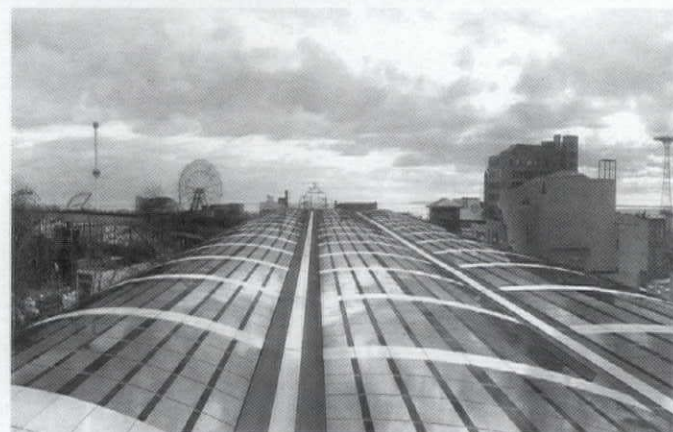
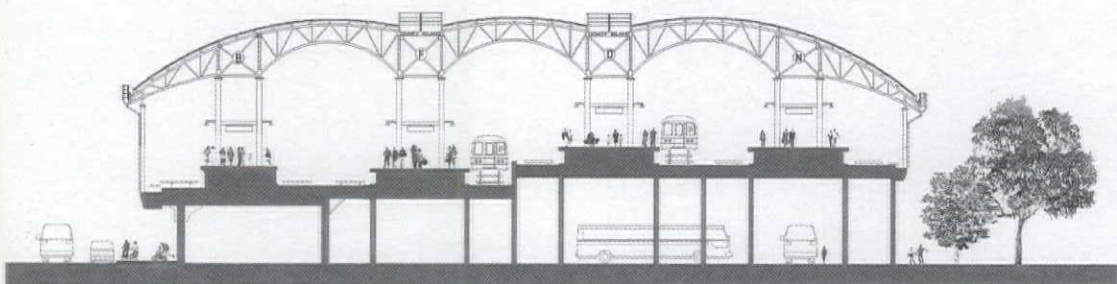
A part of the station's contribution to the neighborhood is a piece of public art that promises to be spectacular. Most agency rehab projects have been paid for by 1 percent set aside from total construction costs, but they are seldom so ambitious as the one in Stillwell station. Commissioned by MTA's Arts for Transit program, Robert Wilson has designed a 400-foot-long, 17-foot-tall "mural"—an image that is printed on film and sandwiched between glass blocks. The installation will serve as a large partition wall in the fare and turnstile area, extending from the elevated track to street level. Tony Kava of Glass Block of America (supplier and installer of the piece) noted that glass block has rarely been used on such a large scale, and in a project that is expected to last a century. So far, Arts For Transit is keeping mum on the actual nature of Wilson's images under glass, but if the ambition of this last piece of the Stillwell Terminal is in keeping with the rest of the project, it should go well beyond the mild-mannered tile work one often sees in new stations.

ANNE GUINEY LIVES IN BROOKLYN AND WRITES ABOUT DESIGN.





ALL OTHER IMAGES COURTESY KISS + CATHCART ARCHITECTS



The Stillwell Avenue Terminal will hopefully lead the way for other forward-looking MTA projects. A triple-arched photovoltaic canopy shelters the tracks while generating supplemental energy for the station. Kiss + Cathcart Architects designed the highly visible shed, while di Domenico & Partners designed the new portal building (lower right), which incorporates a fragment of the original terra cotta facade and houses a glass-block mural by Robert Wilson.

For those who would like a sneak preview, on April 25th Kiss will lead a tour of the Stillwell Avenue Station. (For more details, see www.mta.info/mta/museum/programs.htm.)

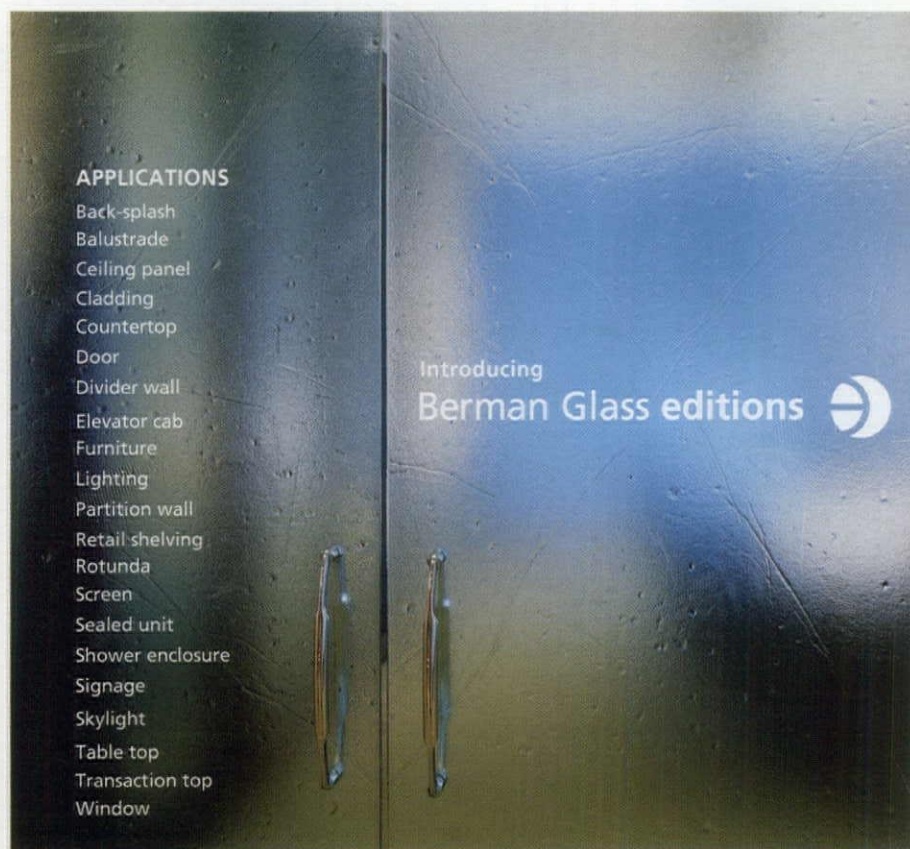


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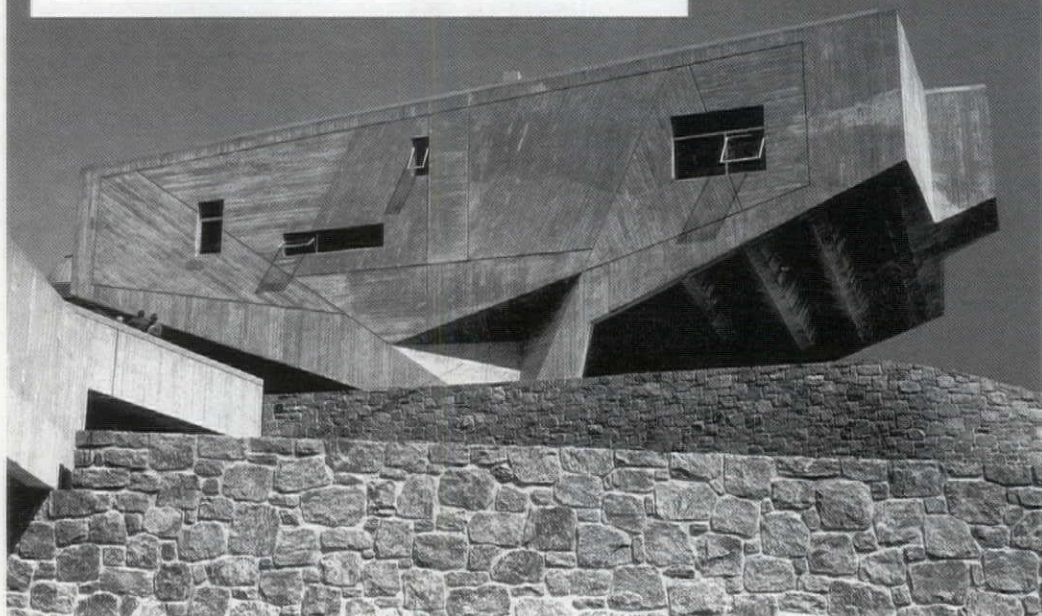


BRINGING BACK BREUER

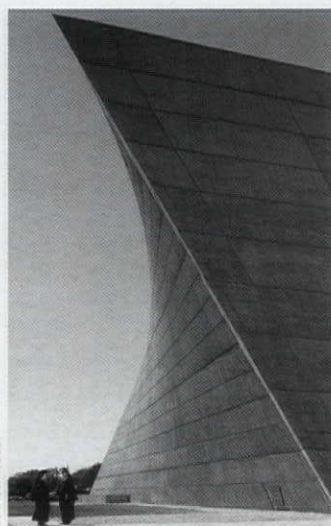
Marcel Breuer: Design and Architecture

Vitra Design Museum, Charles-Eames-Str. 1, Weil am Rhein, Germany
Through May 2

Catalog essays by Mathias Remmele, Otakar Mácěl,
Donatella Cacciola, et al. (Vitra Design Museum, 2003), \$89.95



COURTESY CONSTANCE L. BREUR



COURTESY CHICAGO HISTORICAL SOCIETY

The architectural world seems to be in the grip of Breuer-mania. The comprehensive retrospective of the Hungarian-born Bauhaus designer (1902–1981) at the Vitra Design Museum and its accompanying catalog follow two other major publications in recent years (*Marcel Breuer, Architect: His Career and His Buildings* by Isabelle Hyman, published by Abrams, and *Marcel Breuer: A Memoir* by Robert F. Gatje, by Monacelli Press). Another two are on the way. The fascination is part of the recent rehabilitation of so-called “high modernism,” of which the extensive recent Mies-fests were also a part. Among the Bauhaus figures, Breuer has remained relatively neglected, explaining why perhaps now so many have found him ripe for study.

The exhibition, which takes up three floors of the museum, presents Breuer’s complete oeuvre, with his industrial designs alongside models, photographs, and drawings of his architecture. Both the exhibition and its lavish, beautifully produced catalog devote a substantial amount of attention to Breuer’s chairs. Because Vitra is a furniture manufacturer, this emphasis should come as no surprise. Vitra chairman Rolf Fehlbaum also owns a Breuer house in Switzerland, which might also explain the museum’s interest in the Breuer legacy.

Breuer’s chairs have fared better in a historical sense than his buildings. No wonder. He was a genius of industrial design. He invented the steel tubular chair

and changed the world forever. No one reading this article now has not sat in a Breuer chair—an amazing feat. In 1927, at the age of 23, he created the Wassily Chair, inspired by his boyhood bicycle and named after his beloved Bauhaus teacher Kandinsky. Then came his great masterpiece, the truly ubiquitous cantilevered steel tube chair, which he named after his supportive mother, Cesca (1928).

Why Breuer abandoned industrial design, a field he dearly loved, and went into architecture is probably a sign of a time when industrial design was dismissed as a second or even third fiddle to architecture (a situation that is only now beginning to be redressed). Neither the book nor the exhibition address this subject, or Breuer’s sudden shift in focus. Breuer trained as an industrial designer, not as an architect. Inadvertently, both the exhibition and the catalog reaffirm the fact that Breuer never produced an architectural equivalent of the Cesca Chair. The closest correspondence between his furniture and architecture is found in his little-known BAMBOS House designs of the early 1920s, discussed by Lutz Schöbe in the catalog. These experimental houses relied on lightweight mass-produced materials combined into modular configurations. The parallel between these architectural designs and the chairs he was designing around the same time is not deeply made, however.

His singular masterpiece, the Whitney Museum of American

Art (1964–66), was one of the first postwar buildings to break out of the functionalist box. Strangely, it is almost invisible in the catalog. Both the exhibition and catalog do, however, explore the multitude of American houses he designed from the late 1930s to the 1960s. He arrived to the United States in 1937 to teach at Harvard, where his old colleague Walter Gropius had just been named dean. The houses are considered to be close in spirit to Gropius’ work, however, as Barry Bergdoll insightfully points out in his contribution to the catalog, Breuer added a regionalist element to the cold, machine-like, Bauhaus vocabulary through his integration of local rubblestone both inside and outside his buildings.

After the chairs, the houses, and the Whitney came Breuer’s clunky, elephantine, megalithic works in reinforced concrete of the 1960s and ‘70s—which have been very difficult for even avid Breuer fans to swallow. He did produce some great projects, notable for their daring experimentation with the then cutting-edge technology of pre-stressed concrete, for example, New York University’s Begrich Hall in University Heights (1970). The catalog doesn’t help much to redeem Breuer’s late works. Evidently at a loss for words, the editors chose to present Breuer’s late phase simply in a photographic collection, without text.

Breuer was unique in another way. Architects aren’t generally very nice people. How many

Clockwise from top left: Begrich Hall in University Heights (1967–70); Breuer sitting in the Wassily Chair (ca. 1926); Church of St. Francis de Sales in Michigan (1964–66); Breuer-designed chair, desk, recliner, and shelves in the Swiss Werkbund’s Neubühl (1934).

architectural employees do you know who wax sentimental about their boss? That’s what Robert Gatje does in his essay, which is a tribute to a certain kind of architectural office—perhaps a very New York 1960s and ‘70s office, when architects worked in townhouses on leafy side streets, strolled to little nearby restaurants for congenial lunches with their coworkers, left at 5:00 p.m., and had time to take in a show and go to three or four dinners or parties a week. Tician Papachristou, another of Breuer’s employees, has commented that his camaraderie extended beyond bonhomie. Amazingly, Breuer split his profits evenly among himself and the other five or six architects in the office, and he gave them full design credit for their work.

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



HANS FINSLER

Hardworking Buildings

Baumschlager & Eberle Architects: Of Regional and International Projects, 1996–2002

Cooper Union, 7 East 7th Street
Closed March 9

Whether using concrete, glass, steel, or wood, Austrians Carlo Baumschlager and Dietmar Eberle produce an architecture of functional, economical, and ecological foresight. The Cooper Union last month presented a small exhibition on their work between 1996 and 2002, including Rohner Port Building (2000) in Fussach, Austria, a site-cast reinforced concrete building that seems to float on a small pedestal—a feat of engineered cantilevering designed to keep the building from flooding.

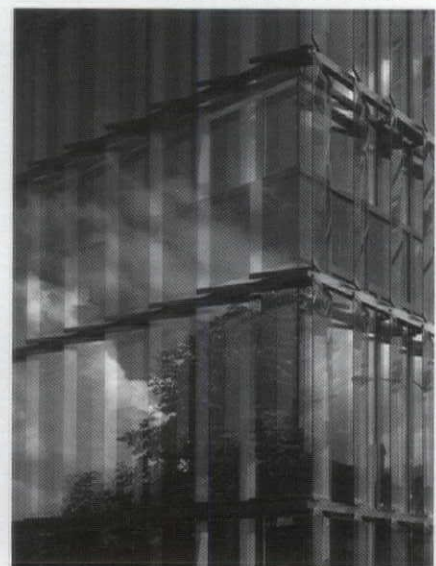
The exhibition, which included models, drawings, and photographs, also showed the Münchener Rück Office Building (2001) in Munich, a glass-skinned building with a contrasting naturalistic moss-covered stone entry by artist Olafur Eliasson. Several other contemporary artists participated in site-specific works in and around the building, reflecting the architects’ view that their profession is not divorced from other arts.

Another stand-out project featured in the exhibition is the Office Building IT Data Centre Zumtobel AG (2002) in Dornbirn, Austria, which features a double-glazed façade with an inner layer of operable windows and an exterior layer of skewed green-tinted glass sunshades that reduce cooling energy loads while increasing natural lighting, saving energy costs. Since 1999 Eberle has led Zurich’s ETH Center for Housing and Sustainable Urban Development, which deals with issues that their firm is currently exploring in an energy-efficient 100,000-square-meter, three-building, multi-use development in Beijing, slated for completion next year.

The Austrian Ambassador Dr. Gerhard Pfanzelter and nearly 35 people from Baumschlager & Eberle’s three offices, in Lochau, Vienna, and Vaduz, Austria, attended the show’s opening, sponsored by international lighting company Zumtobel Staff.

JAMES WAY IS AN EDITORIAL ASSISTANT AT AN.

Zumtobel IT Data Center Office Building



EDUARD HUBER, ARCH PHOTO INC.



OLIVIO BARBIERI / COURTESY ROBERT MANN GALLERY

For *Italy: Spaces and Places*, an exhibition at the Robert Mann Gallery, curator Charles H. Traub has assembled the works of six contemporary photographers who focus on the public spaces that are so central to Italian culture. Collectively, the works provoke questions about the impact of globalization on Italy's monumental sites and, in some way, the nation's very identity. Olivo Barbieri's *Siena 2002* (above) shows the city's famous piazza where people "leave their mark, creat[ing] a history that defies the word and can only be experienced visually." The exhibition also includes the work of Gabriele Basilico, Guido Guidi, Mimmo Jodice, Martino Marangoni, Massimo Vitali, and Silvio Wolf.

Italy: Spaces and Places

Robert Mann Gallery, 210 11th Avenue, 10th Fl. March 25 through May 8

LECTURES

MARCH 23

Werner Sobek
Inspiration/Engineering
6:30 p.m.
Urban Center
457 Madison Ave.
www.urbancenterbooks.org

Alexander Alberro
Reassessing Minimalism
6:30 p.m.
Solomon R. Guggenheim Museum
Sackler Center
Peter B. Lewis Theater
1071 5th Ave.
www.guggenheim.org

MARCH 24

Bruce Dale, Bruce Harvey, Carol Lamberg, et al.
New Housing New York: The Development Community Responds
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Toshiko Mori
Material Evidence
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Cesar Pelli
The Public in Architecture
8:00 p.m.
Princeton School of Architecture
50 McCosh, Princeton
www.princeton.edu/~soa

MARCH 25

Matteo Pericoli
Manhattan Within
12:00 p.m.
Urban Center
457 Madison Ave.
www.mas.org

Martha Schwartz
Recent Work
6:00 p.m.
City College School of Architecture
Great Hall of Shepard Hall
Convent Ave. and 138th St.
212-650-7312

MARCH 26

Hitoshi Abe
12:00 p.m.
Princeton School of Architecture
50 McCosh, Princeton
www.princeton.edu/~soa

Peter Lang, William Menking
Shorts by Superstudio
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

MARCH 29

Jesse Reiser, Nanako Umemoto
Three Consequences and Their Projects
6:00 p.m.
Pratt School of Architecture
115 Higgins Hall South
200 Willoughby Ave., Brooklyn
www.pratt.edu

Matthew Postal
Books and Buildings: A Guide to New York City Landmarks
6:00 p.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

MARCH 30

Maxwell Anderson, Terence Riley, Arthur Rosenblatt
The Madness and Joy of Designing Museums
8:30 a.m.
Urban Center
457 Madison Ave.
www.mas.org

Thelma Golden, Michael Henry Adams, J. Max Bond, Jr., Raymond Gastil
The Changing Face of Harlem
6:00 p.m.
New York Public Library
Humanities and Social Sciences Library
South Court Auditorium
5th Ave. and 42nd St.
www.studiomuseum.org

Andrew Bolton, Chee Pearlman, Mark Wigley
A Taste for the Minimal: From Design to Lifestyle
6:30 p.m.
Solomon R. Guggenheim Museum
Sackler Center
Peter B. Lewis Theater
1071 5th Ave.
www.guggenheim.org

Guy Nordenson
Inspiration/Engineering
6:30 p.m.
Urban Center
457 Madison Ave.
www.urbancenterbooks.org

MARCH 31

Diana Agrest, Rex Curry, Richard Plunz, Anthony W. Schuman
New Housing New York—The Educator's View
4:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Melinda Katz, Patricia Lancaster, Eftihia Tsitiridis, et al
New Housing New York—The City Responds
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Lars Spuybroek
Machining Architecture
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Architectural Dialogues: Contemporary Black Architects Reflect on Harlem
7:00 p.m.
Studio Museum in Harlem
144 West 125th St.
www.studiomuseum.org

Laura Kurgan
Techniques of the Observer, Today
7:00 p.m.
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

Greg Lynn, DJ Spooky
Resonating Frequencies: Dialogues on Architecture and Music
8:00 p.m.
Cooper Union
The Great Hall
7 East 7th St.
www.cooper.edu

APRIL 1

Philip Lopate
Waterfront: A Journey Around Manhattan
12:00 p.m.
Urban Center
457 Madison Ave.
www.mas.org

Greg Lynn
Intricate FORM
12:00 p.m.
Pratt School of Architecture
302 Higgins Hall North
200 Willoughby Ave., Brooklyn
www.pratt.edu

Michael Silver
Complexity for Free
6:00 p.m.
Pratt School of Architecture
115 Higgins Hall South
200 Willoughby Ave., Brooklyn
www.pratt.edu

Malcolm Holzman
Common Materials, Uncommon Buildings
6:00 p.m.
City College School of Architecture
Great Hall of Shepard Hall
Convent Ave. and 138th St.
212-650-7312

David Piscuskas and Juergen Riehm, 1100 Architect
Detail and Desire
6:15 p.m.
Parsons School of Design
Glass Corner
25 East 13th St., 2nd Floor
www.parsons.edu/architecture

Frank O. Gehry
Current Work
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

APRIL 5

Zaha Hadid
Current Work
6:15 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

David Turnbull
Debate: Digital Tectonics
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

SYMPOSIUM

MARCH 22–24

GreenTrading Summit: Emissions, Renewables & Negawatts
Rockefeller Center
McGraw-Hill Conference Center
1221 Avenue of the Americas
www.greentradingsummit.com

MARCH 26–27

Enclave
Allan Sekula, Arjun Appadurai, Stefano Boeri, Carol Breckenridge, et al.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

MARCH 27

Design: Green Workshop for Product Designers
8:00 a.m.–5:00 p.m.
Pratt Institute
144 West 14th St.
www.idsa.org

State of the Art Techniques for Monitoring and Protecting Historic Structures
Jürgen Braunstein, Tracy Kijewski-Correa, et al.
8:30 a.m.–5:00 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.apti.org

Water: From Water Wars to Sustainable Water Management
8:45 a.m.–3:00 p.m.
CUNY Graduate Center
365 5th Ave.
www.cuny.edu

Shock of the Old: Christopher Dresser
Panel: Stuart Durant, Widar Halén, David A. Taylor, et al.
9:00 a.m.–12:00 p.m.
Cooper-Hewitt, National Design Museum
2 East 91st St.
1:30 p.m.–5:00 p.m.
Institute of Fine Arts
1 East 78th St.
212-849-8380

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New York's Moynihan
Tim Russert, George F. Will,
David M. Childs, et al.
3:00 p.m.–5:00 p.m.
New York Academy of
Medicine
1216 5th Ave.
www.mcny.org

MARCH 29 – 30
New Roofs for a
New Century Conference
Eva Wong, Hashem Akbari,
James Wines, et al.
CUNY Graduate Center
365 5th Ave.
www.eba-nys.org

MARCH 29 – 31
Museum Architecture
Aaron Betsky, Zaha Hadid,
Daniel Libeskind, Joseph
Giovannini, Brad Cloepfil,
Bernard Tschumi, et al.
6:30 p.m.
Call American Federation
of Arts for details.
212-988-7700 x21

MARCH 30 – 31
Concrete Structures:
Improving Lifecycle
Performance Workshop
8:00 a.m.–2:45 p.m.
Stony Brook University
Nicolls Rd., Stony Brook
Marriott Financial Center
85 West St.
518-283-7490

MARCH 31
Opportunity Downtime:
Women Working
6:00 p.m.–9:00 p.m.
Pace University
1 Place Plaza
www.renewnyc.com

APRIL 1 – 2
Great Places, Great Debates:
Opening Historic Sites to
Civic Engagement
Center for Architecture
536 LaGuardia Pl.
www.rpa.org/nps

APRIL 2
Bronx Rezoning Forum:
Morrisania, Port
Morris/Bruckner Blvd.
8:30 a.m.–10:00 a.m.
Municipal Art Society
457 Madison Ave.
www.mas.org

Timepiece House:
A Model for Environmentally
Conscious Design
Carrie Meinburg Burke,
Kevin Thomas Burke
10:00 a.m.–5:00 p.m.
New York School of
Interior Design
Arthur King Satz Hall
170 East 70th St.
www.nysid.edu

APRIL 2 – 3
Discipline Building:
A Short History of the Ph.D.
in Architecture
Diana Agrest, Mark
Jarzombek, Rem Koolhaas,
Denise Scott Brown,
Stanford Anderson, et al.
Princeton School of
Architecture
Betts Auditorium, Princeton
www.princeton.edu/~archphd

Numbers Count: Simulation
and High Performance
Building Design
Michelle Addington, Thomas
Auer, Patrick Bellew, et al.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

APRIL 3
Drawing the Line: Are There
Bounds to Preservation?
Preston Scott Cohen, Tony
Webster, Mark Wigley, et al.
9:30 a.m.–5:00 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

EXHIBITIONS

MARCH 23 – APRIL 30
Hareesh Lalvani
MorphoGenomics:
The Milgo Experiment in
Shaping Surfaces
Municipal Art Society
457 Madison Ave.
www.mas.org

MARCH 25 – MAY 8
Olivo Barbieri, Gabriele
Basilico, Guido Guidi,
Mimmo Jodice, Martino
Marangoni, Massimo Vitali,
Silvio Wolf
Italy: Spaces and Places
Robert Mann Gallery
210 11th Ave., 10th Fl.
www.robertmann.com

MARCH 25 – JUNE 2
Architecture by Numbers
Whitney Museum of
American Art at Altria
120 Park Ave.
www.whitney.org

MARCH 29 –
SEPTEMBER 26
New York's Moynihan
Museum of the City
of New York
1220 5th Ave.
www.mcny.org

MARCH 30 – MAY 1
The Morrow Sound Cube
Listening Room
The Kitchen
512 West 19th St.
www.thekitchen.org

APRIL 1 – 19
David Piscuskas and Jurgen
Reim, 1100 Architects
Parsons School of Design
Architecture Gallery
25 East 13th St., 2nd Fl.
www.parsons.edu

APRIL 2 – SEPTEMBER 26
Building a Collection
Skyscraper Museum
39 Battery Park
www.skyscraper.org

APRIL 3 – MAY 1
Vito Acconci
Barbara Gladstone Gallery
515 West 24th St.
www.gladstonegallery.com

CONTINUING EXHIBITIONS

THROUGH MARCH 26
Olympic Village Design
Competition Exhibit
Grand Central Terminal
Vanderbilt Hall
www.grandcentralterminal.com

THROUGH MARCH 27
Richard Barnes
Animal Logic
Henry Urbach Architecture
526 West 26th St., 10th Fl.
www.huagallery.com

Adam Kalkin, Jim Isermann,
Martin Kersels, Aernout Mik,
Tobias Rehberger, Haim
Steinbach
Suburban House Kit
Deitch Projects
76 Grand St.

THROUGH MARCH 31
New Housing New York
Competition Winners
Groen Hoek: The East River
Community Boathouse
Competition
Rethinking the Skyline,
Rebuilding the City: The New
Tower for Ground Zero
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

THROUGH APRIL 3
Manfred Pernice
Small Works, 1994–2004
Storefront for Art and
Architecture
97 Kenmare St.
www.storefrontnews.org

THROUGH APRIL 12
Manhattanville:
Hidden in Plain Sight
City College Library
Convent Ave. and 138th St.
www.cuny.cuny.edu

THROUGH APRIL 17
Sol LeWitt
Structures 1962–2003
PaceWildenstein
534 West 25th St.
32 East 57th St.
(through March 27)
www.pacewildenstein.com

Preston Scott Cohen
New Building, Tel Aviv
Museum of Art and Other
Forms
Thomas Erben Gallery
516 West 20th St.
www.thomaserben.com

Thomas Demand
303 Gallery
525 West 22nd St.
www.303gallery.com

THROUGH APRIL 23
Jean Prouvé
Three Nomadic Structures
Columbia University
Buell Hall
Arthur Ross Gallery
www.arch.columbia.edu

The Colors of Berlin: Stadtblind
Van Alen Institute
30 West 22nd St.
www.vanalen.org

THROUGH APRIL 24
Harlemworld:
Metropolis as Metaphor
Studio Museum in Harlem
144 West 125th St.
www.studiomuseum.org

Dieter Roth:
Prints and Multiples
Matthew Marks Gallery
523 West 24th St.
www.matthewmarks.com

Erieta Attali
Lucid Dreaming:
Eight Japanese Architecture
Works in Glass
Columbia GSAPP
Avery Hall
www.arch.columbia.edu

THROUGH APRIL 30
Carl Andre
Lament for the Children
Paula Cooper Gallery
534 West 21st St.
212-255-1105

THROUGH MAY 1
L.E.F.T
Suburbia Datahome
Artists Space
38 Greene St., 3rd Fl.
www.artistsspace.org

Life Symphony Design
Review and Exhibition Part 3
Felissimo Design House
10 West 56th St.
www.felissimo.com

THROUGH MAY 11
2004 Whitney Biennial
Exhibition
Whitney Museum of
American Art
945 Madison Ave.
www.whitney.org

THROUGH MAY 19
Singular Forms (Sometimes
Repeated): Art from 1951 to
the Present
Solomon R. Guggenheim
Museum
1071 5th Ave.
www.guggenheim.org

THROUGH JUNE 7
Roth Time:
A Dieter Roth Retrospective
MoMA QNS
11 West 33rd St., Queens
P.S.1 Contemporary Art Center
22-25 Jackson Ave., Queens
www.moma.org

Roberley Bell
Dressing
Black & White Gallery
483 Driggs Ave., Brooklyn
www.blackandwhiteart-gallery.com

THROUGH JUNE 15
Peter Wegner
Bohen Foundation
415 West 13th St.
212-414-4575

THROUGH JULY 29
Shock of the Old:
Christopher Dresser
Cooper-Hewitt,
National Design Museum
2 East 91st St.
ndm.si.edu

EVENTS

MARCH 27
Is Harlem On Your Mind?
A Conversation on a
Changing Community
Studio Museum in Harlem
144 West 125th St.
www.studiomuseum.org

APRIL 1
Architects Design Music
Victoria Meyers, Christopher
Warnick, Stéphane Roux,
Kaffe Matthews, et al.
8:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

COMPETITIONS

The High Line Master Planning
and Design Services RFQ
Deadline: April 1, 2004
Friends of the High Line and
the New York City Economic
Development Corporation
have issued a Request for
Qualifications asking archi-
tects, artists, landscape
architects, urban designers,
engineers, and other profes-
sionals to form teams and
submit written applications.
The selected design team will
create the master plan to
transform the High Line into
a public open space.
www.thehighline.org

AIA Emerging Professionals
Awards
Deadline: April 2, 2004
National Associates Committee
and the Young Architects Forum
recognize AIA members and
affiliates with awards in the
following categories: Emerging
Professionals Component of
the Year, Associate AIA Member
of the Year, Emerging
Professionals Mentorship,
Emerging Professionals
Program of the Year.
www.aia.org

Shrinking Cities
Registration Deadline:
April 15, 2004
Archplus and *Domus* maga-
zines have organized an ideas
competition to address "urban
shrinkage." Detroit, Halle and
Leipzig (Germany), Ivanovo
(Russia), and Liverpool and
Manchester (England) are sites
for project proposals respond-
ing to de-densification and
questions of urban transfor-
mation.
Jury: Azra Aksamija, Reudi
Baur, Regina Bittner, Stefano
Boeri, Nikolaus Kuhnert, Anne
Lacaton, Philipp Oswald, Walter
Prigge, George Schöllhammer,
Barbara Steiner.
www.shrinkingcities.com

Broadway in Bloom
Deadline: April 16, 2004
The Broadway Mall
Association and HSBC Bank
USA sponsor this design
competition to re-landscape
the mall and crosswalk on
Broadway between 85th and
86th streets.
Jury: John Emmanuel, Roberta
Gratz, Len Hopper, Liam
Kavanagh, Lynden Miller,
Wolfgang Oehme, Sandra
Parks, Elizabeth Barlow Rogers.
www.broadwaymall.org

Design Excellence in Housing
Deadline: April 16, 2004
AIA New York Chapter and
Boston Society of Architects
cosponsor this housing
awards program. Architects
currently residing in New
England may submit any
housing project in the world,
and architects outside the
area may submit projects built
in New England. All projects
must have been completed
after January 1, 1997.
Jury: Scott Keller, Barbara
Skarbinski, Ilkka Suvanto,
Martha Werenfels, Peter
Wiederspahn.
www.architects.org

A New Home on the Range
Registration Deadline:
April 23, 2004
This AIA-sponsored ideas
competition solicits proposals
for a prototypical 2,400-
square-foot single-family home
on a site with conditions simi-
lar to those surrounding the
Denver International Airport.
Jury: David Brems, David
Greenbaum, Ed Hord,
Ronnelle Riley, Mark Rylander.
www.aia.org

American Society of
Landscape Architects 2004
Awards
Registration Deadline:
April 30, 2004
Professional categories
include design, analysis and
planning, research, and com-
munications. The Community
Service Award recognizes
pro bono services and the
Landmark Award, cospon-
sored by the National Trust
for Historic Preservation, rec-
ognizes a project completed
15 to 50 years ago.
Jury: Frederick Steiner, F.
Christopher Dimond, Barbara
Faga, Richard Haag, Gary
Hilderbrand, Bill Marken,
Janice Cervelli Schach, Susan
Szenasy, Carol Whipple,
Paul Mariott.
www.asla.org

Pleasanton Central Park
Registration Deadline: May 1,
2004
The City of Pleasanton,
California, sponsors this
phased competition to design
a 300-acre park. The park is
to include a sports field, and
consider civic and wildlife
amenities.
Jury: Galen Cranz, Michael
Lee, Donn Logan, Richard
Haag.
www.ci.pleasanton.ca.us

Campus Planning Awards
Program 2004
Deadline: May 24, 2004
Boston Society of Architects
and the Society for College
and University Planning
sponsor this program to
identify long-term views of
educational campus building,
landscape, and infrastructure
design. Plans must have been
prepared within the past ten
years by a New England
design or planning firm.
Jury: Richard Dober, Geoff
Freeman, John Furlong, Carol
Johnson, Robert Simha.
www.architects.org

Exhibition of 9/11 Renderings
Deadline: June 1, 2004
Salmagundi Artists Club is
sponsoring a jury-selected
exhibition of renderings of
master plans and memorial
designs for the World Trade
Center competitions.
www.archpost911.info

SUBMISSIONS
Inside the Not So Big House
Deadline: April 2, 2004
Authors Sarah Susanka and
Marc Vassallo of Susanka
Studios seek submissions of
houses for the next book in
their *Not So Big House* book
series.
www.ntsobighouse.com

Light Reading

Falling Glass: Problems and Solutions in Contemporary Architecture
Patrick Loughran (Birkhauser, dist. by Princeton Architectural Press, 2003), \$74.00

The Light Construction Reader
Edited by Todd Gannon (Monacelli Press, 2002), \$39.95

In *Falling Glass*, Patrick Loughran catalogs everything that could possibly go wrong with glazing, aesthetic and structural. There's the incident of the windstorm sucking the translucent panels off the Riccola Building in Mulhouse-Brunstatt, France (faulty clips were to blame), and the condensation that accumulated in the open dome of the Reichstag. Loughran's aim is to prevent future failures rather than assign blame, so he politely excludes architect and engineer credits

from the book. *Falling Glass* is a straightforward read, and more entertaining than a technical manual.

While Todd Gannon's *Light Construction Reader* contains little technical information, it compiles historical and theoretical ideas about lightness, mostly related to glass. Gannon collected the essays that appeared in the reference notes of Terence Riley's catalog for the 1995 MoMA exhibit *Light Construction*. He also includes transcripts from the symposium of the same name, and other articles related to the exhibition. The book is an admirable compilation of key texts on transparency, literal and phenomenal, as fomented in 1964 by Colin Rowe and Robert Slutzky. **JAMES WAY IS AN EDITORIAL ASSISTANT AT AN.**



CABINET OF CURIOSITY

Richard Barnes: Animal Logic
Henry Urbach Architecture, 526 West 26th Street
Through March 27

The means of dissection are often revelatory. Whether of bodies or buildings, the photographic work of Richard Barnes—whose images of the Unabomber cabin appeared in Henry Urbach Architecture's inaugural exhibit, in December 1998—examines not only the structure but the anatomy of display.

Richard Barnes is best known for his architectural photography, although throughout his career he has been producing images that consider objects (architectural and otherwise) in displaced settings. In his latest series, *Animal Logic*, he has made highly detailed photographs of anatomical specimens archived in American and French natural history museums at what appears to be

their actual scale. Reminiscent of the 18th-century *Wunderkammerns*, they reveal an obsession with order that still feels modern.

At the far end of the gallery is a triptych of large black-and-white prints of row upon row of skulls and full skeletons arranged in glass cases. They are flanked on both sides of the room by portraits—reconstructed skulls of a variety of animals, including a dolphin, a cat, a fish, a human—which sit on metal instruments, their components held together by screws, some with delicately lettered labels. Some skeletons are intact, held together with metal sutures and pins, wires threading within; others are simply spines or skulls. From a distance, the portraits



Museum National d'Histoire Naturelle, Fish (2004)

appear to have coherent, recognizable forms; up close, they descend into abstraction.

Barnes has photographed these bones in their new habitat, a place of scrutiny, as he has done in his previous work. He documented the Unabomber cabin in a federal warehouse in Sacramento, displaced from its original site in the Montana mountains; birds' nests archived in a zoology

foundation; skeletons unearthed during the Palace of the Legion of Honor excavation. By examining and documenting these objects in their new "homes," he creates disquieting spaces in themselves, and poses questions about the relationship between natural and created environments, and the way we choose to examine them.

SARA MOSS IS AN ARCHITECTURAL WRITER AND PHOTOGRAPHER.

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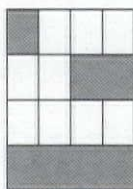
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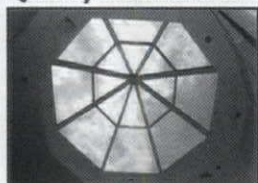


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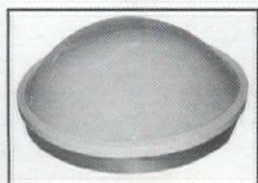
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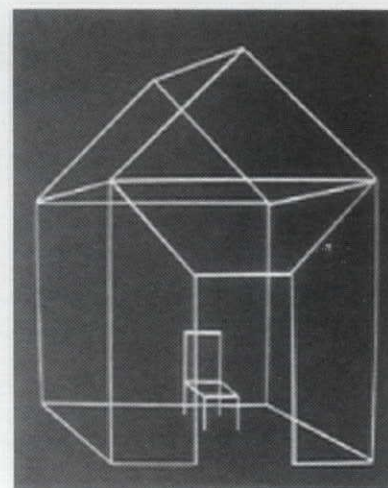
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Of course glass is transparent. But glass can also be slippery, luminous, blurry, translucent, optical, layered, laminated, illuminated, veiled, opaque, distorting, diaphanous, encapsulating, moody, lustrous, sinuous, faceted, mysterious, dematerialized, transformational, innovative, chunky, and seductive.

Architecture today has moved far beyond the constraining minimalism of the International Style—the style, it is well to remember, that took a radically different reading of glass, overturning the expressionist formulations of Paul Scheerbart, Bruno Taut, and others in 1920s who sought to capture the mystical and spiritual qualities of glass. The stripped-down modernism of the postwar years resulted in a mindless mass production of buildings with standardized curtain walls from catalogs. Glass is still struggling to overcome its reputation as a material devoid of meaning, aesthetic content, and environmental comfort. A momentary historical hiccup (post-modernism) opened the door to question the blandness and the impoverishment of our blank modernist boxes. Fortunately, today almost anything goes, from blob to super-modern, eco-morphs to intelligent machines and techno-forms. In all of these dispositions, glass plays a significant role, with its new coatings and shapes, modified chemical make-up and thermal properties, new composites and laminates, comfortably sharing the field with plastics and new synthetic materials.

With each new development, architects are discovering new possibilities for glass, far from the passive hole-filling membrane it once was, no longer the “non-material” we simply see through. The work of the structural engineer Tim Macfarlane and other pioneering glass engineers are forcing a reevaluation of this ancient material, creating glass floors, glass stairs with all-glass supports, glass columns, glass curtain walls supported only by vertical cables, and cantilevered all-glass beams—innovations that play on our deep-set attraction towards (and fear of) this chimeric material. The work of these glass masters, together with the architects

whose visions they formulate, have forced a continual rewriting of structural manuals and codes. By introducing glass as a structural material, they blur the distinction between skin and structure and beg the question: Which qualities are intrinsic to a material, and which of its functions are simply matters of tradition or convention?

We encounter glass most often in the cladding of our buildings. The building envelope is the third layer that surrounds us, beyond our skin and clothing. The envelope controls light, air, temperature, moisture, shade, and views. A building skin can be a few nanometers thin or countless layers thick. It provides comfort, defines the boundary between inside and outside, and can generate energy. When used intelligently, glass becomes an active component in a building skin, regulating all these effects. The efficiency of the float-glass production-line process—which produces the flat, brittle, pale green material we are so familiar with and which has been so limiting to the architectural palette—is now giving way to new methods of design and production. The use of algorithmic, parametric computer modeling, CNC-milled molds for cast and clumped glass, laser and plasma cutting processes, and other new methods of making glass will force another revolution in how we perceive and use it. Moreover, new types of glass produced with higher tensile strengths will continue to allow greater possibilities in flexibility and form.

Glass in architecture is clearly moving beyond transparency. James Carpenter, Dan Graham, Herzog and de Meuron, Peter Zumthor, OMA and Rem Koolhaas, Christian de Portzamparc, Sejima and Nishizawa, Jean Nouvel, Winka Dubbeldam, and Diller + Scofidio are among those who have embraced the idea that intelligence and tactility, optical effects and sensuality make for far more provocative building envelopes than transparency alone.

INGALILL WAHLROOS-RITTER IS AN ARCHITECT AND PRINCIPAL OF WROAD IN LOS ANGELES. SHE WAS THE PROJECT ARCHITECT ON SMITH-MILLER + HAWKINSON'S CORNING MUSEUM OF GLASS.

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EXTRA CREDIT

TAX TREAT

Clients often expect architects to spend more money than they intend, not less. But there's a way architects can help clients save up to 22 percent on property taxes while at the same time earning themselves a tidy consultant fee—by performing cost segregation studies (CSS). The best part is, no special certification is necessary to perform a CSS. All one needs is an architecture or engineering license, and a familiarity with property classifications according to the Internal Revenue Service (IRS).

A CSS reclassifies property in the eyes of the IRS, assessing the lifespan, or depreciation time, of each nonstructural component of a building rather than relying on the automatic assessment of 27.5 to 39 years for an entire project. For example, land improvements like paving and landscaping can be classified with 15-year lifespans and equipment like kitchen appliances and HVAC components can be assessed with 5- to 7-year terms. A building component is usually eligible for reclassification if it can be removed without damaging the structure and if it is not required for the regular functioning of the building. So, for example, plumbing in a code-required bathroom would not be eligible, but the same equipment elsewhere in the project could be.

How do these reclassifications save money? By spreading depreciation deductions thicker over shorter timeframes, a CSS decreases taxes in the short term thereby increasing immediate cash flow. For example, a drainage system costing \$35,000 and classified within a building's

standard lifespan of, say, 35 years can only earn a \$1,000 tax deduction per year for 35 years, whereas the same system reclassified with a 5-year lifespan can get a \$7,000 deduction each year for 5 years. These tax deductions amount to a savings of 22 percent for property reclassified from a 39-year to a 5-year lifespan and 8 percent for 39-year to 15-year reclassifications. Often, large portions of buildings can be reclassified with shorter lifespans, creating significant tax savings immediately.

CSS is not for every building owner, however. Triggering a variety of intricate costs like higher personal property taxes, the study tends

to benefit businesses with larger proportions of property eligible for reclassification.

Restaurants, hotels, medical facilities, manufacturing plants, recording studios, and shopping centers may profit the most. Office and apartment buildings can also save, but to a lesser degree.

Changes in tax laws over the past two years have made cost segregation studies more profitable than ever. The Tax Acts of 2002 and 2003 instituted a 50 percent bonus depreciation for eligible property acquired after May 5th of last year and placed in service before January 1st of next year. Now is the time to gain clients' appreciation and make an extra buck by offering CSS services for clients. The first step is to get in touch with an accountant to learn more.

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