

# THE ARCHITECTS NEWSPAPER

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SAM LUBELL

### Broad Support

After months—make that years—of speculation, philanthropist and art collector Eli Broad has confirmed the selection of Diller Scofidio + Renfro (DS+R) to design his new museum, which will be located on Grand Avenue in downtown Los Angeles. The \$80 to \$100 million 2<sup>nd</sup> Street project will be located across the street from the Walt **continued on page 3**



COURTESY MALKIN HOLDINGS

### SKYLINE SCUFFLE

The latest battle for the New York City skyline was over pretty much before it began. Anthony Malkin, owner of the Empire State Building, was dismayed that 15 Penn Plaza, a roughly 1,200-foot tower designed by Pelli Clarke Pelli for the Vornado Realty Trust, could soon rise across from Penn Station, obscuring views from the west of

the city's most recognizable landmark. Malkin launched his campaign against the new tower by releasing a handful of renderings on August 18, showing how the new tower threatened his own. But with the City Council voting on the tower a week later, the effort was too little, too late, even though the renderings **continued on page 5**

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ROLAND HALBE

### HEALING STEPS

New Haven, Connecticut is famous for its radical urban renewal experiments of the 1960s and '70s. Unfortunately, many of those projects turned out to be destructive to the city's urban fabric. Today, the city and its most **continued on page 7**



WILLIAM DUGAN

ANISH KAPOOR'S TURNING THE WORLD UPSIDE DOWN, JERUSALEM. SEE PAGE 04

### PROGRAM TO TURN BROWNFIELDS INTO DEVELOPER GOLD

### Toxic Assets

New York City has at least a thousand brownfield sites scattered across the five boroughs. The number is uncertain, however, because of the stigma attached to even mildly contaminated sites. In the hopes of ridding the city of these underutilized parcels **continued on page 2**



COURTESY NMAJH

### NATIONAL JEWISH MUSEUM IN PHILLY GETS A GLASSY NEW HOME

### FREE AND CLEAR

In 2005, the National Museum of American Jewish History in Philadelphia was poised to begin construction on a design they commissioned from Polshek Partnership. It was to be an expansion to the 8,000-square-foot space they had called home for three decades. Then one of their board members learned that a site at the intersection of Market and 5<sup>th</sup> streets, facing directly onto Independence Mall, had suddenly become available. The highly visible location was tempting to the board, with its dream of turning their museum into a true national destination worthy of its name. **continued on page 8**

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**BANK ON IT**

The infrastructure bank was back in the news on Labor Day, when President Obama spoke of it as a keystone to his latest economic plan for recovery. It's a strong idea—just as it was when Chris Dodd sponsored the National Infrastructure Bank Act of 2007, when financier Felix Rohatyn argued passionately for it in *The New York Review of Books* in 2008, and when Governors Ed Rendell and Arnold Schwarzenegger and Mayor Michael R. Bloomberg rallied around it as a linchpin in their Building America's Future coalition.

Obama's version is focused on transportation, specifically rebuilding 150,000 roads, laying down 4,000 miles of track, and restoring 150 miles of runway. Now as then, there's no doubt that the investment is needed, not only for public safety but to retain a leadership role in the world (Europe spends an average of 5 percent of its gross national product on infrastructure; China outstrips that at 9 percent, with the U.S. lagging behind at 2.5 percent).

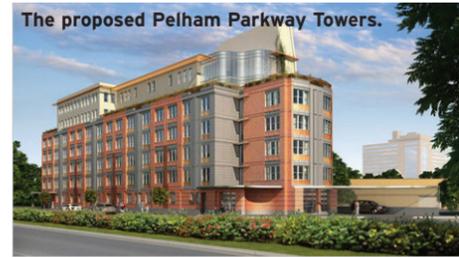
But when Obama said "infrastructure bank," the only thing many Americans heard was \$50 billion in spending. While conservative critics are loath to pour more money into the stalled economy, the real trouble lies deeper. The infrastructure bank is a great idea—with proven results in Europe—but no one seems to know just how it would work. The infrastructure of the infrastructure bank is a mystery.

For architects, the bank had seemed loaded with potential to bring design thinking into government. William A. Galston, a senior fellow in governance studies at the Brookings Institution, wrote recently in a blog that much depends "on the architecture of this proposed institution," noting that its members must be situated well above the political fray, establish enough objectivity to attract private equity, and "focus on large regional initiatives that cut across jurisdictional lines" in order to undermine patronage.

Engineer Guy Nordenson has thrown himself into the debate on many fronts, managing the American Society of Civil Engineers' strategic initiatives with respect to infrastructure since 2008. Nordenson believes that architectural and engineering processes already provide a framework that could make for effective infrastructure bank operations with project planning, design reviews, peer reviews, and team selection. "It's not about a Calatrava in every pot," Nordenson said in a phone conversation. It's about establishing independent protocols for ensuring that the most needed work across the building spectrum gets done, done well, and done by proven talent.

The Design Excellence programs already in place within the General Services Administration and Mayor Bloomberg's administration are set up to do just that. And the results have been strong in New York, from supporting the High Line in a model public/private initiative to overhauling the public library system and bringing in a generation's worth of talent (profiled in this issue's feature).

An infrastructure bank holds great promise for realizing the kind of work for our generation that during the Great Depression transformed a tragic situation into an occasion for building great public works. But for that to happen, the focus needs to shift from how much to spend, to how it would work. For architects, that would mean a world of work commissioned by procurement, not patronage. Scary, but exciting. **JULIE V. IOVINE**



The proposed Pelham Parkway Towers.

COURTESY MAYOR'S OFFICE

**TOXIC ASSETS** continued from front page and spurring development in the process, the Bloomberg administration has launched a landmark municipal cleanup program that is the first of its kind in the state.

On August 5, Mayor Michael R. Bloomberg announced the new plan at a brownfield site in the Morris Park section of the Bronx. At the press conference, the city signed an agreement with the state Department of Environmental Conservation that gives the city authority over light to moderate cleanups. It is the first site in the program and is slated to hold a seven-story affordable housing complex, called Pelham Parkway Towers.

New York State has had a similar program in place since 2003, and it will continue to oversee the truly toxic, Superfund-caliber cleanups. The state also has tax credits at its disposal that the city does not. Until now, most light to moderate cleanups in the city were done either at the developer's discretion or not at all.

"Our new brownfields program will lead to cleanups of long-blighted eyesores that drag down a neighborhood's property values, image, and safety," said the mayor. With brownfields in the city accounting for nearly five percent of all land, this is no small task.

The main impediment that brownfields present to development in the city has less to do with contaminants on the site—still an important concern—so much as with the liability they create. And that leads to the reluctance of banks to lend to interested developers. Under the new program, the city will offer developers liability waivers to satisfy prospective lenders. Such waivers, however, will require developers to sign up for the city's rigorous cleanup requirements, which can cost tens and even hundreds of thousands of dollars. In June, the city launched a grant program that will offset a portion of that cost.

If this sounds like a giveaway to developers, Daniel Walsh insists it is not. Walsh is the founding director of the Mayor's Office of Environmental Remediation, which was created in 2008 to oversee brownfields as part of PlaNYC. He said that environmental and development interests need not be pitted against each other. "To the city's credit, they went for a quality-driven program," Walsh said. "It's development without sacrificing environmental protection."

Since the program began to take shape last year, Walsh said between 35 and 40 groups have expressed interest, including ten in the month since the program was formally launched. Most have been affordable housing developers, but the city expects more sites to come on line as the market rebounds.

Developers, unions, and environmentalists have all expressed excitement, as the brownfield cleanup program will create jobs, taxes, and a sustainable way to clean up hundreds of contaminated sites across the city. "We're all watching to see where this goes," said Dan Hendrick, a spokesman for the New York League of Conservation Voters. "There's really nothing else like this out there, and the potential is just huge." **MATT CHABAN**

**LETTERS****LICENSED TO LEARN**

Education, to have *validity*, must have *value*. Does earning a degree in architecture have value as preparation to be a maker of real, physical, built things—or is it merely to be seen as a course in architectural *appreciation*?

With all the glory showered upon people who have either failed to pass the Architectural Registration Examination, or are too slothful, or don't believe the trivialities of law apply to them—what is the point of any student's striving to achieve the legal status of being able to call oneself an architect?

The dark side of architectural education is that period of time after graduation during which the presumption is that one's employ-

er—will take the responsibility of teaching the newly-minted graduate a) how to build; b) how to build a practice; and c) how to negotiate the legal and regulatory pitfalls of practice.

Increasingly, this paradigm is failing. According to data from the National Council of Architectural Registration Boards, it now takes, on average, 12 to 15 years from graduation to successfully complete the ARE, a process originally envisioned to take no more than three years. Is this a failure of the system or a symptom of apathy? I have no answer, but the stats are appalling. In part, I believe it's that we have lost the art of passing down the accumulated knowledge in the studio owing to an overweening reliance on the computer. It has killed the

studio ethic of continual and experienced feedback. The gestalt of viewing an image on a screen is entirely different from that of viewing a drawing.

Sure, licensure is great, and it's a worthy first step. But what do we architects know about building? Only what our work experience has taught us. It would have been nice to have learned more of the art of building in school. Eugène Viollet-le-Duc at the French Academy in Rome, circa 1867, said construction and aesthetics must not be separated. We must know how to build, and this must be taught in school.

CURTIS B. WAYNE  
ARCHITECT AND HOST  
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## IT'S A STEAL

We thought for sure that the move of Mercedes-Benz Fashion Week HQ from Bryant Park to the backyard of a reborn Lincoln Center would have even more designers than usual looking to architecture as the inspiration for their spring 2011 collections, but so far, the looks have been heavy on '70s glam, floral imagery, and the usual trendy touchstones (Irving Penn, Babe Paley, Yves Saint Laurent redux). A few designers bucked the trend. Raul Melgoza, creative director for uptown label Luca Luca, pointed to Jørn Utzon's Sydney Opera House as his key inspiration for a collection characterized by airy layers and washed silks. "The view of the Opera House with the harbor and sailboats triggered my inspiration," said Melgoza, who recently took a two-week cruise from Melbourne to Sydney. "I took the idea of triangles and geometry and incorporated it into the design of the clothes, but keeping it very soft." Meanwhile, Luis Fernandez of Number Lab took cues from Herzog & de Meuron's "clean and powerful details of construction." Camilla Staerk created a sartorial ode to Andrée Putman. And Vena Cava designers Lisa Maycock and Sophie Buhai saluted the Memphis Group, inexplicably striving to mix the maximalist post-modern movement with "southern California ease." Meanwhile, architecture buff Yeohlee Teng added an intriguing accent to her usual references, outfitting her urban nomads in a collection inspired by "cutter ants in a Lebbeus Woods environment." Insect chic!

## MEIER FULL OF BEANS

Beware the accident-prone client with an elastic face. Richard Meier is apparently up for the challenge, having just received approval on his design for actor and comedian Rowan Atkinson's new home in Oxfordshire, England. Best known for his role as the bumbling, rubber-faced Mr. Bean, Atkinson caused a minor scandal with his plan to demolish Handsmooth House, a 1930s estate set high atop 16 rolling acres. Locals argued that Meier's proposed house—his first in England—was "a modern monstrosity" that had no place in rural Oxfordshire, designated an Area of Outstanding Natural Beauty by the U.K. government. One local farmer likened the planned development, which includes a two-wing, steel-and-glass structure connected by a transparent walkway, to "an ugly space-age petrol station." Atkinson tried to allay fears with his description of Meier's work as "simple, elegant classicism." The architect says that his design was meant to reflect the beauty of the site, not compete with it.

SEND GEHRY PINAFORES AND LADY GAGA HATS TO [EAVESDROP@ARCHPAPER.COM](mailto:EAVESDROP@ARCHPAPER.COM)

Gehry's adjacent concert hall.



SAM LUBELL

**BROAD SUPPORT** continued from front page  
Disney Concert Hall and the Museum of Contemporary Art. It would house and display art from Broad's 2,000-piece collection, including works by Andy Warhol, Jeff Koons, and Damien Hirst. It will also contain offices for the Broad Foundation.

The Grand Avenue Authority, a joint-powers authority between the County of Los Angeles and the Community Redevelopment Agency of the City of Los Angeles, approved the project on August 23, and Broad made his announcement shortly thereafter.

DS+R "brings a very special energy to the city, and to the art world," said Richard Koshalek, director of the Hirshhorn Museum in Washington, D.C. and one of Broad's informal advisors, who hired the firm earlier this year himself to design a pop-up pavilion that would literally balloon out of the Hirshhorn's donut-hole center. Others counseling Broad on architecture have included journalist Joseph Giovannini, consultant Marcy Goodwin, and even Frank Gehry. DS+R has been busy in California recently, having been selected to design the new Berkeley Art Museum and the Pacific

Film Archive, and having made the shortlist for the SFMOMA expansion, which was then awarded to Snøhetta. In fact, some believed that when the firm won the Berkeley commission early this summer, Broad might lose interest.

In recent years, DS+R has completed a number of significant cultural projects, including the Lincoln Center redevelopment with Alice Tully Hall in New York and the Institute of Contemporary Art in Boston. The Hirshhorn project is in development.

Speculation over the project has been ongoing since Broad first raised the possibility in 2008 of a museum near Santa Monica Boulevard in Beverly Hills. Periodically, the collector also strongly hinted that he might locate the project in Santa Monica, between the Santa Monica Courthouse and Civic Auditorium.

The likely selection of a downtown location, which *AN* revealed in March, became even clearer in mid-August after the Los Angeles County Board of Supervisors approved the lease of the 2.5-acre site—which was to be part of the now-stalled Grand Avenue Project—to Broad for \$7.7 million over the course of a 99-year-lease. Broad will also set up a \$200 million endowment to run the museum. Calls to the Broad Foundation have thus far not been returned. The foundation says it won't release renderings of the project until groundbreaking later this fall.

While the multi-billion dollar Grand Avenue Project remains in limbo, Grand Avenue itself has become something of an architectural spectacle, with works by Coop Himmelb(l)au, Gehry, Arata Isozaki, Rafael Moneo, and others. **SAM LUBELL**

### > GRAST

42nd Street, Port Authority  
Bus Terminal  
Tel: 212-244-4468  
Designer: Vamos Architects



COURTESY VAMOS ARCHITECTS

Grast, a new retail venture specializing in streetware items coveted for their rarity—artist-designed T-shirts and collectible figurines—takes its subculture status literally. The flagship store, designed by Brooklyn-based Vamos Architects, is subterranean, located on the mezzanine of the 42<sup>nd</sup> Street and 8<sup>th</sup> Avenue subway station. Totally exposed to the dreary mezzanine, the 400-square-foot space is a bright punch, with only a stair leading down to the platform interrupting the glass storefront. "It's a shop-able shop window that also had to work as a store on the inside," explained Vamos Architects' Evan Bennett. "Everything had to have maximum impact at a low cost." Eye-catching Tretford carpet (an eco-friendly goat hair product) lines the walls, while Formica counters display Japanese toys and multi-colored headphones. Crisply folded T-shirts rest on shelves suspended from the concrete ceiling. The architects mocked up the tension cable system in their office to convince store founder Merwin Andrade; shelves were constructed of sheet metal and coated with shiny autobody paint. According to Bennett, MTA officials are happy with the results, and Andrade has hopes for more outposts, which should please straphangers and shoppers alike. **MIMI ZEIGER**



New York Society of Renderers

**NYSR**

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James Carpenter designed three new entrance pavilions and a dramatically lit stairway leading up to a sculpture by Anish Kapoor.



TIM HURSELY

The Israel Museum is a complex of buildings scattered across a 20-acre hilly site called Neveh Sha'anani outside the ancient walls of Jerusalem. A project actively supported by Jerusalem mayor Teddy Kollek, it was opened in 1965 according to a plan and design by the architect Alfred Mansfield and interior designer Dora Gad. Mansfield and Gad are important figures in Israel

for having forged a regional architectural modernism for the new Jewish state. The drawings for the original museum depict it as a Mediterranean hilltop village of stacked modernist boxes. But the site that the museum calls a campus is also home to an Isamu Noguchi-designed sculpture garden, a 50:1 outdoor scale model of Jerusalem during the Second Temple

Period, and the spectacular Shrine of the Book complex by Frederick Kiesler and Armand Bartos.

In 2001, James Snyder became director of the museum, overseeing the construction of a long-planned exhibition space. Snyder soon realized that the entire campus, particularly the Mansfield-designed exhibition buildings, had become a disheveled group

of dated structures. It had, for example, a wide entrance ramp and service road running through its center, separating the Mansfield exhibition buildings from the Noguchi garden and the Shrine of the Book. Before taking over the museum, Snyder had been working in New York, where he was impressed with the work of James Carpenter Design Associates on the below-ground connector and light reflector roof of the Fulton Street Transit Center. In 2004, he visited Carpenter's New York studio to discuss the Israeli site.

Carpenter, who has created a fascinating niche practice as a glass designer and artist, began a conversation with Snyder about expanding his ideas and expertise into a full-blown architectural commission. Snyder cancelled the new gallery addition plan, and instead hired Carpenter to add new galleries to the existing campus and to reorder the entry experience to the complex. In the end, Carpenter and local firms Efrat-Kowalsky Architects of Tel Aviv with A. Lerman

Architects renovated over 200,000 square feet of existing galleries, and added 84,000 square feet of new public space. This included three new entry pavilions housing information, retail, and special-event spaces at the front of the site, and in the heart of Mansfield's galleries, a new three-story exhibition space.

Carpenter wanted the architecture of the complex to "resonate" with Jerusalem's very particular light, describing it as "intense, but because there is always a degree of moisture or dust in the air off the desert, the light is tempered by atmospheric interference and has a substantial presence as it hangs in the air." The low-iron monolithic glass walls of the pavilions are all lined on the exterior with ceramic louvers that give the walls a more substantial volumetric presence and diffract the sun's intense heat while still admitting light.

In Carpenter's mind, this project is as much about shading as it is about the qualities that glass can bring to a building. It's a brilliant

transparent solution for the museum, and transforms Mansfield's once closed-off environment into a new light-filled one where structures open up to the surrounding landscape.

Finally, Carpenter also created a new below-ground passage connecting his entrance pavilions to the new central glass gallery space. The on-grade ramp that runs from the bottom of the hilly site to the galleries at the top of the complex has a watercourse spilling down one side, and below this, Carpenter has placed the new passageway. This new entrance has etched glass walls several feet away from a ceramic wall, which bounces the activated light coming through the overhead watercourse onto the glass walls and into the subterranean entry space. There are also three small gardens below that bring more light and connection with the landscape into these subterranean areas. Carpenter, the master of glass, has even found a way to bring light below the ground to activate space and create a thrilling experience. **WILLIAM MENKING**



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**SKYLINE SCUFFLE** continued from front page went viral online and got picked up by papers as far away as *The Houston Chronicle*. The council overwhelmingly approved the tower 47 to 1 on August 25.

Council Speaker Christine Quinn, in whose district the project will rise, compared it to a modern-day 30 Rock and said the city must continue to build in order to remain competitive. "Our position is about the Midtown business district expanding into the 21<sup>st</sup> Century," Quinn said. "As it is, we're not on par with some of our competitors like London or Hong Kong. In the middle of this recession, what this says is that New York is coming out of this and coming out on top."

Lost in the back-and-forth over the skyline was any discussion about bulk. Unlike Community Board 5, which voted against the project 36 to 1 in April due to its size, no one on the council expressed concern that Vornado was asking for a 42 percent increase in square footage, for a total of more than two million. Officials argued that beyond the city's need to grow, there was Vornado's promise of \$100 million in subway improvements, including reopening the "Gimbels Corridor" that connects Herald Square subway platforms with those of Penn Station. According to Quinn, that was the clincher.

Nor was there much debate about the merits of demolishing McKim, Mead & White's Hotel Pennsylvania, on whose site at 7<sup>th</sup> Avenue, between 32<sup>nd</sup> and 33<sup>rd</sup> streets, the new tower will rise. Principal-in-charge Rafael Pelli argued that it was a latter-day work by the firm, after McKim had retired and White had died, and thus was not worthy of preservation. Preservation groups did not step forward to defend it.

The issue that most rankled the council had little to do with buildings, new or old. During an August 23 hearing, a number of councilmembers asked David Greenbaum, president of Vornado's New York office, what percentage of the project's contractors would be MWBEs, minority- and women-owned business enterprises. Greenbaum admitted there was no plan in place, angering a number of councilmembers.

A promise for a minimum 15 percent MWBEs was hastily proffered two days later, when the council held its vote on the project. With Quinn's backing, few dared vote against it.



Pelli Clarke Pelli's 15 Penn.

COURTESY PELLI CLARKE PELLI

After he made his stand, Malkin too backed off. "I'm not concerned about the views from my building," he claimed. "I'm concerned about the views of my building and its legacy." Still, the council had balked at his suggestion that there should perhaps be a mile-wide buffer between 23<sup>rd</sup> and 42<sup>nd</sup> streets to protect the Empire State Building.

"You're asking us to make a policy decision. You're asking us to look at many things beyond this one project," said Leroy Comrie, chair of the land-use committee. His tone was severe, suggesting at once that such a policy was needed, but also that he was neither prepared nor even interested in formulating it at this point.

MC



COURTESY RVA

## UNVEILED

**EDWARD M. KENNEDY INSTITUTE FOR THE UNITED STATES SENATE**

The John F. Kennedy Presidential Library and Museum, designed by I.M. Pei in 1979, helped usher in the modern era in presidential libraries. On an adjacent site, the new Edward M. Kennedy Institute for the United States Senate will be the first of its kind, a

related but distinct institution that is at once a tribute to the career and the man as well as an education center dedicated to raising awareness of the legislative process. In addition to educational, exhibition, and archival space, the Institute will house a representation of the Senate chamber. The building's exterior, a low-slung volume clad in white precast concrete with a taller volume in dark cladding, references the forms and hues of the earlier Pei building. "There is a language of abstraction and pure geometry that we drew from, as well as the way the building relates to the ground and the internal circulation," said Andrea Lamberti, a design director at Rafael Viñoly Architects. "Rafael understood that it's an important site for Boston and for the Kennedy legacy."

ALAN G. BRAKE

**Architect:** Rafael Viñoly Architects  
**Location:** Boston, Massachusetts  
**Completion:** TBD

# MAKING WAVES



Greenwich Village has a current all its own, so architect **Kohn Pedersen Fox** wanted a free-spirited façade for new condo **One Jackson Square**. More than just eccentric expression, the undulating walls maximize the site's allowable floor area in two separate zoning districts. Realizing a design this fluid demands an extraordinary level of precision. With no two window panels alike, high-tech computer modeling needed old world craftsmanship to produce the desired metal and glass waves—making the new facade at Greenwich and 8th as unique as its time-honored neighbors.

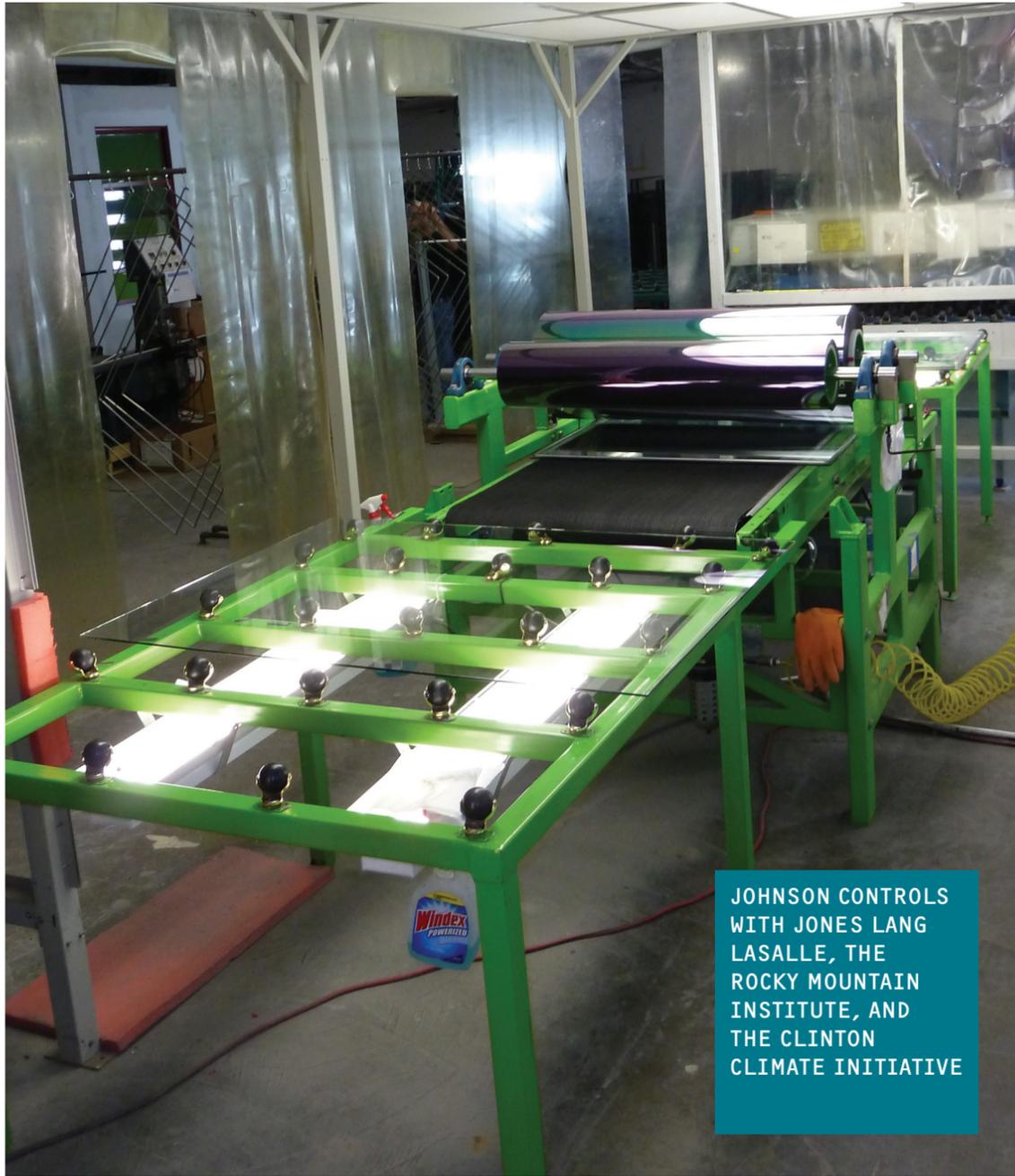
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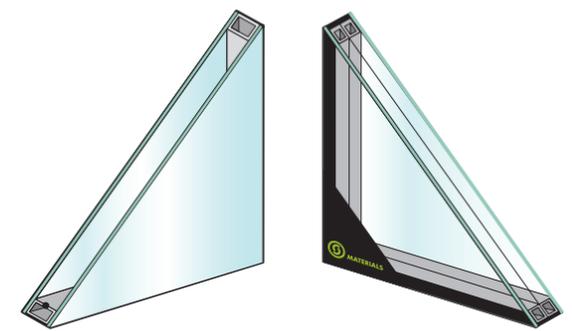
Architect: Bill Pedersen,  
Kohn Pedersen Fox  
Associates  
Photo: © Paúl Rivera



JOHNSON CONTROLS WITH JONES LANG LASALLE, THE ROCKY MOUNTAIN INSTITUTE, AND THE CLINTON CLIMATE INITIATIVE



PETER MAUSS/ESTO



COURTESY SERIOUS MATERIALS

The owners of aging commercial buildings in Manhattan and elsewhere, for that matter, are now well familiar with a disheartening trend. As the years go by, their properties become more expensive to operate in the face of rising energy costs, while their tenants grow fickle and dissatisfied, enticed by the lure of Class A office space in baby-fresh, glassed-to-the-eyeballs, LEED-approved wonder projects. Some who want to stay competitive with the new kids on the block go for extreme makeovers, stripping their buildings to the underlying structure, then recladding them with high-performance curtain walls and outfitting them with the latest in efficient mechanical and tenant-control systems. This has proven an effective model in several cases, but not all are so lucky. At the end of the process, you are left with a new building, its history buried beneath the tides of progress—an

option not available to those who inhabit landmark edifices.

For them, however, there is now a new model: The Empire State Building has just completed and is in the midst of implementing an eight-month modeling and analysis project that promises to cut energy usage by 38 percent (an annual savings of \$4.4 million), and that will earn the icon a LEED Gold rating, reason aplenty for green-conscious tenants to stick around. Moreover, the efficiency upgrade will leave the building's art deco grandeur unadulterated.

The project goes beyond conserving the viability of this cultural mainstay, however. The team of consultants, nonprofits, and design and construction partners—including the Clinton Climate Initiative, Rocky Mountain Institute, Johnson Controls, and Jones Lang LaSalle—who undertook the project intend it as a prototype,

one that can be applied to any similar building. Their hope is that the lessons learned here will be rolled out around the nation and world with the goal of curbing our global carbon footprint in an economically sensible way. During the eight months of intensive building audits, brainstorming charrettes, energy modeling, documentation, and financial analysis, the team reviewed more than 60 proposals for how to use energy more productively at the Empire State Building. No matter how much they thought about it, however, they continuously encountered one inconvenient truth: Tension exists between business value and reducing CO<sub>2</sub> emissions. In other words, some profitability must be sacrificed to achieve significant environmental goals, and in this instance, 30 percent of profits were sacrificed to improve CO<sub>2</sub> reduction and tenant comfort.

For an initial expenditure of \$20 million, the Empire State Building is upgrading its guts and fortifying its shell with eight key improvements that will reduce electrical usage. It is introducing more efficient lighting fixtures with daylight sensors, and plug load occupancy sensors. Air handling units are being replaced with variable frequency drive fans. The existing chiller shells will be kept, but their insides will be swapped with more efficient and dynamically controllable systems. The entire building's control system is being upgraded to optimize HVAC operation with more detailed sub-metering data. The building is also getting demand-controlled ventilation, so only the parts of the building in use will receive conditioned air. Each tenant will also get an individualized, web-based power control system, allowing them to manage their usage

more efficiently.

The most exciting upgrades, however, are those being implemented to the Empire State's shell. First, the team is adding insulation behind the building's radiators to reduce heat loss. More remarkably, though, they are also refurbishing every one of the approximately 6,500 thermopane glass windows, reusing the existing sashes and glass while transforming them into triple-glazed insulated panels. The process was developed and is being executed by a company called Serious Materials, which has set up shop onsite in the landmark. It goes like this: Workers remove the windows and disassemble them, cutting away the sealant on the existing double-pane glass, and recycling the aluminum spacer. The glass is then cleaned three times with a chemical solution and run through a specialized washing machine. Steel rods are then bent into shape, forming two new weather-treated spacers for the units. One spacer is attached to the glass and sent through a conveyor belt that applies a UV-coated film. The second

**Top:** The Empire State Building will cut its energy usage by 38 percent. **Far left:** Thermopane units are upgraded with a UV coating and additional film interlayer. **Above:** Drawing of an original and, at right, a new triple-glazed panel.

spacer is put on top and sent through a roller press. The entire unit is then sealed to keep out moisture and baked at 205 degrees, pre-shrinking the film and tightening it into place. Inert gas is then pumped into the airspace, increasing insulation performance. The unit is then ready to be inserted back into the original sashes and original frames. The new insulated glass units will increase the thermal performance of the windows by up to four times their current thermal performance, improving the R-value from R-2 to those ranging from R-5 to R-8. The new windows will also reduce solar heat gain by more than 50 percent, a major factor in the overall project's goal of reducing carbon dioxide emissions by 105,000 metric tons over the next 15 years.

**AARON SEWARD**

**HEALING STEPS** continued from front page famous institution, Yale University, are gradually working to mend that fabric. The latest element in the process is a colorful laboratory building for Yale New Haven Hospital designed by the Los Angeles office of Behnisch Architekten with executive architects Svigals + Partners.

Called alternately the Rubik's Cube or the Kaleidoscope Building, the Park Street Laboratory stands out among its neighbors with its multi-patterned and colored facade. The building isn't just meant to show off, though. "We wanted to do something more colorful, more playful, to accent the urban fabric," said Christof Jantzen, Behnisch partner in charge. Inserted between a parking garage and the hospital, it is also intended to be a gateway to the medical complex.

But the building serves primarily as a processing facility for lab results, so it could have been a nondescript box. "Most of the buildings nearby are gray or beige," he said. "We're always looking for a new angle." Yale New Haven was initially surprised that the architects proposed something so colorful. "They took a bit of convincing, but in the end they were a very supportive client." Inside, the building contains a four-story atrium with interior gardens and wooden staircases, which Jantzen hopes will act as a civic square of sorts. Its cheerful palette and sun-filled space is also meant to buffer outpatients—many with cancer—as they travel from parking garage to hospital.

Importantly, the building



serves as a link between two halves of the Yale campus—the main campus and the medical school campus—as well as a bridge over a significant breach in the city itself. Between the two halves of the city a massive parking garage, known locally as the Air Rights Garage, straddles a large ditch created by the unfinished Route 34 highway project as it follows the path of the highway right-of-way underneath the garage. Beyond the garage where the highway would have been, a series of parking lots and undeveloped land extends the divide in the city. The Park Street Lab hugs one side of the garage, creating an occupied building where there was once only dead space. "You see this in many American

**Above: The four-story atrium connecting garage to hospital. Below: Park Street Lab becomes a beacon for the medical campus at night.**

cities, where infrastructure projects from the 1960s were inserted into the downtowns," Jantzen said. "New Haven has a different vision of what it wants to be now. We see this as a joint between the two campuses." And now delivery trucks can drive directly into the building.

The 150,000-square-foot lab is one of the first buildings to bridge this divide. The building will help patients in their process of recovery, and it's a small step in healing an urban-planning wound.

**AGB**



ROLAND HALBE

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THE ARCHITECT'S NEWSPAPER SEPTEMBER 22, 2010



The open interior plan is crisscrossed with bridges and stairs.

COURTESY NMAJH

**FREE AND CLEAR** continued from front page Museum President Michael Rosenzweig said, "We had long been known as the National Museum of Jewish History, but the truth was it was not well known outside of Philadelphia."

The symbolism of Independence Mall also dovetailed perfectly with the

institution's *raison d'être*. "The central story the museum tells is the story of freedom, a story of what American Jews were able to achieve given the blessings of freedom," Rosenzweig said. The temptation of the site was too strong: The museum board asked Polshek to scrap his expansion plan and design an entirely new museum.

Now nearly complete, the museum is scheduled to open officially in mid-November. The minimalist design from Polshek Partnership (now called Ennead Architects) comprises a terracotta box that slides into a slightly larger glass box, the two together cantilevered over a black granite base. A pattern of woven lines covering the glass facade gives it a veil-like quality, the pattern loosening only in two locations to allow more light and afford the museum opportunities to install informational screens. The terracotta adds warmth to the otherwise stark museum, tying it together with its historic neighbors while simultaneously protecting the museum's fragile artifacts from daylight.

Inside, the museum centers on an atrium crisscrossed by bridges and stairs with glass treads, which extend from the top of the museum's five stories down to a lower level that houses an educational center and theater. The open design, in which people are visible to each other across different levels, is a Polshek signature. "People love watching other people use spaces, as I know from doing Carnegie Hall," James Polshek said.

The design team liked the idea of keeping an "eternal light" burning outside the museum, in a nod to synagogue tradition. But the money and energy that would be required to keep a ten-foot-tall flame burning were prohibitive. So Polshek sought an alternate from Ben Rubin, a media artist whose work he knew and admired from various famous commissions, including, most recently, the lobby of the New York Times building.

Rubin often incorporates text into his artworks, and was inspired by the design of the Talmud, the tome of Jewish law. "But this is a tricky place, politically, to introduce literal text because it's so public," Rubin said. So he pared down the blocks of text on each of the Talmud's roughly thousand pages into blank white-and-gray rectangles. The abstracted pages cycle through a series of seven LED screens on an upper corner of the museum, appearing in succession on each screen briefly before moving to the next. The effect is a flickering cloud of light. Like the rest of the museum, it aims to be simple in appearance and heavy with meaning. **JULIA GALEF**

AT DEADLINE

## NO END FOR AVE.

The near-demolition of two sets of rowhouses on West End Avenue in 2007 sparked fear in locals of sliver buildings proliferating on what some consider the longest unbroken stretch of prewar apartments in the city. Though one of those pairs have been lost, a historic district will likely be gained, as *AN* has learned that the Landmarks Preservation Commission will soon calendar more than 745 buildings on the avenue from 70<sup>th</sup> Street to 109<sup>th</sup> Street, the first step in the landmarking process.

## RIVERSIDE SUNK?

A few blocks south, Borough President Scott Stringer has signaled his disapproval of Extell's Riverside Center complex, designed by Christian de Portzamparc. This is especially notable because Stringer has a penchant for giving projects a wary thumbs up, not a wary thumbs down, and with City Planning Commissioner Amanda Burden also skeptical, it could be a tough lift for the project. "The current proposal lacks good site planning, creates inactive streetscapes, and obscures access to the proposed open space," Stringer said on August 31.

## KAHN DO

It's taken 37 years, but Louis Kahn's nearly unrealized F.D.R. memorial is finally coming to the tip of Roosevelt Island. On September 13, Governor Paterson and Mayor Bloomberg-like Rockefeller and Lindsay before them—broke ground on the park, laying down 24 granite slabs that will be part of the 4-acre, \$45 million park.



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The Watha T. Daniel/Shaw Library in Washington, D.C. was designed by Davis Brody Bond Aedas to be radically different from traditional libraries.

**Below:** In London, architect David Adjaye did the same on Crisp Street with a new library concept, the Idea Store.



PAUL RIVERA

Forget the curiosity-crushing banality of yesterday's libraries. The new generation is tech-savvy, transparent, and welcoming.

By Julie V. Iovine

# CHECK IT OUT



COURTESY ADJAYE & ASSOCIATES



**Top to bottom:**  
The Queens Central Library and Children's Library Discovery Center, now in progress, by 1100 Architect; Inside the Children's Discovery Center; The Kingsbridge Library in the Bronx by Prendergast Laurel Architects features 25-foot glass window walls and a garden roof; The Mariners Harbor Branch Library on Staten Island by Atelier Pagnamenta Torriani is entirely on one level with a glazed circulation spine.

A few years ago, Peter Cook of Davis Brody Bond Aedas was charged with designing, together with the late Max Bond, two new public libraries in Washington, D.C. In a session that sought input from the community, he showed an image of a stalwartly familiar and classical Carnegie library, and most people in the audience thought it was a bank. As for the library to be replaced, a windowless 1960s brick block, the audience made it clear that whatever was built should be its opposite.

The process of recasting the modern library in a new mold, making it accessible where once it was formal and aspirational, transparent instead of defensive and protective, is gaining momentum in even the most budget-conscious municipalities. In 2004, the Seattle Main Library by OMA/Rem Koolhaas exploded the idea of the library as a quiet-time haven, turning the main reading room into a fully fledged social space. As Joshua Prince-Ramus, then a partner at OMA, commented, this open area became an unprogrammed space to "eat, yell, or play chess." Nor were books hidden in stacks, but put on open shelves to invite heavy use.

"Seattle triggered a sea change," said Juergen Riehm of 1100 Architects, currently working on a new concept for a children's library as part of the Central Main Library in Queens. "The whole idea of highly flexible space, allowing for a variety of changing uses—civil, commercial, cultural—started there."

At the same time and with even more radical intentions, the London Borough of Tower Hamlets, the city agency responsible for branch libraries, invited David Adjaye to develop their concept for replacing branch libraries with "Idea Stores." To be located near shopping centers and in neighborhoods with large immigrant populations, the Idea Store eschewed monumentality and the privileging of books in favor of communal, educa-

tional, and media-related activities. The new model would house retail, library, community, and educational uses all under one roof, and its design would be inspired by outdoor market vernacular. With an emphasis on transparency and ease of access, Adjaye wrapped a basic rectangular form entirely in glass, with retail in the base and other services above, adding an exterior escalator to sweep visitors straight up from street to library level. Adjaye has designed two Idea Stores, in Chrisp Street and in Whitechapel, the latter awarded the Stirling Prize for best new building in 2006.

The success of the Idea Stores inspired the District of Columbia Public Library to hire Adjaye in 2008 to design two branch libraries in underserved neighborhoods in the capital. The design of the \$9.5 million Washington Highlands Branch, now under construction, may not be as radical as an Idea Store, but it goes well beyond the bunker style of many other D.C. libraries built in the 1960s. Washington Highlands includes a garden, balconies, an outdoor amphitheater, and a conference and meeting room for as many as 100 people. Both the Washington Highlands and Adjaye's second library, the Francis Gregory, are due for completion in 2011.

Davis Brody Bond Aedas has just completed two libraries in the District. The Watha T. Daniel-Shaw in Northwest D.C. opened in April, and the Benning in the Northeast sector, in August. With an ease of accessibility and transparency largely unknown in the city, the Shaw Library presents a vigorously jutting glass prow that stacks three floors onto a smallish triangular site with a soaring 20-foot open space at its center "to celebrate the reading room," according to Peter Cook. A new green roof was funded by \$330,000 in stimulus funds, and the Shaw's LEED Silver status sets the bar high for all new D.C. public libraries. The Shaw is quite literally a beacon for its community, another role that older



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**Top:** Marble Fairbanks designed the Glen Oaks Branch Library to replace a bunker-style library and provide a welcome beacon for this suburban Queens neighborhood.

**Above:** Andrew Berman is adding 8,000 square feet to a 1907 Carrère & Hastings Carnegie Library in Stapleton, Staten Island.

**Below:** David Adjaye's Washington Highlands Public Library in Washington, D.C. is due for completion in 2011.

libraries may have implicitly suggested with their "lamp of learning" solemnity, but rarely made visible.

New York City is no less eager a student of the new model, with some 18 new branches in the works across the three official library zones of Brooklyn, Queens, and New York (which includes the Bronx and Staten Island). Most are part of the Excellence in Design program sponsored by the Department of Design and Construction (DDC). David Resnick, deputy commissioner, notes that libraries are "one of the very few free public interior spaces that are truly democratic rather than commercially coercive. They truly want what the customer wants." The current effort to create buildings that draw in more visitors, especially youth and seniors, was inspired, Resnick said, in part by the bookstore Barnes & Noble and its success at turning itself into a kind of public living room.

The old New York model had to be tweaked: Rules about silence were relaxed; there were no longer command center desks; librarians had to be more forthcoming and engaged; there had to be lots of windows. Above all, books would no longer be the primary attraction, according to Resnick, but just one of numerous media and activities on offer. Multipurpose rooms can be booked even when a library itself is closed.

Commissioned by the DDC, Andrew Berman has designed an addition to a Carnegie library in Stapleton, Staten Island, designed by Carrère & Hastings in 1907. The small village-green facing edifice will more than double in size. Berman conceived the new space not only as a community library but "as a destination where reading is just one offering," along with sitting, searching the web, or joining a social group. The aim was to welcome rather than intimidate users who might be unable to read, do not often speak with English, or feel threatened by the bastion-of-learning approach favored by older libraries. Berman moved the primary entrance to the long facade of the new addition, where ample glass plays up the idea of transparency, and books, videos, and recordings are temptingly visible from the street. A

grade-level entrance makes it easier to drop in. There are no visible blank walls or sheetrock, while the interior is almost completely day-lighted. At night and after hours, with ongoing meetings in various multipurpose rooms, Berman said, the Stapleton library has become a "nightlight for the community."

Scott Marble of Marble Fairbanks faced a brick bunker-style library from the 1960s in Glen Oaks, Queens. "It was prominently sited with not one window on the public front, a real eyesore," said Marble. "It's shocking that people thought that way." Low maintenance and a different mindset about public experience shaped the design, along with scant commitment of public funds. "It was all about focusing inward and avoiding distractions—like looking out at a tree," he said.

Marble wanted to reverse that and make a library that would be "a visually open icon for people." Budget constraints are still a factor, but Marble created a design that reaches out to the neighborhood with multiple entrances, and a garden with bluestone pavers that he hopes locals will feel free to replant (Kate Orff of SCAPE helped with the planting scheme). Since older sites for libraries are often smaller than current programs require, Marble located the main reading room below grade, with skylights and a green roof at ground level.

Turning libraries from resource-guzzling to self-sustaining is another priority, as libraries everywhere experience staff cuts and heightened electricity needs for computers. A large interior atrium connecting all three levels of the library combined with substantial glazing on two sides allows the interiors to be primarily illuminated by daylight.

On the roof, a parapet concealing mechanicals is sheathed in glass that is etched with the word "SEARCH," whose letters track across the facade as the sun moves. It's a fitting term for the active approach to a new generation of public libraries determined to find and keep their communities engaged.

**JULIE V. IOVINE IS THE EXECUTIVE EDITOR OF THE ARCHITECT'S NEWSPAPER.**





# Class Acts

FROM FACULTY LOUNGES TO STUDENT UNIONS, FLEXIBLE OPTIONS MAKE THE GRADE.  
BY JENNIFER K. GORSCHÉ

## 1 ML LOUNGE CHAIR GLOBAL

Global's new ML series of hospitality furniture includes a dining chair and barstool, two sofas, an ottoman, and a lounge chair, each with a minimalist design to suit a range of settings and uses. Solid stainless steel frames are available in chrome, brushed chrome, black, or tungsten finishes and can be upholstered in any of Global's standard textiles, vinyls, or leathers. [www.globaltotaloffice.com](http://www.globaltotaloffice.com)

## 2 SCOOP TASK CHAIR BLU DOT

Part of Blu Dot's "Best Body Award"-winning collection at ICF 2010, the Scoop task chair is designed for comfort with an ivory powder-coated aluminum seat shell that pivots and tilts smoothly. The upholstered seat and back are available in ocean and smoke colors. The chair complements the walnut wood and powder-coated steel accents of the company's new Cant desk. Both are available in November. [www.bludot.com](http://www.bludot.com)

## 3 PIPELINE DUNE

Part of Dune's 2010 Enamored collection, Pipeline seating by Harry Allen includes four components—a 4-foot pipe, a cross connector, a T-connector, and an elbow that can curve toward the ceiling to become a table with a recessed wooden top. Made with polyurethane foam upholstery over MDF and solid wood frames, components are joined with polished aluminum leg pieces or wall-mounted supports, allowing a range of seating options. [www.dune-ny.com](http://www.dune-ny.com)

## 4 TRILINE ICF

With a flat back that can be placed against a wall, column, or table, the Triline screen has a displaced triangular shape that deflects and absorbs sound waves. Slender stainless steel legs echo the triangular pattern, and the partition can be upholstered with different fabrics on front and back. The rectangular Softline panel and complementary wall-mounted panels also come in smaller sizes. [www.icfsource.com](http://www.icfsource.com)

## 5 V100 TABLE SEDIA SYSTEMS

Designed by Giancarlo Piretti for Sedia, the V100 Table is designed for conference rooms, classrooms, or multipurpose spaces with a table that is available in six rectangular, two oval, and one round size on either T- or C-shaped legs with locking casters. Requiring only one hand to operate, a lever allows the laminate tabletop to flip up while powder-coated steel legs simultaneously rotate inward to nest with other tables for easy storage. [www.sediasystems.com](http://www.sediasystems.com)

## 6 ISLANDS ARCADIA

Arcadia's Islands modular bench system includes 5-inch-thick center seats offered in two widths with optional backrests, and circular pedestals available as 24-inch round upholstered seats or wooden tables. With a range of base materials and upholstery options, the units have multiple connection points for a variety of configurations and uses. Stand-alone benches and a children's version are also available. [www.arcadiacontract.com](http://www.arcadiacontract.com)

## SEPTEMBER

WEDNESDAY 22

## LECTURES

**Marilyn Jordan Taylor, James Corner, et al.**  
**The Permeable City: Designing for Water**  
6:00 p.m.  
University of Pennsylvania  
Houston Hall  
3417 Spruce St., Philadelphia  
www.upenn.edu/pennur

**Hanif Kara**  
**The UK Pavilion at the World Expo in Shanghai**  
6:30 p.m.  
Harvard Graduate School of Design  
48 Quincy St., Cambridge  
www.gsd.harvard.edu

## EXHIBITION OPENINGS

**Sol LeWitt and Allan McCollum**  
**Seriality**  
Armand Bartos Fine Art  
25 East 73rd St.  
www.armandbartos.com

**Guillermo Kuitca**  
**Sperone Westwater**  
257 Bowery  
www.speronewestwater.com

THURSDAY 23

## EXHIBITION OPENINGS

**Alison Rossiter**  
**Reduction**  
Yossi Milo Gallery  
525 West 25th St.  
www.yossimilogallery.com

**Kiel Johnson**  
**Listen Here, Busker!**  
Maxwell Davidson Gallery  
724 5th Ave.  
www.davidsongallery.com

**Listening There: Scenes From Ghana**  
Studio-X  
180 Varick St.  
www.arch.columbia.edu/studiox

**Gregory Crewdson**  
**Sanctuary**  
Gagosian Gallery  
980 Madison Ave.  
www.gagosian.com

## FILM

**Citizen Architect: Samuel Mockbee and the Spirit of the Rural Studio**  
(Sam Wainwright, 2010), 60 min.  
7:00 p.m.  
Cooper-Hewitt, National Design Museum  
2 East 91st St.  
www.cooperhewitt.org

## EVENT

**Reception for Molly Dilworth: Cool Water, Hot Island**  
6:00 p.m.  
Times Square Visitors Center  
1560 Broadway  
www.timessquarealliance.org

FRIDAY 24

## LECTURE

**Heather Rogers and Mohsen Mostafavi**  
**Ecological Urbanism and Green Gone Wrong: An Exchange**  
6:30 p.m.  
Van Alen Institute  
30 West 22nd St.  
www.vanalen.org

## EXHIBITION OPENINGS

**Alternative Histories**  
Exit Art  
475 10th Ave.  
www.exitart.org

**The Mexican Suitcase**  
**Cuba in Revolution**  
International Center of Photography  
1133 Ave. of the Americas  
www.icp.org

**Chris Ryniak**  
**This Could Get Ugly**  
My Plastic Heart Gallery  
210 Forsyth St.  
www.mylasticheart.com

## EVENTS

**DUMBO Arts Festival**  
6:00 p.m.  
45 Main St., Brooklyn  
www.dumboartsfestival.com

**SteelDay NYC**  
**Networking Reception**  
5:00 p.m.  
Kaplan Penthouse  
Lincoln Center  
www.aisc.org

SATURDAY 25

## EXHIBITION OPENING

**Charlotte Schulz**  
**eteam: Gallery Cruise**  
Smack Mellon  
92 Plymouth St., Brooklyn  
www.smackmellon.org

## EVENTS

**MTA Arts for Transit: Elevated in the Bronx**  
11:00 a.m.  
161 Street/Yankee Stadium  
4/B/D Lines  
Mezzanine Level  
www.mas.org

**Beaux Arts Ball**  
**Unseen Worlds**  
9:00 p.m.  
American Academy of Arts and Letters  
633 West 155 St.  
www.archleague.org

**Tour of Grosvenor**  
**Atterbury's Forest Hills with Francis Morrone**  
1:45 p.m.  
Continental Ave.  
and Austin St., Queens  
www.classicist.org

MONDAY 27

## LECTURE

**Robert Mbom, et al.**  
**Ecogram III: Africa**  
6:30 p.m.  
Columbia GSAPP  
Wood Auditorium, Avery Hall  
1172 Amsterdam Ave.  
www.arch.columbia.edu

TUESDAY 28

## LECTURE

**Interboro**  
**Advocacy and Pluralism in Architecture**  
6:00 p.m.  
School of Visual Arts  
136 West 21st St.  
dcrit.sva.edu

WEDNESDAY 29

## EXHIBITION OPENING

**Living Concrete/Carrot City**  
Parsons the New School for Design  
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THURSDAY 30

## LECTURES

**Richard Doyle, Mark Wigley, Richard Flood, and Jeffrey Inaba**  
**Counterculture: Volume 24**  
**Launch**  
7:00 p.m.  
New Museum  
235 Bowery  
www.newmuseum.org

**Donald Elliott, Leonard Koerner, Frank Sciame, et al.**  
**Lindsay's Forgotten Preservation Legacy**  
6:30 p.m.  
Museum of the City of New York  
1220 5th Ave.  
www.mcny.org

## CONFERENCE

**National Council of Structural Engineers**  
**Associations**  
7:00 a.m.  
Hyatt Regency  
2 Exchange Place  
Jersey City, NJ  
www.ncsea.com

## OCTOBER

FRIDAY 1

## LECTURE

**Christine Nelson**  
**Anne Morgan's War: Rebuilding Devastated France, 1917-1924**  
7:00 p.m.  
The Morgan Library and Museum  
225 Madison Ave.  
www.themorgan.org

## SYMPOSIUM

**The Structure of Light: Richard Kelly and the Illumination of Modern Architecture**  
2:00 p.m.  
Yale School of Architecture  
180 York Street  
New Haven  
www.architecture.yale.edu

## EXHIBITION OPENING

**Rada Boukova, Eric Stephany, Igor Eskinja, et al.**  
**There has been no future, there will be no past**  
International Studio and Curatorial Program  
1040 Metropolitan Ave.  
Brooklyn  
www.iscp-nyc.org

SATURDAY 2

## SYMPOSIUM

**Perspectives on the Liao**  
9:00 a.m.  
Bard Graduate Center  
18 West 86th St.  
www.bgc.bard.edu

## EXHIBITION OPENING

**Designing Tomorrow: America's World's Fairs of the 1930s**  
National Building Museum  
401 F St. NW  
Washington, D.C.  
www.nbm.org

## EVENT

**New Buildings New York: Usonian House Tour**  
11:30 a.m.  
Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

## WITH THE KIDS

**Dot Dot Dot: Do Pop Art**  
2:00 p.m.  
The Morgan Library and Museum  
225 Madison Ave.  
www.themorgan.org

SUNDAY 3

## EXHIBITION OPENINGS

**Pamela Becker**  
**Patterns and Constructs**  
**Fire Works**  
Hunterdon Art Museum  
7 Lower Center St.  
Clinton, NJ  
www.hunterdonartmuseum.org

**Small Scale, Big Change: New Architectures of Social Engagement**  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

MONDAY 4

## LECTURE

**Tibetan Medicine and Art: An Integration**  
11:30 a.m.  
Rubin Museum of Art  
150 West 17th St.  
www.rmanyc.org

## FILM

**An Evening with Barbara Hammer**  
7:00 p.m.  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

TUESDAY 5

## EXHIBITION OPENING

**Miró: The Dutch Interiors**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

## LECTURES

**Samantha Salden**  
**True Sustainability**  
6:00 p.m.  
Institute of Classical Architecture and Classical America  
20 West 44th St.  
www.classicist.org

**Peter Magnani and David Resnick**  
**A Conversation About Public Architecture**  
8:30 a.m.  
Center for Architecture  
536 LaGuardia Pl.  
cfa.aiany.org

WEDNESDAY 6

## LECTURE

**Marian Feldman**  
**The Materiality of Style: The Case of Ivories from Early 1st Millennium BCE Syria**  
6:00 p.m.  
Bard Graduate Center  
Lecture Hall  
38 West 86th St.  
www.bgc.bard.edu

## EXHIBITION OPENINGS

**The Last Newspaper**  
New Museum  
235 Bowery  
www.newmuseum.org

**Embodying the Holy**  
Rubin Museum of Art  
150 West 17th St.  
www.rmanyc.org



EDWARD BURTYNSKY: PENTIMENTO

Hasted Hunt Kraeutler  
537 West 24th Street  
Through October 16

Canadian photographer Edward Burtynsky is perhaps best known for *Oil*, his traveling exhibition and companion book that threw into sharp relief the environmental effects of the oil industry. His new show *Pentimento* focuses on a more specific corner of human industry: the crude and labor-intensive task of shipbreaking, dismantling a ship for scrap recycling. The retired ships lose their identity, broken up by the hands of the Bangladeshi shipbreakers and by the lens of Burtynsky's camera. The rawness of the subject material in *Pentimento* is mirrored in Burtynsky's technique, with his Polaroids displaying jagged edges and imperfections incurred during the development process. This is Burtynsky's first time working in all black-and-white, but the lack of color lends the dismembered behemoths an even more alien mystery, as in *Shipbreaking #2 Field Proof, Chittagong, Bangladesh* (2000, above), and draws the eye to the play of light and shadow on their decaying skin.



NUEVA YORK (1613-1945)

El Museo del Barrio  
1230 5th Avenue  
Through January 9, 2011

New York City's longtime connections to Spain and Latin America are explored in a new exhibit at El Museo del Barrio, organized in collaboration with the New York Historical Society. Three centuries of history is a lot of ground to cover, so the exhibit wisely takes a multi-pronged approach. Two-dimensional media like maps of shipping networks, political documents, newspaper articles, and books are displayed alongside three-dimensional artifacts like navigation instruments, slave shackles, and military uniforms. The curators don't limit themselves to visual history, either: An interactive listening station invites visitors to immerse themselves in the Latin music of the city, and a specially commissioned documentary by Ric Burns features the stories of Latinos in New York over the last half-century. The Museo del Barrio more than pulls its weight in the joint exhibition, bringing in plenty of strong selections from modern Latin American artists, including an installation by Puerto Rican artist Antonio Martorell entitled *Nueva York Theater*, and a contemplative painting by Mexican muralist José Clemente Orozco entitled *The Subway* (1928, above).



DOWIGHT PRIMIANO

## DRAWING INSPIRATION

*Catalogue of the Andrew Alpern Collection of Drawing Instruments*  
Avery Architectural and Fine Arts Library, Columbia University  
Distributed by W.W. Norton  
\$59.95

It is a reasonable conjecture that no artistic endeavor in history has changed as radically in terms of means to end as architectural design over the last generation. The student of, say, 1982, with her compass, protractor, triangle, ruling pen, and straight edge, turns out to have had more in common with 16<sup>th</sup>-century predecessors than with her successors of less than a decade after. Five hundred years of traditional eye-to-

hand manipulation of precision drawing tools gave way globally to Auto CAD software and its related digital representations to create the visual schemes now required to build.

Such rapid change provides the unsentimental backdrop to this well-illustrated catalog by attorney and architectural historian Andrew Alpern, whose eponymous collection of European and American

Keuffel & Esser walnut-cased set of drawing instruments, late 19<sup>th</sup> century.

instruments from the early 18<sup>th</sup> to the mid-20<sup>th</sup> centuries has been donated to Columbia's Avery Architectural and Fine Arts Library. An upcoming fall exhibition there heralds the catalog as an historical record not only of the tools themselves, but also **continued on page 15**

## Intuitively English

*Richard Norman Shaw*  
Andrew Saint  
Yale University Press, \$65.00

In 1895, a writer from *The Builders' Journal* went to interview Norman Shaw, then one of Britain's most eminent architects. Describing Shaw as having "the aspect of a Cabinet Minister," the journalist asked him what he thought was his best work. Shaw replied, "I have no best! I have never yet been satisfied. I have never yet conceived a work which has not fallen miserably short of my conception."

This from a man who had built numerous town and country houses, some on a grand scale; who had won such notable commissions as New Scotland Yard (the police headquarters by the River Thames in London); and whose work had been hugely influential both at home and abroad, especially in the U.S. It's hard to imagine any of today's celebrity architects showing quite such humility.

When the first edition of this book appeared in 1976, its author Andrew Saint was almost as self-deprecating as Shaw. The book was "meant to inform and entertain rather than pretend to profundities," he wrote, and it was, "firstly a work of biography and only secondarily one of art history." These comments didn't really reflect the amount of architec-

tural analysis that Shaw wove into his narrative, nor his ability to evoke Shaw's era in such depth and detail. The book duly received many plaudits ("a masterpiece," "outstanding"), which the publisher of this revised edition, Yale University Press, naturally quotes on the jacket.

But confined as it was to often rather murky black-and-white photographs, that first edition was a visual disappointment. Archive images will always be vital to any account of Shaw's work, because much of it has been altered or lost, but with their warm red brickwork and red-tiled roofs, his buildings call out for color. Profiting from new color photographs by Martin Charles and color reproductions of some of **continued on page 15**



MARTIN CHARLES



DWIGHT PRIMIANO

**DRAWING INSPIRATION**

continued from page 14 also as a guide to how the overwhelming share of Avery holdings, whether books or drawings, were made. As Alpern explains in his tender foreword, most students today have had no introduction to these instruments, so understand less than they might about past conception and the roots of their profession. Even CAD's digital yield is to some extent a simulacrum of inherited techniques made manifest by the catalog's contents. (Let's hope that Avery is also collecting all pioneering design software, as it too will someday give way.)

The book's arrangement is chronological, demonstrating the ever-growing sophistication of technical precision and craft excellence, including the sublime composition of contents in the various cases that served as an essential hallmark of skill. James F. O'Gorman's introductory essay, entitled "Instruments, Architects, and Portraits,"

**20th-century charm bracelet depicting drawing tools.**

describes to what extent the instruments were almost literally worn on the sleeves of their owners, thus measuring the necessary rise of the architectural profession distinct from the work masons and skilled builders preceding it. A sort of coda brings the collection forward to a more disposable, mass-produced age, to the tools that the proverbial 1982 graduate would have known and used. Alpern's connoisseurship is more didactic than aesthetic, per se.

Nonetheless, there's great beauty in these pages, and a sensuality of means that bears appreciation. This book will prove encouraging and even essential to anyone who seeks to understand how architectural practice landed where it is today.

**PAUL GUNTHER IS THE PRESIDENT OF THE INSTITUTE OF CLASSICAL ARCHITECTURE & CLASSICAL AMERICA.**



Central Hall, Bryanston, 1894.

MARTIN CHARLES

**INTUITIVELY ENGLISH**

continued from page 14 Shaw's drawings, this revised edition is much more attractive, though still quite restrained. Yale's designers don't run images across the gutter, so while portrait-format photos sometimes

have a whole page, the landscape-format ones can never occupy more than a half-page and consequently look cramped. Surely Yale could loosen up a little without seeming less academic? In its overall structure, the book is unchanged. Saint

calls it "a light to middling sort of revision" that often just addresses factual errors or infelicities of style. So we proceed chronologically from Shaw's apprenticeship in the late 1840s to his death in 1912, with a decisive moment coming in 1862 when Shaw and fellow-architect Eden Nesfield began sketching the manors, farmhouses, and old town houses of the Weald, an alluring region of narrow lanes, woods, and sandstone outcrops some 30 miles south of London.

Here was the basis of Shaw's "Old English" style, with its half-timbered gables, tall chimneystacks, and generous bay windows, and this was where he built his first houses. But his most spectacular country house, Cragside, was 300 miles further north, in the wilder landscape of Northumberland, and Saint's enlarged account of it is one of the more substantial revisions in his book. While Shaw usually made the plan pre-eminent ("it was the real skill of architecture as he understood it," writes Saint), he had to compromise at Cragside, but the house is memorable for three major rooms that

are still as Shaw left them, and above all for its dramatic site, exploited to the full.

Yet Shaw's architecture was equally suited to such fashionable parts of London as Kensington and Chelsea, where he designed houses for bankers and artists in a style imperfectly called Queen Anne. Saint goes on to explore Shaw's later move to classicism, as architectural culture evolved and England became more consciously imperialist. A cynic might ask if this was opportunism on Shaw's part, but Saint thinks he was "intuitively" in sympathy with the national mood.

What the first edition lacked, apart from color, was an evaluation of Shaw's career with the benefit of hindsight; it ended rather abruptly with his death. Saint supplies this overview in his new introduction, acknowledging some unevenness and inconsistency in Shaw's work but praising him as "one of the great imaginative free spirits of English architecture." You're unlikely to question that claim after studying this exemplary book.

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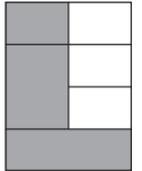
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## RETIRED, BUT NEVER RETIRING

Mick Jagger, Elton John, Tina Turner. It's the generation that invented our youth culture, the idea of an entirely self-determined lifestyle and the ideal of eternal youth. Remember Keith Richards falling out of a palm tree? That's the generation for whom we're currently building retirement homes.

We have designed a project, De Plussenburgh, in Rotterdam that is a groovy highrise for seniors 55 and older. The project contains 104 apartments in two rectangular boxes. An elevated slab stands on huge diagonal stilts that rise out of a shallow pool. The vertical box supports it. On one side the facades are glazed in bright colors, the other side has wavy balconies. The building is so incredibly exuberant and

colorful that some people find it hard to believe that it houses apartments, let alone homes for the elderly. Its appearance has nothing to do with the low-key aesthetics usually assigned to this type of building, just like many baby boomers will have nothing to do with the general idea of a stiff-hipped sexagenarian.

Today's elderly don't helplessly dote, letting themselves be locked up in stuffy nursing homes. Baby boomers are used to freedom of choice and to doing things their own way. Nevertheless, at some point in their lives, they face the same problem as previous generations: With the kids all gone, the so-called "empty nesters" risk getting stuck in a family home that doesn't fit their current lifestyle and has become hard to maintain.

Suddenly a suburb can prove to be a very lonely place. For want of an alternative, many stay put—until they're wheeled out and brought to a nursing home. Hardly anyone moves to a nursing home by choice. And it's no wonder: The hospital atmosphere of most homes for the elderly smells of heteronomy and death. In addition, the extensive everyday care these homes provide is far too much for many seniors, making this also a topic of economic relevance.

In the Netherlands, a process of reinvention of housing for the elderly already started back in the 1980s with care services being outsourced and delivered upon request. Ordering care is now just as easy as ordering a pizza. The significant difference with

conventional homes for the elderly is that care becomes a supplement of the apartment instead of vice versa.

Typologically, homes for the elderly originated with hospitals. In Europe, those were often placed in forests or at the edge of town so patients could benefit from fresh air, light, and space. Nursing homes, in consequence, were also located in the countryside. Today, however, the isolation of living far away from the cultural and social facilities of the city is many an elderly person's worst nightmare. It might be at odds with sentimental ideas about little grannies living in cottages, but highrise housing for the elderly isn't such a bad idea, as long as high-quality collective spaces are part of the scheme. In suburbia, the private realm of the family home usually is big. Public space around the home is negligible and collective space often nonexistent. In housing for the aged, the private realm may shrink in size, when it should be growing in quality and supplemented by opportunities for collectivity and high-quality, buzzing public space.

Today, many older people feel that they're taking a step down on the housing ladder when trading in their family home for a serviced apartment in the woods or on the back streets. This really should be a positive step upwards! The ageing couple moving out should be able to boast to their left-behind neighbors about the beautiful smaller apartment where they have a fantastic view, a concierge, and a bus stop in front of the door. Their children should envy parents for their well-illuminated condo in the town center where an excellent lifestyle is within reach. This is where architecture comes into play.

Our building De Rokade in Groningen is a sleek tower with a cruciform plan. It sits on a three-story plinth with collective and commercial spaces and is connected to a huge nursing home, but appears to be completely autonomous. The building offers three different layout options for the 74 apartments that all have good exterior spaces. Probably its most striking feature is the round windows bubbling up the facades, making it an extremely playful design. Who says that old people want to sit behind geraniums, with a cushion under their elbows, watching the grass grow? Maybe they'd rather hang out in a round window bay and enjoy the view over the city.

The members of a generation for which every wrinkle is a drama don't necessarily want to shout it from the rooftops when they're starting to develop little ailments, so care facilities should be discreetly plugged into the housing

scheme. It's all about offering options while preserving autonomy instead of prescribing a nursing-home lifestyle. Meals on Wheels need not be marketed to those unable to cook, but aimed at those who, maybe only today, choose not to cook. The nurse that stops by every afternoon is for company—and sure she can help you remember to take your pills. Think of it as a luxury hotel.

At De Plussenburgh, if you need care, it is there. An inconspicuous elevator shaft connects the highrise to the nursing home situated behind it, where medical aid, cooks, and other help is available. The concept of "stealth care architecture" is continued inside, where flexible apartments with clever floor plans offer lots of possibilities. White concrete walls with a bamboo relief replace dreary hospital wallpaper and bumper-railings in the corridors. The concrete walls are just as strong as the standard product and do what they have to do, without advertising it. In a way, they're representative of our overall approach: trying to find solutions to problems by not aestheticizing them, but by rethinking them from the ground up and not being content with canned answers. If we want to cater to the "young old," we have to offer them beautiful buildings with possibilities for customization instead of last resorts.

One of our new projects, Oosterhoogebrug, which we're going to build in a suburb of the city of Groningen, illustrates the latest development in housing for the aged: 70 apartments will be combined with a tiny nursing home counting only 16 units. The project also houses shops, a small medical center, a gym, and a children's daycare center as well as a large new cultural complex. The aim is to create a new town center for this suburb. Should the population pyramid reverse, the apartments can easily be used as regular market homes. Or, if the development goes in the opposite direction, they can be split in two, making it an attractive long-term investment.

These projects demonstrate that housing projects for the elderly can become more affordable as well as more chic. The jaunty aesthetics of our designs might be provocative, but they suit a generation that wants to be anything but tired and gray. These are buildings that give their inhabitants an opportunity to identify with their new homes instead of just putting up with them.

**ARNOUD GELAUFF IS AN ARCHITECT AND CO-FOUNDER OF ARONS EN GELAUFF ARCHITECTEN, AMSTERDAM. HE PRESENTS HIS WORK AT THE UNIVERSITY OF PENNSYLVANIA SCHOOL OF DESIGN'S NEW AGING CONFERENCE ON OCTOBER 1-2.**

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### A FLASHIER FULTON MALL

While much of the New York real estate market may still be frozen, a bud of hope has sprouted on a troubled lot in Downtown Brooklyn. On April 7, the Public Design Commission approved a scheme by Cook + Fox Architects for a new, 50,000-square-foot retail building on the dilapidated Fulton Mall.



East Harlem's future Artspace.

### FORD FOUNDATION LARGESSE FUNDS NEW ARTS SPACES

Artists have long pioneered the rebirth of hard-hit urban districts, but rarely as part of a larger vision for social welfare. On April 5, the Ford Foundation announced a bold effort aimed at offering just that kind of neighborhood-based support: a \$100 million program



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D.C. TROLLEY STATION SEEKS NEW LIFE AS ART GALLERY

### TUNNEL VISION

When Washington, D.C.-based architect Julian Hunt first started looking into the possibility of revitalizing the abandoned trolley station underneath D.C.'s Dupont Circle, he discovered that it was even more abandoned than it looked. Not only could no one tell him whose jurisdiction it fell under, the old station was no longer even on the city's list of properties. "I couldn't get a building permit for it because it had no registration number," Hunt said.

The station had operated from 1949 until 1964, at which time it was turned into a Cold War fallout shelter, and was finally boarded up in 1975. Although proposals had surfaced to restore it over the following years, none were successful. Only one attempt got off the

continued on page 9

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