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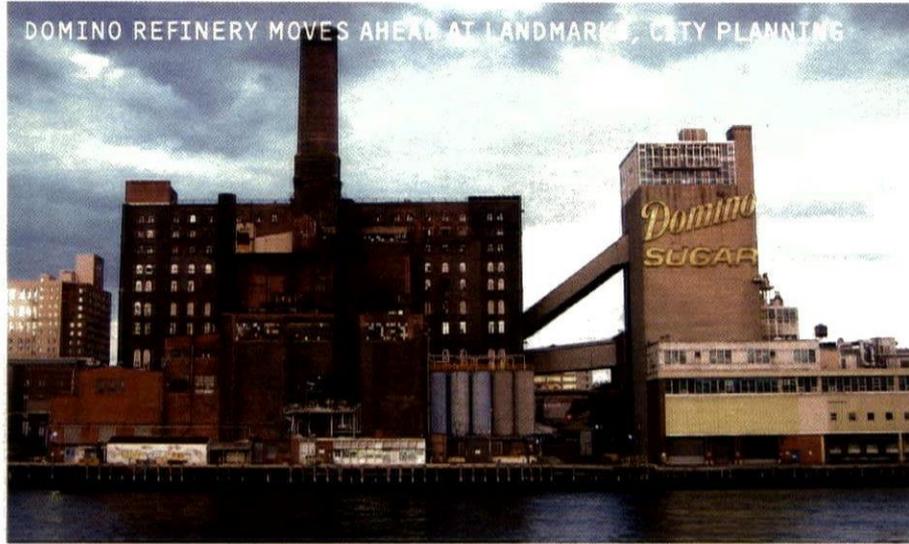
COURTESY LPC

DESPITE NEIGHBORS' DISPUTES, COMMISSION DESIGNATES PLANNED COMMUNITY

SUNNYSIDE SHINES AT LPC

Of Sunnyside Gardens in Queens, one-time residential Lewis Mumford wrote, "it is an exceptional community laid out by people who were deeply human and who gave the place a permanent expression of that humanness." On June 26, Landmarks Preservation Commission (LPC) chairman Robert Tierney concurred: "I believe Sunnyside Gardens expresses a special sense of place. When you walk around its streets and gardens, you experience a distinct part of the city." The LPC later voted unanimously to make Sunnyside Gardens a historic district, now the seventh and largest in the borough.

"I am delighted and **continued on page 6**



COURTESY LPC

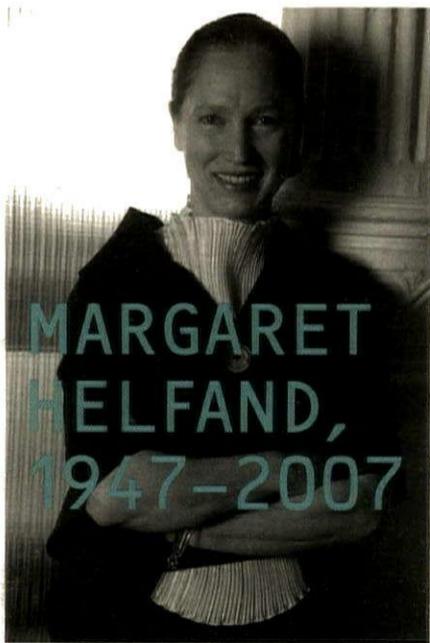
DOMINO REFINERY MOVES AHEAD AT LANDMARKS, CITY PLANNING

HOW SWEET IT IS

The Domino Sugar factory is a hulking industrial mass just north of the Williamsburg Bridge that has lain dormant since 2004, when sugar refining there ceased. But in late June, action surrounded the factory once again as some of its buildings were reviewed for landmark status. This sparked fighting between preservationists, who want to protect more of the buildings, and affordable housing advocates, who see additional landmarked buildings as a threat to affordable housing in a development planned for the complex. Meanwhile, the

Department of City Planning (DCP) released a draft scoping document for the 11-acre site that would allow up to nine new buildings as high as 40 stories.

The project is being developed by the non-profit Community Preservation Corporation (CPC) and entails the adaptive reuse of three interconnected buildings on the site—the filter, pan, and finishing houses that comprise the big brick refinery with its massive smokestack—and construction of new residential towers. Plans call for a total of almost 3 million square **continued on page 9**



COURTESY TSAO MCKOWN

I first encountered Margaret Helfand when we served together on an AIA awards jury many years ago. Like everyone who met her, I was struck right away by her towering character.

I actually knew little of her work at that time, but became immediately fascinated with this woman who spoke directly to the core of the projects under consideration. Her observations related to a worldview so keenly observed and deeply considered that I couldn't wait to hear what she said next. She, meanwhile, was intent on understanding what every one else had to say, not as a courtesy, but as an integral part of building community.

Margaret's intense focus on, and eternal optimism for, societal progress through communication came in part from an early and abiding interest in Quaker philosophies. Although she was never a member of the Quaker community, her husband Jon Turner said that she wanted her memorial service to be a typical Quaker meeting with no prepared **continued on page 5**

ALBANY MAKES 421-A CHANGES

TAX BREAKS?

Williamsburg assemblyman Vito Lopez considers himself a crusader for affordable housing, driven largely by his front row seat to the vagaries of gentrification. To further this mission, Lopez helped pass a new version of the **continued on page 10**

NYC'S XL DEVELOPMENT

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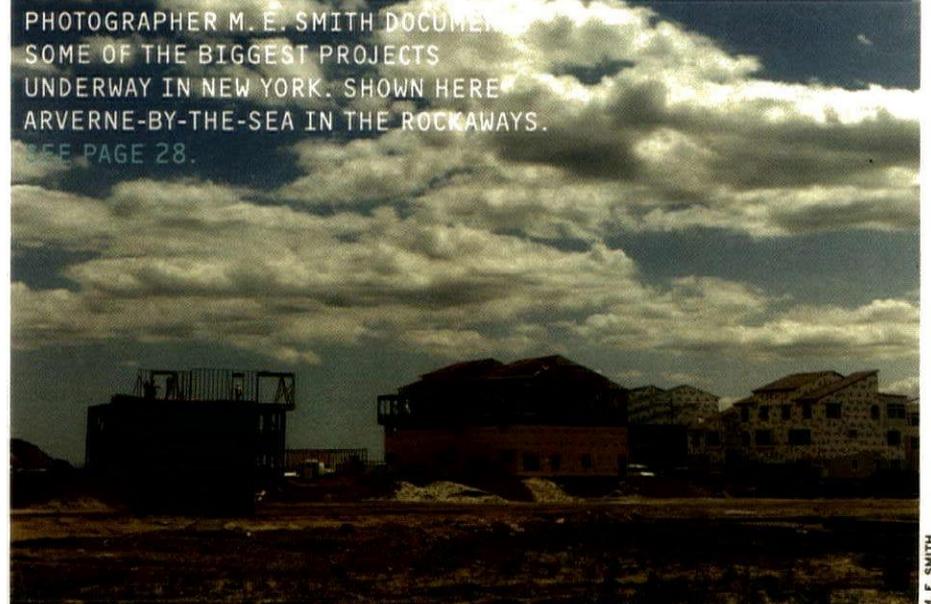
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CLEVELAND OKS CUYAHOGA COUNTY'S DEMO PLANS

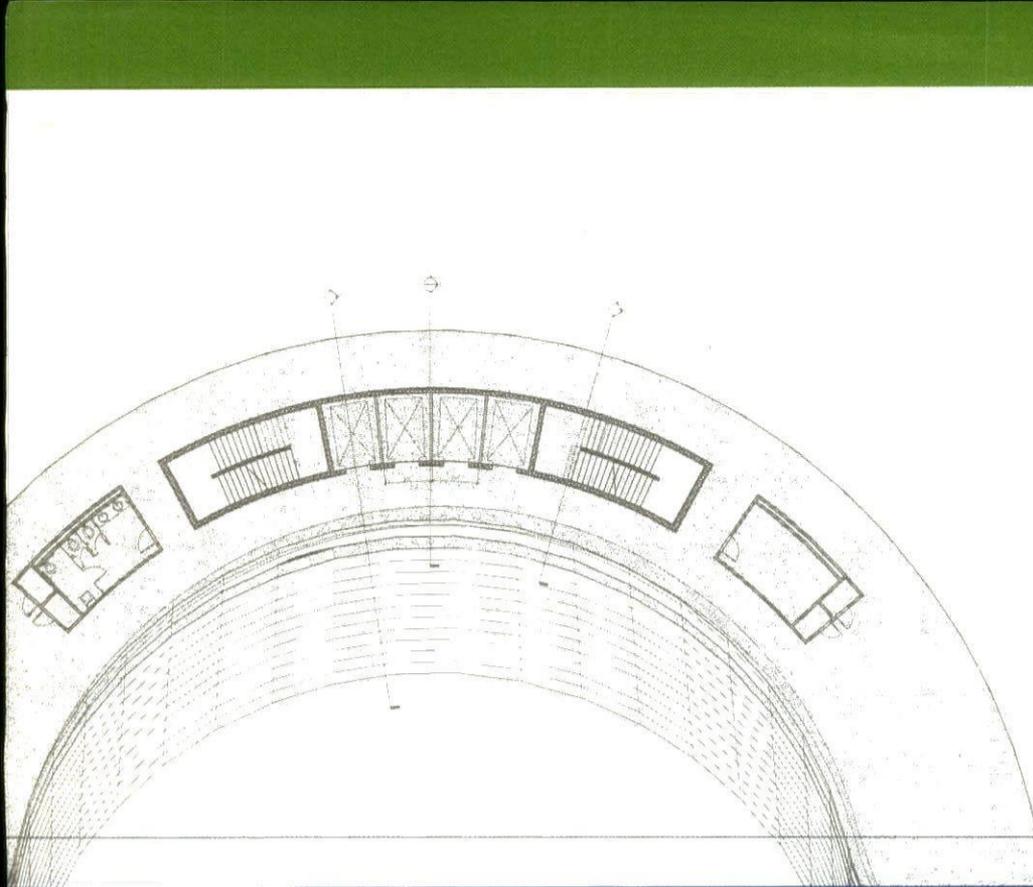
BREUER TOWER TO FALL

On June 29, by a vote of five to two, the Cleveland City Planning Commission approved Cuyahoga County's plans to demolish the Marcel Breuer-designed Ameritrust Tower, the modernist architect's only realized skyscraper. The demolition will make way for a new county government headquarters to be designed by Kohn Pedersen Fox in collaboration with local architect Robert P. Madison International. The commission's decision brings to a close a virulent battle between the county and preservationists who wanted to save the Breuer building. Demolition is set to begin in Spring 2008, **continued on page 14**

PHOTOGRAPHER M. E. SMITH DOCUMENTS SOME OF THE BIGGEST PROJECTS UNDERWAY IN NEW YORK. SHOWN HERE ARVERNE-BY-THE-SEA IN THE ROCKAWAYS. SEE PAGE 28.



M. E. SMITH



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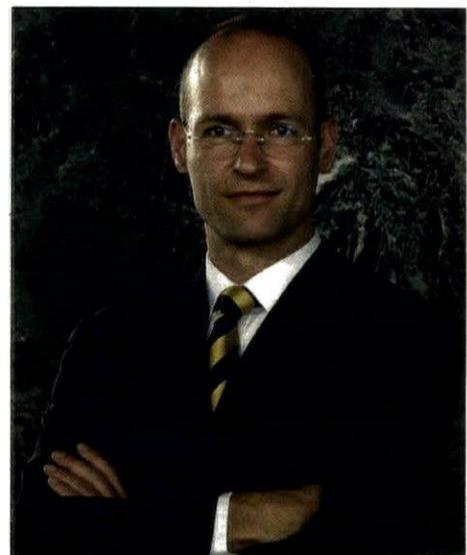
When Jimi Hendrix railed against a frustrating and difficult relationship, he sang, "You're like crosstown traffic, so hard to get through to you...." We don't know if Mayor Bloomberg is much of a crooner, but we bet that he feels the same way towards the members of the State Legislature who almost killed his congestion-pricing plan for Manhattan. At the last moment, the city and Albany reached a compromise—though technically it was three days after the last moment, since the deadline to be eligible for \$500 million in federal funds was on July 16, and the legislation wasn't signed until the 19th—to keep the plan alive. Lawmakers will now form a commission to study the issue, how it would be implemented, and if there are preferable alternatives.

While there is always the chance that this will lead to a weaker plan or none at all, review may be a good thing. Governor Eliot Spitzer and Senate Minority Leader Joseph Bruno are supporters, but the issue of congestion pricing has always been firmly attached to Mayor Bloomberg. Over the seven months of the study, other public officials and organizations will get the chance to take a more active role in supporting the plan, and it will perhaps lose the political connotations it has picked up.

The primary argument against congestion pricing has always been that it is a tax on working class people from the outer boroughs: Josephine Commuter from Cambria Heights has no real choice but to drive to work in Manhattan, and the \$8 a day fee would be crippling over the course of a year. The idea that New Yorkers who are already underserved by the MTA would now be forced to pay for that dubious distinction isn't a pleasant one, but it also isn't the whole story. In May, the advocacy group Transportation Alternatives commissioned the respected analyst Bruce Schaller to look into the numbers—who drives into the city, how much they make, and how often they do it. What he found is eye-opening: Only 5 percent of outer-borough workers actually drive into Manhattan every day, and 80 percent of that group has reasonable access to public transport. That leaves just over one percent of New Yorkers who might be inconvenienced or burdened, but since the majority of the revenue from the fees will be devoted to improving and broadening access to public transportation, it stands to reason that they will benefit, too.

For opponents, this all sounds suspiciously like trickle-down economics: If the city as a whole is better off, then every single New Yorker will be better off. But unlike Reagan's policies of returning dollars to businesses in the form of tax cuts, congestion pricing will allow businesses in the five boroughs and beyond to operate more efficiently. The Partnership for New York City, which is made up of civic-minded CEOs prepared a study on the economic costs of congestion called *Growth or Gridlock*, and the numbers are compelling. The cost to the city's economy is \$13 billion and up to 52,000 jobs annually. More importantly for small businesses, employees will spend far less time stuck in traffic, which means fewer man-hours wasted and less money spent on fuel.

The Legislature now has until January 31, 2008, to decide whether or not to implement some form of congestion pricing. We hope that in that time, supporters can convince New Yorkers that this is not about politics, but pragmatism.



A Chat with the New Man at MoMA

Andres Lepik, MoMA's new curator of contemporary architecture and design, wrote his thesis on the origins of Renaissance model building. That experience will stand him in good stead as he takes on the care and curating of MoMA's 1,900 models and drawings, plus the 18,000-strong Mies van der Rohe drawings collection.

In a telephone interview from Berlin, shortly before his arrival in New York in July, Lepik traced his interest in the field to the building boom in Frankfurt during the 1980s. "It gave Frankfurters a reason to be interested in contemporary architecture," said Lepik, who lived in Frankfurt and worked as a freelance architecture critic after spending three years in Rome. "The postwar buildings from the 1950s and 60s were really hated. Bankers and politicians thought they represented the new prosperity, but for most Frankfurters they were just a sign of Americanization." Ironically, perhaps, it was the postmodern towers by American architects such as KPF, Richard Meier, and Helmut Jahn reconnecting with the formal design principles of the 1920s and 30s that rekindled the public's interest in architecture, he said. It was a crystallizing moment for Lepik, too: "I saw the importance of architecture for the economy and for the city. Something changed. It was really exciting. Even now they have skyscraper nights with fireworks."

Noting that New York, too, seems on the verge of a fundamental change in attitude about architecture thanks to the Hearst tower, SANAA's New Museum, not to mention his new home, MoMA, Lepik looks forward to beefing up the museum's collection with artifacts of the new boom. His favorite model makers, however, are still Italian. The Renzo Piano Workshop, he said, makes models that leave him "speechless with their beauty." **JULIE IOVINE**

LETTERS

NO COMPLAINTS

I just wanted to mention that I love AN's Protest column. It is pure, honest, to the point criticism, whether it is favorable or unfavorable. I happen to like the new Morgan Library, but enjoyed Joan Davidson's piece ("The Morgan, One Year Later," AN 12_07.04.2007).

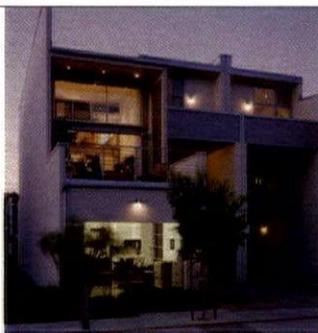
NICOLAS ROJAS

CORRECTIONS

In our In Detail on Bernard Tschumi Architects' New Acropolis Museum (AN 12_07.04.2007), we incorrectly stated that the ruins on the site were discovered after the competition. In fact, the location was always known as an archeological site and raising the building on stilts was part of the original scheme. Also, it was only the place-

ments of various columns, and not the orientation of the whole building, that was shifted after the discovery of more ruins.

The caption in "The Unprivate House" (AN 11_06.20.2007) incorrectly identifies Richard Meier's Park Slope, Brooklyn, condo as One Prospect Park. The actual name of that building is On Prospect Park.



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THEY'RE NOT AS DUMB AS THEY LOOK, KEN...

Ok, fine, so New Yorkers may take a dim view of the intelligence of our West Coast brethren, but **Ken Smith** is taking it a little far. Smith is the landscape architect for the Orange County Great Park in Irvine, California, and he was apparently asked to come up with something snappy to mark the opening of the park's first phase, which was July 14. So what did he come up with? A five-story-tall, 10,560-pound, bright orange helium balloon (which actually sounds kind of cool, since it can carry 30 people at a pop). But surely the symbolism is a little simple-minded, you think; an orange ball for Orange County? Wait, it gets better: "The balloon is an uplifting symbol...for all Orange County, and soon all the nation," Smith declared in a press release. Balloon? Uplifting? You don't say! Constant good weather doesn't addle the brain that much.

KNIGHTED AND DANGEROUS

While we are firmly in the Groucho Marx camp regarding group activities—we wouldn't join any club that would have us—we congratulate **Peter Cook** of Archigram fame and HOK on his new knighthood, which was conferred by **Queen Elizabeth** herself on June 16. But we're a little worried that all of the Lordy-this Sir-that stuff is going to his head: We have it from a reliable source that he got a letter from Her Majesty's garter king of Arms (which frankly sounds a little racy to our Yank ears) asking if he wants to bear arms, and he is considering taking said garter king of Arms up on the offer! In a country where even the coppers don't carry guns! Note to members of the London Olympic Authority: It would be wise to approve his stadium design, and fast!

COLOR US IMPRESSED (OR AT LEAST PINK)

We'll reserve judgment on his skills as a painter, but **Julian Schnabel** is clearly a natural at real estate development. According to the *New York Observer*, the triplex unit atop Schnabel's newly enlarged and violently pink building on West 11th Street is for sale in the \$50 million range, and **Madonna** is a serious potential buyer. U2's **Bono** and **The Edge** were also spotted nosing around. \$50 million? Hot pink? Just goes to show that the rich are indeed different from you and we.

SEND STORIES AND GOSSIP (SPECIOUS OR OTHERWISE) TO EDITOR@ARCHPAPER.COM

MARGARET HEFLAND, 1947-2007 continued from front page remarks: silence, except for the words of those moved to speak. How very like her own design process that is.

Among her last projects was a major addition to and renovation of Friends Seminary on Stuyvesant Square, which I was recently able to visit as it neared completion. Though more modest in scope than some recent projects like her acclaimed buildings for Swarthmore College, Friends Seminary demonstrates with masterful clarity and economy of means Margaret's ability to make architecture that will ennoble daily lives. Her understanding of human psychology, and her aspirations for communal good are evident at every turn. The most important qualities are in the spaces, vistas, exquisite proportions, and above all, the combined employment of those qualities in service to the school's internal community, and to the larger community just beyond its walls.

A glass-enclosed, generously sized stair hall now makes the entrance and provides unexpectedly open connections between the existing classroom buildings on either side. Her former associate John Tinmouth told me, "Margaret referred to this as a 'vertical commons,' providing a place for people to meet and talk in a school constrained for space." There is such transparency to the street that one can glimpse activities underway within.

Upon reflection, I've realized that part of the delight one senses comes from experiencing subtle plays of opposition that Margaret put in place. There are radical amounts of openness and transparency, which could create unacceptable vulnerabilities. Instead, mitigating factors give vulnerabilities surprises: The reading rooms are open or transparent on all sides, and literally hang out to the sidewalk, but those areas are buffered from the main space by a zone of

wooden-framed book stacks, with artificial light gently bouncing from above to balance the natural backlight beyond. If one wants acoustic isolation there are sliding gates of glass that surprise by being massive yet effortless to move. And where the reading rooms almost touch the sidewalk, she achieved a wonderful balance through modulation of light and strategic use of plantings outside. Instead of an encroachment on the sidewalk, their transparency reads as generous.

From the beginning of her career, Margaret made cultivating and encouraging community a paramount goal. According to her husband, "She believed that all communities should be represented in decision making and that the process should be truly participative." Perhaps an experience from her school years, when she and a group of friends pooled resources and talents to renovate and sail a 90-foot schooner around the world, helped to cement this philosophy.

In all of her institutional projects she sought opportunities to create spaces that would foster a keener sense of community. Swarthmore College's Kohlberg Hall is another instance that springs to mind. There, Margaret persuaded the client to add common spaces, including a coffee bar that had not been part of the program. Upon opening, that space immediately became the center of student life on campus.

Photographs may capture some of Margaret's mastery of materials and ability to manipulate optical phenomena, and fortunately, one can visit much of her architecture, where there is such a great deal to be learned and appreciated. But the most important qualities, her character and the generosity of spirit, can never be captured in mere images.

ZACK MCKOWN IS A PRINCIPAL OF TSAO & MCKOWN ARCHITECTS.

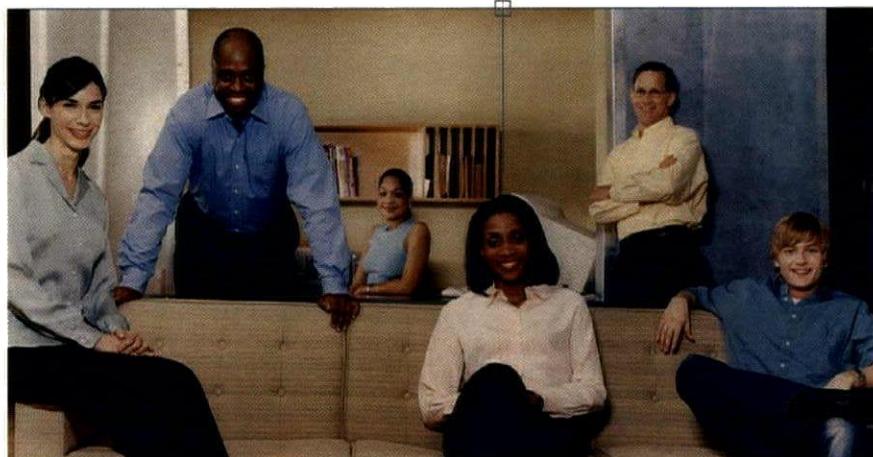


> HERMÈS

15 Broad Street
Tel: 212-785-3030
Designer: Rena Dumas and
Rena Dumas Architecture Intérieur

With a feather-soft voice and earth-toned clothing, Paris-based interior architect Rena Dumas exudes quiet elegance. Likewise, her new Hermès store across from the Stock Exchange offers a respite from the hubbub of Manhattan's Financial District. "One feels well here—it has intimacy," Dumas remarked. "The concept was to create a place with communication [between different areas of the store] but also to give privacy to certain families of products." Women's ready-to-wear clothing is displayed in a peripheral area, sheltered from views of the subway by semi-opaque windows and divided from the rest of the store by mirrored displays sandblasted with stripes. Increasingly public spaces are further inward. A rectangular circulation-cum-browse corridor houses products such as plateware, allowing customers to easily transition while traversing the boutique. Multiple entrances give way to a patio-inspired central square (pictured in foreground) where shoppers can find popular items such as scarves and purses. Dumas' relationship with Hermès runs deep: She has designed more than 150 stores for the Paris-based company since 1978, and former company chairperson Jean-Louis Dumas-Hermès is her husband. New design challenges keep her job fresh: "Every store is the same and yet completely different," she observed.

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SUNNYSIDE SHINES AT LPC continued from front page proud to bring this to a motion to landmark Sunnyside Gardens," Tierney said, but the boos and the dozens of signs held aloft during the proceedings imploring the committee, "Don't Landmark Sunnyside Gardens," demonstrated an unhappiness on the part of some residents over what they see as the undue burden landmark status will bring.

Sunnyside Gardens was built between 1924 and 1928 as affordable housing for working class families. Designed by Clarence Stein and Frederick Ackerman and supported by Alexander Bing, a real estate executive in charge of the City Housing Corporation, it was intended to be a model in architectural, urban, and community planning. Stein and Ackerman were forced to work within the existing street grid, comprised of long, narrow plots on the south side of the Sunnyside rail yards, but the architects used this to their advantage, pushing their one-, two-, and three-family townhouses to the lot line and combining the resulting backyards together into communal gardens. "The system of shared backyards was a breakthrough, proof that the public and private could co-exist to the betterment of both," LPC commissioner Diana Jackier noted.

In recent years, fences and additions have sprouted in these backyards next to the herb gardens and towering trees that have flourished there. Though extant features will be grandfathered, the new landmark status is designed to preserve these gardens in a form close to their original state. It also protects the Art Deco and colonial revival houses themselves, which are not covered under the current Special Planned Community Preservation District. This

distinction is where the fighting begins. "They're going to tell me what color to paint my door?" Joseph Licalsi asked a reporter after the vote. "They're going to tell me what windows to install? I bought this house to be a homeowner, not a custodian." Licalsi said he has owned his house for 20 years but would never have bought it were he faced with the current constraints.

"I think they're missing the boat," Ira Greenberg, a local attorney working for the Preserve Sunnyside Gardens Coalition, said. "They're talking about sense of place. There's no place for that in the law. The yards are protected in the zoning. They've been protected since 1974. What they're doing is trying to protect the details of our houses. The American Institute of Architects guide to New York said the design is unimportant." (The passage he referred to declares, "the architecture is unimportant, but the urban arrangement a source of urbane delight.")

The commission contends that only a vocal minority within the community objects to the changes. Laura Heim, a local architect who works and lives in the neighborhood, welcomes the historic district. "It's been very complicated," she said of working under the community preservation rules. "Now it should be easier to work on these houses."

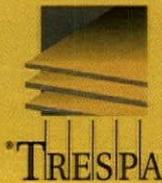
Opponents still insist that what was once an affordable neighborhood will continue to be eroded as prices rise. "Slate roofs and Hudson brick? Those were used in the past because they were cheap," Greenberg said. "But they're certainly not cheap now." LPC spokesperson Elizabeth de Bourbon disagrees. "It's not a foregone conclusion that anything will be more expensive," she said.

MATT CHABAN

To express the forces of nature, think Trespa

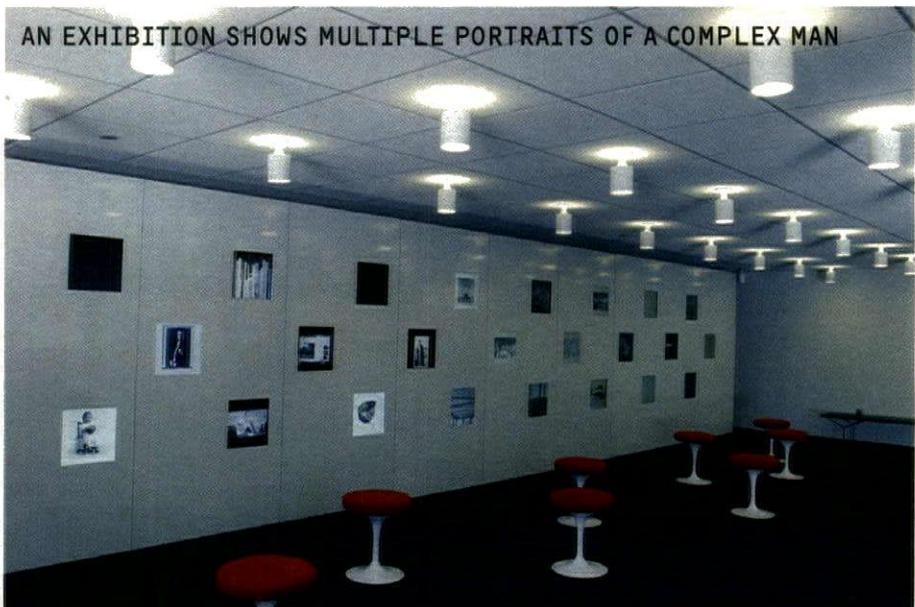
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THE 24 FACES OF PHILIP JOHNSON

Architect, socialite, curator, and art collector—Philip Johnson wore many hats. So it's only fitting that a permanent exhibition devoted to him is similarly complex. In the Visitor Center for the recently opened Glass House in New Canaan, Connecticut, 24 video screens each portray one aspect of Johnson's life and work. The array of small screens embedded in a wall is meant to evoke "a simple framed-portrait gallery,"

said James Biber, a partner at Pentagram, which designed the center. With help from Glass House staff, RBH Multimedia produced the presentations, which provide glimpses of what visitors couldn't otherwise see. One shows panoramas of the house throughout the year, including the winter when it's closed to the public. Another gives a voyeuristic peek at the star-studded names in Johnson's rolodex. **LISA DELGADO**



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AMONG GIANTS

In early June, the University of Chicago announced the winning team in a competition to design a new \$100 million addition to the campus—the Reva and David Logan Center for Creative and Performing Arts, which is scheduled to open in 2011.

University trustees selected Tod Williams Billie Tsien Architects over the other finalists Fumihiko Maki and Associates, Hans

Hollein, Morphosis, and Studio Daniel Libeskind. The winning firm has an impressive history of institutional work, including New York's award-winning American Folk Art Museum, Johns Hopkins University's Mattin Student Art Center, and the University of Pennsylvania's Skirkanich Hall.

The winning proposal consists of two main elements: a horizontal series of inter-

secting courtyards and spaces housing four art disciplines, and a six-story tower with a cantilever on top, an iconic element that highly impressed the jury.

According to principal Tod Williams, the challenging part of the design was "to separate the different art facilities of the building that each required very different work places and, at the same time, to create a space that unites the entire university."

Positioned in the center of the complex, the tower will become a connector between the different disciplines and an anchor for the more isolated south campus. The tower will be "not only an icon for the campus but also hopefully a center of student activity, allowing the arts to interact, and the students to exchange ideas," Williams said.

The new building will be a neighbor to Frederick Law Olmsted's historic Midway Plaisance Park, Eero Saarinen's Laird Bell Law Quadrangle, and Mies van der Rohe's School of Social Science Administration Building, which was part of the inspiration for the new design. However, it was Olmsted's park that presented a challenge. Located between north and south sectors of the university, the long stretch lacks activities and is an unwelcoming way to cross over to the other side of the campus. "It is more a divider than a connector and is, in part, responsible for the current isolation of the southern part of the university," said Williams. With the tower, the architects hoped to address this problem as well: "It will establish important visual connections between two parts of the campus across the park," he added.

MASHA PANTELEYEVA

WILLIAM LEMESSURIER 1926-2007

To many, William "Bill" LeMessurier was the focus of a famous *New Yorker* profile in 1995. To the public, he was the man who realized that the tower he designed—the Citicorp Center in New York City—might collapse in a storm because of a wind loading condition that was not properly calculated. He was the man who, when faced with professional and personal ruin, did not run, but laid the problem, the solution, and himself out in front of the owner. To architects, he was the clever collaborator who brought them creative structural ideas for their buildings. At Harvard and MIT, he was the lucid and popular teacher who explained structures in such a way that architecture students gained understanding and engineering students gained insight. To me, he was what a structural engineer should strive to be.

As a student, I first became aware of LeMessurier through his writings on structural stability. He had been involved in the review of the Hancock Building in Boston with the Swiss engineer Bruno Thürlimann, and he found that critical points concerning stability were not being addressed by tall-building engineers. In 1976 and 1977, he published two papers in the *American Institute of Steel Construction's Engineering Journal* that changed the way we looked at the stability of buildings. The papers were

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a mirror of their author: both simple and complex. He took a very difficult topic and distilled it down to its essence. This essence could be used by engineers to design their buildings, but the papers also contained a complexity and depth that was accessible to only a small group of engineers and researchers. To this day, those of us involved in writing the building codes still consider these papers benchmarks. Unfortunately, those architects and critics who experienced the beauty of his buildings are unlikely to be able to also experience the beauty of his mathematics.

LeMessurier was a mentor to a generation of structural engineers. His published designs were referenced by everyone in the industry. He was personally accessible. In fact, many of us had the pleasure of sharing a scotch (always single malt) with Bill and hearing the real background and nuances of his designs and getting critiques of our own.

LeMessurier earned a BA in mathematics from Harvard in 1947, studied architecture at Harvard's Graduate School of Design, and received a master's from MIT in building and engineering and construction in 1953. He was awarded the American Institute of Architects' Allied Professions Medal in 1968; elected to the National Academy of Engineering in 1978; elected an honorary member of the AIA in 1988; and elected an honorary member of the American Society of Civil Engineers in 1989. He was the founder

and chairman of LeMessurier Consultants and served as an Adjunct Professor of Architectural Technology in the Department of Architecture at the Harvard Graduate School of Design.

LeMessurier, who died on June 14 at the age of 81, was a genius, and will be missed.

WILLIAM F. BAKER IS THE PARTNER IN CHARGE OF STRUCTURAL AND CIVIL ENGINEERING IN THE NEW YORK OFFICE OF SKIDMORE, OWINGS & MERRILL.



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HOW SWEET IT IS continued from front page feet for 2,200 residential units, of which 30 percent are designated affordable, and shops, community facilities, and four acres of public open space intended to create a link to the waterfront. "We're building a neighborhood," CPC president Michael Lappin told the Landmarks Preservation Commission (LPC) at a June 26 public hearing.

The Domino factory represents an important link to Brooklyn's industrial past. During the late 19th and early 20th centuries, sugar refineries lined the East River. Frederick Havermeyer opened one on the Domino site in 1856, though the three buildings up for designation were completed in 1883. More buildings were added over the years until 1960, when the rectangular bin house with its yellow neon Domino Sugar sign was completed.

At the LPC hearing, all 20 speakers and thousands of petitioners supported the decision to landmark the refinery, but preservation groups like the Landmarks Conservancy, Municipal Arts Fund, and the Waterfront Preservation Alliance of Greenpoint and Williamsburg (WPA) asked that additional buildings be designated. Of particular interest were two other buildings dating to 1883 as well as the bin house and its iconic sign. (Some of these issues may be addressed by the site's final design, by Rafael Viñoly Architects, which was due July 10 but postponed for undisclosed reasons.)

In written testimony to the LPC, the WPA explains the importance of designating more buildings: "Like the main refinery, these buildings have been altered over time, but like the refinery, they retain much of their original architectural expression. More

important, they help tell the story of this site as an integrated complex of factory buildings." Churches United, a major advocate for affordable housing at the site and throughout North Brooklyn, has been critical of such efforts. "We emphasize that preservation needs to stop where it begins to erode affordable housing," Paul Cogley, the group's director of development and projects and a former city planner, said in an interview. "We don't think of these as units but as families," he added.

The densities required for such a massive development are achieved by bringing the Domino site in line with the 2005 rezoning of the Williamsburg and Greenpoint waterfronts. DCP did not include the site, which is zoned M-3 for heavy industrial and manufacturing uses, because officials reportedly hoped it would remain an industrial site. In addition to outlining this zoning, the draft scoping document emphasizes that while the buildings may be tall, they will involve "high quality design" and create "physical and visual access to the waterfront."

Tall residential towers will undoubtedly alter the character of the neighborhood—in June the National Trust for Historic Preservation placed the Brooklyn waterfront on its list of the 11 most endangered historic places—but the benefits of adaptive reuse and affordable housing will likely win the day, which is more than can be said for development elsewhere. "The towers look large," Alex Herrera of the Municipal Arts Society said by phone, "but I understand they'll be like that up and down the waterfront. It's a march of high-rises erasing the history of much of the area."

MC

GOOD, no VIBRATIONS



Memorial Sloan-Kettering Cancer Center needed a structural system for its **Mortimer B. Zuckerman Research Center** robust enough to dampen the vibrations that can wreak havoc with sensitive test equipment. But it also wanted to build in flexibility for planned future construction. Architect and structural engineer **Skidmore, Owings & Merrill LLP** in collaboration with **Zimmer Gunsul Frasca Partnership** solved the problem through inspired engineering, and by choosing the right material—structural steel.

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ERIC LAIGNEL

"I wanted to create a comfortable and familiar space that evoked the feel of an old New York grocery-store-meets-beer-hall," said architect Mark Zeff in describing his latest design, an eatery with an early 20th-century vibe that features specialty foods from the five boroughs. Zeff scoured flea markets and antique shops in search of vintage pieces to instill the dining room with historic character. He installed old-fashioned lanterns and pulleys along a shelf recessed into the walls of the deep-coral poolroom (above) where diners can relax after a meal. Mounted along the dining room walls are wooden slabs Zeff reclaimed from barns, storefronts, and factories, some of which were more than 100 years old. The cedar and oak planks that line the walls and floor are of varying shades and sizes, and dark wooden shelves at the rear of the dining room present colorfully labeled beers from local breweries. Diners can also purchase locally made products on their way out to 22nd Street once their meal or their game of eight ball wraps up. **REBECCA WARD**

TAX BREAKS? continued from front page

421-a residential tax abatement program in the Legislature on June 21, where it drew votes from all but two senators.

City officials, however, including Mayor Michael R. Bloomberg and City Council speaker Christine Quinn, are galled by what they see as last-minute changes Lopez wrote into the bill. Both have called on Governor Eliot Spitzer to veto it, though Neill Coleman, a spokesman for the city's Department of Housing Preservation and Development (HPD), said the city hopes to negotiate instead. "What we're looking to do is try and get changes made before it goes to the governor's desk," he said.

421-a refers to a section of the real property tax code created in the 1970s to encourage large-scale residential construction in the city by abating taxes for up to 20 years. In 1985, an exclusion zone was created in central Manhattan that required developers to include tax breaks, resulting in 10,000 affordable units over 20 years.

Last year, the mayor convened a task force to reconsider the plan. As once-downtrodden neighborhoods succumbed to gentrification, developers were able to use 421-a to fund luxury housing, and this has cost the city hundreds of millions of dollars in taxes. A version of the mayor's plan, which greatly expanded the exclusion zone, passed City Council on December 28 ("City Revises Property Tax Program," AN01_01.17.2007).

Coleman said three things are at issue in Lopez's bill, the most prominent of which is a clause that includes Atlantic Yards in the program. The deal could net Forest City

Ratner \$300 million, according to HPD numbers. "It's \$300 million they don't need," Coleman said.

Expansion of the exclusion zone to cover additional neighborhoods also drew fire from the city. The task force determined that many areas in the city still need to increase the amount of available market-rate housing, otherwise development could be stifled, and that 421-a is a crucial financing tool. Lopez said he canvassed his colleagues, and those interested in joining the exclusion zone were included. "If it means less development, so be it," Lopez told AN. "In these neighborhoods, we want affordable development."

Finally, HPD objects to a provision that prevents projects with "significant government assistance" from receiving 421-a benefits, arguing that it could hamper the city's plans for middle-income projects such as Queens West, from receiving tax abatements. Coleman said it could stall 10,000 units currently underway.

This final dispute underscores Lopez's position on 421-a. "I'm in support of many, many middle-income areas, but if I had to choose, I'd choose affordable housing," he said. In short, middle-income housing is not the same as affordable housing. Jonathon Rosen, a spokesman for ACORN, points to many of Lopez's under-publicized achievements in the bill: the extension of units' affordability from 20 to 40 years, requiring unionized labor, and lowering the income threshold to benefit the poor. "This is public money," Rosen said. "It should serve a true public purpose."

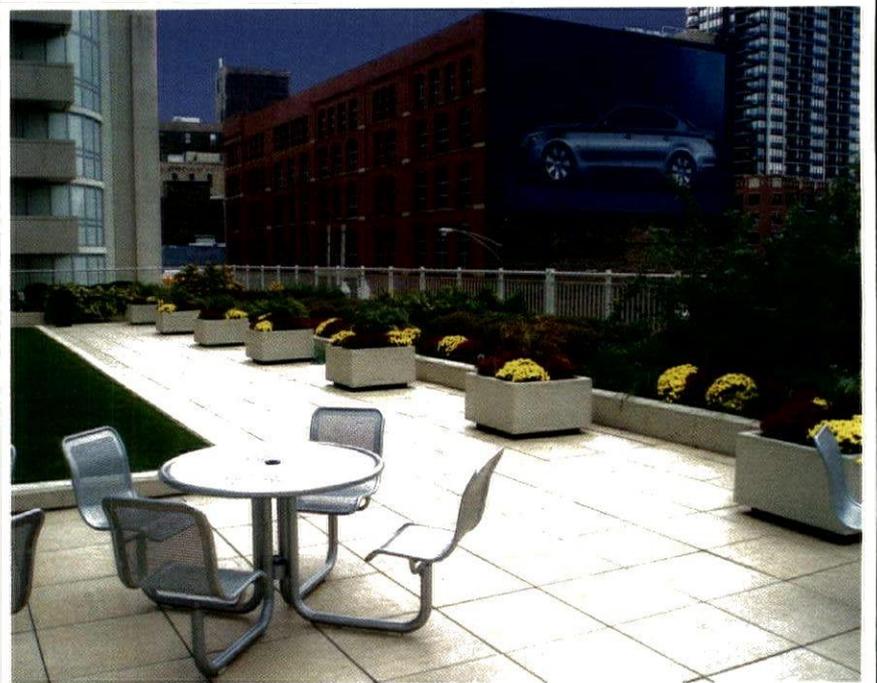
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SAARINEN UP FOR SALE IN LONDON

Eero Saarinen's 1960 American embassy in London in posh Grosvenor Square is up for sale. An important, if not entirely successful example of Saarinen's work, it has been deemed too vulnerable for government occupation. The Chancellery, as it is officially called because it houses only offices (the ambassadorial residence is elsewhere), is one of only three buildings that the Finnish-born American architect built in Europe, all of which are currently endangered.

Since April, according to *The Sun*, realtors from the Knight Frank agency have been showing potential buyers what was once considered, according to *Architectural Record* at the time, "the most important project" in the State Department's ambitious, postwar foreign building program. The asking price for the 133,300-square-foot Portland stone building is reported to be £90 million (approximately U.S. \$180 million). On July 2, the London-based 20th Century Society, a modern preservation group, decided to go ahead with a proposal to designate the U.S. Chancellery a landmark.

Like Saarinen's Oslo Embassy (1955-59) and dozens of other U.S. State Department buildings around the world, the London Chancellery is now considered difficult to defend from terrorist attack. Only a few years ago—after 9/11—State Department officials thought it was safe enough because it has a sloping base that separates it from the street, and because the north end of Grosvenor Square where it sits could be sealed off by bollards. (In Oslo, the U.S. State Department had already voiced similar concerns and had discussed moving out of its Saarinen-designed embassy building that is not protected by local landmark laws. The architect's only other European building, the Athens Airport, has been out of service since 2001.)

To what extent growing resentment of the American presence abroad is responsible for the change of heart in London—or if exponentially rising real estate values play

a role—is anybody's guess at this point. In 1955, when the State Department held an invited competition for the opportunity to design the London Embassy, it was a plum commission both because of the building's prominent location but also due to the importance of American-British relations in the postwar period. Among the other contenders were Sert, Jackson and Zalewski; Edward Durell Stone; Wurster Bernardi & Emmons; Yamasaki Leinweber, and Hugh Stubbins. The brief called for a design "which would engender good will through distinguished architectural quality." It explicitly ruled out stylistic copies, and said the building should "represent the United States at this time," and asked for "the establishment of an appropriate visual relationship to the other three sides of Grosvenor Square" in scale and materials.

That was no small order, as Saarinen later explained, because he was designing a building to conform to an as-yet unbuilt masterplan for the square that called for a uniform cornice line, red brick walls, and Portland cement columns in a pseudo-Georgian style that would replace the extant, historic row houses in a variety of styles and motifs. There were other complications. The program was changed and enlarged after Saarinen won the competition. Gold-anodized aluminum trim was substituted for the bronze that Saarinen had specified, and the Portland stone that was supposed to darken was cleaned so that it looked like concrete.

The U.S. Embassy in London is not the most beloved or daring of Saarinen's buildings, but it was far and away the most successful entry into the competition and it is the most prominent example of his work in Europe. More important, it speaks of a time when the United States was committed to building architecture abroad that was dignified, humane, and respectful.

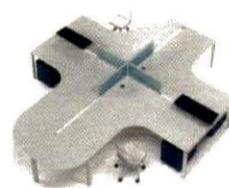
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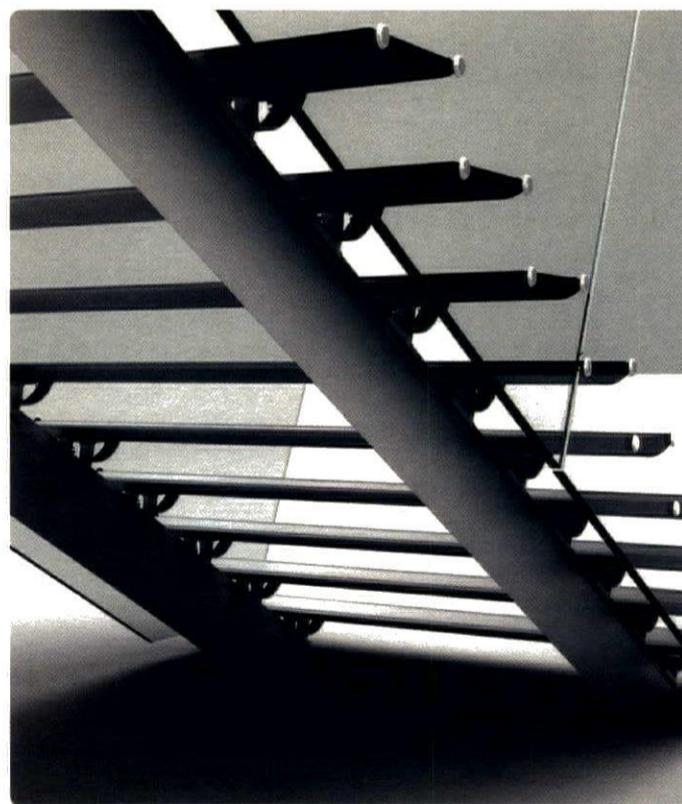
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HOUSE AT LANGFORD CREEK



SPaN is an apt acronym for Stonely Pelsinski Architects Neukomm, a firm that specializes in bridging disciplines. Equal parts architect and furniture designer, the partners have created some surprising hybrids: a ceiling that graciously curves down to serve double-duty as a reception desk, a videoconferencing table that's also a high-tech lamp. In SPaN's world, spatial boundaries also overlap and merge. In one house, a bookshelf penetrates downward from one

floor to another; in the facade of another, siding continues into empty air.

The three principals' diverse backgrounds fuel the firm's eclectic spirit. Peter Pelsinski and Karen Stonely have moved between the worlds of architecture, art, and installations, while Jean-Gabriel Neukomm brings an expertise in designing institutional projects. Since they began the firm in 1998, they've been able to successfully tackle an unusually wide

range of projects. The firm is now 14 strong, and "we almost never do anything twice," Stonely said.

After gaining increased recognition for their work, which includes a spa, residences, and retail spaces, SPaN is starting to make the leap to larger projects, such as an eight-story mixed-use green building near the future High Line park and teaming up with Aberdeen Properties to convert several townhouses into luxury condos across Manhattan. **LD**

SCRIBBLER'S APARTMENT NEW YORK

SPaN dubbed this West Village space the "Scribbler's Apartment" because the owner, a creative director, had her drawings and notes covering nearly every available surface. "We came up with a strategy so she could live the way she'd already begun to live, but in a designed way," Stonely said. After SPaN's renovation, nearly every surface invites writing or adornment. Magnetic white dry-erase laminate covers some of the walls. A custom stainless-steel screen folds to create a counter to hold items; it also creates an intriguing veil effect, Pelsinski remarked. In the kitchen, slate countertops can be used equally well for preparing food or for writing notes in chalk.

GOSMILE AESTHETICS NEW YORK

The patients who walk into this tooth-whitening company want a bright, untarnished smile. To underscore the idea that they will get just that,

the architects chose a slick white lacquer to coat many of the duplex's undulating surfaces. Forms come together like pieces of a puzzle: The back of a reception table descends from the ceiling and its foot curves down to the floor, melding architecture with furniture. The table doubles as a vitrine. Lightboxes built into its side display GoSmile products; below, a mirrored surface gives an illusion of expanded space.

GRAYE'S END BARN ROCK HALL, MARYLAND

What makes a barn a barn? As SPaN transformed a dilapidated former structure into a home office, guest space, and pool house, the firm walked a fine line between tweaking the building's iconography and preserving its essential visual identity. The traditional shape remains, but the architects added clerestory windows under the gambrel roof to help light the interior and give the roof a floating look. The renovated barn also appears to "dematerialize at the corner," Pelsinski said, because the stained cedar siding extends horizontally into

empty space along the edges. Further blurring boundaries, an upstairs window wall slips a bit below the ceiling of the ground floor.

KEYSPAN VIDEOCONFERENCE ROOMS BOSTON, NEW YORK, AND LONG ISLAND

When SPaN was asked to design videoconferencing facilities for Keyspan Energy, the firm found many off-the-shelf technologies to be inadequate. Offering only a low-resolution wide-angle view of the room, available systems failed to convey nuances such as changes of expression and shifts of attention between speakers. SPaN created a patent-pending custom videoconferencing system to solve this problem. When someone speaks, his microphone activates one of six video cameras, and a close-up shot is projected on a video screen. The projection can be seen on either side of the screen, so people sitting on both sides of the room have a good view. A second screen offers an overall view of the room, for context. The cast resin tables glow to help light participants evenly and flatteringly for their turns on camera. The high-tech tables

also house cables and microphones.

HOUSE AT LANGFORD CREEK FAIRLEE, MARYLAND

SPaN built this house in 1999, and now the firm is working on an addition for new owners. The hillside site offers views of the adjacent creek, and the architects originally designed the house to highlight the beauty of its surroundings. Various windows offer transparency straight through from one side of the structure to the other. Upon entering on the top floor and moving forward into the living room, various elements draw the eye down toward views of the water. A staircase leads downward, and the ceiling angles down as well, echoing the shape of the hill sloping toward the creek. The architects also played with relationships between geometric forms within the building: A bookshelf pierces through the upper floor to the floor below, and a sink platform morphs into a shower bench.

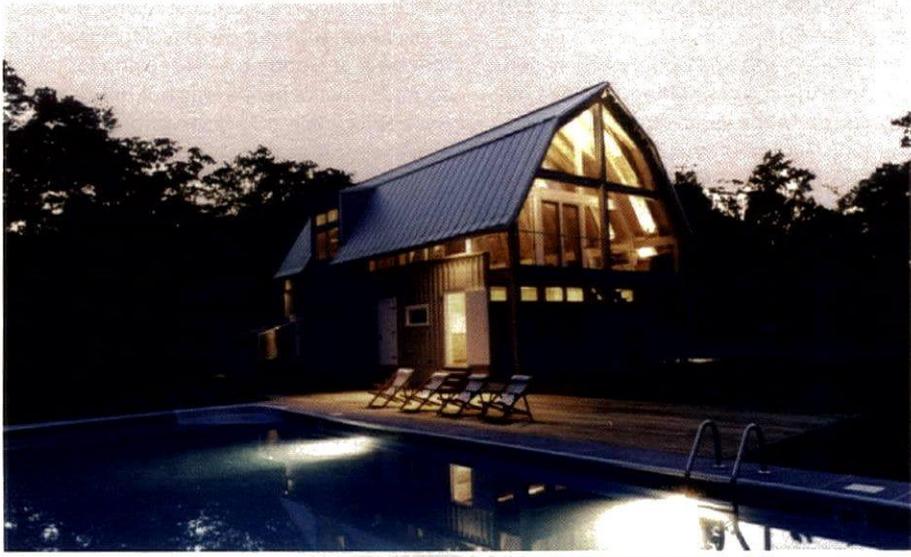
SCRIBBLER'S APARTMENT



KEYSPAN VIDEOCONFERENCE ROOMS

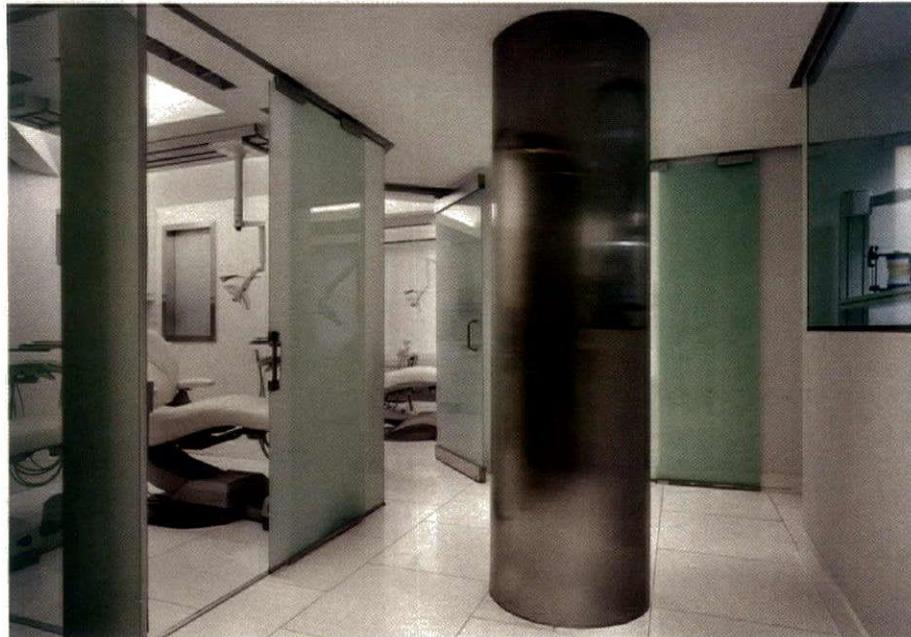


GRAYE'S END BARN



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JOHN HORNER

In Hindi, mela means “to gather in celebration,” and that is what the owners had in mind when they approached Studio Luz Architects about transforming a deli into a lively Indian restaurant. The architects created a dining room that highlights the bright colors and culinary customs of India. “We chose a palette that celebrates the vivid colors of turbans and saris,” said architect Hansy L. Better Barraza. Fuchsia silk drapes hang along the front window, and by night seem to dissolve in the dining room light, while the rear copper-clad wall casts an inviting glow onto the street. The architects selected copper as a central design material to honor the tradition of preparing curry dishes in copperware. They mounted strips of 8-inch-wide flashing copper in an undulating pattern along the rear wall. On the side walls, there are niches for intricate imported wooden carvings of Hindu goddesses who watch over the dining room. The 1,122-square-foot restaurant seats 49, either on vinyl-wicker chairs or along pink faux-crocodile-leather banquettes. **RW**

BREUER TOWER TO FALL continued from front page with the completion of the new facility slated for 2011.

In 2005, Cuyahoga County purchased the Ameritrust Tower along with five other structures on the same block, including the 1908 George B. Post bank rotunda, for which Breuer’s building originally served as an expansion. Shortly thereafter, the county released a Request For Qualifications. According to several of the architects invited to present proposals, the early brief for the project did not state whether the tower should be maintained or demolished, and teams submitted for both scenarios. In the brief for the next round of proposals, however, the county was more explicit as to what it wanted to do with Breuer’s building: “Consider it gone,” I think was the exact quote,” said James von Klemperer, principal in charge of the KPF team.

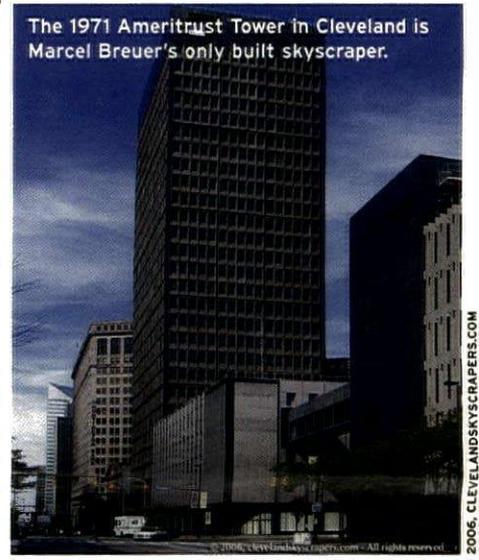
The revelation of the county’s intentions caused some architects involved in the competition, such as Studios Architecture, to drop out in protest, not wanting to be a part of the destruction of a modernist landmark. Others, such as the team of Davis Brody Bond and locals Weber Murphy Fox (WMF), stayed on to fight for the tower’s reuse.

The county’s argument for demolition claimed that the tower’s floor plates were too small, its materials had degraded after years of neglect, and its systems were inadequate. But a study commissioned by WMF and conducted by Orfield Laboratories contradicted that picture, stating that the Breuer building was salvageable and, in fact, exemplary in terms of penetration of natural light and floor layouts. The tower was also

designed to accommodate an expansion, which the original client, Cleveland Trust Bank, never got around to building. Preserving the tower and adding an extension for the county’s spatial needs was not only a real possibility, claimed preservationists, it was also the most economic option; one study showed that saving the tower would net taxpayers \$20 million over demolishing it.

But the brief wildfire of preservationist fury didn’t burn hotly enough to sway the county, or the planning commission for that matter. “I expected attention from the outside to come much sooner,” said Steven Litt, architecture critic for the *Cleveland Plain Dealer*. “The fact that this was reaching a decision focused a lot of attention on it. If more people had raised the hue and cry earlier, it may have made a difference.” **AARON SEWARD**

The 1971 Ameritrust Tower in Cleveland is Marcel Breuer’s only built skyscraper.



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DELAYED SERPENTINE PAVILION

IN THE NICK OF TIME

The difficulties involved in putting up a complex and eye-catching pavilion each summer are all too familiar to the directors of the Serpentine Gallery, who had to ask Zaha Hadid Architects to step in and design a temporary installation, as this year's scheduled pavilion has been delayed until August. The planned structure, by Snøhetta partner Kjetil Thorsen and artist Olafur Eliasson, will go up as originally designed—a spiraling, wooden-clad structure with framed views of surrounding Hyde Park—but the expected completion date has been pushed back a month.

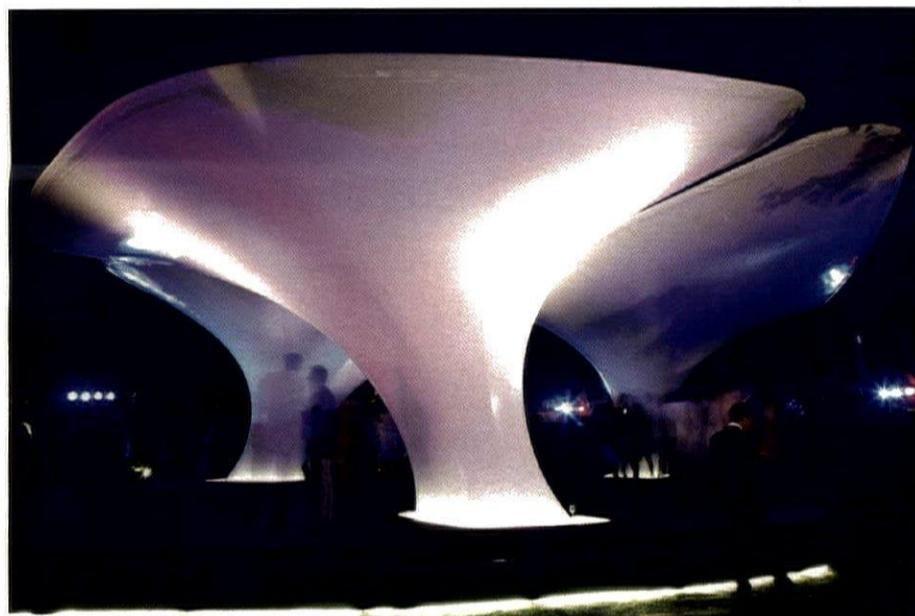
By quickly pulling in a pinch-hitter, the Serpentine avoided repeating the fate of the shelved 2004 scheme by MVRDV. That ambitious proposal called for a tall steel structure covered in climbable grass, but technical and financial issues made execution impossible.

This year, Hadid's installation, *Lilas*, was open between July 11 and July 21, when it

was taken down to allow for the construction of the Thorsen/Eliasson pavilion. *Lilas* comprised three freestanding tree-like fabric structures. The parts overlap but do not touch, which, according to the designers, encouraged a greater flow of air, light, and sound between them.

The installation served as the backdrop to the Serpentine's Summer Party, held on July 12, an annual event that consistently draws London's rich and beautiful, and is one of the gallery's most important fundraising opportunities. Close to a thousand guests paid £250 each, and the party, with Dennis Hopper as co-host, attracted a long list of celebrities. Each summer, the gallery has installed internationally-regarded designs by architects including, Toyo Ito, Daniel Libeskind, and Hadid herself, whose design for the 2000 pavilion was the first of the series. **JAFFER KOLB**

Lilas, a temporary installation at the Serpentine Gallery in London.



COURTESY SERPENTINE GALLERY

FOSTER SAID TO GET COMMISSION FOR NEW SCHOOL OF MANAGEMENT

CAMPUS MAKEOVER AT YALE

Yale University's campus in New Haven, Connecticut, seems like a huge construction site: There are overhauls of the residential colleges and the Sterling Memorial Library; renovation of the University Art Gallery by Polshek Partnership; Charles Gwathmey's controversial addition to Paul Rudolph's Art and Architecture building; the nearly complete building for the sculpture department by Kieran Timberlake; and the planned building for University Health Services by Mack Scogin and Merrill Elam. In the meantime, the university has also been quietly conducting an invitation-only competition for a new campus complex for the School of Management, which is now located in a hodge-podge of 19th-century former mansions linked to undistinguished contemporary spaces.

Organized by Casey Jones and Reed Kroloff of Jones/Kroloff Design Services, the competition includes four prominent firms from the U.S. and Europe. The list has the

familiar markings of a Jones/Kroloff-guided competition: the avant-gardists moving into the mainstream, Diller, Scofidio + Renfro; the Pritzker Prize-winning lord, Norman Foster; the corporate firm that can deliver design excellence, Roger Duffy of SOM; and the European who has recently completed several successful institutional projects here, David Chipperfield. According to an inside source the program called for approximately 240,000 square feet of classroom, office, and multipurpose spaces for a site across Whitney Avenue that is closer to a residential neighborhood than to any of the other college facilities.

Presentations and interviews were conducted in mid-June, and an inside source told AN that Foster (M.Arch, Yale '62) has prevailed over the other firms. Yale's planning office did not confirm the selection, writing in an email that an official announcement would be made at "the end of the summer." **ALAN G. BRAKE**

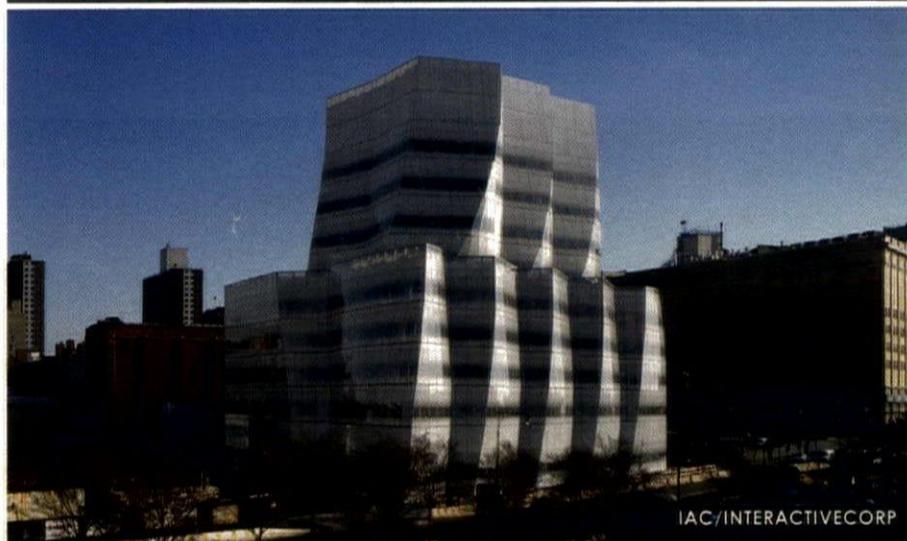
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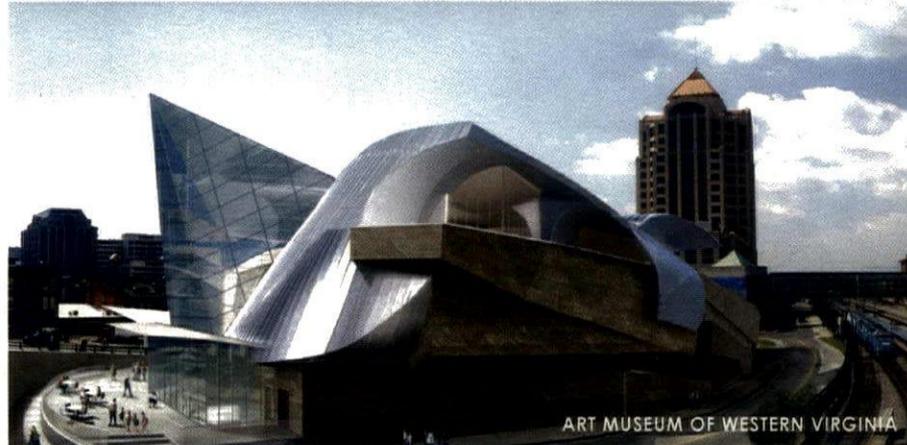
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A MODEL FOR ARTISTS' HOUSING TURNS 40

THE WAY THEY WERE

It's a well-known fact that New York City is fast becoming a place where art is sold but not made; a city where the creative class can no longer afford housing. It wasn't always so. This year marks the 40th anniversary of Westbeth, which has 383 units of affordable artists' housing in the West Village, is one of Richard Meier's earliest works, and a model that is more relevant than ever.

Westbeth was conceived by Roger Stevens, a New York theatrical producer who was appointed in 1965 to be the first chairman of the National Endowment for the Arts. According to Joan K. Davidson, president of the JM Kaplan Fund and a major figure in the creation of Westbeth, Stevens wondered what might be "the most important thing [he] could do for artists in the United States," she recalled. The answer was live/work space. It had to be cheap and it had to be where the action was in the heart of New York City, the West Village.

At the time, the Village was zoned for light manufacturing, so Mayor John Lindsay rezoned it as the first special district for artists' housing. Stevens then approached Jacob M. Kaplan (Davidson's father) for some financial support in purchasing the abandoned Bell Laboratory building (though the neighborhood was "frightening to walk through," according to Davidson) on the corner of West and Bethune Streets (hence the name Westbeth). The JM Kaplan Fund contributed \$150,000 toward its \$2.5 million price tag. The balance was provided by the Federal Housing Authority, and the building continues to be managed according to HUD regulations.

Richard Meier, who had been at Harvard with Davidson's brother, was "hired on the spot, with no RFQ, no jury, and little discussion of a budget," Davidson said. "It was a freewheeling experiment."

In a recent interview, Meier said he knew right away that the building "would be great for artists' housing." While in 1967 the concept of lofts barely existed, Meier had already designed open plan apartments in industrial buildings for the artist Frank Stella and the MoMA curator William Rubin. He completed the drawings for the 383 studio apartments, ranging from 600 to 1,300 square feet, and commercial spaces in just nine months. Turning factory spaces into live/work residences was so unusual at the time, Meier said, that he had to "put down dotted lines to show the building department where two rooms might be placed." And since the FHA required closets, he added, "We made them mobile on casters so that they could define spaces." The only permanent fixtures were the bathrooms.

Architect Tod Williams, who was working in Meier's office at the time, noted that Le Corbusier's Unité d'Habitation was an inspiration. To avoid the monotony of the Unité's block-long corridors, Meier used color. In one long hall, the fluorescent ceilings with exposed, neon-blue sprinkler pipes were painted over only in 1995.

In its 40 years, Westbeth has weathered a few calamities: a divisive rent strike in the 1970s and a controversial attempt to go co-op in the 1980s (a move that was ruled illegal because the tenants could not prove the building would be self-supporting without HUD subsidies.) A movement to have Westbeth placed on the national register of historic landmarks as artists' housing for its contribution to the city's cultural life has been suggested, and there is even talk of inviting Meier back to renovate. But perhaps the highest act of recognition would be to replicate it while the need for affordable artist housing is more urgent than ever.

WILLIAM MENKING**WWW.ARCHPAPER.COM**

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A framework of steel beams and collars supports the south portico while 19th-century barrel vaults are removed below.

also to expand the facility to include 48,000 square feet of additional space. This includes a ceremonial courtroom, reception and kitchen areas, attorney conference rooms, and public workrooms in a new structure situated on the building's north side. However, the job wasn't easy: The site supposed to accommodate the additional 48,000 square feet was far too small, so the only solution was to put the spaces underground.

The below-grade addition begins beneath a new glass and steel entrance pavilion, located on the footprint of Clark's vanished portico, and cuts a line through the north-south axis of the building, ending in the ceremonial courtroom beneath the existing south portico. Inserting the addition requires excavating beneath the building and underpinning as it exists, a task as difficult and delicate as the existing structure, the whole thing has to be pulled off without disturbing the structure above.

With an eye toward a gradual installation, the engineers at Robert Silman Associates devised two underpinning systems to support the new spaces. At the perimeter of the building a tangent pile, or secant wall system, will take over the gravity loads from the existing masonry foundation. A secant wall is created by screwing hollow cylinders into the ground, excavating the earth within, and then filling them with concrete. A secondary set of retainers is installed after the first, interlocked to form a retaining wall. This system is being inserted adjacent to the courthouse, where drilling machinery can operate, and will then be tied to the existing structure. But underneath the courthouse is another matter entirely. You can't get drilling machinery there without upsetting the building—it's hard to handle a backhoe delicately—and so the foundations have to be hand dug. This stage of the underpinning will progress in stages: One five-foot-wide section will be excavated and filled with concrete before the next section is attempted. Both underpinning systems will be tied back to the ground with tension members.

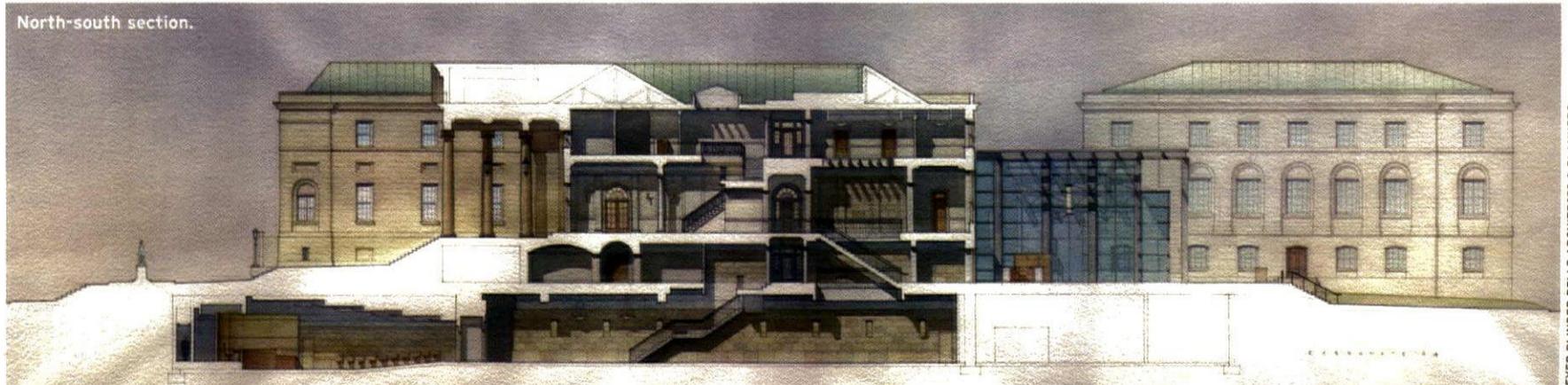
The one exception to these underpinning systems occurs beneath the south portico, where a more sinuous steel structure will replace existing 19th-century barrel vaults to accommodate the ceremonial courtroom. Because the portico is supported by columns, its foundation could not be excavated and refilled in sections—the whole assembly had to be temporarily supported so that contractors could demolish the existing foundation, excavate the courtroom space, and insert new structural members. This is the stage construction has reached to date. The temporary support system—a framework of steel beams and collars—rings the portico and suspends the temporary support system with hydraulic pre-deflected beams before transferring the load of the columns onto it. This prepared the system for the portico's weight and avoided any unexpected shifting that could have upset the courthouse.

It's nerve-wracking, brow-wiping work, according to Hany Hassan, Beyer Blinder Belle's principal in charge of the project. He added that the contractor measures the building every day to make sure it hasn't moved as a result of all the digging, demolishing, and swapping going on. So far, he said, the courthouse has remained immobile, unperturbed by the fact that the bottom is being yanked out from under it. **AS**

By American standards the Old D.C. Courthouse is, well, old. Originally designed by George Hadfield to serve as the district's city hall, and built in stages between 1820 and 1849, the neoclassical structure has been a backdrop for many historical moments: Abraham Lincoln gave his inaugural address on the building's steps and Francis Scott Key practiced law within its walls. It has also gone through its fair share of transformations. In 1881, Edward Clark added a north wing with an Ionic entrance portico that matched Hadfield's on the south. Then in 1916, Elliot Woods oversaw a major renovation that essentially replaced the courthouse's brick and stucco structure with

one of steel and reinforced concrete and refaced the building with limestone—a material that would become de rigueur for subsequent courthouses on Judiciary Square. Wood's renovation also removed Clark's portico and rearranged the interiors to bring them into line with the judicial practices of the day. But over the course of a century the building again fell behind the times. It has been vacant since 1998 and in acute need of restoration.

When Beyer Blinder Belle received the commission to revive the old building as the new home of the D.C. Court of Appeals, they were asked not only to renovate the historic interiors and update the mechanical systems but



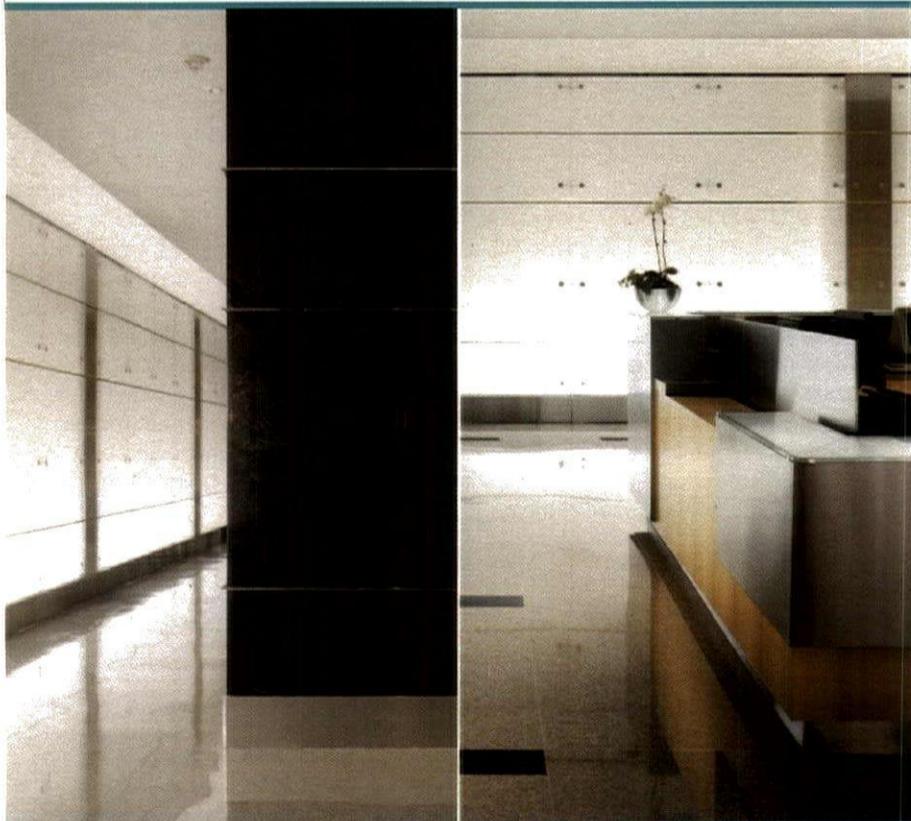
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WATERWORKS

In the late 1960s and early '70s it was a respectable architectural preoccupation to create environments intended for nothing but recreation. These studies in playfulness continue to be celebrated as serious works by luminaries such as Cedric Price, Constant, and Archigram. This year's installation at P.S. 1 (MoMA's affiliate in Queens) picks up on that tradition and has less to do with architectural investigation than with, well, fun.

The museum's Young Architects Program, which works as a sort of king-making apparatus for emerging architects, asks the winner to design an installation for the outdoor courtyards of P.S. 1. The museum provides a \$70,000 budget and a brief that demands only shade, seating, and a water feature.

This year's winning team, Ball-Nogues, is a two-year-old firm based in Los Angeles. In the larger of P.S. 1's two courtyards, the firm installed six sets of untreated utility-pole tripods that hoist a tent-like canopy of tessellated rust-orange Mylar. Rigged with irrigation sprinklers, the poles occasionally spray the canopy, which then drips on visitors below. Suspended between the poles of each tripod,

rope hammocks provide discrete spaces for lounging.

And in the smaller courtyard, two towers suspend a red Mylar canopy with dangling cut-out flaps. Ball-Nogues called their installation *Liquid Sky*, for reasons immediately clear to anyone standing underneath one of the two 15-gallon drench buckets. Inconspicuous pipes attached to the poles continuously pump water into large buckets perched atop the 25-foot tripod. When gravity takes hold, the buckets dump their water onto the wood platform—and unsuspecting visitors—below.

Despite the rawness and handmade quality of *Liquid Sky*, there are specific moments that work well to create a carnivalesque event space. With the smaller courtyard as vantage point, only the tips of what seems to be a circus tent emerge over the concrete wall. Sprinklers start and the screams of a crowd can be heard over the music. Then the thunderous sound of water dropping into the wood and splashing into a water confirms the absurd and ludic experience the architects intended to create, ensuring a lively place in the memory of P.S. 1 installations.

JOHN GENDELL

NEW STANDARDS TO MAKE NYC'S PARKING LOTS GREENER

UNPAVING PARADISE

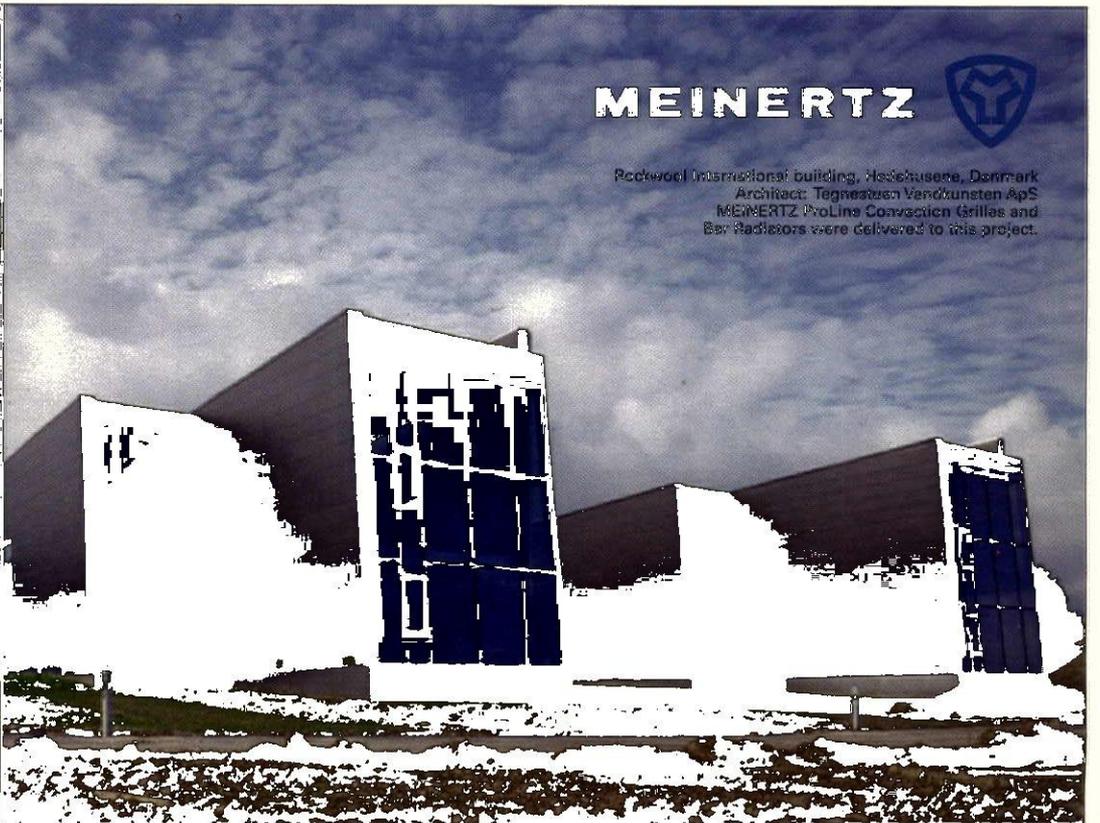
On June 18, director of City Planning Amanda Burden announced the beginning of public review of an amendment for commercial and community facility parking lots, imposing new regulations for landscaping, perimeter screening, tree canopies, and maneuverability. The amendment is a small part of the Bloomberg administration's PLANYC sustainability initiative.

The proposal would apply to new or enlarged open parking lots of at least 18 spaces or 6,000 square feet. Parking garages, roof parking, gas stations, and residential parking lots would be exempt from the requirements. The proposal cites four case studies across three boroughs and concludes that the average loss would be 2 percent of total spaces, while the average permeability and tree canopy of the parking area would increase to 9.85 and 16.15 per-

cent respectively. Larger lots of at least 36 spaces or 12,000 square feet would require planting islands every eight parking spaces to minimize strain on sewer systems by channeling storm water runoff into landscaped bioswales.

If approved, this amendment would establish New York as the first major city in the United States to require bioswales in private parking lots. Burden commented, "Instead of imposing heat-trapping oceans of asphalt, these proposed parking lot standards will beautify our streets, cool the air, and absorb pollutants and storm water runoff." The amendment will be referred to the community boards for a period of 60 days, then go to the borough presidents for 30 days, after which it will come back to the Planning Commission for a hearing.

OWEN SERRA



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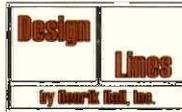


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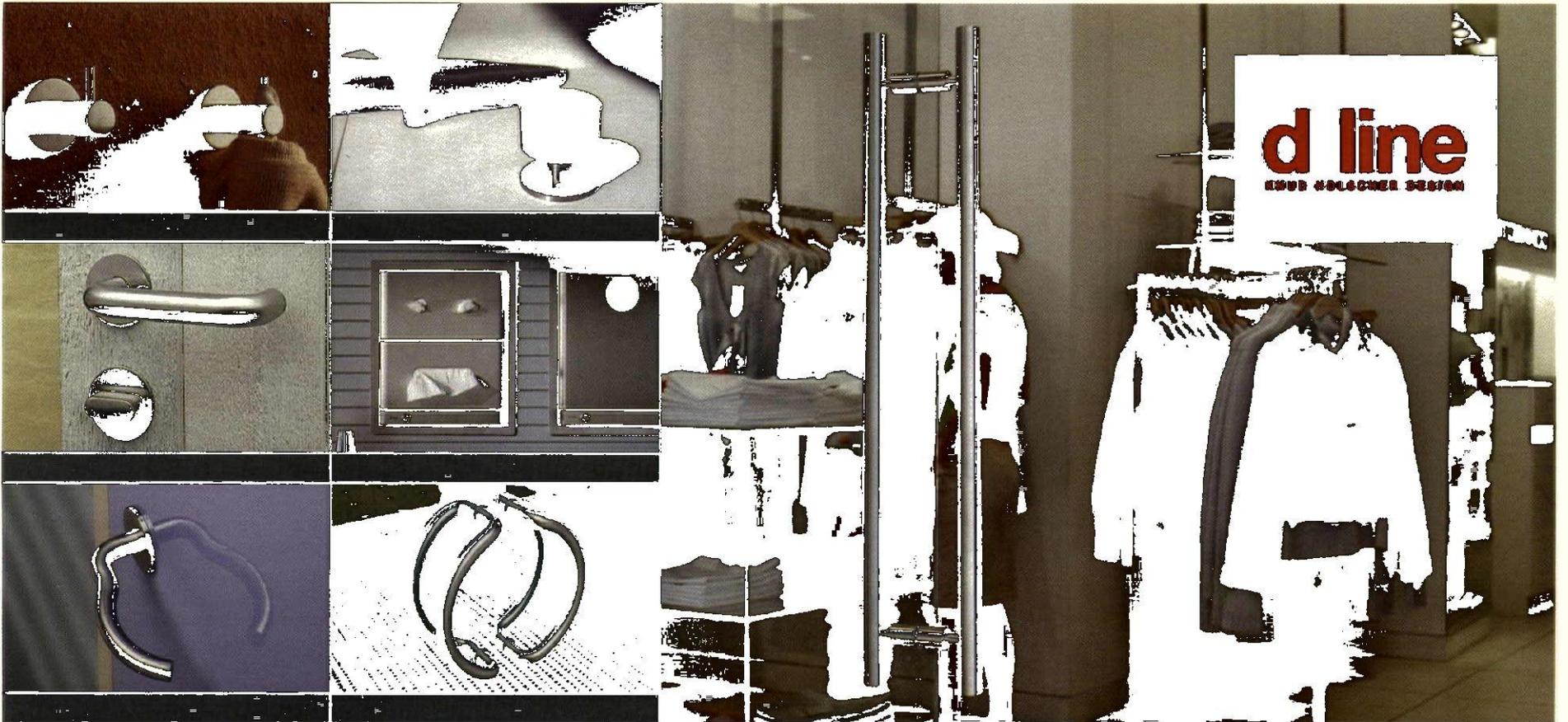
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DOD ISSUES DECK OF ARCHEOLOGICAL MONUMENT PLAYING CARDS

KNOW WHEN TO HOLD 'EM

Preserving the integrity of Iraq's and Afghanistan's historical built environment and archeological treasures is high on the list of the U.S. military's ongoing campaign to put a brighter face on an unpopular war. As part of an effort to train soldiers how to avoid destroying cultural assets, the United States Department of Defense (DoD) has issued a deck of educational playing cards.

The cards are part of a larger program called Training for In-Theatre Cultural Resource Protection, which will also employ Web-based training and simulated event training on mock ruins. Members of the archeology community are providing the research and background material for the program. The cards have been implemented in small-scale training exercises and will be mass-produced and distributed by the end of July.

Many of the cards bear images of archeological sites and artifacts accompanied by brief history lessons. The six of hearts, for example, pictures a carved stone tablet and reads, "The world's oldest complete legal code was found in Iraq on a stone carved with an image of Hammurabi, King of Babylon, Ca. 1760 B.C."

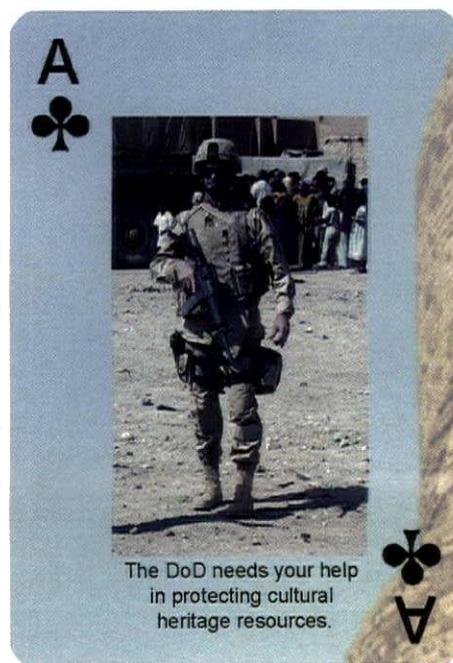
Other cards explain what constitutes an archeological site and how to conduct a mission while nearby. The five of clubs shows a soldier watching a Hummer drive across the desert. Its caption reads, "Drive around—not over—archeological sites."

Others do double duty, explaining not only why the sites are significant to locals, but why they may be significant to soldiers as well. A card depicting the Nabi Yunis

mosque in Mosul, Iraq, tells of how Jonah (he of the whale) is believed to be buried there.

Perhaps the most poignant of the cards, however, is the seven of clubs. It bears a photograph of the great banquet hall and colossal arch at Ctesiphon in Iraq, built by the Persians in the 2nd century B.C. Its inscription reads, "This site has survived for seventeen centuries. Will it and others survive you?" **AARON SEWARD**

Information on playing cards educates soldiers on how to recognize, occupy, and react to being fired upon from archeological sites.



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AWARDS HONORING NEW IDEAS AND LIFETIME ACHIEVEMENT

FIRST JANE JACOBS MEDALS ANNOUNCED

New Yorkers love to grumble about how the city is getting ever more homogenized and polluted, but activists Barry Benepe and Omar Freilla are busy working to make it a more livable and ecofriendly place. On June 25, the Rockefeller Foundation announced it will honor each with an inaugural Jane Jacobs Medal accompanied by a \$100,000 award: Freilla under the category of New Ideas and Activism, and Benepe for Lifetime Leadership.

The winners adhere to the spirit if not the letter of Jacobs' creed. "We were happy to see that environmental justice was something that we could bring forward in this medal; it's a different idea than the literal contributions that Jane Jacobs made but very much in the same tradition," said jury member Marilyn Taylor, urban design and planning partner at Skidmore, Owings & Merrill.

Freilla is a recycling advocate trained in environmental science. Fed up with how

impoverished neighborhoods such as his native South Bronx are used as dumping grounds, he became a proponent of a zero-waste city. In 2003 he founded Green Worker Cooperatives, an organization that is planning a retail warehouse for materials recovered from construction and demolition jobs.

Though trained as an architect, in 1975 Benepe cofounded Greenmarket, a New York farmer's market program that has revitalized city neighborhoods and underused parks. He is also a cyclist who helped found Transportation Alternatives, which works to free the city from car dependence.

Benepe and Freilla will receive their medals at a ceremony on September 24, coinciding with the opening of a Municipal Art Society exhibition on Jane Jacobs. The Jacobs exhibition follows on the heels of a trio of exhibitions devoted to Robert Moses. It seems the old foes' rivalry will continue even beyond the grave. **LD**

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WEST 8/ROGERS MARVEL, ET AL.



REX/MDP



FIELD OPERATIONS/WILKINSON EYRE



HARGREAVES/MICHAEL MALTZAN



WRT/URBAN STRATEGIES



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ALL IN THE OPEN AT GOVERNORS ISLAND

The Governors Island Preservation and Education Corporation (GIPEC) has titled its open space competition, with just the faintest hyperbole, "The Park at the Center of the World." World is probably going too far, but if done right, the imagined parks for the 172-acre island could radically re-center New York's green space, creating an intraborough magnetlike Central Park, albeit a smaller version, accessible by ferry from the planned East River Waterfront and Brooklyn Bridge parks, and another point for Deputy Mayor Dan Doctoroff's much-touted Harbor District.

Five teams from Europe and the United States are in competition to design the two-mile Great Promenade around the island, a 40-acre Summer Park at its south end, and new plantings for the picturesque historic district to the north. The proposals—summarized below—are now on view at the Center for Architecture and on the island itself, reachable by free ferry from Manhattan weekends until September 2. GIPEC is soliciting feedback at the exhibits and at <http://www.park-centeroftheworld.org/>.

Cynics question whether any design will be built, since several schemes—a casino, a university campus, a theme park—have come and gone since the city and state bought the island for \$1 in 2003. Money has been set aside for demolition of the southern Coast Guard buildings, but not for the park's \$200 million cost, because GIPEC still needs to settle on a revenue-producing development plan for the island. **ALEXANDRA LANGE**

WEST 8/ROGERS MARVEL ARCHITECTS/QUENNEL ROTHSCCHILD & PARTNERS/DILLER SCOFIDIO + RENFRO

West 8's Adriaan Geuze had the audience eating out of his hand at a June 20 presentation of all five plans at the Fashion Institute of Technology. His team wants to create a park "as green as broccoli," by sculpting topography from an island "flatter than Holland" and using materials

recycled from the demolished Coast Guard buildings, he explained to the chuckling crowd. The metaphor here is a butterfly wing, its teardrop form used to generate a series of sinuous paths (the better to ride one of the proposed 3,000 free bikes), sculpted hills (the better to enjoy one of the proposed 3,000 free wooden chairs), and hollowed-out artificial mountains, reached by a funicular and filled with a butterfly biosphere and an art gallery. The promenade would be an intimate boulevard. Perhaps it

is predictable given the number of firms involved, but this "World Park" seemed to have too much design, including bobbing marine life bubbles to the west and a flaming flowerbed (tulips, of course) to the north. Geuze played down the architecture, playing up the need for a "contemporary arcadia," but his submission didn't back him up: This scheme is ugly, big-footed, and the product of too many cooks.

RAMUS ELLA ARCHITECTS (REX)/MICHEL DESVIGNE PAYSAGISTES (MDP)

Joshua Prince-Ramus does not pull any punches. At the presentation, he pointed straight at "the 800 pound gorilla in the room: We do not know what the private development will be." REX's concept, designed with French landscape architect Michel Desvigne, proposes a development strategy, not a park. They divide the island into a Jeffersonian 55-by-55-

foot grid, leaving the center flat and filling the squares with farms and forests, offering city-dwellers a place to dig. High-impact, high-density uses would be pushed to the outer edge, where the grid's squares would be filled with sand to make a beach or bleachers to create a stadium, making the promenade not a "treadmill" like the Hudson River Park, but a thick chain of uses. GIPEC could build exactly the number of squares it could afford, each year, and there would be no Olmstedian, pseudo

natural beauty to disrupt with hotels or biotech incubators. Prince-Ramus is persuasive when he's in pugnacious mode (like former boss Rem Koolhaas), but it is hard to imagine GIPEC selecting its biggest critic.

FIELD OPERATIONS/ WILKINSON EYRE ARCHITECTS

Most teams picked a natural wonder to symbolize their design, but none more effectively than Field Operations, where "Mollusk" represents two macro design moves: One would ring the promenade in what they call a "tough shell"—the island would carve the undistinguished southern half of the island into a dramatic, scalloped landscape that cuts under and over that ring. A high meadow at the park's center would offer views around the harbor, while sunken tidal pools would allow visitors to experience the water on two sides (as well as to enter a floating pool and heated thermal baths). At the presentation, Field Operations principal James Corner called the island "a world apart" and a "rogue territory," seeming less interested in views out to the Statue of Liberty and the skyline than in creating a moody new wilderness. His landscape was made as muscular as possible (Wilkinson Eyre's pavilions crawl across the greensward like silvery crabs), claiming maximum space for park and shrugging off likely development.

WRT/URBAN STRATEGIES

Several people at the presentation said they loved WRT's visuals, rendered in a Summer-of-Love haze that looked less done than the hard-edged photo-realism of several other teams. But this is an ideas competition, and GIPEC "is looking for a team, not a scheme," as GIPEC Leslie Koch likes to say. In truth, this team apparently delved more deeply into some of the use issues and landscape constraints than others, coming up with the most even-handed mix of classic, even conservative, park planning and intriguing development ideas. The center of the southern half of the island would be transformed into a shallow bowl, with an open meadow and encircling farms. All structures would be pushed to the island's edges, blended into the park via low green roofs, creating a barrier between the pastoral and the commercial, and land and water. WRT designated a site for a spa on a rocky southern promontory, and a working waterfront along Brooklyn's Buttermilk Channel, for example. This proposal may be more intellectually than visually compelling.

HARGREAVES ASSOCIATES/MICHAEL MALTZAN ARCHITECTURE

The bones of Hargreaves' plan are quite similar to those of Field Operations. The "necklace" that encircles the island is a promenade, studded with programmed piazzas and pearl-like buildings that occasionally jut out into the sound. There's also a central promenade and the southern tip of the island renaturalized as dunes. Hargreaves has sheltered the promenade with solar panels and made the dunes home to a wind farm. Maltzan's ferry terminals, conference hub, and ecology center share a "spaceship" vocabulary: deconstructing white rings dropped at the edges of a fairly flat landscape. The scheme's emphasis is outward as the necklace attempts to position the visitor opposite Lady Liberty and other landmarks. The images and rhetoric aren't as evocative as Field Operations', making the scheme a touch prosaic, like a checklist of appealing amenities (an art circuit, a Gehryesque amphitheater, a welcome center) without a vibrant park identity.



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On June 26, the New York Council of the Society of American Registered Architects honored the 2007 Design Awards winners at a ceremony held at Battery Gardens Restaurant.

Jurors: Adriana Garcia, Michael Macaluso, Kristen Richards, and Phyllis Sperling

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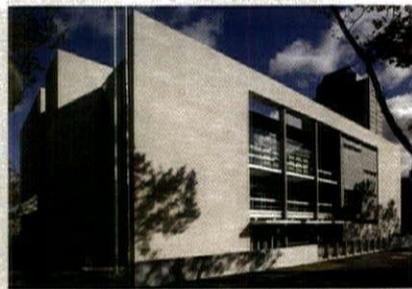
Ossining Public School
Stephen Amiaga
Amiaga Photography

PROJECTS IN DESIGN PHASE
Astana-Scheme 2 (below)
Roger L. Klein
Swanke Hayden Connell Architects

BSC Group Buffalo
Harry Warren
Cannon Design

STUDENT
Greenwood Lake Center
Paul Foenko
NYCity College of Technology

Greenwood Lake Center
Ayesha Tarar
NYCity College of Technology



AWARD OF HONOR
INTERIOR DESIGN
Café 2 at The Museum of Modern Art
Bentel and Bentel Architects

NONBUILDING/PLANNING DESIGN
City of College Station Municipal Cemetery
and Aggie Field of Honor
Suzette Stoler
Jacobs Edwards and Kelcey

PROJECTS IN DESIGN PHASE
2626 Jackson Avenue
Robert M. Scarano
Scarano Architects

SPECIAL RECOGNITION
PROJECTS IN DESIGN PHASE
Marble Court
Saul Silverman
MSA Collaborative Architect + Planners

Chapel for St. John the Divine
Steven Papadatos
Papadatos Partnership

SILVER ANNIVERSARY PROJECT
25-YEAR PROJECT
Somerset V
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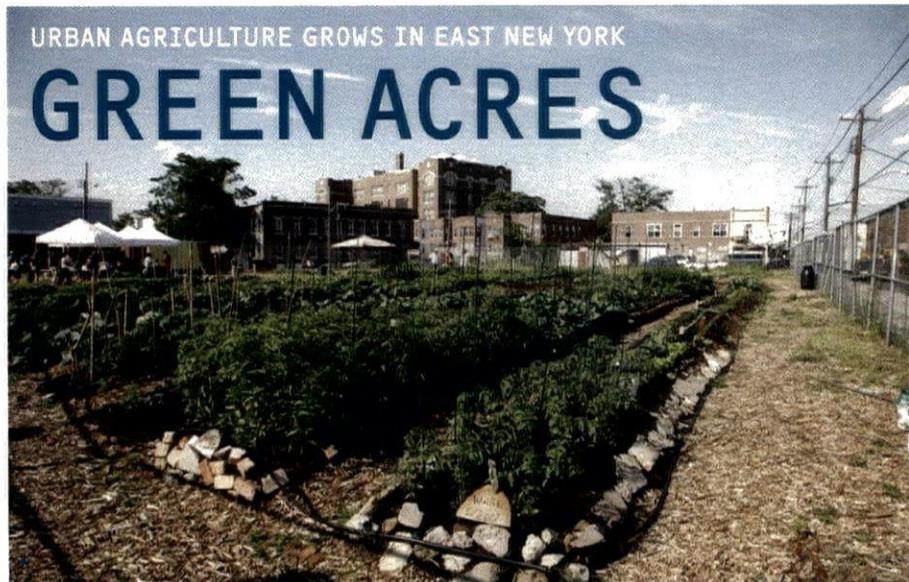
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LARRY RACIOFFO

Everyone knows that a tree grows in Brooklyn, but what about okra, collard greens, and corn?

In June, the New York City Department of Housing Preservation and Development (HPD) and East New York Farms! (ENYF!), a program of United Community Centers that promotes sustainable agriculture, opened Hands & Heart Garden, an urban farm at the corner of New Lots and Alabama avenues in East New York, Brooklyn. The 22,000-square-foot site, once a vacant lot, currently features 3,600 square feet of raised beds where 21 community gardeners are cultivating crops like cucumbers, radishes, beets, cilantro, bush beans, tomatoes, and eggplants, all for sale at a local greenmarket and co-op. More of the parcel will become available for growing space in the near future as the soil is decontaminated and stripped of heavy metals, said Jonah Bergman of ENYF!, and the perimeter of the site will be set up as a public recreation area.

Community gardeners grow organic produce for sale at the Hands & Heart Garden in East New York.

The site was previously part of HPD's property portfolio and designated for the construction of affordable housing until April 2007, when it was transferred to the New York City Department of Parks and Recreation's Green Thumb program. The transfer was a continuing part of the 2002 settlement between Mayor Michael R. Bloomberg and then-Attorney General Eliot Spitzer that converted certain HPD parcels to green space use, including urban farms. Parks gave jurisdiction of the site to United Community Centers, which is working with ENYF! to manage the lot as a farm.

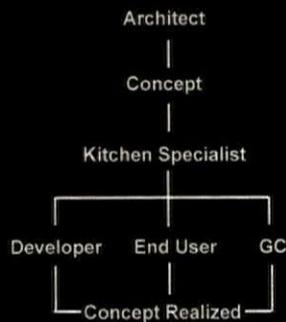
Hands & Heart is not alone, however. According to ENYF!'s website, in 2005 gardeners in East New York grew more than 10,500 pounds of fresh, organic produce, and produced over 100 pounds of honey. **AS**

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AT DEADLINE

STARRETT AXED AGAIN

It has been four months since the U.S. Department of Housing and Urban Development (HUD) nullified David Bistricher's \$1.3 billion bid for Starrett City, a massive working-class housing project on Jamaica Bay in Brooklyn, calling the terms of the deal prohibitive to the continued affordability of the complex. HUD reaffirmed its stance on July 9, when it sent a letter to Bistricher saying his second application had been denied on the same grounds. Real estate executives told *The New York Times* they did not expect Bistricher to try again, but a subsequent story spoke of residents' fears of another, perhaps lower, bidder emerging.

BUILDING CODE REVAMPED

Mayor Michael R. Bloomberg signed the new city building code into law on July 3, bringing it up to date for the first time in four decades. The code, which is based on the International Building Code and involved thousands of volunteer hours to revise ("DOB Breaks Code to Fix It," AN 09_05.23.2007), takes effect July 1, 2008. Until then, designers and builders have their choice of new and old. At the signing, the mayor also announced a \$6 million investment for hiring and training additional building inspectors.

BROWN BOOSTS UK HOUSING

As the U.S. housing market sags (everywhere but New York, apparently), Britain is suffering the reverse problem. New Prime Minister Gordon Brown has announced plans to build three million houses to address an impending housing shortage throughout the UK. The program, which focuses on affordability but is still being drafted, is creating controversy for reversing Labor's position against subsidized housing under Tony Blair.

CHOP 'ER DOWN

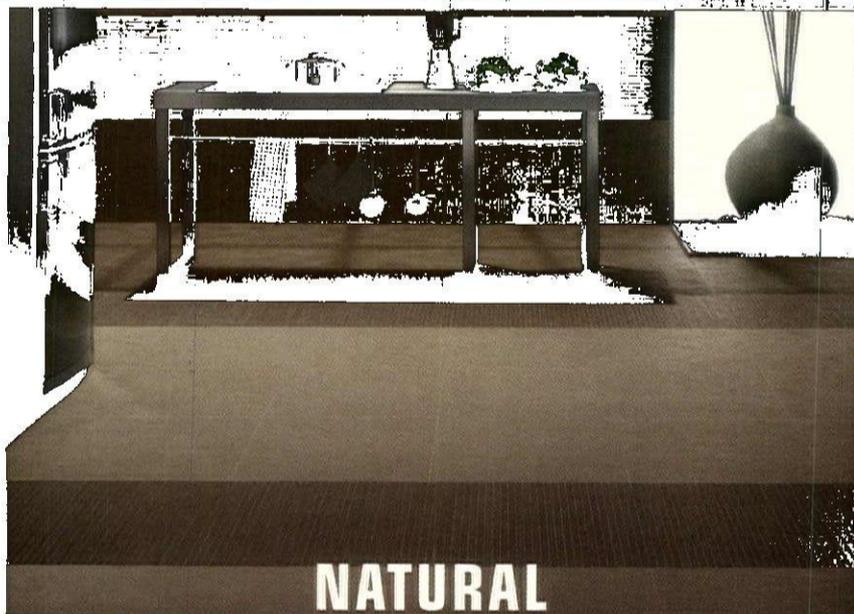
Friends of Hudson River Park has threatened to sue the Hudson River Park Trust, the public benefit corporation that runs the park, over a commercial heliport on the West Side that operates sightseeing tours. Although no one was hurt when a helicopter crashed into the Hudson River on July 8, Friends of Hudson River Park, a nonprofit advocacy group for the park, has seized on the event to try to shut down an operation the group sees as noisy, smelly, and disruptive to the park.

THE CEMENT LOOK



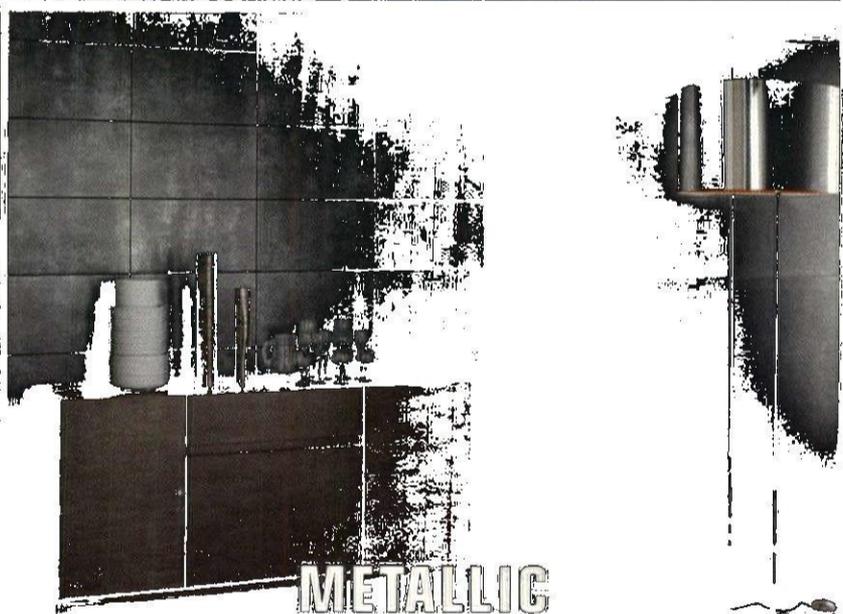
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A view of the Hudson Yards from the StarrettLehigh building, which occupies the block bounded by West 26th and 27th streets and 10th and 11th avenues.

NEW YORK, XL

FOR OUR THIRD ANNUAL DEVELOPERS ISSUE, AN TAKES STOCK OF MASSIVE CHANGES IN THE SHAPING OF 21ST-CENTURY NEW YORK.

NOT SINCE THE DAYS OF ROBERT MOSES HAS NEW YORK BEEN IN THE PROCESS OF SUCH A RADICAL PHYSICAL TRANSFORMATION AND AT SUCH A BREAKNECK PACE. HERE, IN WORDS AND IMAGES, IS A BIRD'S-EYE VIEW OF SOME OF THE PROJECTS THAT WILL CHANGE THE WAY YOU THINK ABOUT THE CITY.

PHOTOGRAPHY:
M.E. SMITH

Suddenly, it seems, New York is Mega-Masterplan City. Even as real estate developers and public officials decry the evaporating landscape of buildable sites, large-scale development possibilities are erupting across the city.

There are huge—and hugely contentious—sites, like Columbia University's planned reshaping of Manhattanville; there are problematic sites, such as Hudson Yards, with its potential to dramatically reshape Manhattan's far West Side; there are urban revitalization sites (let's not call it urban renewal), such as Arverne, in the Rockaways and Stapleton, the former military base, on Staten Island.

Beyond Forest City Ratner's highly controversial Atlantic Yards project in downtown Brooklyn, of course, there's Ground Zero, about which too much has been said and too little has actually been done.

No one is more eager than developers to move on to projects

with less gravitas. Such projects, however, all have the potential to make, reshape, or even destroy communities as they reach completion. After all, that is the lure and the threat of such adventures in city building, where to some success means dominating the streetscape and swaying politicians, while to others it means redefining the shape of communities, sometimes for better and sometimes not.

Today's megaprojects owe a debt to the Bloomberg administration's eagerness to promote rezoning as an economic development tool and affordable housing as a prerequisite for a healthy civic future. But the lessons of Robert Moses and the "Towers in the Park" syndrome seem not to have been wholly absorbed as developers of large-scale efforts still have not figured out how to approach their targets with a contextual sensitivity that goes beyond lip service. They have learned (better late than never) that

design quality enhances value and longevity. But they are still focusing, for the most part, on those towers—and simply hiring big names to produce them—rather than taking the thoughtful approach that community interests dictate.

This cynical approach, which basically assumes that a community will ultimately heel to the powers that be, is most evident in Atlantic Yards and Columbia's West Harlem expansion. However, at Arverne and Stapleton, current development schemes have been shaped over years of false starts. There, the developers are speaking to the needs of neighborhoods rather than imposing a new order on them, they are benefiting from community anticipation rather than antipathy.

The Hudson Yards presents an opportunity that is breathtaking in scale, because it touches on so many areas that are already undergoing fundamental rethinking, from the redevelopment plans for the Farley Post Office and its environs to the east; the still murky expansion of the Javits Center on the north; and the burgeoning residential development along 10th Avenue to the south.

That's a major distinction. After all, what's at stake in any such project is, put simply, the future. Finding the appropriate balance between the needs of communities and those of investors may not be an easy task. But for developers seeking to reshape cities and reap a bundle, it's the best way to avoid digging a financial money pit and leaving an urban black hole.

PETER SLATIN IS THE EDITOR OF THE SLATIN REPORT (WWW.SLATINREPORT.COM).



A bus depot and filling station (left) adjacent to the elevated trestle of the High Line (above) where it curves around the Hudson Yards at West 30th Street and 12th Avenue.

HUDSON YARDS

LOCATION: FAR WEST SIDE
OWNER: METROPOLITAN
TRANSIT AUTHORITY
PROJECT TEAM: TBD
COMPLETION: TBD
SIZE: 26 ACRES

On a steamy July 13 afternoon, the Metropolitan Transit Authority released two requests for proposals to build on 26 acres at Hudson Yards, but at least four likely bidders had already hired architects to design schemes for the riverfront site. Because of the MTA's looming budget shortfalls, the team that promises the quickest, largest return will get to build 12 million square feet and a new neighborhood along a busy railyard from 10th Avenue to the Hudson and from 30th to 33rd streets. The RFPs—one each for the eastern and western portions of the site—fill hundreds of pages, and while proposals aren't due until October 11, bids are expected to exceed \$1 billion.

The possibility of decking and building over the yards has tantalized planners for years: Deputy Mayor Dan Doctoroff envisioned a stadium there for New York's 2012 Olympic bid, and in 2004, the Regional Plan Association cited "breathtaking riverfront views" in proposing a residential district. Hudson Yards, if developers build it out completely, could become the

nation's fourth-largest business district and a laboratory for city-proposed innovation in sustainable sewer and electric systems. It will include an extension of the 7 subway line—the first in decades—financed by city bonds. And it will influence the fortunes of the Javits Center, which many are anxious to expand, as well as the area around Penn Station and Moynihan Station. Governor Eliot Spitzer stressed design coherence at the press conference, saying, "This will be a beautiful urban district, not just glass, concrete, and stone." He later suggested that such considerations could lead the MTA to reject a high bid if it doesn't include cultural programs. Even so, the MTA has more votes than the city on the selection committee, and stressed that the revenue must fund a \$1 billion budget gap.

It will not be an easy site to build on. Developers must install caissons and build a platform deck on spandrels that don't intrude on train bays. These requirements aim to ensure that nothing interrupts work at the yards, which service the Long Island Railroad. "Bedrock starts at 30 feet below grade and then drops to 120 feet," said Tom Scarangelo, a partner at the engineering firm Thornton Tomasetti. "Places where buildings can go are very limited."

The way the winning proposal deals with these issues will affect New York City for decades to come,

which means that there are already arguments. Key disputes are how much affordable housing and parking it should contain, and how it will treat the High Line rail trestle, whose northern end encircles it and whose section below 20th Street will become an elevated park. In the RFPs, the city and MTA express a "preference" to retain at least part of the trestle, and the city has offered to pay for its upkeep along 30th Street. Already, the not-for-profit advocacy group Friends of the High Line (FoHL) has jostled with the Durst Organization over retaining the structure.

Guesses about the likely cost of construction and the design team have kept observers on their toes for months. Some say the platform alone could cost \$1 billion. Those familiar with the situation believe FXFowle is working for the Durst Organization, and that the Related Companies' team is Robert A. M. Stern and Arquitectonica. (Related and Stern declined to comment.) Kohn Pedersen Fox has also come up as a likely lead designer.

The city and state created the Hudson Yards Development Corporation (HYDC) to ensure public input in resolving building height, open space, and parking issues. In 2005, HYDC rezoned the eastern portion of the yards for commercial use; its western side can swing anywhere between 20 and 80 percent commercial. The MTA's financial straits make afford-

able housing especially vulnerable: After much politicking by City Council speaker Christine Quinn and others, the RFPs include a five percent zoning bonus for rental apartment buildings that guarantee permanently affordable prices in one-fifth of the units. But while HYDC and the MTA are partners, the MTA faces intense financial pressure. "We need to understand risk and reward calculations from developers and how it's going to fund our capital plan," MTA planner Bill Wheeler said at a May 8 community forum.

There are design issues, too. Dan Kaplan, the FXFowle partner who worked on design guidelines for HYDC, has described the High Line's elevation changes as awkward. "At the east end it's four feet above the public open space and at the western end it's eight feet below," he said. Developers will have to submit multiple scenarios, according to the RFP, detailing the impact of preserving some or all of the structure or demolishing it.

The Durst Organization, which is preparing a bid with Vornado, says the trestle is not feasible. "Its footings disrupt what can go underneath and its height differential with the rest of the platform minimizes usable retail space," says Durst spokesman Jordan Barowitz. But others, including FoHL-hired planner John Alschuler, say the value of High Line access for condo projects would dwarf any expense of keep-

ing the structure intact. As well as cachet, he says the High Line would be practical to preserve: "We took every concern and came up with a net cost increase of \$15 or \$20 million, but there are savings, too. You don't have to pay for demolition, and there is less platform to build," he told AN.

Just as the High Line's mystique is hard to calculate, the future of the nearby 34th Street corridor is murky. Vornado and the Related Companies have shown conceptual plans by Skidmore, Owings & Merrill and Foster & Partners that include two 1,300-foot towers for the blocks around Madison Square Garden and Moynihan Station.

But time may ease the fiercest pressure of all. "A big plan has to be big enough to have critical mass and small enough to get it done in one building period," said Stanton Eckstut, an architect who helped salvage the massive Battery Park City project in 1979, in considering Hudson Yards' market prospects. With that apparently in mind, Doctoroff told the audience at the press conference that the city would "keep its fingers crossed that the real estate market would stay strong through 2013, when the eastern portion of the yards should be done. The governor amended that thought: "We're going to keep this market hot." **ALEC APPELBAUM IS A CONTRIBUTOR TO AN AND WRITES FOR NEW YORK, ARCHITECTURAL RECORD, AND FAST COMPANY.**



The Tides (left) is the fourth phase of Arverne by the Sea and still under construction, while The Breakers (above) has been occupied for several years.

ARVERNE BY THE SEA

LOCATION: THE ROCKAWAYS
DEVELOPER: THE BEACHWOOD ORGANIZATION; THE BENJAMIN COMPANIES
ARCHITECT: EHRENKRANTZ ECKSTUT & KUHN
COMPLETION: 2010 (EST.)
SIZE: 115 ACRES;
 2,300 UNITS

The Rockaway Peninsula, just across Jamaica Bay from Kennedy Airport, has been the site of large, monolithic development projects for several decades, and the object of even more equally ambitious proposals never realized. But if the scale of development has remained consistent over the years, a trend sustained by government-led urban renewal efforts starting in the 1950s, its style has changed dramatically. Successive waves of development ranging from seaside bungalows to modernist superblocks have left different parts of the peninsula sometimes oddly disjointed and disconnected from one another.

The latest of these visions is Ehrenkrantz Eckstut & Kuhn's (EE&K) design for a community of two-family houses named Arverne by the Sea. The development is a city-driven project formally launched in 2001 and a part of Mayor Michael R. Bloomberg's New Housing Marketplace initiative. The site is part of the Arverne Urban Renewal

Area, which was one of the largest single pieces of city-owned vacant land targeted for development. What made it appealing for housing, explained Peter Cavaluzzi, the principal in charge of the project at EE&K, is that it surrounds the Beach 69th Street stop on the A train. But other than that, he added, "It was a *tabula rasa*."

Arverne by the Sea is being built in five phases, each with a bucolic name like Ocean Breeze, The Sands, and The Tides. Once completed in 2009 or 2010 (a spokesperson for the Beechwood Organization, a development partner, was still unsure), the 115-acre development will contain 2,300 houses targeted at middle-income families with a central shopping district, an 800-seat school, and a YMCA. After the city donated the land and picked up the infrastructure costs, total construction costs are estimated to be nearly \$800 million. "We had to completely rethink and reconfigure what the two-family house was from the materials to the building forms, to how the houses were laid out on the site," said Cavaluzzi. "And in the end we were able to marry what is really an affordable, easy-to-construct prototype with the location on the ocean."

With the notable exception of The Tides—a later phase that will have apartment buildings rising up to 13 stories—the two-family dwellings are all either two or three stories, with lower floors designated for

the owner and the upper floors for tenants. Clad in vinyl clapboard, the houses are surrounded by white picket fences; many have third-floor terraces with decorative pergolas overhead. According to Cavaluzzi, EE&K took advantage of the A train's proximity by aiming several of the development's key thoroughfares at the Beach 69th Street station. Another was to arrange the houses around discrete, red-brick public corridors that serve as both driveways for additional on-street parking and pedestrian pathways between homes.

But if it looks and sounds like Florida-style New Urbanism, then look again, said Cavaluzzi: "Our basic design principles were more Forest Hills than Seaside."

Nevertheless, the neo-traditional aesthetic is an essential component: according to Cavaluzzi, it was a thoroughly market-driven decision. After all, Arverne by the Sea is not the first development in the area to use a particular housing prototype to attract and retain working- and middle-class New Yorkers. There are literally decades of past failures to overcome.

In the 1920s and '30s, both Arverne and neighboring Edgemere were home to hundreds of week-end-only bungalows on pedestrian streets running parallel to the ocean. By the 1950s the physical state of the houses and surrounding social situation were such that Robert Caro described in *The Power Broker*

the shock of one public official who toured the property: He saw street after street of "flimsy little structures, each barely big enough to accommodate a single family, [filled]... with several shivering Negro and Puerto Rican families in each." Shortly thereafter, Robert Moses turned the same 308 acres of prime beachfront property into America's largest urban renewal area, forcibly removing the families and demolishing the homes. But over 40 years went by and nothing was ever renewed, no new housing ever rebuilt. And the superslab Mitchell-Lama and Housing and Urban Development buildings that eventually followed on neighboring territory turned out not to be the model to follow.

However, after several ambitious proposals came to naught in the early 1990s—one backed by Forest City Ratner consisting of 10,000 units—the future of the area looks brighter now. Just 10 percent of the new Arverne by the Sea houses are below-market, but generous government-subsidized financing opportunities coupled with the entrepreneurial character of the buy-to-rent model have opened up a healthy local housing market. In 2001, houses started out at around \$350,000 with a 20-year graduated tax abatement and in the last few years have steadily climbed to a minimum of \$500,000. According to the Beechwood Organization, they opened sales earlier this year on a

still-to-be-completed section called The Breakers and already 75 percent of the houses have sold.

According to Michael Bell, an architect and professor at Columbia University who undertook a social and economic study of the entire peninsula in 2001 at the request of the city and the Architectural League, part of the reason for the new development's success is "a sea-change in public housing ideology." He added, "Housing officials don't think they have to subsidize the poorest of the poor anymore; mixed income development is the goal—and to do that developments such as Arverne are more about diluting poverty than addressing it."

"In terms of the market, we think our two-family prototype really made it happen," claimed Cavaluzzi. Bell doesn't necessarily disagree but maintained that buyers' architectural choices are more likely to be determined by the perceived economic risk, rather than some innate preference for pitched roofs. Of course an aspect of that risk may be the perception—right or wrong—that the city's affordable housing stock is steadily disappearing. Even though many of its houses top out at \$1 million Arverne by the Sea has successfully marketed itself as an affordable alternative for prospective home buyers.

DAVID GILES IS A BROOKLYN-BASED FREELANCE WRITER ON URBAN AND SUSTAINABLE DEVELOPMENT.



The dominant landmarks of Manhattanville, as well as the east and west boundaries of Columbia's expansion, are two massive viaducts: one for the 1 train above Broadway and another (left) carrying Riverside Drive over 12th Avenue.

MANHATTANVILLE

LOCATION: UPPER MANHATTAN
OWNER: COLUMBIA UNIVERSITY (80%)
PROJECT TEAM: SKIDMORE, OWINGS & MERRILL; RENZO PIANO BUILDING WORKSHOP
COMPLETION: 2035 (EST.)
SIZE: 17 ACRES

Tamara Gayer is pretty certain 636 West 131st Street was a brothel just before she arrived ten years ago. "In the beginning, people would knock on the door and ask, 'Where's the party?'" she said. "'Nope,' we'd tell them, 'No more parties.'"

The same may soon be true for Gayer, an artist living in Brooklyn who commutes most days to her second-floor studio in West Harlem's Manhattanville. Her lease will soon expire and the landlord, Columbia University, has refused

to renew it. (Columbia's real estate division did not return *AN*'s calls for comment). Gayer, however, knows all too well why she, along with the architect down the street, a storefront church on the corner, the auto body shops, and everyone else may soon be gone: The school is moving in.

Three years ago, Columbia University announced plans for a sweeping 17-acre campus half a mile north of its home in Morningside Heights. The Manhattanville campus, which spans from 125th Street north to 133rd Street between Broadway and 12th Avenue, would be a far cry from the institutional community that has developed apart from Harlem for decades, administrators promised, and it would help revive a moribund neighborhood of oil-stained streets and rundown tenements.

Columbia maintains it must expand, and do so more comprehensively than its piecemeal

development of the past few decades, otherwise it will not be able to compete with its fellow Ivies, many of which boast at least twice Columbia's 326 square-feet per student. The expansion will add 6.8 million square feet of space. Columbia also argues that it is in the city's best interest. "Manufacturing as a base for cities is no longer viable," president Lee Bollinger told the City Planning Commission on July 9. "Connection to the educational institutions is the future."

Community opposition was immediate and fierce. Where the university touts designs by Renzo Piano Building Workshop and urban planning by Skidmore, Owings & Merrill, community members complain that the glass buildings are too tall—up to 25 stories—and out of character. While the architecture is presented as transparent and open with plenty of storefronts contributing to the promised 9,000 jobs, neighbors see the roots of gentrifi-

cation. The university heralds the research that new labs will conduct, but residents have expressed fear over risks to their safety and health. (The planning commission echoed many of these concerns at the July 9 meeting, though it did not seem opposed to the rezoning.)

Over everything hangs eminent domain. Bollinger insists on continuity to create the appropriate academic community and maintain control of the program. Jordi Reyes-Montblanc, chair of Community Board 9 (CB9), which is leading the opposition to the expansion, said he sees eminent domain as the continuation of the "institutional arrogance" that has long plagued Columbia's relationship with Harlem. "What this community does not appreciate is extortion through the threat of eminent domain," he said.

Columbia often relies on similar language to defend its potential use of eminent domain, saying the

holdouts, who control about 20 percent of the expansion zone, are asking unreasonable prices. "If you look, the university has bent over backwards," said Maxine Griffith, Columbia's vice president for government and community affairs. Marilyn Taylor, the SOM partner in charge, has a more compelling reason for the use of eminent domain: A research-oriented campus demands massive floor plates and incredible support services. To fulfill this, the designers have created a seven-story underground complex to address its needs and also house an MTA bus terminal the expansion will displace. "Big needs shouldn't interrupt the city's democratic street grid," Taylor said.

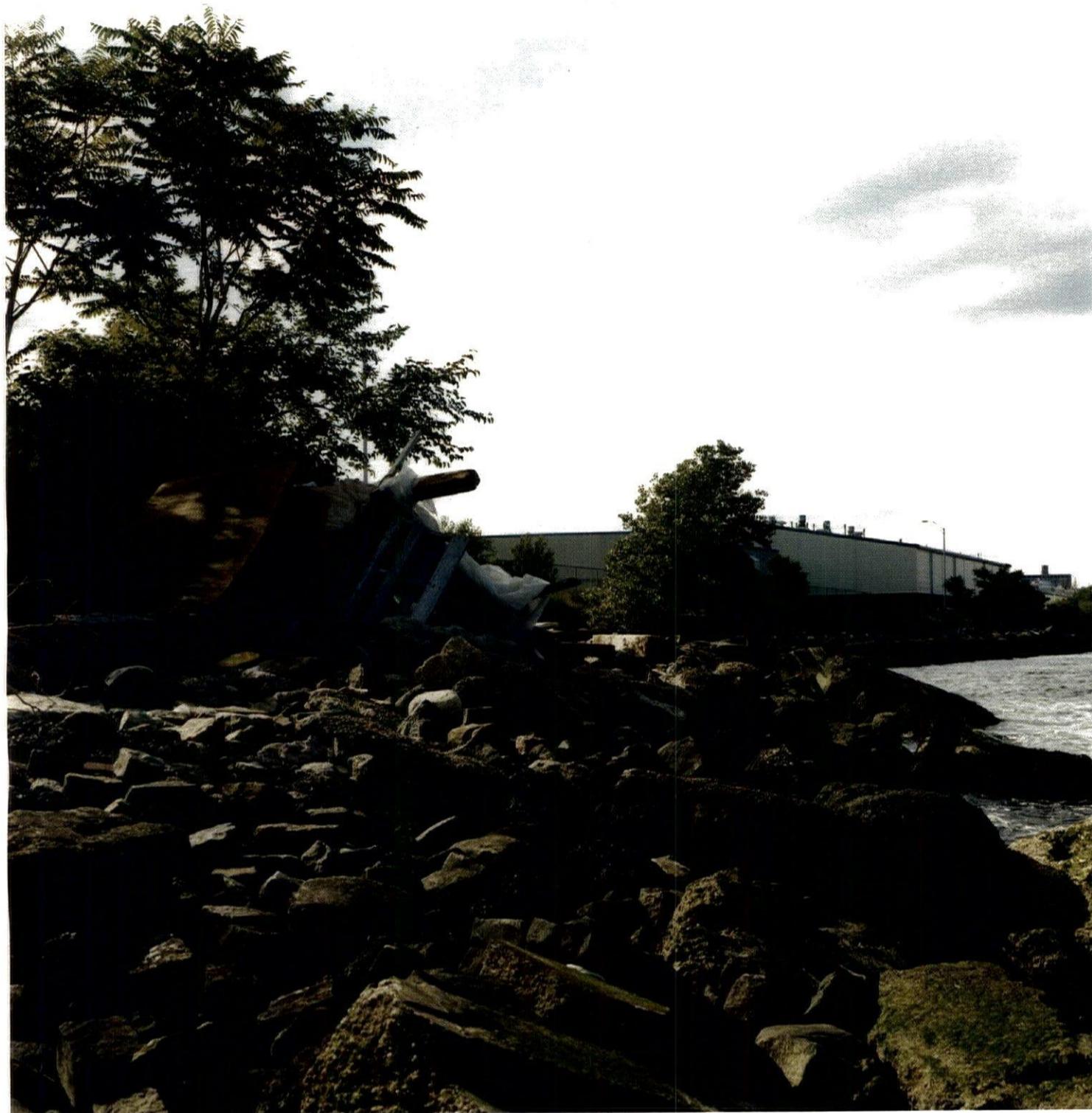
Gayer, who joined CB9 two years ago to help fight the expansion, remains skeptical of how democratic those streets will be. "By creating five square blocks of unified architecture, you're sending a very strong message," she said. One of Columbia's biggest arguments for developing Manhattanville is that the neighborhood is blighted, but as the university buys up land, the lots have remained vacant and jobs have fallen from 2,000 in 2004 to 1,400 today.

In addition to the threatened jobs, 400 residents will also have to move. The community's fate lies with a Community Benefits Agreement (CBA) that Columbia is negotiating with CB9, tenant groups, business owners, and local politicians. The hope is to address concerns about affordable housing and economic development, and avoid eminent domain. "Has Columbia agreed to solve all the issues of the world?" asks Pat Jones, chair of the West Harlem Local Development Corporation, the group negotiating the CBA. "No. Has Columbia come as a neighborhood participant and supporter? Yes, I think so."

To that end, Columbia announced on July 12 that it would not seek eminent domain to purchase the 132 residential units, a move Jones called "an important step on the part of Columbia to address community concerns." However, the university was explicit about its refusal to renounce eminent domain for the half-dozen commercial sites it does not own, a move some see as a divide-and-conquer strategy between residents and business owners.

For Gayer, none of this comes as a surprise. "It really seems like a very long and drawn out process just to tire out the community instead of actually working with it," she said.

MATT CHABAN IS AN EDITORIAL ASSISTANT AT AN.



STAPLETON

LOCATION: STATEN ISLAND
OWNER: NEW YORK CITY ECONOMIC DEVELOPMENT CORPORATION
PROJECT TEAM:
 WEIDLINGER ASSOCIATES,
 WRT, MARPILLERO POLLAK ARCHITECTS
COMPLETION: TBD
SIZE: 36 ACRES

In the 1948 film *Sorry, Wrong Number*, a critical bit of underworld intrigue takes place on a beach on Staten Island. The scene depicts the borough as a distant and eerie seaside hideaway as occupied only by the occasional clapboard house and half-witted clam diggers. Though it misrepresents the borough as unpopulated and backward, the movie does get one detail right: It is an island largely defined by its harbors. As part of Mayor

Michael R. Bloomberg's PlanNYC initiative, an important but underused stretch of waterfront is undergoing a \$66 million renovation and will once again be an integral part of its neighborhood.

In 2004, the Navy's Task Force on Homeport Redevelopment recommended that the district known as Stapleton—one of the few neighborhoods in Staten Island readily accessible by public transportation—be rehabbed for public use. Located three subway stops from the St. George Ferry Terminal, the area sits north of the Verrazano-Narrows Bridge and has outstanding views of Brooklyn and Lower Manhattan. Several blocks inland, one of the city's first town centers along Bay Street; today it is chiefly made up of three-story brick buildings with retail on the ground floor and apartments above. The spot is home to a considerable bit of New York history: Cornelius Vanderbilt launched his transportation empire

there by providing ferry service to Manhattan.

Stapleton has also been home to the Navy, acting as the New York State embarkation point during World War II. Today the USS Intrepid is docked next to the Navy's 1,410-foot pier, which sits at a diagonal to the shoreline, where it is undergoing restoration. The rest of the 36-acre base, once called the Stapleton Homeport, was decommissioned in 1995 and ownership reverted to New York City. Today it's a deteriorating industrial site, with 1970s era sheds that house government offices including the Richmond County Supreme Court and NYPD Staten Island Task Force.

"The irony is that the town exists because of its harbor but once the Homeport closed, the area was erased from people's consciousness," said Linda Pollak, principal with Marpillero Pollak Architects, one of the firms hired by the New

York City Economic Development Corporation (EDC) for the project.

Weidlinger Associates, the engineering firm in charge of preparing the site for development, is working on shoreline stabilization, street and sidewalk construction, traffic improvement, and creating a waterfront esplanade. The area has also been rezoned from industrial to commercial use, and the street map has been revised. According to Weidlinger's project engineer Patricia Zander, they anticipate that construction on infrastructure will start next fall. Once sewage, roadways, and utilities are in place, the city will make six large parcels of land available; three will be sold for residential purposes, and the others will be leased by the EDC for commercial use including a sports complex, a farmer's market, and a hotel.

"Here you have this waterfront that isn't used by the local population because it's fenced off and was a naval station with no access. So

The Stapleton waterfront on the northern edge of Staten Island is almost entirely inaccessible, but will one day feature a pedestrian promenade.

this is a huge win for the community because they'll now have easy access to their waterfront and also these large parcels can be developed in a careful and meaningful way," said Zander.

By next fall the EDC plans to issue three RFPs: one for the residential sites, one for the hotel, and another for the sports complex. The residential end of the project will include 350 units of low-rise housing, though according to Janel Patterson of the EDC, the amount of affordable housing to be included has not yet been determined. The EDC has deemed the Stapleton site a LEED pilot project.

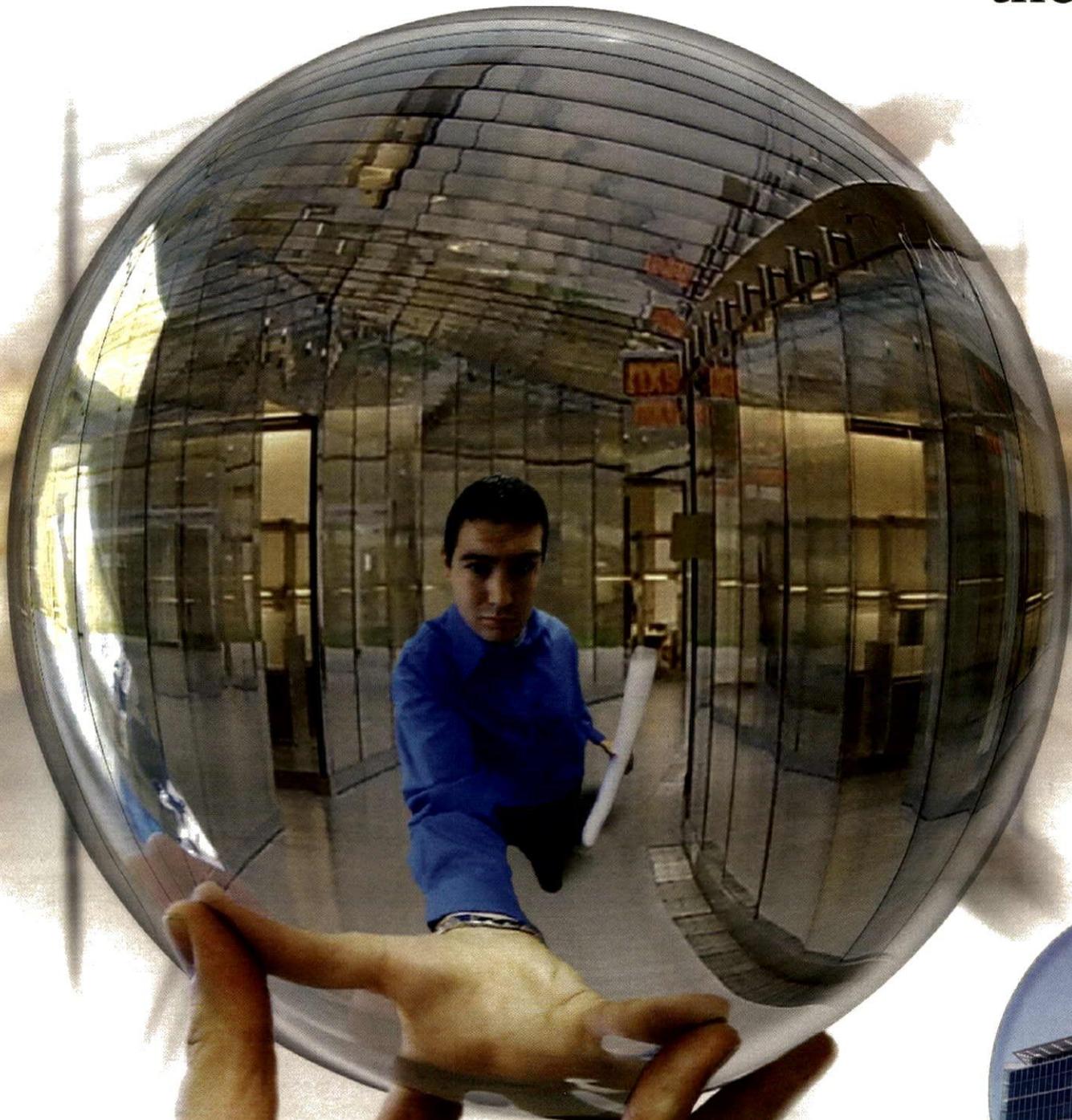
Landscape architects WRT of Philadelphia and Marpillero Pollak are designing the site. Currently, their plans include an esplanade that runs along the mile-long waterfront. An observation deck and amphitheater will sit directly across from the pier, which itself will remain under the Navy's jurisdiction and inaccessible to the public. Pier Plance, a tensegrity structure—one that uses tension and compression to make a structure stand—made of three 120-foot poles and cable. The enormous height of the steel poles will echo the 100-foot tall lights that line the Navy's pier. According to Pollak, the structure will act as an intermediary between the human-scaled design of the esplanade and what she calls "the sublime scale" of the pier and, by extension, the enormous ships of the neighborhood's past.

A series of mesh-topped canopies will line a street parallel to the esplanade, at some points providing seats and tables for visitors. Pollak likes the "almost randomness" of the design: though it doesn't follow a predictable pattern, the landscaping has been calibrated to provide sufficient seating, refuge, and greenery, what she calls "an enclosure without enclosing." The canopy area will mark a loose boundary between the housing and business district and the waterfront itself.

According to Margie Ruddick, principal with WRT, the plan also features a cove that will be used as a kayak launch. She wants to expand upon the site's long history as well as its environment, adding that some plants on the site cannot be found in any other part of New York City. "It's an ecologically working waterfront," she said, one she and her colleagues hope the redevelopment plan will further encourage.

ANGELA STARITA IS A FREELANCE WRITER LIVING IN BROOKLYN WHO HAS WRITTEN FOR THE VILLAGE VOICE AND THE NEW YORK TIMES, AMONG OTHER PUBLICATIONS.

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TODAY'S SALES CENTERS AND MODEL APARTMENTS CAN BE SWANKIER THAN THE LUXURY CONDOS THEY'RE MEANT TO SELL.

The bedroom (left) and study (above) of the sprawling model apartment that opened in May at The Plaza were decorated in high-luxe mode by Gal Nauer Architects and have already been used for fashion shoots.

It was literally raining gold the day I stepped into The Plaza's Central Park South entrance. Workers on scaffolding were regilding ceiling details in the exquisite lobby that will greet owners of new residences there, and gold leaf was floating down onto the workmen buffing the mosaic floors below. It wasn't a sales tactic per se, but it conveyed more solid information than many other condos I'd seen.

Setting the right mood in the high-stakes condo world is everything. When prices for the meanest studio start in the multimillions, developers and marketers must go to great lengths to convey desirability—often with no more than a sales office or an off-site model apartment to initiate the seduction. How far each project goes is a matter of strategy, practicality, and, of course, dollars.

The Gramercy has a sales center on 3rd Avenue in the 20s and no intention of opening a model apartment. "We're not believers in fully staged spaces," said Arthur Gallego of SHVO, the marketing firm for the project. That sales center has the draw of having interiors by Philippe Starck (who has also designed the condominiums it represents) making a model almost beside the point. In any case, more than half of the 207 units, which run from \$545,000 to \$3.5 million, have sold since early May. A visit there is like a trip to one of Starck's haute-cool hotel lobbies—backlit white curtains, the play of scale, and a baroque-of-the-future vibe. Tours begin with the media lounge, a cozy faux-library where everything—including windows, mirror, and coffee table—comes alive during a multimedia show featuring Le Starck waxing philosophical as he talks up "tribes," i.e. groups of like-minded individuals. In a second room, you tap icons on a screen to find your tribe, which is then translated into a package of finishes for your interiors. Gallego demurs when asked what it costs to put on this lifestyle Rorschach test.

A second SHVO property, the Beaux Arts 650 6th Avenue, has its sales office decked out as a contemporary gallery with artwork curated by Jack Shainman Gallery mixed with renderings

ALL THAT
GLITTERS
IS JUST
FOR SHOW



The model apartment at 141 5th was fully staged right down to the breakfast cereal on the dining table, with living room interiors (top) by Cetra/Ruddy architects. The sales center "library" (above) at The Gramercy on 3rd Avenue bears the surreal signature of the French designer Philippe Starck. On Vesey Street, the Riverhouse sales office has a full-scale kitchen (right).



COURTESY SHVO

and models by Perkins Eastman, all in the service of selling 67 residences.

Fully staged model apartments can be worth it. At 141 5th Avenue, a turn-of-the-19th-century restoration, the project opened with one model, plus a sales office across the hall, and sold 65 percent of its 38 units, ranging from \$1.6 to \$15 million, in five weeks with no advertising save that on the scaffolding. The interiors, lavish but comfortable, were designed by Nancy Ruddy, president of Cetra/Ruddy. "This model really sold the building. Nancy is the queen," says Harriet Weintraub, whose firm is handling PR for 141. It has the requisite Wolf/SubZero appliances installed, but otherwise doesn't feel like a showpiece; rather, it feels like a really nice place to live. Mission accomplished. The "hundreds of thousands of dollars" it took to kit out the place is more a case of money up front, rather than an investment per se. The unit will be sold, and the built-ins, at least, will be included in the price. For those who were really impressed, even the model furnishings and the services of Ms. Ruddy are available at a price.

Down by the marina at the end of Vesey Street, the Riverhouse sales office uses a maritime theme—a nautical kitchen, pale greenish-blue wavy cut-out accents—to get its point across. There is an interactive wall, a model, and lots of information about the greenness of the building, plus a fully kitted-out kitchen, bathroom, and small living room that have been used as an event space for premiere parties, a P.S.1 lecture series, and a gala for OpenHouseNewYork. In spite of the heavy exposure, there are still plans for a model apartment. Since September, about 45 percent of the 264 units have sold, including an \$8 million unit.

Back at The Plaza, the showroom is housed in the spectacular Edwardian Room but offers no real bells and whistles save an impressively detailed model of the building. None appear to have been needed. Ninety percent of the 181 units, which range in price from \$2.5 million to "well north of" \$45 million, according to sales staff, have sold since November 2005, 75 percent before there was even a model apartment.

Now, though, visitors can view unit 1201 (opened in May), a two-bedroom with giddy views of Central Park and European-mode interiors by Gal Nauer Architects, borrowing a veritable warehouse of Versace furniture and accessories to reinforce the pure luxury message. And word has traveled: *House & Garden* magazine photographed Donatella Versace making herself "at home" there, and *Town & Country* booked it for a fashion shoot. There are elaborate gold-trimmed place settings, huge Asian-themed paintings, vases of white flowers, and when I was there, a loop of Pavarotti on the sound system. A second model apartment down the hall, a 750-square-foot one-bedroom, is in the works.

So why go to the expense of building a model when sales are so brisk without one? It appears that, believe it or not, the most expensive units sell out first, leaving behind the lower-priced ones. Perhaps no one wants to look like they are signing on as the riffraff.

STEPHEN TREFFINGER LAST WROTE ABOUT PHILIP JOHNSON'S GLASS HOUSE ("THROUGH A GLASS LESS DARKLY," AN_11 06.20.2007) AND IS A REGULAR CONTRIBUTOR TO THE NEW YORK TIMES.



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THE NEXT NEW YORK

This past spring the Architectural League's exhibition, *New New York: Fast Forward* (see facing page), took stock of this unique moment in the city's physical history by surveying nearly six hundred projects that are now under construction or in planning, ranging in scale from small apartment buildings to neighborhood-wide masterplans and representing the full panoply of public and private development. In an inventive installation by architects Lewis.Tsurumaki. Lewis, *New New York* provided a sense of the big picture in order to help us understand how the disparate projects we read about in the newspapers every day might collectively impact the city as a whole.

For this special issue of *AN*, the League was asked to cull from the hundreds of projects on view in the exhibition a small sample that captures the scope of private development now underway in New York. The projects illustrated on the following pages barely begin to suggest the full extent of building and planning currently in process or under consideration, but they do indicate that it is clearly an optimistic moment. The specifically physical nature of many of the challenges now facing the city, however—the need to house a growing population, to update and reenvision infrastructure, to radically reduce our ecological footprint—

make this a particularly critical moment for architecture and planning, one that offers the greatest scope, most compelling demands, and most significant opportunities for long-term impact that architects and planners have been afforded in New York for quite some time. The future of New York is being built now.

ROSALIE GENEVRO IS THE EXECUTIVE DIRECTOR OF THE ARCHITECTURAL LEAGUE, AND GREGORY WESSNER IS ITS EXHIBITION DIRECTOR AND THE CURATOR OF NEW NEW YORK.

MANHATTAN

Above 59th Street



265 WEST 153RD STREET
Location: 265 West 153rd Street
Developer: Jonathan Rose Companies/Harlem Congregations for Community Improvement with financing from the NYC Housing Development Corp.
Architect: Dattner Architects
Size: 7 floors, 85 units
Type: Mixed-use
Completion (est.): 2008



125TH AND 5TH
Location: 2022 5th Avenue
Developer: 125th @ 5th Development
Architect: Frederic Schwartz Architects
Size: 70,000 sq. ft.
Type: Mixed-use
Completion (est.): 2009



EAST RIVER PLAZA
Location: East 116th Street at the FDR Drive
Developer: Forest City Ratner Companies and Blumenfeld Development Group
Architects: GreenbergFarrow Architects, Roche Dinkeloo & Associates
Size: 485,000 sq. ft.
Type: Commercial
Completion (est.): August 2008



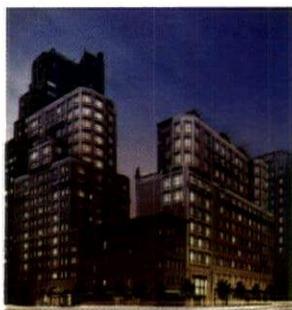
THE BROMPTON
Location: 205 East 86th Street
Developer: The Related Companies
Architects: Robert A. M. Stern Architect, Ismael Leyva Architects
Size: 204 units
Type: Mixed-use
Completion (est.): Fall 2008



LINDEN 78
Location: 230 West 78th Street
Developer: Urban Residential
Architect: Handel Architects
Size: 20 floors, 95,000 sq. ft.
Type: Residential
Completion (est.): 2008



303 EAST 77TH STREET
Location: 303 East 77th Street
Developer: Alchemy Properties
Architect: FXFowle
Size: 58 floors, 460 units, 583,000 sq. ft.
Type: Residential
Completion (est.): 2009



THE HARRISON
Location: 295 West 76th Street
Developer: The Related Companies
Architects: Robert A. M. Stern Architects, Ismael Leyva Architects
Size: 325,000 sq. ft.
Type: Residential
Completion: Spring 2009



200 WEST END AVENUE
Location: 200 West End Avenue
Developer: The Clarett Group
Architect: Costas Kondylis and Partners
Size: 27 floors, 191 units, 316,000 sq. ft.
Type: Residential
Completion (est.): 2008



160 WEST 62ND STREET
Location: 160 West 62nd Street
Developer: Douglaston Development
Architect: Pelli Clarke Pelli
Size: 53 floors, 250 units
Type: Mixed-use
Completion: Proposed



New New York: Fast Forward was on view at the Urban Center, 457 Madison Avenue, from late March through early May 2007. After closing, the show was reformatted to fit into a portfolio-sized traveling case that includes all of the nearly 600 projects on video; interviews with 30 New York architects along with a portable DVD player on which to view them; and spiral-bound booklets looking in more depth at three areas of the city undergoing particularly significant change: the area around the High Line, the Bronx River Greenway, and Spring Creek Housing in East New York, Brooklyn. The show can be viewed by appointment in the League office; depending on availability, schools and offices may also request an on-site presentation. For more information, email exhibition curator Gregory Wessner at wessner@archleague.org. A companion website to the show featuring the complete set of video interviews is now online. Access the site through the exhibitions page on the League's website at www.archleague.org.

MANHATTAN
Between 14th Street and 59th Street



505 WEST 37TH STREET
Location: 505 West 37th Street
Developer: Rockrose
Architect: Handel Architects
Size: 860,000 sq. ft.
Completion (est.): 2009



441 EAST 57TH ST.
Location: 441 East 57th Street
Developer: FLAnk
Architect: FLAnk
Size: 15 floors, 8 units
Type: Residential
Completion (est.): April 2008



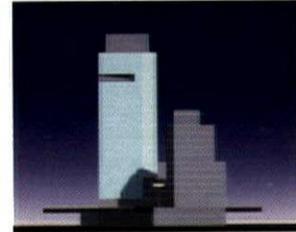
250 EAST 49TH STREET
Location: 250 East 49th Street
Developer: East 49th Street Development
Architect: Sydness Architects
Size: 24 floors
Type: Residential
Completion (est.): 2009



11 TIMES SQUARE
Location: 42nd Street and 8th Avenue
Developer: SJP Properties
Architect: FXFowle
Size: 40 floors, 1,100,00 sq. ft.
Type: Mixed-use
Completion: Fall 2009



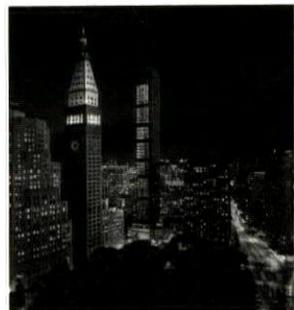
835 6TH AVENUE
Location: 835 6th Avenue
Developer: J. D. Carlisle Development
Architect: Perkins Eastman
Size: 450,000 sq. ft.
Type: Mixed-use
Completion (est.): 2009



HIGH LINE
Location: 10th Avenue between 28th and 29th Streets
Developer: Ronald Abramove
Architect: Lee Harris Pomeroy Architects
Size: 220,000 sq. ft.
Type: Mixed-use
Completion (est.): 2008



THE ONYX
Location: 261 West 28th Street
Developer: Bronfman Haymes Real Estate Partners
Architect: FXFowle
Size: 11 floors, 52 units
Type: Residential
Completion (est.): 2008



ONE MADISON PARK
Location: 23 East 23rd Street
Developer: Slazer Development
Architect: Cetra/Ruddy
Size: 60 floors, 73 units
Type: Residential
Completion (est.): 2008



THE CALEDONIA
Location: 450 West 17th Street
Developer: The Related Companies, Taconic Investment Partners
Architect: Handel Architects
Size: 24 floors, 503,000 sq. ft.
Type: Mixed-use
Completion (est.): 2008

MANHATTAN

Below 14th Street



ONE JACKSON SQUARE
Location: 122 Greenwich Avenue
Developer: Hines Interests
Architect: Kohn Pedersen Fox Associates
Size: 11 floors, 35 units
Type: Residential
Completion (est.): September 2009



2 COOPER SQUARE
Location: 2 Cooper Square
Developer: Atlantic Group
Architect: GKV Architects
Size: 155,00 sq. ft., 15 floors
Type: Residential
Completion (est.): Summer 2008



290 MULBERRY STREET
Location: 290 Mulberry Street
Developer: Cardinal Investments
Architect: SHoP Architects
Size: 11 floors, 27,000 sq. ft.
Type: Residential
Completion (est.): June 2008



PITT STREET DEVELOPMENT
Location: 138-139 Pitt Street
Developer: Common Ground Community
Architect: Kiss and Cathcart
Size: 12 floors, 263 units, 99,000 sq. ft.
Type: Residential
Completion (est.): 2008



SOHO MEWS
Location: 311 West Broadway
Developer: United American Land
Architect: Gwathmey Siegel & Associates Architects
Size: 68 units, 75,000 sq. ft.
Type: Mixed-use
Completion (est.): 2008



15 RENWICK
Location: 15 Renwick Street
Developer: PHH Realty Group
Architect: Ismael Leyva Architects
Size: 36 units, 72,000 sq. ft.
Type: Mixed-use
Completion: Under construction



101 WARREN STREET
Location: 101 Warren Street
Developer: Edward J. Minskoff Equities
Architects: Skidmore, Owings & Merrill, Thomas Balsley Associates
Size: 33 floors, 260 units
Type: Mixed-use
Completion (est.): 2008



THE VISIONAIRE
Location: 70 Little West Street
Developer: Albanese Organization
Architect: Pelli Clarke Pelli
Size: 33 floors, 250 units, 40,000 sq. ft.
Type: Mixed-use
Completion (est.): Fall 2008



WILLIAM BEAVER HOUSE
Location: 15 William Street
Developer: André Balazs Properties
Architect: Tsao & McKown Architects
Size: 47 floors, 319 units
Type: Residential
Completion (est.): 2008

BROOKLYN



110 GREEN STREET / 133-137 HURON STREET
Location: 110 Green Street / 133-137 Huron Street
Developer: 110 Green Development
Architect: Meltzer/Mandl Architects
Size: 12 floors, 130 units
Type: Residential
Completion (est.): August 2008



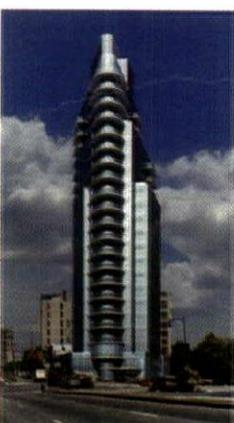
155 WEST STREET
Location: 155 West Street
Developer: 155 West Street
Architect: Ismael Leyva Architects
Size: 26 floors, 569 units, 703,000 sq. ft.
Type: Mixed-use
Completion: In design



WILLIAMSBURG EDGE
Location: North 5th to North 7th Street, Kent Avenue to the East River
Developer: Douglaston Development, Williamsburg Edge
Architect: Stephen B. Jacobs Group
Size: Phase I: 30- and 15-story towers with 575 market-rate units, 8- and 6-story buildings with 347 affordable units. 60,000+ sq. ft. retail, 34,000 sq. ft. public open space.
Type: Mixed-use
Completion Phase I (est.): 2009



MYRTLE AVENUE DEVELOPMENT
Location: Myrtle Avenue and Fleet Place
Developer: Red Apple Group
Architect: Dattner Architects
Size: 38 floors, 765 units
Type: Residential
Completion (est.): 2010



85 FLATBUSH AVENUE EXTENSION
Location: 85 Flatbush Avenue
Developer: North Development Group
Architect: Ismael Leyva Architects
Size: 21 floors, 108 units, 158,000 sq. ft.
Type: Mixed-use
Completion (est.): 2009



GRANVILLE PAYNE APARTMENTS
Location: 626 Sutter Avenue
Developer: Jackson Development Group
Architect: Hugo S. Subotovsky Architects
Size: 7 floors, 103 units
Type: Mixed-use
Completion (est.): 2008



542 ST. MARKS AVENUE
Location: 542 St. Marks Avenue
Developer: Supreme Builders
Architect: Loadingdock5 Architecture
Size: 7 floors, 34 units
Type: Residential
Completion (est.): 2009



CONEY ISLAND COMMONS
Location: Surf Avenue between West 29th and West 30th Streets
Developer: NYC Economic Development Corporation
Architect: Dattner Architects
Size: 152 units, 40,000 sq. ft.
Type: Mixed-use
Completion (est.): 2008



THE SOCHI
Location: 215-217 Sea Breeze Avenue
Developer: Bobker Group
Architect: EM Design Group
Size: 114 units, 21 floors
Type: Residential
Completion (est.): 2008

QUEENS



RKO KEITH'S THEATER
Location: 135-29 Northern Boulevard
Developer: Leviev Boymelgreen
Architect: Studio V Architecture
Size: 16 floors, 314,127 sq. ft.
Type: Mixed-use
Completion (est.): 2008



RIVER EAST
Location: 44th Avenue and Vernon Boulevard
Developer: W Development
Architect: Studio V Architecture
Size: 1,000,000 sq. ft.
Type: Mixed-use
Completion (est.): 2009



ANABLE BASIN
Location: 44th Drive and the River
Developer: Plaxall
Architect: Studio V Architecture
Size: 3,000,000 sq. ft.
Type: Mixed-use
Completion (est.): 2011



5-20 46TH ROAD
Location: 5-20 46th Road
Developers: O'Connor Capital Partners, CUNY Graduate Center
Architect: Studio V Architecture
Size: 350,000 sq. ft.
Type: Mixed-use
Completion (est.): 2009



EAST COAST SITE 5
Location: 46-30 Center Boulevard
Developer: Rockrose Development
Architect: Handel Architects
Size: 18 floors, 258,300 sq. ft.
Type: Mixed-use
Completion (est.): 2008



QUEENS WEST SITE 5
Location: Center Boulevard
Developer: Rockrose Development
Architect: Handel Architects
Size: 18 floors, 250,000 sq. ft.
Type: Mixed-use
Completion (est.): 2008

BRONX



ARBOR RESIDENCES
Location: 3260 Henry Hudson Parkway East
Developer: Hudons Arlington Associates
Architect: Handel Architects
Size: 9 floors, 127 units, 240,000 sq. ft.
Type: Residential
Completion (est.): 2008



MOUNT HOPE COMMUNITY CENTER
Location: 1775 Walton Avenue
Developer: Mount Hope Housing Company
Architect: Croxton Collaborative Architects
Size: 4 floors, 34,000 sq. ft.
Type: Mixed-use
Completion (est.): 2008



CROTONA PARKWAY APARTMENTS
Location: 457-459 Crotona Parkway
Developer: Atlantic Development Group
Architect: Atelier 22
Size: 96 units
Type: Residential
Completion (est.): 2008



URBAN HORIZONS II & FOYER
Location: 1330 Intervale Avenue and 1337 Louis Nine Boulevard
Developers: Women's Housing and Economic Development Corporation
Architects: Edelman Sultan Knox Wood/Architects, Peter Franzese
Size: 2-building development, 174 units
Type: Mixed-use
Completion (est.): 2008



CEDARS
Location: 754 Fox Street
Developers: The Lantern Group, Friends in the City
Architect: Urban Architectural Initiatives
Size: 8 floors, 95 units
Completion (est.): August 2008



COMMON GROUND BROOK AVENUE COMMUNITY HOUSING
Location: 457-459 East 148th Street/519-529 Brook Avenue
Developer: Common Ground Communities
Architect: Alexander Gorlin Architects
Size: 200 units, 88,000 sq. ft.
Type: Residential
Completion (est.): 2009



DIALOGUE:

WITH CONSTRUCTION IN THE WORKS AND ON THE WAY AT NEAR FLOOD LEVELS, NEGOTIATING THE SWIFT WATERS OF NEW YORK CITY DEVELOPMENT IS TRICKIER THAN EVER. AN ASKED CAROL WILLIS, DIRECTOR OF THE SKYSCRAPER MUSEUM, TO SIT DOWN WITH STEVEN SPINOLA, PRESIDENT OF THE REAL ESTATE BOARD OF NEW YORK (REBNY), AND TALK ABOUT THE DIRECTION OF NEW DEVELOPMENT IN THE CITY. PHOTO BY RAPHY YOKO INOUE

STEVEN SPINOLA AND CAROL WILLIS

Carol Willis: REBNY is now over 100 years old, and you've been president for 21 years, witness to quite a few ups and downs in the real estate market. Where do you think we are in this particular cycle right now?

Steven Spinola: I think we are still going up. I don't see any reason for a downturn at this point in time. The exchange rate clearly favors making an investment in New York City, and we're getting tremendous numbers of people [from abroad] buying and wanting to live here. I don't know who they are—buying \$5 million second homes for a place to put shoes when they come to town—but thank God for them!

As for office buildings, people are projecting between \$100 and \$120 a foot, which is what they need in order to deal with the construction cost and the taxes and the operating cost and self-worth. The reason we hadn't seen more office buildings before is because the market for \$100 per-square-foot office space just wasn't there. Now it seems to be! As a result, developers are saying, "I'm not going to do that condominium. I'm going to do the office building."

What other notable changes have you seen lately in the real estate development community?

We have a lot of new players coming into the city where, traditionally, New York has been known for real estate being a family business. I hope these newcomers will turn into families and stay. Right now they're doing [condominiums] in some different ways and in some cases making scarce land more competitive and more expensive.

Whether you're a newcomer or have been around awhile, do you have to be a developer of a certain size to do a big project?

Well clearly, you have to be experienced and have a depth of resources. Big projects require a much longer period of time and so the developer also needs millions of dollars to carry that project for a long time before ever seeing a penny. That's very difficult, obviously, if you're a smaller player. An example: Who's going to be bidding on the Hudson Yards? It's my guess that all of them are going to be the major names—Related, Tishman-Speyer, Brookfield, Extell....

Extell is a new player?

Extell is not new, but [president and CEO] Gary Barnett is a major figure right now and is involved with multiple projects. He's one of those that, hopefully, will be one of the new families in it for the long-term I mentioned.

One of the options at Hudson Yards was not to go for a single developer, and we talked to the city about that. We said, "Why not do a Battery Park City concept and divide it up into eight or nine parcels, where one would take on an office building here, and another would do residential building there. The city and the MTA decided not to do that, but that would have opened it up to smaller developers. Still, we may see partnerships created for Hudson Yards.

A couple of years ago, people thought that both Hudson Yards and downtown couldn't come back at the same time. What do you think?

It was clear that there was political concern

about it. Sheldon Silver, who represents the Lower East Side and is the speaker of the Assembly, expressed some concerns. My position has always been, if we don't get Lower Manhattan recovered long before the West Side, then we're in big trouble. I believe we're talking about two different cycles: The more immediate concern was the rebuilding of Lower Manhattan, and the second would be the opportunity to do the expansion in Hudson Yards. And that has happened.

Take a look at Larry Silverstein—he just went ahead and built 7 World Trade Center without any hesitancy, which was a major accomplishment. Everybody predicted he couldn't get rents above \$35 or \$40 a foot. I think he's asking \$60 or more. And then there's Chase making the decision to go to Site Five when everybody was arguing that we should build residential, not only on that side but on the entire site. The normal cycle may put a bump in it, but we're going to see Lower Manhattan get rebuilt. Then the extension of the 7 subway line will be done, and we will see some commitments made at Hudson Yards.

Speaking of dollars, how do you make a fortune in New York real estate today?

Well, it helps to start with one! Joseph Moynihan is a big player now. He made a fortune by trying to stay ahead of the market. People always come to me and ask, "Where is the market going?" If I knew, I wouldn't be doing this! That's what the real entrepreneurs do. They say, "I believe that this area of the city is going to make money next." Obviously, you can't just go buy a building after the market has peaked, because then you're not

going to make any money unless you're in it for the long haul. That's what the families are willing to do. They say, "All right, 20 years from now, I know I'm going to have a bigger asset even if I bought too late." The new guys in town are willing to buy land in areas in which the traditional families were not willing to pay more.

You're gambling that the market will exceed your cost for making that project happen. I mean, with construction costs going up 2 percent a month and with taxes where they are, that's becoming a very dangerous approach. But so far, they're still doing it, and that's amazing. You make your fortune either by having tremendous skills and a lot of luck, or by tremendous luck and some skill.

There are so many international architects working now in New York, and that's quite new. And then we have a whole host of young architects who are getting opportunities that they didn't have before. Something changed in the mentality of the real estate developers to think about design as an added value. What was it?

There is no question that Amanda Burden, chair of the Planning Commission, cares a great deal about design and about the way the city is going to look. In her review of projects, it's not just a desire for proper zoning, she wants a building to add something. And if it does, she's going to support it even if it's doing something that may not be allowed. So, I think there was a message put out by this administration that they care a great deal about impact on the skyline and even just general living in the neighborhoods.

The developers didn't like the idea, but now they're doing it because it's also a bit about ego—competing with each other in terms of whom they can get to design their buildings—and the recognition that architecture is helpful in marketing them. Of course, they still want a building that's practical—the right size for an office, the right size bedroom and bathrooms, and so forth—and a construction job that doesn't necessarily add up to traumatic prices. But they are more willing to bite the bullet and just do it, I think, because the mayor and Burden have expressed a desire to see quality architecture in the city.

What about the perennial fascination with the world's tallest building? Is New York still in the race?

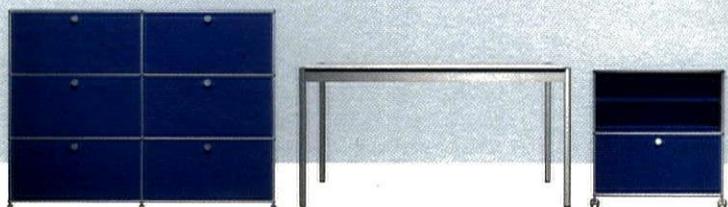
You know, we've got the best skyline in the world, between a combination of newer buildings, older buildings, tall buildings, and everything else. People aren't coming here to see the tallest building in the world. They are coming here because they want to be in New York, to live here, to work here. We don't need the gimmick.

There's that famous old phrase about New York. It will be a great town if they ever get it finished.

We're still finding vacant land! The whole West Side is like a new frontier. We're talking about 30, maybe 40 million square feet of new development, and that is land that's already owned and permitted. We can work on that for quite a while—who needs to go up to the 204th floor!



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AUGUST

WEDNESDAY 1
EXHIBITION OPENINGS
**The Abstract Impulse:
50 Years of Abstraction at the
National Academy, 1956-2006**
The National Academy of
Design Museum
1083 5th Ave.
www.nationalacademy.org

Alain Dister
**Elegy for the
Summer of Love**
Envoy Gallery
131 Chrystie St.
www.envoygallery.com

THURSDAY 2
EXHIBITION OPENINGS
**Greener Pastures,
Permanent Midnight**
Sean Ryan
Moti Hasson South Gallery
330 West 38th St.
www.motihasson.com

Storefront/Control Group
Student Design Award 2007
Storefront for Art
and Architecture
97 Kenmare St.
www.storefrontnews.org

FRIDAY 3
LECTURE
**Janette Kim,
David Turnbull, Kate Orff**
**Debate: On Landscape:
Landscape/Urbanism**
12:00 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Dahn Hiuni
**Bodies of Evidence:
The Human Figure in
20th-Century Art**
7:00 p.m.
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

SATURDAY 4
EXHIBITION OPENING
Sultana's Dream
Exit Art
475 10th Ave.
www.exitart.org

LECTURE
Ludovico Geymonat
**Context and Monumental
Sculpture at the Cloisters**
12:00 p.m.
The Cloisters
Fort Tryon Park

TUESDAY 7
EVENT
From Chinatown With Love
6:30 p.m.
Lincoln Center Out of Doors
132 West 65th St.
www.lincolncenter.org

FRIDAY 10
LECTURE
Caroline Hannah
**One of a Kind:
The Studio Craft Movement**
7:00 p.m.
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

SATURDAY 11
EXHIBITION OPENINGS
Investigating Where We Live
National Building Museum
401 F St. NW,
Washington, D.C.
www.nbm.org

**The 2007 Chelsea
International Fine Art
Competition**
Agora Gallery
415 West Broadway
www.agora-gallery.com

EVENT
HOWL on the Road
3:00 p.m.
Lincoln Center out of Doors
132 West 65th St.
www.lincolncenter.org

WITH THE KIDS
**Family Day at the Center:
Governors Island Walking
Tour and Scavenger Hunt**
9:45 a.m.
10 South St.,
Battery Maritime Building
www.aiany.org

SUNDAY 12
EXHIBITION OPENING
**Vito Acconci, Diane Arbus,
Ross Bleckner, et al.**
**All the More Real: Portrayals
of Intimacy and Empathy**
Parrish Art Museum
25 Job's Ln., Southampton
www.parrishart.org

WEDNESDAY 15
EXHIBITION OPENING
**Jack Beal, Joan Brown,
Amer Kobaslija, et al.**
Outside
George Adams Gallery
525 West 26th St.
www.georgeadams
gallery.com

EVENT
**Tour of New York Rises:
Photographs by
Eugene de Salignac**
6:30 p.m.
Museum of the City
of New York
1220 5th Ave.
www.aiany.org

THURSDAY 16
EXHIBITION OPENING
**Art in General:
25 Years**
UBS Art Gallery
1285 Avenue of the Americas
www.ubs.com

FILM
**Mah-Jongg:
The Tiles That Bind**
(Phyllis Heller, 1999), 32 min.
6:00 p.m.
Museum of Arts & Design
40 West 53rd St.
www.madmuseum.org

LECTURE
**Light and Health:
Don't Throw the Baby
Out With the Bath Water**
5:30 p.m.
Illuminating Engineering
Society of New York
Center for Architecture
536 LaGuardia Pl.
www.iesny.org

FRIDAY 17
LECTURE
Elinor Richter
Along the Canals of Venice
7:00 p.m.
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

EXHIBITION OPENINGS
**Looking Forward/
Looking Back:
Recent Acquisitions in
20th- and 21st-Century Design**
Cooper-Hewitt,
National Design Museum
2 East 91st St.
www.cooperhewitt.org

**Love and Loss: A Video
Trilogy by Neil Goldberg**
Jewish Museum
1109 5th Ave.
www.thejewishmuseum.org

The Other Claude Chabrol
Museum of Modern Art
11 West 53rd St.
www.moma.org

SATURDAY 18
LECTURE
Dora C. Y. Ching
**Real and Ideal Places in
Chinese Landscape**
11:00 a.m.
Metropolitan Museum of Art
1000 Fifth Ave.
www.metmuseum.org

WITH THE KIDS
Think Digital
2:00 p.m.
Solomon R. Guggenheim
Museum
1071 5th Ave.
www.guggenheim.org

SUNDAY 19
LECTURE
Lauren Ebin
**Inside and Out:
Architectural Spaces at the
Metropolitan Museum**
1:00 p.m.
Metropolitan Museum of Art
1000 Fifth Ave.
www.metmuseum.org

WEDNESDAY 22
EXHIBITION OPENING
Ecology. Design. Synergy.
Harvard Graduate School
of Design
Gund Hall Gallery
48 Quincy St., Cambridge
www.gsd.harvard.edu

THURSDAY 23
FILM
Kamp Katrina
(David Redmon and Ashley
Sabin, 2007), 73 min.
6:15 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

LECTURE
Kuan-Yu Fong
**Peking Opera:
Creation of Characters**
6:00 p.m.
Museum of Arts & Design
40 West 53rd St.
www.madmuseum.org

SATURDAY 25
LECTURE
Judith Rodenbeck
Gerhard Richter
1:00 p.m.
Dia: Beacon
3 Beekman St., Beacon
www.diaart.org

FRIDAY 31
EXHIBITION OPENING
**Infinite Island:
Contemporary Caribbean Art**
Brooklyn Museum of Art
200 Eastern Parkway,
Brooklyn
www.brooklynmuseum.org

SEPTEMBER

SATURDAY 1
LECTURE
Charles Greenwald
**Animal Symbolism in
Medieval Art and
Architecture**
12:00 p.m.
The Cloisters
Fort Tryon Park
www.metmuseum.org

SUNDAY 2
LECTURE
Catherine Morris
**Movement and Space in
Medieval Art**
12:00 p.m.
The Cloisters
Fort Tryon Park
www.metmuseum.org

TUESDAY 4
EXHIBITION OPENING
Flemming Hoff
Nordic State of Mind
Amos Eno Gallery
530 West 25th St.
www.amosenogallery.org

WEDNESDAY 5
LECTURE
Matt Postal
Skyscraper National Park
6:30 p.m.
Urban Center
457 Madison Ave.
www.mas.org

THURSDAY 6
EXHIBITION OPENINGS
Arsen Savadov
Daneyal Mahmood Gallery
511 West 25th St.
www.daneyalmahmood.com

Burk Uzzle
Just Add Water
Laurence Miller Gallery
20 West 57th St.
www.laurencemiller
gallery.com

Carter Mull
Rivington Arms
4 East 2nd St.
www.rivingtonarms.com

Daniel Rozin
Bitforms Gallery
529 West 20th St.
www.bitforms.com

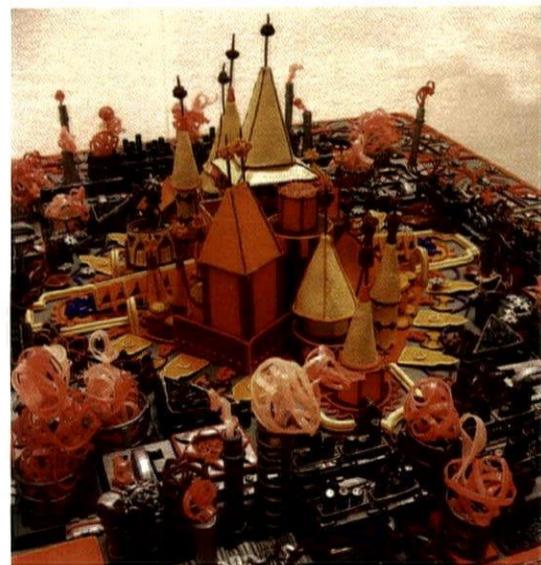
Tobias Putrih
Max Protetch
511 West 22nd St.
www.maxprotetch.com

EVENT
Nicholas Griffin
Book Reading: Dizzy City
192 Books
192 10th Ave.
www.192books.com



MIWA YANAGI: DEUTSCHE BANK COLLECTION
Through August 25
Human Nature: Federico Uribe
Through August 18
Chelsea Art Museum
556 West 22nd Street

Two provocative solo shows explore artificial, carefully commodified worlds. Miwa Yanagi's photographs critique the social constraints faced by Japanese women; surreal architecture and elaborate sets often amplify her subjects' psychological states. The show includes three series: *My Grandmothers*, depicting young women's hopes for the future; *Fairytales*, offering modern reimaginings of ancient stories; and *Elevator Girls*, exploring the objectification of the young uniformed women who traditionally operate Japanese department store elevators. From the latter series, the digitally compiled *Elevator Girl House B4* (above) shows the women lounging in a watery, endless mall, languid from boredom or weak from their stifling environment. Federico Uribe transformed one floor of the museum into a jungle made of Puma shoes. The Colombia-born artist used 35,000 shoelaces and 1,700 pairs of footwear to design a sun, trees (with leaves made of soles), and animals such as a zebra, gorilla, and crocodile. The family-friendly installation is colorful and fun, but with a heart of darkness: The show offers a sly comment on how capitalist culture is colonizing even the remotest reaches of the planet.



ROAD TRIP
Mixed Greens
531 West 26th Street
Through August 10

With the warmth of summer comes a wave of wanderlust, so it's a perfect time for this group exhibition showcasing the work of 13 artists who explore the joys, incongruities, and perils of travel. Some play on the mystique of the American road trip, such as Amy Stein, whose photo series *Stranded* captures the sight of forlorn motorists whose cars have broken down on desolate highways. Others take inspiration from more exotic locales. Linda Ganjian's *Tenacious Vajdahunyad* (above) is a polymer-clay miniature sculpture of a Transylvanian castle she saw on her travels. Surrounded by the less-lovely forms of a polluting steel mill, the castle's beauty endures. Carlo Vialu's untitled tent installation playfully probes the camping experience, with its inherent dichotomies of nature and artificial objects. Gallery visitors can climb inside, lie on a sleeping bag, and look up at photographs of a tree and the sky, which line the tent ceiling. It's all the joys of nature without the mosquitoes.



ARCHITECTURAL GLASS

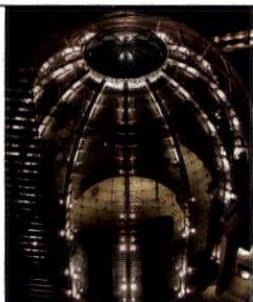
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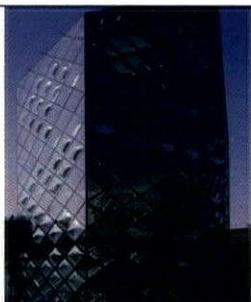
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Herzog & de Meuron



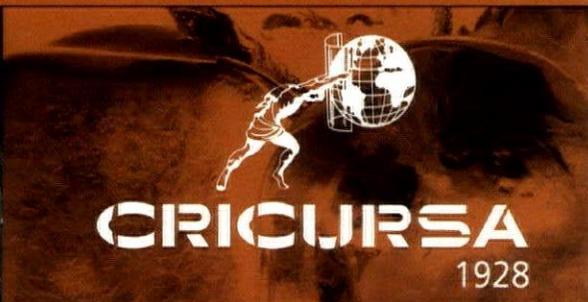
San Jose Civic Centre
San Jose, CA
Richard Meier & Partners



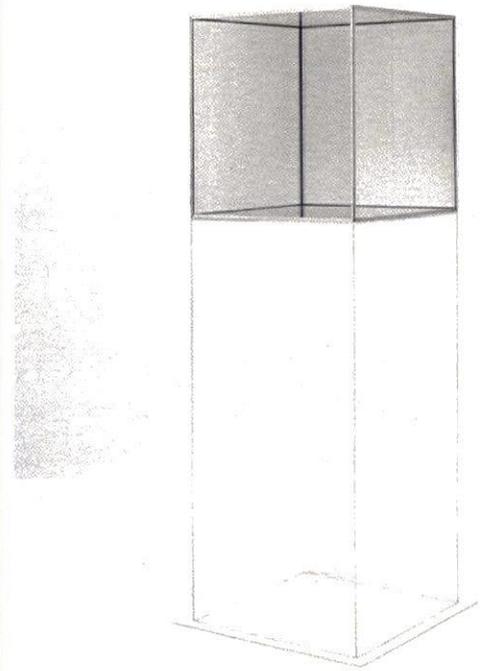
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COURTESY GUGGENHEIM MUSEUM

SPACE IS THE PLACE

The Shapes of Space
Guggenheim Museum
1071 5th Avenue
www.guggenheim.org
Through September 5

Any artwork shown in Frank Lloyd Wright's spiraling rotunda at the Guggenheim, it has been argued, faces stiff competition. Surveys by the museum in the late 1990s revealed that visitors came to experience the place itself more than to see the exhibitions on view. But Wright's signature rotunda has become a site of engagement for other architects. For the 1998 show *The Art of the Motorcycle*, Frank Gehry clad the interior with reflective stainless steel: It acted as an

indexical layer that joined the speed of machines with the power of display. Though the plan was never realized, Zaha Hadid proposed spanning the rotunda's void with morphing shapes for *The Great Utopia* exhibition in 1992.

The Shapes of Space currently fills the spiral with painting, sculpture, installation, photography, and video from the museum's permanent collection. Curators have placed early modernists such as Naum Gabo, Fernand Léger, and Piet Mondrian

alongside postwar artists Lee Bontecou and Louise Bourgeois, and young contemporaries Robert Gober and Banks Violette, provoking connections between works that span a century through juxtaposition rather than chronology. In a similar fashion as *Modern Starts*, MoMA's 1999 rollout through catchall categories "Things," "Places," and "People," the Guggenheim uses the theme of space in ways that encourage free association rather than studied reflection about the relation between art and architecture.

As the spiral has proved for decades, that relationship is never as simple as object and container. Richard Serra, who played the architect in Matthew Barney's 2002 *Cremaster 3* film, is an artist whose sinuous steel constructions are said to share direct lineage with Gehry's Bilbao. In this show, artists are also learning from

architects: Rirkrit Tiravanija's *Untitled 2005*, which won the Hugo Boss prize, is a reflective steel and chrome structure designed to serve as a platform for programmed events. The pavilion, which has played host to video and DJ events, was inspired by R. M. Schindler's 1922 residence in West Hollywood, a house he designed to encourage residents to engage with the surrounding context.

Drawing upon an element of unexpected connections, Lucio Fontana's slashed canvas nicely spikes the photo collages of Gordon Matta-Clark's incised buildings. Dan Flavin's curving neon light sculpture is positioned near a framed model of László Moholy-Nagy's *Space Modulator* and Larry Bell's glass cube, all referencing light, space, and glass. More to the point, Gabo's sculpture shares Moholy-Nagy's engagement with kinetic sculpture.

Pipilotti Rist's *Himalaya's Sister's Living Room* (2000) is

Paul Pfeiffer's *Pier and Ocean* (2004), left, and Larry Bell's *20" Untitled 1969 Tom Messer Cube* (1969), above. a wallpapered room printed with modernist interiors combined with a series of video projections arranged amid midcentury modernist furniture, at times shining through liquor bottles or playing upon tall stacks of books. The sensation of wandering through a stranger's living room from another era, with only the light of the TV screen, is surprisingly unnerving; the overall effect is one of an abandoned film set. The only other video work is Paul Pfeiffer's digital manipulation of scores of jets diverging from a center point without collision, illustrating our revised feelings about air travel; the old slogan "fly the friendly skies" no longer applies.

A performative artwork provokes viewers to listen or act or do. Piotr Uklanski's tribute to club culture, a colorfully lit dance floor, encourages visitors to enter into the work as participants. The museum's

version of Uklanski's floor uses LEDs; a less slick analog version has served as the pulsing decor for the annex bar at Gavin Brown's Enterprise since the mid-'90s. Dark master of space Violette creates surrealistic heavy-metal stage sets as sites for a dystopic view of American culture. Showing concurrently in July at TEAM and Gladstone galleries, this piece is a sound sculpture with four salt-encrusted speakers that shed crystals through the vibrations of a low drone into glossy black jagged forms in the center.

Aptly entitled *The Shape of Space*, Allison Shott's translucent floor-to-ceiling "curtain wall" is constructed entirely from stapled plastic optical lenses. The eye-catching piece, placed in the central atrium, explores optics as the primary tool of spatial reality in the 21st century.

SARAH STANLEY IS A WRITER AND CURATOR IN NEW YORK.

THE SOUND OF ARCHITECTURE

Spaces Speak, Are You Listening?
Barry Blesser and Linda-Ruth Salter
MIT Press, \$39.95

If civic buildings—courthouses, schools, libraries—provide a visual reference for collective values and shared political beliefs, can we then visualize how democracy might sound? Does democracy truly have

a "voice"? What, for example, would the Freedom Tower say to us if it could talk?

Buildings are more than background noise. They communicate. They can even be downright boisterous. In *Spaces Speak,*

Are You Listening?, authors Barry Blesser and Linda-Ruth Salter argue that "aural architecture" adds another purpose, or another dimension, if you will, to built space. Sound communicates as much as the physical forms that contain it. According to the authors, the aural qualities of architecture can encourage or deter social interaction because "auditory spatial awareness merges with visual spatial awareness, together creating a holistic spatial awareness—a high-level cognitive process."

The most relevant examples are buildings designed for ritual acts: performance spaces ranging from Greek amphitheatres to Gothic churches to contemporary concert halls. Despite technological advances that have improved sound quality, acoustic design is not a science, but a series of subjective choices. Moreover, visual beauty and good

sound quality often contradict each other: For example, Hans Scharoun's Berlin Philharmonic Hall, while a celebrated example of postwar German architecture, is acoustically deficient. More often, according to the authors, the specific aural environments created in physical spaces are byproducts—sometimes happy accidents, sometimes not.

Awareness of the sound produced by buildings is perhaps best understood as a way to add a personal, phenomenological dimension to our experience of collective architecture. The authors argue that the sound produced by architecture can—and even *should*—influence our emotions. In addition to opening their eyes to buildings, users must animate their ears and become "active listeners." In *The Dynamics of Architectural Form* (1975), Rudolf Arnheim

A HISTORY OF THE FUTURE

Visionary Architecture: Blueprints of the Modern Imagination
Neil Spiller
Thames & Hudson, \$60.00

Future City: Experiment and Utopia in Architecture
Jane Alison, Marie-Ange Brayer, Frédéric Migayrou, and Neil Spiller, editors.
Thames & Hudson, \$34.95

The ebullience of Neil Spiller's *Visionary Architecture* strikes readers at the very beginning: "This book is intended to be the definitive history of 20th-century visionary architecture," and climaxes with a presentation of Neil Spiller's own work. While claiming this intellectual pedigree, Spiller usefully and sumptuously places experimental architecture's recent spate of blobs and smoke into a context stretching from the Renaissance, Baroque, and Enlightenment periods through the early 20th-century avant-gardes all the way to late 20th-century neo-avant-gardes. In its later chapters, *Visionary Architecture* moves away from a dependence on the existing literature to introduce lesser-known architects of the last 30 years and draw on the author's knowledge of digital research.

The book's sheer passion for architectural ideas—especially those hailing from the two leading London schools, the Architectural Association and the Bartlett, where Spiller is a professor—reminds me of Peter Cook's *Experimental Architecture* of 1970 (and only someone like him could place Peter Eisenman's work in a chapter concerning household appliances). But Spiller's bravado overwhelms the potential for this book to be truly definitive history. At one level there is the problem of editorial carelessness, most jarring when spelling errors befall the names of John Frazer and the great James Stirling, or when Columbia University's Mark Wigley is accidentally transmogrified into Archigram's Michael Webb. At another level, the book is certainly the definitive "Hurrah!" for visionary architecture, whereas history (or visionary architecture, for that matter) is always conjectural, and not something that can be collapsed into a unified campaign against "the mundane shams that are often presented as acts of architecture in the world."

In *Visionary Architecture*, Spiller stacks the deck in favor of things surreal over things decorous, and in favor of the newer over the older, but the canon of modern architecture is still readily sensed underneath. He finds the Constructivism of the 1920s to be "frequently simple and staid" in comparison to the deconstructivism that depended upon it in the 1980s, though the reader is not given any illustrations of the former by which to better judge the latter. Although architectural history at large regards Le Corbusier as a visionary in

every sense, good and bad (some visions are bad, it's worth noting), *Visionary Architecture* reduces him to a functionalist caricature, the rank surrealism of his dog-bone pilotis and living-rooms left open to the elements completely forgotten.

This disdain for Le Corbusier revives a Situationist polemic: Back in the 1950s, Guy Debord and his colleagues used Le Corbusier as the motif of inchoate political ambition. *Visionary Architecture's* adoption of Situationist theory is noncommittal, however, and at one point even rests on a quote taken from the humble author of this review, not (as misattributed) from the progenitor Guy Debord. Something of a theoretical vacuum in the book sucks onto its pages images of dissatisfaction and decadence of any sort. Spiller's brief foreword defends the role of conjecture and mechanization, from crane to computer, in advancing architecture's cause, but amid the text's profuse references to epistemologies, ontologies, and phenomenologies, it is hard to discriminate visionary architecture's mandate. Readers might instead appreciate (and benefit more from) an introduction to the rich vein of criticism, from the Frankfurt School to the Venice School and beyond, which has addressed the relationship between architecture and modernity. They will need to look elsewhere.

Instead, visionary architecture tends to be defined in this book simply as a delightful, pedagogical riposte to architecture built under political economies and compromised enough to have actually existed: "Visionary architects have

become disappointed with the limitations of traditional practice, its cheese-paring economic straitjacket and the political machinations of clients." To merit an audience outside of the architectural studio, though, visionary architecture needs to represent more than the architect's self-set brief. "Plus ça change, plus la même chose," Spiller concludes (in not quite correct French), implying that there is little of *singular* interest in the past to retain our attention. Ironically, this conclusion also undermines the case for further investment into visionary architecture, and instead invites consideration of the inherent technical and institutional limitations that constrain architecture's role in the world.

Like Spiller, Frédéric Migayrou contextualizes present-day visions of digital- and process-based design by returning to the history of modernism in his essay "Non-Standard Orders: NSA Codes." The essay is included in *Future City: Experiment and Utopia in Architecture*, a catalogue accompanying an exhibition at London's Barbican Centre last year, which utilized the outstanding collection of architectural drawings and models once curated by Migayrou at the FRAC Centre, in Orléans, France. From the same publisher as the book by Spiller, who also serves as co-editor here, the contents of *Future City* are very similar to those of the post-World War II chapters of *Visionary* **continued on page 48**

Neil Spiller's 2002 drawing *Wheelbarrow with Expanding Bread* is part of his much larger project *Communicating Vessels*.



COURTESY NEIL SPILLER

argued that our behavior is shaped by the experience of built form. Likewise, the experience of sound adds a temporal dimension to architecture that refutes the production of meaning by the formal qualities of static form alone.

Viewed more broadly, sound can have cultural relevance when it is connected to rituals or performances that animate built form, such as the practice of liturgy. Or think of civic architecture, even so-called Fascist architecture which, for all intents and purposes, was just neoclassicism writ large. The true symbolic value of such buildings was activated during demonstrations when buildings such as the Nuremberg Stadium were illuminated by searchlights and throngs of swastika-touting, Sieg-Heiling party members. It was through ritual that these buildings became invested with meaning.

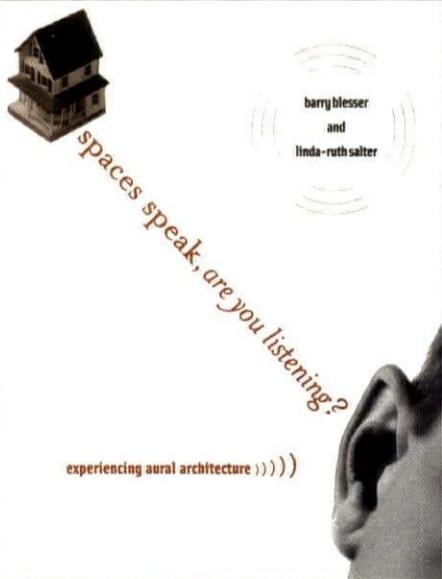
But let's take a more positive approach. Sound can bring out the more elusive and unexpected qualities of physical space. Recently, this happened at Madison Square Park with a temporary installation called *Panoramic Echoes* by Bill Fontana. Using a series of loudspeakers perched on buildings surrounding the park, Fontana reverberated the sound of the bells on the Met Life clock tower. A melody from Handel's *Messiah*, played by the bells, was interspersed with taped recordings of birds and the urban din of New York. The result was a musical architecture that enhanced the time-telling function of the bells and made the skyscrapers "talk."

The listeners' enjoyment, in this sense, was experienced as a process of negotiation between the functional and artistic qualities of the bells. By producing sound, the build-

ings encroached on the sanctuary of the park. In that sense, the installation mimicked the inherent tension in architecture between purpose and creativity.

Just like creative gestures in architecture, sound may not always serve a specific symbolic purpose per se. However, by adding sound to the roster of criteria by which we evaluate and reconcile our relationship to the built environment, it can alter our experience of the physical places that we inhabit.

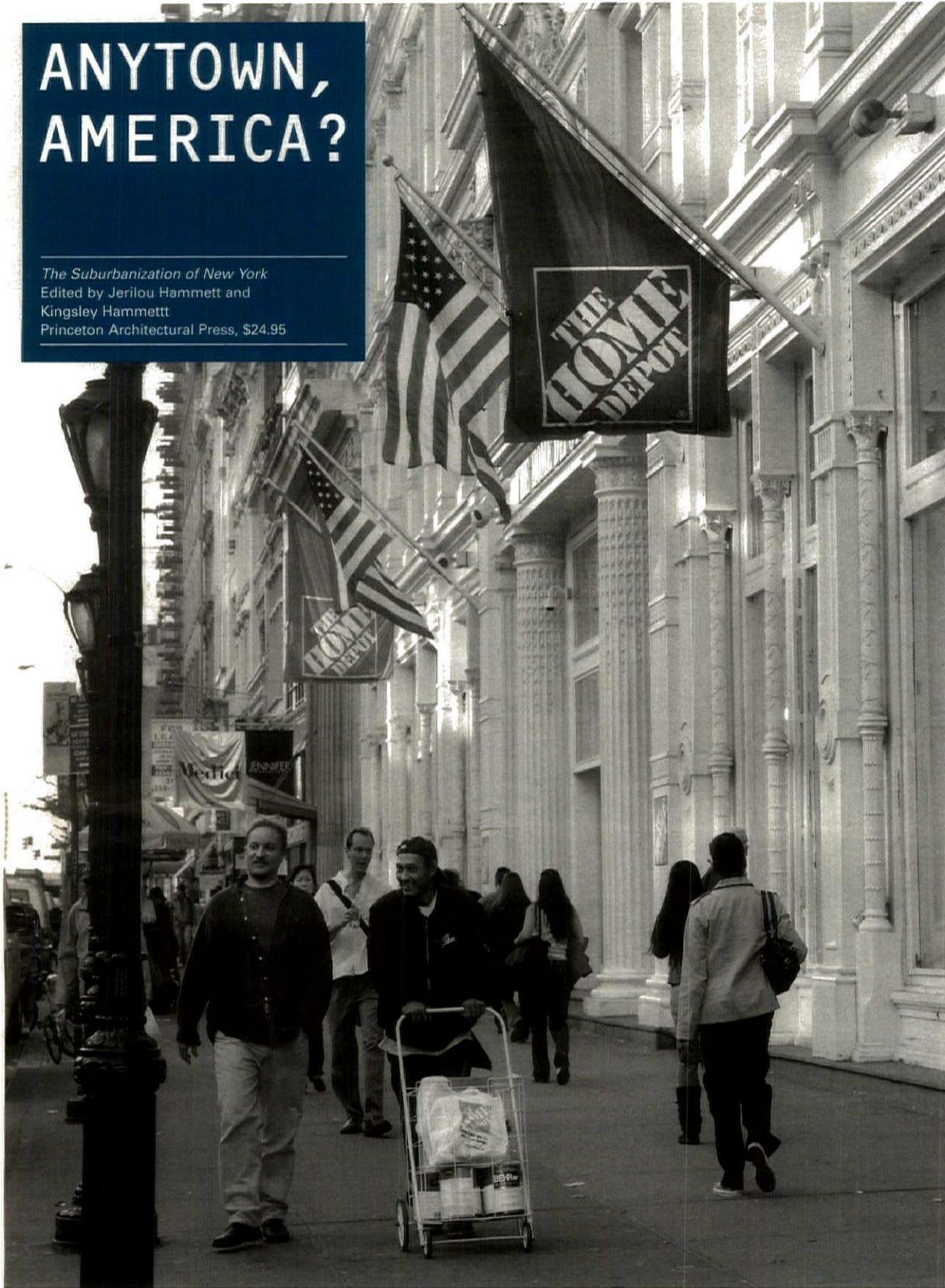
TAMMY HOUSEMAN IS A WRITER WORKING IN PUBLIC RELATIONS IN NEW YORK.



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ANYTOWN, AMERICA?

The Suburbanization of New York
Edited by Jerilou Hammett and
Kingsley Hammett
Princeton Architectural Press, \$24.95



MARTHA COOPER

Worried about the way New York seems to be getting more and more homogeneous? You're not the only one. But, as a volume of essays called *The Suburbanization of New York* makes clear, there are many ways—some productive and some far less so—to manifest that concern.

The unproductive? Let's start with the nostalgic flights, the

snobbish soliloquies, the romantic whimsies, and the thin political gestures. Maggie Wrigley pines for her bohemian 1980s life in the East Village—"Our neighborhood was neglected, dirty, and often dangerous, but the streets were pure music and color..."—and disdains the latest scene, calling it "frat party central." Neil Smith hates Christo's 2005 Central

Park installation *The Gates*, which he claims "was embraced above all by the suburbs: upper-middle-class empty nesters, who vigorously avoided visiting their offspring in the city, [but] dropped all squeamishness and rushed in..." Francis Morrone bemoans "people carrying on loud conversations with each other across subway aisles" and that "to be on a crowded train is to be buffeted by backpacks." It's not that these sorts of sentiments are uniformly wrong, but they are things that you don't want to get stuck talking about at a party, let alone read in a book.

To get productive, let's start with some self-analysis. Among rose-colored celebrations of the good intentions of the artist, it's nice to hear some straight talk from Lucy Lippard about the agency, not victimhood, of cultural producers in the upscaling of areas like Soho: "In retrospect, I can see that our determined localism blinded us to the larger forces at work." Lippard, along with Smith and Michael Sorkin, pushes on the usefulness of a term like "suburbanization." Smith calls out an underlying "antisuburban snobbery," undercutting the suburb as ideological figure: "The suburbs never were their stereotype." Rather than express his distaste via a single and universal concept—suburbanization, globalization, gentrification, whatever—Sorkin, the only architect here, points out how, in many ways, New York is not in danger of becoming like the suburbs:

"...the main danger comes not from the physical side of the equation, the introduction of specific alien architectures from suburbia—big boxes, ranch houses, shopping malls, etc.—but from the content side... The city has been active and effective in defending its treasures of architecture and texture. But this defense has been dangerously narrow, a kind of neutron bomb of aesthetic consideration."

In other words, crying "suburbanization!" can kick up enough classist dust to block any light from justice, policy, and change-making.

Other contributors join in urging study before self-righteousness. Robin Kelley reminds us that the struggle over aesthetic, economic, and cultural control of the city, in this case Harlem, has a long history available for our benefit. Martha Cooper's photographs, an archive of contemporary street banners, advertecture, and trustafarians, usefully compile the visuals to support and argue with the writing. Marshall Berman takes us on a particularly Bermanesque journey through the recent history of Times Square, and mentions his mother more than once.

For many readers, this book will convey no new news. Others, particularly those first joining the discussion, might extract lists of the mysterious phrases that signify crucial debates about the development and governance of cities today: industrial retention, private-public partnerships, economic development. Mark those for follow up! Even the most informed readers will find an ethnographically telling cross-section of this region of the urban left. (The editors, Jerilou Hammett and Kingsley Hammett, also publish *designer/BUILDER*, the magazine partner of *Architects/Designers/Planners for Social Responsibility*.) And if a few more starry-eyed, antisuburban students learn about the politics of zoning, I will be very happy. After all, as strange as it sounds, that's what I'd much rather complain about at tonight's party than kids today, hipsters, hedge-funders, or whoever else is currently violating your vision of what the city should be. **DAMON RICH IS THE CREATIVE DIRECTOR OF THE CENTER FOR URBAN PEDAGOGY.**

A HISTORY OF THE FUTURE continued from page 47 *Architecture*, starting with the work of the Situationists. Aside from the many useful architects' biographies and brief introductions to movements and projects, Migayrou's essay is the main text of *Future City*.

Migayrou argues that modernism's gradual transition from standardization to nonstandardization (which he traces successively from the Deutscher Werkbund to the Dutch neo-avant-garde, from serial production to post-Fordism, from neo-Kantianism to Deleuze and Felix Guattari, and from a differentiated architecture and environment to

a merged "morphogenesis") does not entail a retreat into the virtual, nor an impersonation of the organic. "Nonstandard architecture" simply aims to better articulate the interaction of materials, production, and process. This ambition, Migayrou observes, has always been near modernism's heart (so indeed, *plus ça change, plus c'est la même chose*), but digital technique now means that design doesn't have to resort to standardization, and so can model the complexities of global process more realistically. Satisfyingly, here is an argument that gets us with relatively little controversy from one end of modernist

history to the other in mercifully little more than a dozen, dense pages.

What, though, of vision? In her foreword to *Future City*, Marie-Ange Brayer declares that, "needless to say, the days of banners, flags and manifestos are over now; there is no longer any emancipatory task for architecture." Are the drawn and built visions of the future city no longer manifestos, then? What is the purpose of these exhibitions and books, if not a plea to release the modern man and woman into the folded, machine-generated field, saving material architecture from the oblivion of the virtual? Were the architect

to feign disinterest by pretending that architecture is automatically synthesizing the processes of the neoliberal, globalized world "as found," by intimating that architecture miraculously operates without representational intent, without politics, without inquiry—where is the vision?

SIMON SADLER RESEARCHES EXPERIMENTAL AND RADICAL ARCHITECTURE, DESIGN, URBANISM, AND ARCHITECTURAL THEORY SINCE WORLD WAR II, AND IS MOST RECENTLY THE AUTHOR OF ARCHIGRAM: ARCHITECTURE WITHOUT ARCHITECTURE, MIT PRESS (2005).



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GRA lighting fixture

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www.terzani.com

Designed by Bruno Rainaldi, this lighting fixture is composed of more than two hundred hand-welded metal rings intertwined in a shimmering orb. Its name, GRA, is an acronym for Grande Raccordo Anulare, the highway "ring" that loops around Rome. Available in two styles, an oval fixture that's around 20 inches wide and 9 inches high, or a 35-inch-wide sphere (above), these globes come in plated nickel, or a silver or gold leaf finish. It's part of Terzani's new Light is Queen collection, which features fixtures from Rainaldi and other designers, including Giulio Iacchetti and Prospero Rasulo. GRA and other products in the collection combine contemporary design with the time-honored Italian craft of hand welding.

The 24 Faces of Philip Johnson (p. 6):

The media installation for the Philip Johnson Visitor Center was designed and produced by RBH Multimedia, 12 Hatch Ter., Dobbs Ferry, NY 10522, 914-693-8755, www.rbhmedia.com. It was installed by Phoenix Audio Video, 511 Commerce Dr., Fairfield, CT 06825, 203-338-0706, www.phoenixaudiovideo.com.

OPEN: Borough Food and Drink (p. 10):

The furniture and custom lighting were fabricated by the general contractor, KGUK Construction, 247 Nassau Ave., Manhasset, NY 11030, 917-553-9767. The upholstery was done by A.N. Design, 349 Suydam St., No. 4, Brooklyn, NY 11237, 718-628-1912,

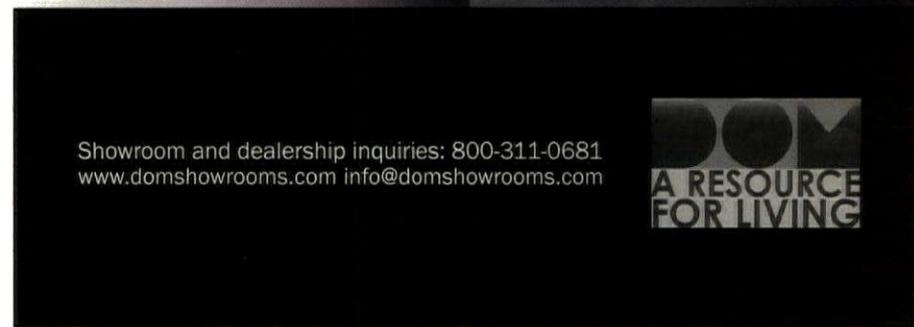
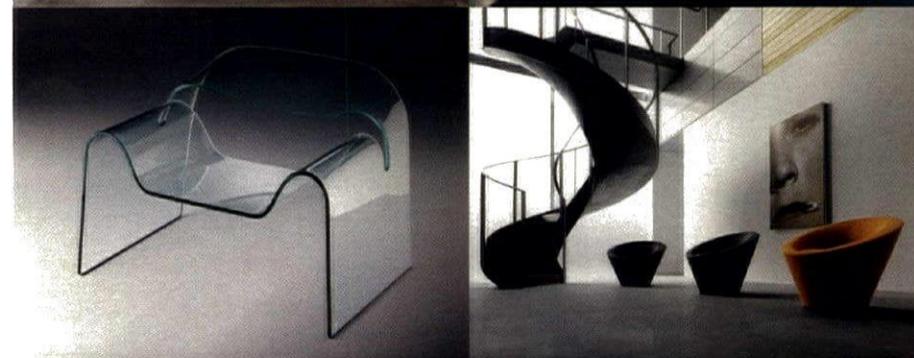
www.andesigncorp.com.

OPEN: Mela (p. 14): The general contractor was Northwestern Construction, 7 Bonnie Ln., Randolph, MA 02368, 781-963-5322.

The curtains were furnished by Claudette's Décors, 437 Whittenton St., Taunton, MA 02780, 508-272-7577, www.decors.com.

IN CONSTRUCTION: Old D.C. Courthouse

Expansion (p. 17): The excavation support was provided by Berkel & Company, 2431 Linden Ln., Silver Spring, MD 20910, 301-587-5111, www.berkelandcompany.com. The general contractor was Hensel Phelps Construction, 4437 Brookfield Corporate Dr., Suite 207, Chantilly, VA 20151, 703-828-3200, www.henselphelps.com.



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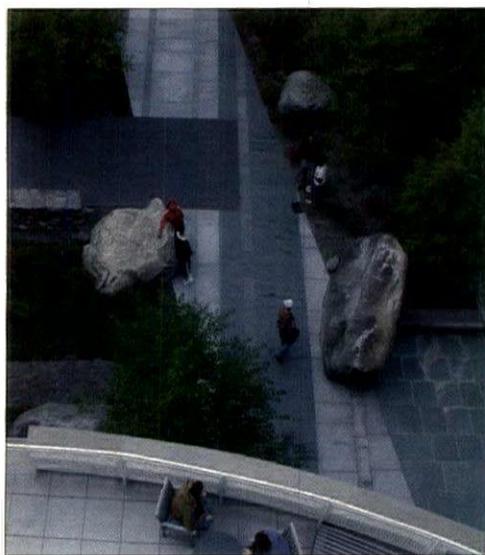
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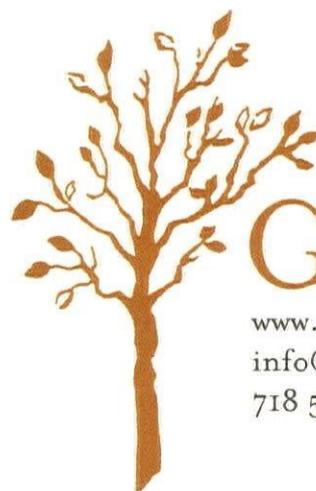
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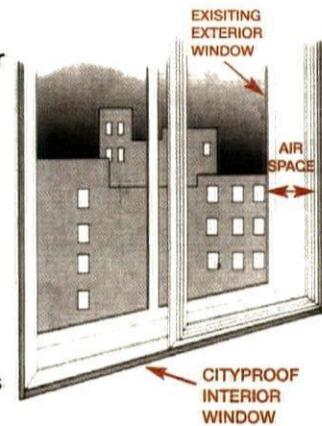
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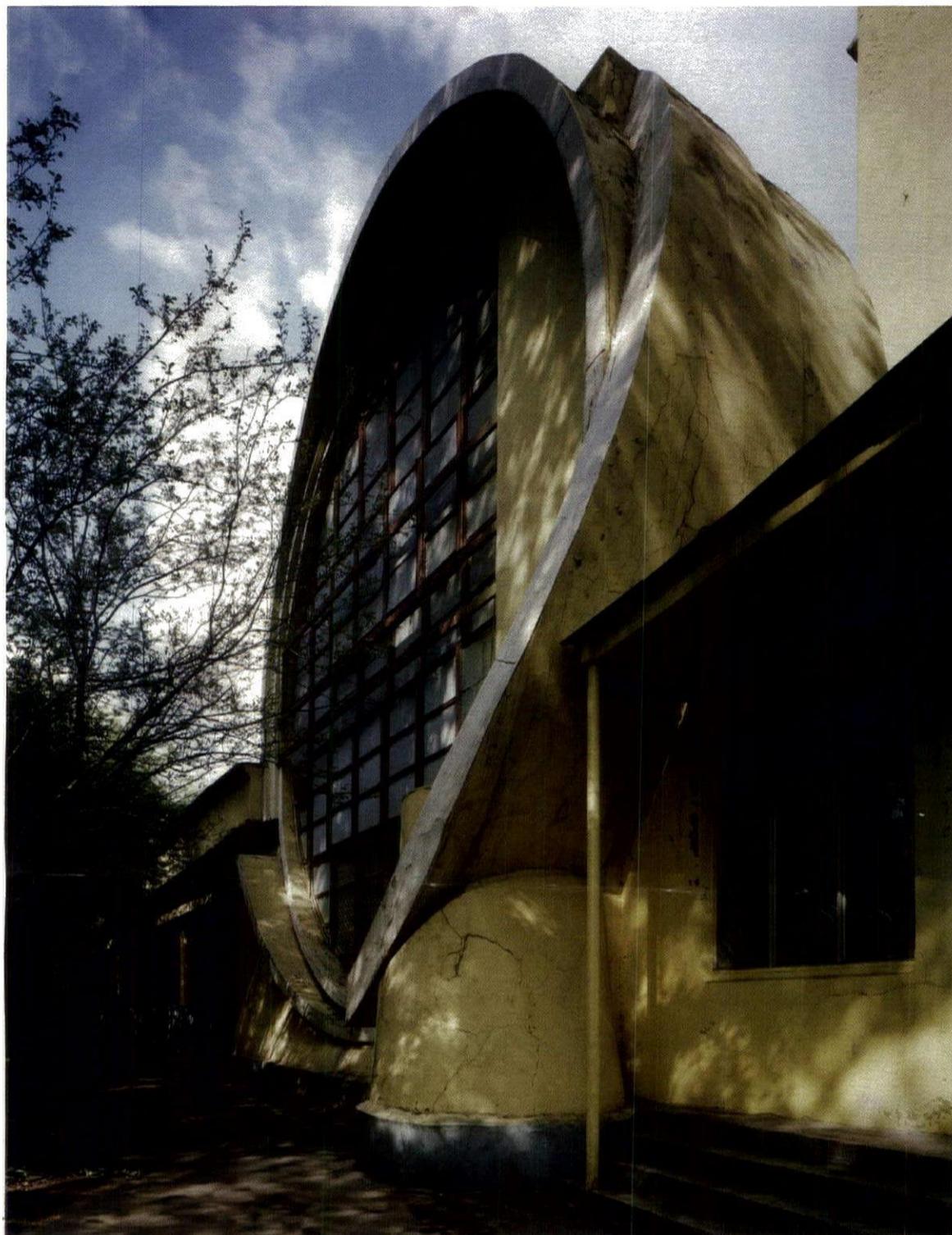
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Over the course of 14 years and eight trips, Richard Pare traveled through the former Soviet Union to photograph buildings from the 1920s and 30s, when experimental architecture was supported by the state as an expression of the new collective culture. The Museum of Modern Art is currently exhibiting 75 of these images in *Lost Vanguard: Soviet Modernist Architecture, 1922–1932*, which is up through October 29. The entire collection of the 375 images is available in a beautiful accompanying book from Monacelli Press. As the show was being installed, AN editor William Menking sat down with Pare to talk about his work in architectural photography.

William Menking: You've had a long career photographing, curating, and editing books of photography on architecture. How did you come to do this?

Richard Pare: My first confrontation with the space and sound of architecture goes back to my childhood, singing and performing in the cathedral at Canterbury, which is where I was raised. Responding to the measure of the space and the professional aspects of the architecture yields up the most interesting pictures.

I started studying photography at the Art Institute of Chicago. Frank Lloyd Wright's American modernism was everywhere, and I fell in love with architecture. Then Phyllis Lambert, who later founded the Canadian Centre for Architecture (CCA), and I started working on a

project that led to a book I edited between 1974 and 1978 called *Court House Project*. It established the rationale and method for assembling a wide-ranging collection of architectural photography.

Simultaneous with the book, I began working as the curator of what was to become the CCA's photography collection. There wasn't really any formal rationale to the collection at the start, it was just Phyllis extending her already-substantial holdings in architecture books. The collection began when we went to Lucien Goldschmidt's bookshop on Madison Avenue. He had an image of the Capitoline Hill by Robert MacPherson from about 1860 on the easel on his desk and Phyllis said, "What do you think?" I said, "It's absolutely wonderful," and she bought it. The photograph of the Capitoline Hill was far from modernism but was the first photograph in Phyllis' collection, which expanded by degrees to become global in its range and scope. There was a slight tilt towards photography at first, as any image we collected had to be a good picture first and secondly a good building. Thus, the aesthetic standard of the collection and what it stands for in terms of representation of architecture through photography is exemplary.

Is there any other collection like it?

There are other great collections of photographs, but there is none that identifies architecture as the main



Richard Pare's photographs of Soviet architecture on view at MoMA include Konstantin Melnikov's 1936 Gosplan garage (left) and Vladimir Shukhov's 1922 Shabolovka radio tower (above), both in Moscow.

subject. The odd thing was when it was first assembled, architecture and photography were so universal that nobody noticed there wasn't a collection that dealt with the idea of architecture and the photograph. In 1983 we published a catalogue for the first exhibition at the CCA, *Photography and Architecture*, that is the standard work on the subject. In the book we discuss the evolution of photographic thinking, technique, effect, and how the photographers were looking at the subject and translating architecture.

I then started looking for great photographs of works by European modernists, but it was very difficult to find great architects who had made use of a great photographer. It's a strange blindness—architects want to have their buildings photographed in a way that the image fits into their own ideas about what the building is. It's like a photographic rendering of the architect's rendering.

When did you get interested in architecture of the Constructivist period?

It would be presumptuous to say I was interested in architecture as a child, but the idea of the shadowy Soviet Empire was raised in my consciousness in post-World War II England. But the real journey started with a visit to the photography fair in the New York Hilton Hotel. Howard Schickler had a display of Russian photographs from the 1920s by Alexander Rodchenko and Vladimir Tatlin. I asked Howard where he got these images. "I've been going in and out of Moscow and have established a network of contacts, friends, and acquaintances," he said. He was one of the first collectors on the ground, and so he had, for example, a little picture of Tatlin and his assistants building the model for his tower. It was the image that Catherine Cooke used as the frontispiece for her book, *The Russian Avant-Garde: Art and Architecture*, but I never expected to see a print of it. I bought it for the CCA. I was aware of the lack of this Russian modernist work in the collection, and how scarce and difficult it was to purchase.

I made my first trip to Russia in 1993 and went back seven or eight times until 2000. It can be difficult to photograph in Russia even today. At Lenin's tomb, I only got the special permit to photograph through the intercession of the deputy minister of culture, who turned out to be a collector of photography and had my books in his library.

To take a photograph of the tomb you have to walk by it in a line and are not allowed to stop. The first time I went, the authorities did let me step out of line for a minute. I stood with my back to the wall in that corner and then somebody noticed and insisted that I move on.

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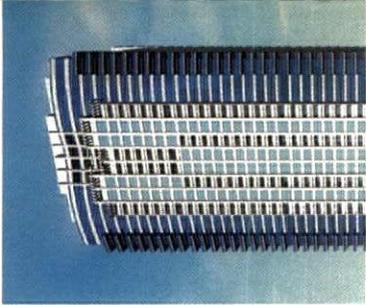
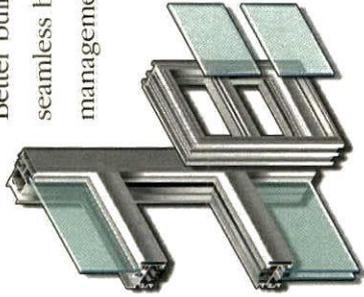
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