

THE ARCHITECTS NEWSPAPER

14—9.7.2005

NEW YORK ARCHITECTURE AND DESIGN WWW.ARCHPAPER.COM

\$3.95

ARCHITECTURE MAGAZINE RESTRUCTURES STAFF

ARCHITECTURE EDITOR OUSTED

Architecture magazine recently announced that its editor-in-chief, C. C. Sullivan, has stepped down and was replaced by Emilie W. Sommerhoff, currently editor-in-chief of *Architectural Lighting* (AL). Sommerhoff, who worked as managing editor of *Architecture* for nearly a year before being appointed editor of AL in August 2003, will serve as group editor-in-chief of both magazines. Parent company VNU announced to the *Architecture* staff that Sullivan's position was being eliminated in the course of restructuring.

According to a press release issued August 23rd, Abby Bussel, currently the executive editor of *Architecture*, has been promoted to the position of editor and will play a greater role in shaping the direction of the magazine. Elizabeth

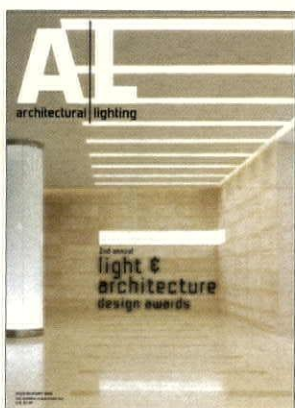
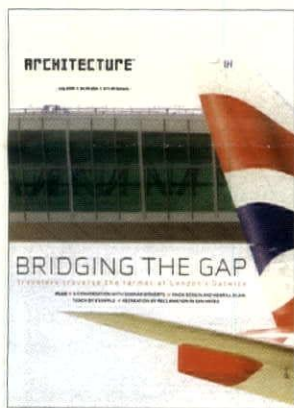
Donoff, the managing editor of AL, has been promoted to senior editor and will also assume greater responsibilities at her magazine. Also, more staff will be added to one or both magazines. Currently, the two magazines share the same art director and publisher.

The move is seen as another bump in the road for the magazine, which has seen its public profile slowly diminish since a major staff overhaul

in 2002, which included the departure of editor-in-chief Reed Kroloff. Since then, the magazine's staff has shrunk, from 13 full-time employees in the editorial and art departments in 2002 to its current size of three full-time editors, three part-time editors, and one shared art director.

In the past few years, rumors have circulated within the industry that the magazine is for sale, possibly as a package with the rights to the now-defunct titles *Interiors* and *Progressive Architecture*. Gary Gyss, publisher of VNU's Real Estate and Design Group, would not comment **continued on page 2**

Recent issues of *Architecture* and *Architectural Lighting*.



SHORTLIST OF FOUR FIRMS ANNOUNCED FOR CONVENTION CENTER EXPANSION

JAVITS EXPANDS

Although the Javits Convention Center's planned expansion has been overshadowed by all the talk about the Jets Stadium, the project is still active, with the selection of a design firm soon to be announced. The \$1.4 billion expansion would increase the floor space of the center from 760,000 to more than 1.3 million square feet, which, according to a statement from Governor George Pataki's office, could generate an estimated \$53 million in combined annual tax revenue.

Pataki first proposed the idea on June 3, 2004, entrusting the project to the New York Convention Center Development Corporation (CCDC), a subsidiary of the Empire State Development Corporation (ESDC), the organization responsible for the original center, built in 1986. The proposal called for two expansion phases, though the second phase, which includes plans for a garage, is not currently under consideration. The first phase would extend the center south to 33rd Street and north to 40th Street, and would include a 1,500-room hotel and a 6,000-capacity ballroom, the largest in the city.

In fall 2004, the CCDC asked Hellmuth, Obata + Kassabaum (HOK) to design a concept plan for the Environmental Impact Statement, which was later approved by the city. Pataki and Mayor Michael R. Bloomberg unveiled this plan on March 25, 2005, as part of their efforts to gain **continued on page 2**



Site where house stood now reveals clear view to Georgica Pond.

ANDREW YANG

Bunshaft House Demolished

The dog days of late July saw the demolition of the Travertine House, the only residence designed by former Skidmore, Owings & Merrill (SOM) principal Gordon Bunshaft. Built as his own home in 1963 on East Hampton's Georgica Pond, the 2,300-square-foot house was willed in 1994 to the Museum of Modern Art (MoMA), which sold it to domestic entrepreneur Martha Stewart. Although there was no conservation covenant in either the will or sale, the latter transaction featured "a good-faith agreement" on preservation, a MoMA spokeswoman told *The East Hampton Star* in 2002. A minimalist renovation by British architect John Pawson was suspended during a property-line dispute in 1998. Interior partitions, finishes, and flooring had been removed, although its massive marble and concrete shell remained intact, as was its original glass façade facing the pond. The house also had a new reinforced foundation. A June 2005 statement **continued on page 3**

CONTENTS

04 DEMOCRATIC CANDIDATES FACE OFF

08 THE GRAY LADY'S NEW DIGS PUSH THE EDGE

11 TURN DOWN THE VOLUME

03 EAVESDROP
12 DIARY
15 CLASSIFIEDS

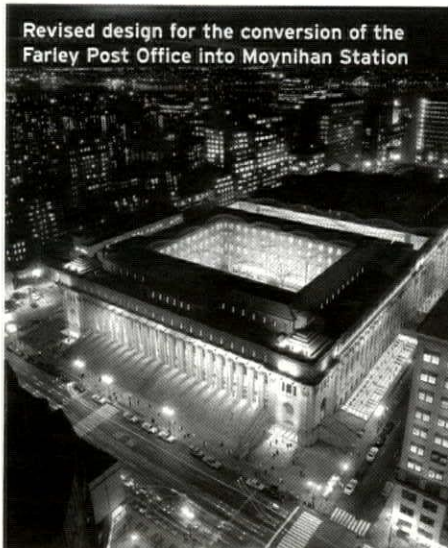
NEW DOCUMENTARY PROBES ENVIRONMENTAL CONSEQUENCES OF 9/11

AFTER SHOCK

On September 21, those attending the Peace Concert in Chicago's Millennium Park will have the chance to catch a screening of *Strategic Omissions: The Truth Behind the Health Effects After 9/11*, a new documentary that many of the country's political leaders would rather most people not see. The film details how public officials misled the public about the toxic fallout resulting from the World Trade Center collapse. Three years after 9/11, the film is as relevant as ever, for locals continue to face 9/11-related health risks, as the **continued on page 6**

DANIEL MOYNIHAN'S DAUGHTER FORMS ADVOCACY GROUP FOR "NEW" PENN STATION

A Little Help From Her Friends



Revised design for the conversion of the Farley Post Office into Moynihan Station

COURTESY HELLMUTH, OBATA + KASSABAUM

Senator Daniel Patrick Moynihan's daughter Maura has been working for years to drum up enthusiasm for the conversion of the James A. Farley Post Office on 8th Avenue into a new train station, and in August, joined forces with the Regional Plan Association (RPA) to form Friends of Moynihan Station, a group that will work to increase public participation in and knowledge about the project. The RPA has long supported the project, but now that Moynihan is on board as a senior fellow, it plans to conduct research to quantify the station's potential economic impact, and prepare a website to disseminate its findings. According to Jeremy Soffin, the RPA's director of public affairs, the fit is a good one because of the RPA's research capabilities **continued on page 6**



PUBLISHER

Diana Darling

EDITORS

Cathy Lang Ho
William Menking

ART DIRECTOR

Martin Perrin

SENIOR EDITOR

Anne Guiney

ASSOCIATE EDITOR

Andrew Yang

DESIGN AND PRODUCTION

Danil Alexandrov

EDITORIAL ASSISTANTS

Gunnar Hand
Jaffer Kolb

EDITORIAL INTERN

Stephen Martin

SALES AND MARKETING DIRECTOR

Karen Begley

CONTRIBUTORS

MARISA BARTOLUCCI / ALAN G. BRAKE /
ARIC CHEN / DAVID D'ARCY / MURRAY FRASER /
RICHARD INGERSOLL / JULIE V. IOVINE / JOE KERR /
LIANE LEFAIVRE / LUIGI PRESTINENZA PUGLISI /
KESTER RATTENBURG / CLAY RISEN /
D. GRAHAME SHANE / PETER SLATIN /
KATSU TANAKA / GWEN WRIGHT / PETER ZELLNER

EDITORIAL ADVISORY BOARD

PAOLA ANTONELLI / RAUL A. BARRENECHE /
M. CHRISTINE BOYER / PETER COOK /
WHITNEY COX / ODILE DECQ / TOM HANRAHAN /
SARAH HERD / CRAIG KOCYK / JAN MERKEL /
LISA NAFTOLIN / SIGNE NIELSEN /
HANS ULRICH OBRIST / JOAN OCKMAN /
KYONG PARK / ANNE RIESELBACH /
TERENCE RILEY / KEN SAYLOR / MICHAEL SORKIN

GENERAL INFORMATION: INFO@ARCHPAPER.COM

EDITORIAL: EDITOR@ARCHPAPER.COM

DIARY: DIARY@ARCHPAPER.COM

ADVERTISING: SALES@ARCHPAPER.COM

SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM

PLEASE NOTIFY US IF YOU ARE RECEIVING
DUPLICATE COPIES.THE VIEWS OF OUR REVIEWERS AND COLUMNISTS DO NOT
NECESSARILY REFLECT THOSE OF THE STAFF OR ADVISORS OF
THE ARCHITECT'S NEWSPAPER.VOLUME 03 ISSUE 14, SEPTEMBER 7, 2005
THE ARCHITECT'S NEWSPAPER (ISSN 1552-8081) IS PUBLISHED 20 TIMES
A YEAR, BY THE ARCHITECT'S NEWSPAPER, LLC, P.O. BOX 937, NEW YORK,
NY 10013. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY.
POSTMASTER: SEND ADDRESS CHANGES TO: THE ARCHITECT'S NEWSPAPER,
CIRCULATION DEPARTMENT, P.O. BOX 937, NEW YORK, NY 10013. FOR
SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633.
\$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR,
INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2005
BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

EDITORS

In a city where registered Democrat voters outnumber registered Republican voters 5 to 1, one would think that the Democratic Party could put forth a worthy adversary for Mayor Michael R. Bloomberg. But things are never so clear-cut in New York. Bloomberg, a Democrat turned Republican, has plenty of supporters on both sides of the party divide. In detailing the Democratic candidates' positions on major urban issues on the eve of the September 13 primary election ("Democrats Head to Head," page 4), we must also consider Bloomberg's position on issues close to the heart of architects, urbanists, and designers.

In selecting Amanda Burden to head the Department of City Planning and David Burney to direct the Department of Design and Construction, Bloomberg empowered two strong advocates of public architecture, design, and planning. The architecture community has done better under Burden and Burney than it has since John Lindsey created the Urban Design Group in the 1960s and '70s. Without Bloomberg, the city would not have the exciting prospect of the High Line park, nor would it have had the spectacle of *The Gates*.

But Bloomberg has been justifiably been criticized for his obstinate support of developer-led projects, such as the ill-fated West Side football stadium and Bruce Ratner's Atlantic Avenue development—both perceived as give-aways of valuable MTA property. The city's various rezoning schemes shows that the mayor is quick to support upzoning in working-class districts (Greenpoint/Williamsburg, for example), though skeptics have questioned why the city has, at the same time, called for downzoning in middle-class areas (like Bayside in northwest Queens).

Given the realities of American politics, it is doubtful if anyone can beat a politician who's rich and media-savvy. Bloomberg is also immensely popular. A recent news headline claimed that his opponents cannot attack him for fear of alienating voters. Bloomberg's cultured, art-appreciating side appeals to designers. Nothing illustrates this as well as his clear stance on the Freedom Center at Ground Zero. He opposes censorship while Governor George Pataki's has attacked the Drawing Center for, in his simplistic view, assailing American foreign policy. The four Democratic candidates seem equally content to issue weak, studied sound bytes on the subject, despite the obvious infringement of freedom expression now driving the programming of the Freedom Center. This doesn't give us much hope that they will have the courage to take the difficult positions that are needed for the city move forward since 9/11.

ARCHITECTURE EDITOR OUSTED continued from front page on this or other matters related to the restructuring of the company's design titles, and the editors of *Architecture* and *AL* were discouraged from commenting for this article.

According to the release, *AL* has emerged as a leading publication in its category. Sommerhoff oversaw the expansion of the publication, including the launch of spinoff *AL Residential*.

VNU declined to release data about *Architecture*'s financial performance, though the magazine has been consistently publishing smaller issues for the past two years. A tally of the magazine's ad pages show that in 2004, *Architecture* published 508 ad pages, while competitor *Architectural Record* posted 1,754 ad pages. From January to June of this year, *Architecture* ran 226 ad pages while *Record* posted nearly 821 pages.

Architecture also trails its main competitor in terms of circulation. According to the Audit Bureau of Circulation, *Architectural Record*'s paid circulation is listed at 112,555, while *Architecture*'s is listed as 87,329 as of December 2004, according to independent audit agency BPA World Wide.

Previous to taking over *Architecture* in June 2002, Sullivan had been the editor of *Building & Design Construction* and *Consulting-Specifying Engineer*, both based in Illinois. Calls to Sullivan were not returned.

When Kroloff resigned in May 2002, he cited disagreements with publishers over a diminishing budget; within a year, virtually all of the staff members also left the magazine. At the time of the transition, many observers were skeptical that the intellectually robust magazine would become a staid trade journal.

Under Sullivan's tenure, the magazine underwent a drastic redesign, with the editorial focus becoming more construction-oriented, ostensibly to better compete with increasingly weighty *Architectural Record*. *Record* succeeded *Architecture* as the official publication of the American Institute of Architects in 1997.

Since 1997, *Architecture* has undergone several corporate changes. Bill Communications, a subsidiary of VNU Media, bought the publication in 1997 and moved its offices from Washington, D.C., to New York. In 2002, Bill merged with corporate sibling BPI, which led to further changes.

By then, cost-cutting measures had been exercised within the company, most visibly with the abrupt shuttering in 2001 of *Interiors*, the venerable 100-year-old magazine. **ANDREW YANG**

LETTERS

CATIA—A DEAD END?

Regarding Clay Risen's article on the architectural applications of parametrics and database-driven modeling ("The Next Dimension," AN 10_6.08.2005), I'd suggest that the academic interest in such mechanical engineering programs as CATIA will lead to something of a dead end.

Their successful use in the hands of Frank Gehry have been in special-case, pavilionlike structures whose exceptional programs and budgets permit sculptural forms of questionable function or efficiency to be built, for reasons of marketing or political program. To see the built result up close—a titanium coiffure bolted to a quite pedestrian (normative) building beneath—is to realize that this approach to the computerization of design hasn't yet offered architecture a mainstream tool.

With respect to Dan Schodek, whom I remember as a fine teacher and conscientious engineer, I'd recommend further investigation of the Revit program. Granted, it's still catching up to the aero-

nautics programs for zooty swoops, but that's partly because it's a program written by architects, to be used for "real" buildings. It's only about four years old and produces frequent new versions, with evermore swoopy capacities. Also, if you've ever used it, I don't see how one can overlook its parametric power: Parametric variation and database output are completely linked.

There may be some confusion in not distinguishing the necessarily looser tolerances of a building, compared with, say, the compression rotors of a jet engine, for which the more completely constrained parameters of a CATIA program are essential. At a certain point, one realizes in the field that architectural overkill in shop drawings doesn't do much for you.

I happened to observe the last scheduled day of construction of the performing arts building at Bard College that Frank Gehry designed. Believe me, there was a flurry of human improvisation all over and under the titanium plates.

And as for unbuildable sexy renderings, Zaha Hadid, anyone?

MICHAEL DAVID RUBIN
NEW YORK

THREE MORE BETTER PLACES

Great article by Michael Sorkin ("Ten Better Places for a Football Stadium," AN 12_7.13.2005). There are three places he didn't mention, worth considering:

- 1 Randall's Island; I can't see why Downing (er, Icahn) Stadium couldn't just be razed for a real stadium;
- 2 Floyd Bennett Field in Brooklyn, which has some access problems (there's no interstate highway in this part of Brooklyn) but none worse than Coney Island;
- 3 Aqueduct Racetrack in Queens, assuming the impending breakup of the New York Racing Association could result in a windfall for the property (though it may not be a large enough space).

ANGELO GRASSO, ESQ.
BROOKLYN

JAVITS EXPANDS continued from front page support for the larger West Side redevelopment project, though an HOK spokesperson claimed that the plan was never intended for implementation.

The ESDC issued an RFQ on June 6, 2005; on July 26, it announced that Tishman Construction would oversee the project. On August 19, the shortlisted firms (from an original pool of 12) were announced: Nicholas Grimshaw & Partners, Morphosis with Gruzen Samton, Richard Rogers Partnership with Fox & Fowle, and Rafael Viñoly Architects.

According to Deborah Wetzel, vice president of public affairs at the CCDC, the organization's board wants to begin construction before the end of the year. **JAFFER KOLB**

WWW.ARCHPAPER.COM

GAFFES AND GUGGENHEIMS

Enrique Norten probably didn't endear himself to our colleagues when, in an interview published earlier this year in *New York* magazine, he was quoted as saying, "The American [trade publications]—*Architectural Record*, *Architecture*—are very bad, but I have to read them." (Yeah, well, a lot of the buildings you architects design are very bad, but we have to look at them.) Now, however, we hear that Norten's winning scheme for a proposed Guggenheim in Guadalajara, Mexico, may not have necessarily endeared the jury that selected it. We're told at least one juror thinks that Jean Nouvel's competing design (Asymptote's was the other) was "by far and quite obviously the best, and all the jury thought so, too." However, Guggenheim director Thomas Krens was "fearful he wouldn't be able to control Nouvel," our well-placed source says, which is how Norten—who also has the advantage of his sizable reputation in Mexico—wound up with the job. Could this be true? "If the jury wanted a different outcome, they would have voted that way," a Guggenheim rep insisted. As for Krens preferring Norten because of an unruly Nouvel? "That's absurd. A-B-S-U-R-D." We just hope, for everyone's sake, that this Guggenheim doesn't go K-A-P-U-T, too.

FROM TRAIN SHED TO TRAIN WRECK

SCI-Arc recently lost a complicated legal battle that would have allowed it to purchase its home, an old train depot, and keep the building out of the hands of a company that wants to develop the land next door. (Nevertheless, the prestigious Los Angeles institution will be able to stay put.) But that's not all. This summer, the school saw no less than six faculty departures, people familiar with the situation tell us, which coincides with a litany of alleged grievances: that faculty members close to director Eric Owen Moss have been getting preferential treatment; that the school paid Moss \$100,000 to develop an unsolicited feasibility study for the adjacent land (giving the appearance that he was trying to make a client of the developer the school was fighting); that Moss got "a huge pay raise" at the expense of cost-of-living increases for faculty; that the lawsuit cost the school \$1.2 million in legal fees; that a rise in class enrollments (and, hence, tuition revenue) has lowered the caliber of students; and that prices at the vending machines are way too high (just kidding). "This is scurrilous shit you're doing," Moss shouted when we contacted him, before befuddling us with an abrupt tirade about George W. Bush, John Ashcroft, and McCarthyism when we declined to reveal our sources. "If you're not ashamed of yourself, I'm ashamed for you," he added. He also made sure to tell us that the school has a budget surplus and, for the first time, a development office that has brought in hundreds of thousands of dollars. We tried asking about the other stuff, but then he hung up. However, a more level-headed Michael Rotondi, a SCI-Arc board member, confirmed both the faculty departures and the \$1.2 million in legal fees, but says that Moss did not get a pay raise, and received \$40,000, not \$100,000, for the feasibility study. "I think this is all part of the pedagogy of the place," Rotondi says of the turmoil. "Every time SCI-Arc has gone through difficult times, we've come out stronger."

CALL ME A DOOR MAT

Which wet-brained New York architect—and bless him for it—recently proved his hard-drinking reputation at an architecture benefit? You couldn't have missed him; by evening's end, he was blocking the entrance, sprawled across the floor like a hibernating Gila monster.

LET SLIP: ACHEN@ARCHPAPER.COM

BUNSHAFT HOUSE DEMOLISHED continued from front page released by new owner Donald Maharam described the renovation as having resulted in "substantial demolition of all but the existing roof" and the house as "decrepit and largely beyond repair."

SOM alumnus Tom Killian, who joined the firm when Bunshaft was designing the house and worked with him on many projects, positions the building at an important turning point in Bunshaft's work and in 20th century design: "It was part of a change taking place around that time, from the glass and steel work of the 1950s," like Bunshaft's seminal Lever House on Park Avenue, "to concrete buildings as a different type of modern architecture." The house's iconic double-T prestressed concrete roof panels anticipated details in Bunshaft's subsequent designs, such as the Johnson Presidential Library (Austin, 1970) and the Smithsonian's Hirshhorn Museum (Washington, D.C., 1974). Killian sharply criticized MoMA's role in the history of the property. "Bunshaft's attitude was generous to the museum; he willed it without conditions," said Killian. "The museum

deserves a slap in the face for not requiring preservation when they sold it."

Maharam, whose textile company is known for reissues of mid-century modern prints, told *The New York Times* in July that he planned a new building "in the spirit of the former house, using the same footprint," to be designed by his son-in-law, David Pill of the Winchester, Massachusetts, firm Pill-Maharam Associates. Local wetland-preservation zoning would require new construction to occupy that same footprint, or else be set back 150 feet from an adjacent conservation area, a geometrical improbability given the configuration of the 2.4-acre property. Some portions of Bunshaft's work may survive: The demolition permit issued by the Village of East Hampton specifically excluded a secondary structure on the property, a small studio built by Bunshaft in the 1970s. And the August issue of *Vanity Fair* reports that much of the house's former travertine floor now has been installed in the kitchen of Martha Stewart's new house in Bedford, New York.

THOMAS DE MONCHAUX



> CONTINENTAL VISION

71-07B Austin Street, Forest Hills, Queens. Telephone: 718-268-7709
Designer: Studio GAIA

The eyeglass store Continental Vision is an interior revamp of a mom-and-pop operation based in Forest Hills, Queens. At 2,500 square feet, it is perhaps one of the smallest interior spaces recently completed by New York-based Studio GAIA, a firm which has designed two W hotels (in Seoul and Mexico City) and is completing a 37,000-square-foot restaurant, Tao Las Vegas, this month. Somehow within the narrow confines of this little shop, the design firm was able to give the previously drab space a more distinctive interior. To give a feeling of expansiveness, the designers devised a continuous ribbon—a sliver of zebra wood—that runs from the back of the interior to the front, starting out as a counter and turning into a sofa. And poetic touches abound, such as the mock eye chart on a bright orange wall, spelling out a favorite phrase of the proprietors: "It is not what you look at that matters."

IF YOU'RE NOT WORKING ON THE TYPICAL PROJECT,
DON'T SETTLE FOR THE TYPICAL WINDOW SUPPLIER



The Lansburgh
in Washington, D.C.

Pella's Commercial Division is dedicated to providing product and design solutions that meet the diverse challenges of architects and contractors. From initial design consultation and site analysis to custom product design and on-site installation, count on the Pella Commercial Division.

Pella® Windows & Doors
15 West 18th Street, Suite 202
New York, NY 10011
212-645-6486
www.pellacommercial.com



COMMERCIAL

© 2005 Pella Corporation

THE ARCHITECT'S NEWSPAPER SEPTEMBER 7, 2005

Democrats Head to Head

ANNE GUINEY AND JAFFER KOLB

On September 13, four Democratic candidates will square off for the chance to face Mayor Michael R. Bloomberg in the November mayoral election. Alongside traditionally central issues like education, public safety, and taxes, New Yorkers will be assessing candidates on their respective policies on development, housing, and transportation. Here's a look at their positions on these and other issues. The quotes below were gathered from the candidates' own websites, transcripts of recent debates and speeches, and the *Gotham Gazette*.

PUBLIC TRANSPORTATION

INCLUSIONARY ZONING

HISTORIC PRESERVATION

LAND USE/PLANNING

THE FREEDOM CENTER



FERNANDO FERRER

"We need to have MTA workers trained to spot terrorists; we need surveillance cameras in the subways; we need more police in the subways, and for their radios to actually work underground."

"I will mandate inclusionary zoning in 'growth zones'—areas targeted for large-scale rezoning and where manufacturing is rezoned. I will require 30 percent of market-rate projects to be set-aside for low- and moderate-income housing."

"2 Columbus Circle might not be everybody's cup of tea, but that building is one of the things that makes this city special, and it should be preserved."

"People of this city have at least a right to own destiny, in being involved in public processes, in putting forward their own ideas for the future of their neighborhoods, and boroughs, and their city."

"I think there should be a diversity of views, exhibits, and activities in the Freedom Center. But they have to be guided by a sense that we lost 3,000 people."



C. VIRGINIA FIELDS

"I have called for the reinstatement of a commuter tax, but [kept] at 1 percent and for that 1 percent to be designated specifically toward the improvement of our mass transit system."

"I do support mandatory inclusionary zoning as high as 30 percent... I think it depends on the neighborhood because in some communities, the percentage might not be—in terms of need—as high as other areas."

"I would consider a tax credit or subsidy based on a need in order to rehabilitate and adapt vacant historic structures. I would [also] create an inventory of all the other historic buildings that we believe should also be evaluated."

"Let's put vacant property to work. There are plenty of places to build. About 9.7 percent of the land in New York City remains vacant." [In 2001, Fields's office released a comprehensive plan for the West Side Rail Yards.]

"Diversity of culture. Diversity that represents this great city. And clearly a memorial that reflects what happened there, keeping it in the forefront of all our minds. And working with the families to decide all those details."



GIFFORD MILLER

"I would fix the guts of our system and pay for the expansion by bringing back an expansive commuter tax and devoting that money directly to fixing our subways and our buses."

"I support voluntary inclusionary zoning...and I believe it should be permanent. Because we're giving these benefits permanently to property owners, we ought to make the housing we're creating permanent."

"Our landmarks law was a model when it was passed. But that was 40 years ago. Models need to be updated. There are issues that need to be addressed and I am open to hearing suggestions on how that could be done."

"The City Council has worked hard to expand the planning commission's budget...We need a comprehensive citywide review. We need to make the zoning match what we want to accomplish."

"I think clearly there needs to be more done to make sure we are reaching out to the families. I think what really ought to be part of the Freedom Center is the Freedom Tower."



ANTHONY WEINER

"I [want] to create a ferry service as part of the integrated transportation network our city is famous for. We can also modernize our system by making buses more efficient [with] bus-only lanes and increasing express bus routes."

"I support inclusionary zoning... We need to create a third category of housing for middle class New Yorkers. I think that the [ratio] that is more appropriate is 60-20-20, [rather] than 80-20."

"My administration would be committed to having a broader discussion—having hearings, expressing their views...To not even have a hearing on 2 Columbus Circle is mind-boggling."

"I believe it is time for a comprehensive rezoning of the city of New York. The last time was 1961. We are allowing the most fundamental decisions about the character of our communities to be made on the most ad hoc basis."

"We should be talking about a Freedom Center that represents a diversity of views. But we have to keep a close eye for the victims for whom that area is a shrine."

Constant Nieuwenhuys, 1920–2005

As architects, we stare so intently at the built environment that we often miss its greatest potential. A less direct view can be more revealing. Artists are our essential irritating friends because they offer oblique perceptions, dislodging our assumptions. The friendship is sometimes so deep that these alternative angles leave us permanently and happily unsure of our own discipline. This was Constant Nieuwenhuys' gift. Before him, it was harder for us to think, harder to be an architect.

A founding member of the intense CoBrA group that tried to articulate the raw force of the unconscious after the Second World War, the Constant abandoned painting in 1956 to transform himself into an experimental architect. He devoted almost 20 years to the elaboration of a single project for a new kind of city that would cover the whole planet. *New Babylon* is an endless labyrinthine interior in which people freed from labor and social convention continuously drift as they act out their no longer repressed desires. Like any architect, Constant assembled countless detailed drawings, models, photo collages, brochures, essays, lectures, and exhibitions. Yet each medium was cannily tweaked towards a new limit. Constant harnessed all the force of the architect then went beyond it.

His restless project had a decisive impact on our field, inspiring the so called "radicals" of the 1960s and early '70s towards more extreme forms of practice. Its effect can easily be seen in the work of Cedric Price, Superstudio, and Archigram, but also in the intelligent provocations of designers of the

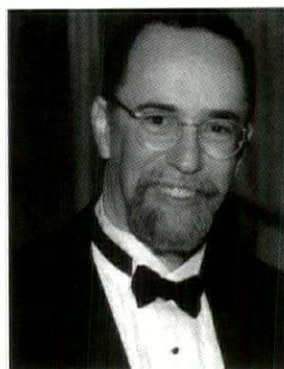
following generation like Rem Koolhaas and Bernard Tschumi. Yet the source was forgotten. As Constant returned to painting in 1974, our field's short-term memory problems accelerated his complete disappearance. When architecture finally returned from its detour into postmodernism and the ambitions of radical practice were revived, it seemed crucial to insist on his powerful example, so I made a monograph and some polemical exhibitions in Rotterdam and New York.

Yet perhaps it was all just an excuse to spend time with his intense CoBrA group that tried to articulate the raw force of the unconscious after the Second World War, the Constant abandoned painting in 1956 to transform himself into an experimental architect. He devoted almost 20 years to the elaboration of a single project for a new kind of city that would cover the whole planet. *New Babylon* is an endless labyrinthine interior in which people freed from labor and social convention continuously drift as they act out their no longer repressed desires. Like any architect, Constant assembled countless detailed drawings, models, photo collages, brochures, essays, lectures, and exhibitions. Yet each medium was cannily tweaked towards a new limit. Constant harnessed all the force of the architect then went beyond it.

MARK WIGLEY IS DEAN OF COLUMBIA UNIVERSITY'S GSAPP AND THE AUTHOR OF *CONSTANT'S NEW BABYLON: THE HYPER-ARCHITECTURE OF DESIRE* (O10, 1999).

WWW.ARCHPAPER.COM

RICHARD J. SOLOMON DIES AT 62



COURTESY GRAHAM FOUNDATION

On July 14, 2005 the architecture profession lost a great supporter and colleague. Richard J. Solomon, longtime director of the Chicago-based Graham Foundation for the Advanced Studies in the Fine Arts, died after a heart attack brought on by complications related to his cancer treatment. Rick, as his colleagues called him, earned his BArch at MIT (1967) and Master's of Environmental Design from Yale University (1969), and practiced architecture in Chicago in the 1970s through the mid-1980s. He had taught at the University of Illinois in Chicago and had served on the boards of the Department of Architecture at the Illinois Institute of Technology, the Advisory

Committee on Architecture at the Art Institute of Chicago, the Advisory Council of the School of Architecture at Princeton University, and the Board of Directors of the Society of Architectural Historians. But he was best known for his contributions to the local and regional architectural scene, particularly as the editor of *Inland Architect* in the early 1990s and, since 1993, as director of the Graham Foundation. Under Rick's tenure, the foundation expanded its support of contemporary architecture through various programs and competitions, such as the Townhouse Revisited Competition of 1999, last year's exhibition of fantastic proposals for Chicago's lakefront, and a fellowship for young scholars named after Carter H. Manny, Jr., Rick's predecessor. And he expanded support to a number of Chicago institutions in their study of the architectural environment—all this while he was seriously ill.

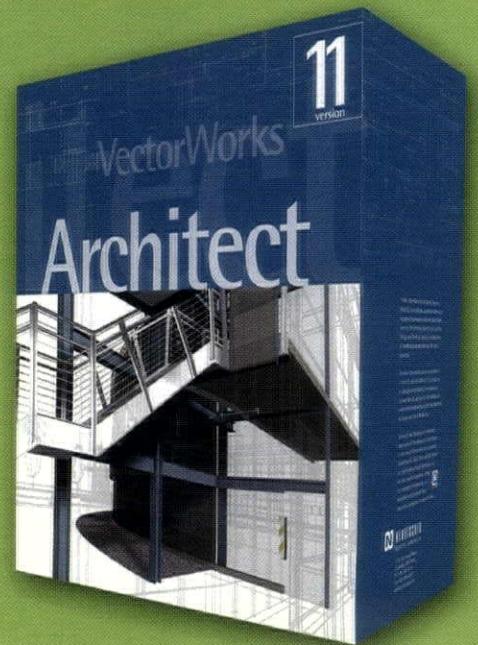
While architecture curator at the Art Institute of Chicago, I had the pleasure

of working with him on a variety of projects, including acquiring some of his own architectural designs. With Rick's support, the Art Institute received several grants, both large and small, funding for example our Chicago Architects Oral and Study Collection as well as our study on how architects' digital records could be collected and preserved.

Over the course of our professional relationship, I came to know Rick as what anyone who ever met him will confirm—a really good guy. In his eulogy at the funeral, *Chicago Tribune* architecture critic Blair Kamin spoke of Rick's love of dialogue and success in stimulating discussion among a variety of people. He connected so many of us. So while we mourn his loss to the profession we should especially remember his humanism and his humanity.

JOHN ZUKOWSKY IS CHIEF CURATOR AT THE INTREPID SEA, AIR & SPACE MUSEUM AND, FROM 1978 TO 2004, HE WAS THE FOUNDING CURATOR OF THE DEPARTMENT OF ARCHITECTURE AT THE ART INSTITUTE OF CHICAGO.

Some choices are
just **smarter** than others.



{ smart }

{ even smarter }

VectorWORKS®
CAD for the **smart**-sized firm

Sometimes less is more. VectorWorks ARCHITECT gives you all the tools and technology you need—in one smart application for a fraction of the cost.

VectorWorks ARCHITECT is easier to learn and use than most other CAD programs, so you'll reduce design time and gain productivity almost immediately. A unique hybrid 2D drafting/3D modeling design environment automatically creates 3D models from your 2D plans. Sophisticated database and spreadsheet capabilities and automatic framing make it

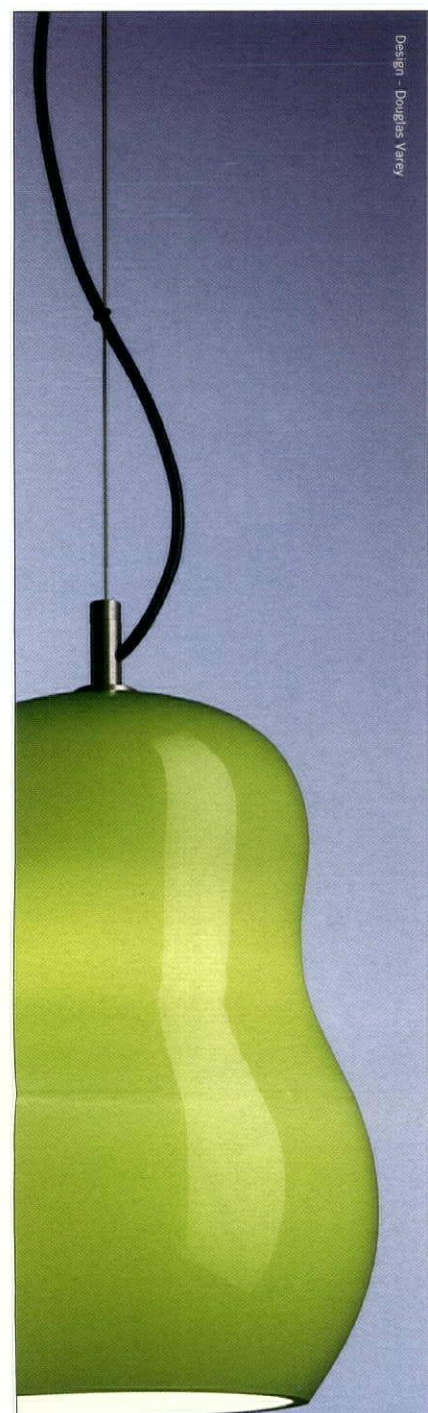
easier to track costs and materials. And, built-in presentation capabilities make it easy to sell the job in a pinch.

Wait, there's more. Technical support is free. And upgrades are painless. Did we mention you get a 90-day money-back guarantee? Best of all, at \$1,295.00, VectorWorks ARCHITECT won't blow your budget—unlike other costly CAD programs.

Start working smarter today. Call 1-877-202-9100 or visit www.vectorworks.net/newyork today.

Visit us at the AIA New York State show in Syracuse on September 16 – tabletop #65

Autodesk, AutoCAD, AutoCAD LT, Autodesk Architectural Desktop, Autodesk Revit Building, Autodesk Revit Structure, Autodesk Symbols, Autodesk Subscription and Autodesk VIZ are either registered trademarks or trademarks of Autodesk, Inc., in the USA and/or other countries. All other brand names, product names or trademarks belong to their respective holders.



Design - Douglas Varey

frog.

100
watt
network

RESOLUTE

www.100watt.net

NEW YORK · SAN FRANCISCO · SEATTLE
T [888] 477-9288 F [888] 882-9281

AT DEADLINE

NEW PRITZKER PRIZE
DIRECTOR NAMED

The Pritzker Prize Foundation has named Martha Thorne as its new executive director. Thorne replaces Bill Lacy, who has been director of the Pritzker Prize since 1988. Thorne has been the associate curator of architecture at the Art Institute of Chicago for nearly a decade, under longtime chief curator John Zukowsky. While at the Art Institute, Thorne curated many notable shows, including *Bilbao: Transformation of a City* and an exhibit on the first 25 years of the Pritzker Prize.

NEW BILL FOR
LANDMARKING
PROCESS

In August, New York City councilmember Bill Perkins introduced legislation that will change the historic designation process of the Landmarks Preservation Commission (LPC). Perkins' bill will enable a City Council vote for a public designation hearing of a landmark or district, within 60 days of the proposition. This development is a result of three oversight hearings on the administrative procedures of the LPC from late 2004 to early 2005, during which preservation groups called for a more transparent landmarking process.

VENICE BIENNALE
2006, META-CITIES

Richard Burdett, a professor at the London School of Economics, has been appointed the director of the 2006 Venice Architecture Biennale. The theme of the biennale is *Meta-cities*, and will examine the changing scope of urban centers worldwide. Burdett, a specialist in architecture and urban planning, is an advisor to the mayor of London. He also runs Urban Age, a series of international conferences on cities funded by the Deutsche Bank and sponsored by the London School of Economics, held in cities such as New York, Shanghai, Mexico City, and Johannesburg. The last Venice Architecture Biennale, in 2004, was directed by Kurt Forster and titled *Metamorphosis*.

CORNELL LOSES
CHAIR

At the end of July, Nasrine Seraji resigned as the chair of the Department of Architecture in Cornell University's College of Architecture, Art and Planning, a position she held for four years. Seraji was reportedly displeased with the new direction of the school under Moshen Mostafavi, who became dean one year ago. No successor or interim chair has been announced.

A LITTLE HELP FROM HER FRIENDS

continued from front page and Moynihan's tireless advocacy: "It used to be [Maura Moynihan] and a pack of cigarettes, working from home." The new group will work primarily to build support for the station and make information about it more accessible. "The project hasn't really had a constituency so far, though we believe there is a natural one."

In 2003 Maura Moynihan, an actress and author, formed a 501(c)(3) called the Moynihan Station Citizens' Group, and held a fundraiser last May which was attended by Mayor Michael R. Bloomberg, Governor George Pataki, and Senators Hilary Clinton and Charles Schumer.

The project got a significant push forward when Pataki announced in July that the Empire State Development Corporation selected a developer for Moynihan Station. The Related Companies and Vornado Realty Trust are developing the \$818 million scheme, which will include 850,000 square feet of office space and a residential tower.

"We're very happy about the selection and look forward to working with them," said Soffin. As for the switch to James Carpenter Design Associates and Hellmuth, Obata + Kassabaum as the project's new designers, and the changes that have been made to the original scheme developed by David Childs of Skidmore, Owings, & Merrill in 1999, Soffin said that the group has not seen enough to comment specifically on it. But he added, "we'll want to see some things remain in the design." **ANNE GUINEY**

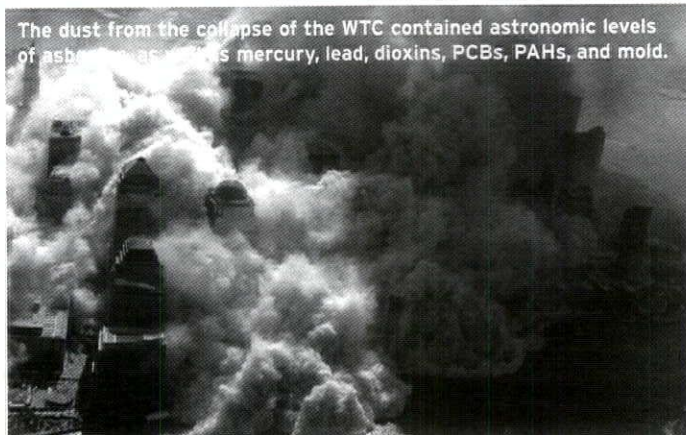
AFTER SHOCK continued from front page recent dismantling of the severely contaminated Deutsche Bank building (a plan criticized by the Environmental Protection Agency) attests.

Based loosely on the reporting of *Daily News* columnist Juan González and his book *Fallout: The Environmental Consequences of the World Trade Center Collapse*, *Strategic Omissions* is codirected and produced by Heidi Dehncke-Fisher and Gordon Skinner, two veteran New York filmmakers. González did not go along with the media's acceptance of the assurances by the EPA on September 18, 2001, that "the air was safe to breathe and the water safe to drink." He was one of the few to report that testing a week later by the U.S. Geological Survey revealed dust from the WTC was as caustic as "drain cleaner."

I saw *Strategic Omissions* earlier this summer, when it was still in editing stage, so I cannot review it on its artistic merits, but the material is blockbuster stuff—even more scandalous than Michael Moore's *Fahrenheit 9/11*. If Moore depicted an atmosphere of misrule and corruption surrounding the Bush White House, *Strategic Omissions* gives damning evidence of how the administration deliberately disenfranchised New Yorkers, intentionally deceiving them about environmental dangers and then failing to take responsibility or provide financial compensation for citizens whose health was destroyed.

The film is having a hard time getting a distributor. "The general attitude is that we should move past 9/11," said Skinner. "When I discussed the challenges of making this film with Michael Moore, he told me that the film won't be fully recognized for another 10 or 15 years.

The dust from the collapse of the WTC contained astronomic levels of asbestos, mercury, lead, dioxins, PCBs, PAHs, and mold.



That's how selective the 'amnesia' is."

Some of the details concerning the federal cover-up did make the news. On August 8, 2003, the EPA officially acknowledged its role in a calculated campaign of misinformation: According to the report of Hugh Kaufman, the EPA's inspector general, the agency—under the sway of the White House—let the competing considerations of "national security and the need to reopen Wall Street" influence its air quality statements. (In the documentary, Kaufman calls the EPA's indifference "treasonous.")

How this news was reported by the media could be the subject of another documentary. The article in *The New York Times* concerning the EPA's shocking admission was buried on page 3 of the Metro section the following day. It noted "that researchers have found no significant harm to those who breathed the air around Ground Zero." In fact, the Center for Disease Control, the *New England Journal of Medicine*, and the *American Journal of Medicine* had all published reports in 2002 about persistent respiratory problems and other ailments, including cancer, among those exposed.

Today there are 1,700 lawsuits pending against New York City, filed mostly by incapacitated 9/11 rescue and clean-up workers, and a class action suit has been filed against the EPA. News of the class action suit made page 10 of the *Times* Metro section in March 2004. Meanwhile, a story about how fancy Manhattan food shops were passing off farm-raised salmon as wild made the front page last April. The shops were not just perpetrating a fraud, the *Times* reported, but exposing New Yorkers to a health hazard, since farmed salmon contains high levels of cancer-causing PCBs. But their toxicity can't be matched by that of the dust of the WTC collapse, which included not only PCBs but astronomic levels of asbestos, mercury, lead, dioxins, PAHs, and mold.

Why all the obfuscation? *Strategic Omissions* alleges vested financial and real-estate interests. Of the \$4.4 billion dollars in cash the federal government allotted to Lower Manhattan for recovery, 90 percent went to the development and economic revival of Wall Street and Tribeca. The remaining 10 percent was split among a hard-hit Chinatown, the Lower East Side, and the East Village.

The film ends with several epidemiologists predicting that within the next 10 to 15 years as many as 400,000 people exposed to the WTC fallout will develop serious health problems, ranging from chronic respiratory illness to leukemia and various other cancers. If that's the case, the Bush White House will have been responsible for more collateral damage on 9/11 than Osama Bin Laden. **MARISA BARTOLUCCI**



Brought
to Light.

First National Bank of Hawaii, Honolulu, HI
Kohn Pedersen Fox Associates – Architects
Gensler – Interiors

WindowManagement™ Solutions

- Automated Solar Shading
- AAC-SolarTrac™
- Daylighting Management
- Brightness Controls
- Seamless Integration

EcoVeil™: Better Than PVC Free...

- The First "Cradle to Cradle" Shade Cloth
- Can Be Reclaimed and Recycled
- Optimized By MBDC
- Selected By Environmental Building News as One of the
Top-10 Green Building Products of 2004.



MechoShade®

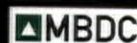
The Architect's Choice.

MechoShade Systems, Inc.

42-03 35th Street, Long Island City, NY 11101

Tel: 718-729-2020 • Toll Free: 877-774-2572

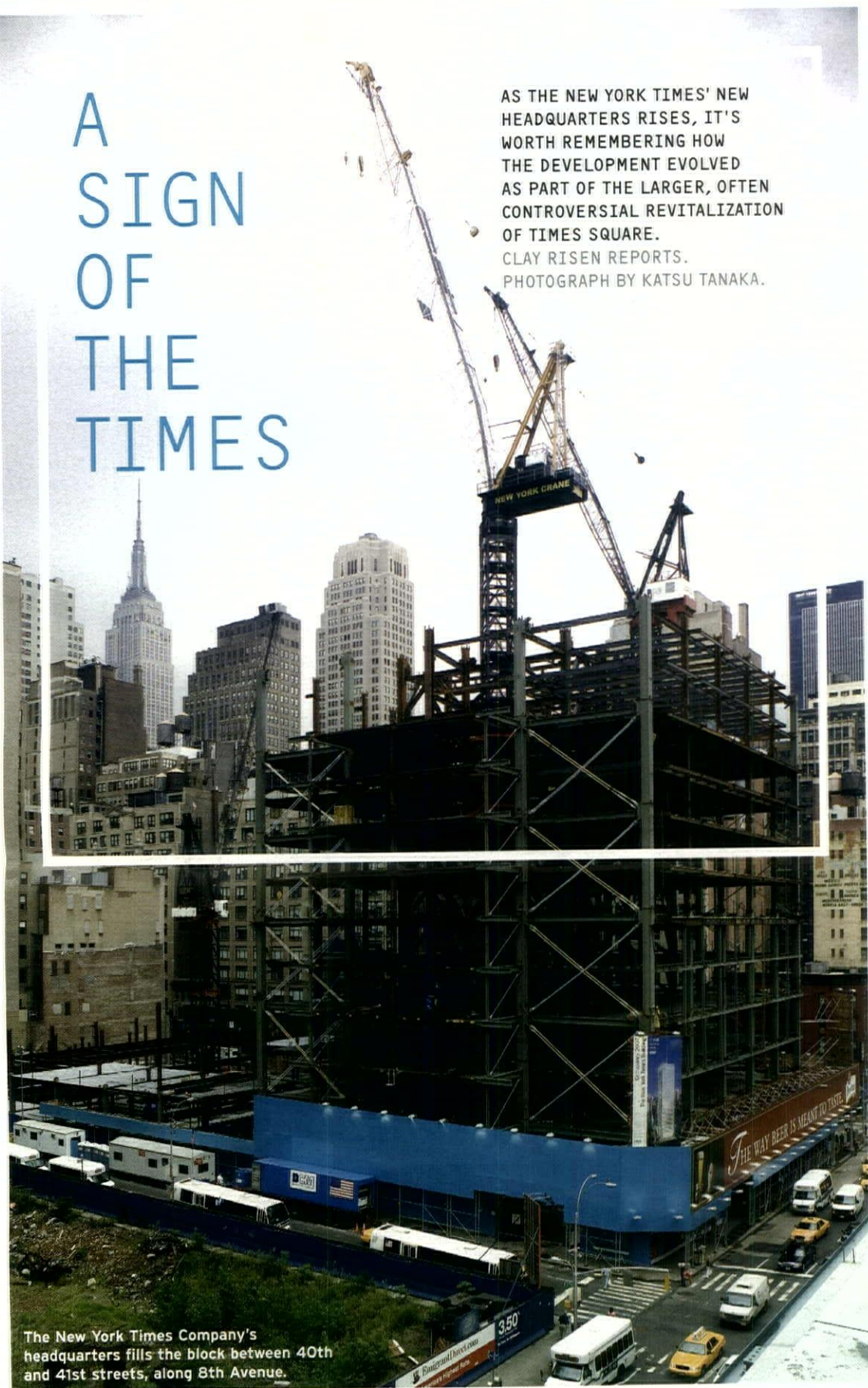
Fax: 718-729-2941 • www.mechoshade.com



THE ARCHITECT'S NEWSPAPER SEPTEMBER 7, 2005

A SIGN OF THE TIMES

AS THE NEW YORK TIMES' NEW HEADQUARTERS RISES, IT'S WORTH REMEMBERING HOW THE DEVELOPMENT EVOLVED AS PART OF THE LARGER, OFTEN CONTROVERSIAL REVITALIZATION OF TIMES SQUARE. CLAY RISEN REPORTS. PHOTOGRAPH BY KATSU TANAKA.



The New York Times Company's headquarters fills the block between 40th and 41st streets, along 8th Avenue.

In October 1999, the New York Times Company announced that it had entered negotiations with city and state officials to relocate its headquarters from West 43rd Street to a plot between 40th and 41st Street along 8th Avenue, across from the Port Authority Bus Terminal. Almost six years later, that building is well under way, with steel up to the tenth floor of what will eventually be a 52-story, 1.67-million-square-foot tower.

Along the way, the building—which is being developed in partnership with Forest City Ratner Companies (FCRC) and was designed by the Renzo Piano Building Workshop with Fox &

Fowle—has faced more than its fair share of bad press. A high-profile lawsuit challenging the city's eminent domain powers to shutter the existing properties on the lot, followed by a poorly received application for Liberty Bonds by FCRC, have left the impression among many New Yorkers that the company was using its position as the city's "newspaper of record" to get sweetheart treatment—an impression facilitated by the paper's many competitors, most notably the *New York Post*.

But as real estate and city planning experts—as well as courts—attest, the history of the *Times* project is one of neither corruption

nor favoritism. Rather, it is one of the more high-profile examples of powerful companies making use of the government's immense power to shape the urban landscape, a power often forgotten at a time when a developer seems to be running the show at Ground Zero and the mayor can't rally enough support to build a football stadium. But the story also shows how in New York, even the best-laid urban development plans can turn into a PR nightmare.

In 1980, the Empire State Development Corporation (ESDC), a state-level public entity, created the 42nd Street Development Project, a 13-acre urban renewal

zone along 42nd Street between Broadway and 8th Avenue. The parcel on which the *Times* building is now rising, though not on 42nd Street, was included in the zone because the ESDC initially saw it as a space for a massive merchandise mart, a plan that was never realized.

"There was a sense that the area was blighted in every way and was an underachieving aspect of the city," said Robert Yaro, president of the Regional Plan Association (RPA). "The *Times* parcel was one of last to come together."

The 42nd Street Development Project offered tax breaks to development within the zone and allowed the city to use eminent domain to facilitate new construction. In 1999, these breaks helped convince the *Times* to select the site for its new headquarters, having outgrown its current location on nearby West 43rd Street.

In February 2000, the *Times* selected FCRC as its partner in developing the parcel. The building will be split as a condominium between the paper, which will own and operate floors 2 through 28 as well as an adjoining auditorium, with FCRC taking the top 24 floors, which it will lease as office space. The company has yet to find its first tenant.

At the time, the partners said they planned to begin building by late 2000 and that *Times* staff would move in by 2004. That timeline was perhaps unrealistic; major negotiations did not end until early 2001. The same year, the company announced that Renzo Piano Building Workshop with Fox & Fowle had won an international competition to design the building. By then, the 42nd Street Development Project had proved a remarkable success, having turned a blighted district into a major entertainment zone, adding some 6.4 million square feet of theaters, shopping, restaurants, and hotels.

But the district's transformation was a road paved with legal misfortunes; pre-project Times Square businesses held up the area's sanitizing developments in courts until 1990. The same fate befell the *Times* project soon after it was announced. The *Times*, FCRC, and the ESDC were sued by a developer, Gary Barnett, who owned a parking lot to be condemned on the site, accusing the trio of "fraud, bad faith and collusion against the taxpayers of New York." He argued that ESDC had low-balled the property's value and, thanks to the various benefits in the deal—including an 85 percent rebate if acquisition costs rose above \$85 million—was playing favorites.

Other New York newspapers jumped on the news and the *Times* soon found itself in the middle of a PR crisis. But such criticism, experts say, was wildly misplaced.

"That's not a fair attack," said Lynn Sagalyn, a real estate profes-

sor at the University of Pennsylvania who has written a history of Times Square's redevelopment. "[The site] is and has been from day one a part of the larger 42 Street Development Project, which always intended and did use condemnatory powers. Eminent domain is a historical part of that project and everything was done through the correct legislative procedures."

Working against the *Times* was the fact that it had come late to the 42nd Street game. By 2000, the district was no longer a street of peep shows and drug dealers but a vibrant, family-friendly district of theaters and chain restaurants. This led many observers to question why the city was giving away such lucrative benefits in an area that was, in their eyes, no longer blighted.

But according to Sagalyn, the area's relative health was irrelevant to ESDC's obligation to redevelop every plot within it. "One could say, 'Let the market do it,' but that's not logical within the context of [the city's] public policy. Getting that site developed was the last piece of [the city's] larger public policy development," she said.

A series of court rulings concurred, finding that the agency's charge was to do what it thought was best in the long run for the zone—which meant, in this case, signing a generous deal to land a high-profile development. About the case, which was dismissed, Justice Martin Schoenfeld of the New York County Supreme Court wrote in April 2002, "The urban renewal law authorizes the sale of property to an applicant which does not necessarily offer the highest price but proposes to develop the property in accordance with the purposes of the site's urban renewal program."

Meanwhile, the *Times* and FCRC, a real estate reporter for the *New York Post* who hounded the paper in more than a dozen columns between 2002 and 2004. Cuozzo accused *The New York Times* of "shilling for a partner" by publishing negative accounts of the downtown real estate market and positive accounts of FCRC's other projects. Catherine Mathis, a spokesperson for the *Times*, denied any wrongdoings and Cuozzo was never able to move his charges beyond conjecture.

The partners took control of the site in September 2003, but the project was halted again when FCRC found itself unable to secure either a sizable loan or a major tenant. Claiming that the real estate market had deteriorated since the project began, the company had applied for \$400 million in Liberty Bonds in July 2003. Congress had set aside \$8 billion in Liberty Bonds, of which \$2 billion could go outside Lower Manhattan.

continued on page 10



THE GRAY LADY'S DIGS, DRAB NO MORE

It's noteworthy that the New York Times Company is building a gleaming new headquarters, finally abandoning its nondescript rabbit warren on 43rd Street. But even more important is what the paper is putting into its portion of the building. After rigorous planning and testing—including the famed 4,500 square-foot full-scale mock-up built in a parking lot at the *Times*' Queens printing facility—the architecture and construction teams have devised a range of cutting-edge design elements that make the building one of the most technologically progressive in the country. Because the headquarters includes almost no back-office operations and is thus for editorial and higher-level business staff, a premium was placed on innovation. What's more, much of the original impetus for the innovations came from the newspaper itself, which pushed the architects and engineers to develop new solutions. "It's the most unusual project in New York, or even the U.S., in that that the client is the one dictating the innovation in the building, not just the architect," said Paul Muldoon, senior vice president of AMEC, the lead construction firm on the project. Here are some of the building's most notable design elements:

The facade is lit by Erco lighting system, with lights installed at various floor levels, giving the building the appearance of being lit from the ground up. This gradation system means that the 250-watt lights consume only 25 percent of the energy normally required for a building this size.

NATURAL LIGHT

Renzo Piano's design makes transparency a signature theme of the building, and he decided on low-iron, floor-to-ceiling Star Fire glass windows as part of it. But that meant heavy glare and high heat transference. The problem was partially solved by running 170,000 aluminum silica rods (Piano calls them "baguettes") 1.5 feet outside the windows, which reduces the amount of light entering the building and directs light deeper into the interior.

The *Times* took things one step further by entering a partnership with Lawrence Berkeley National Laboratories, a leader in lighting studies, to evaluate and select a dynamic lighting and daylight harvesting system. Having already decided to build the Queens mock-up to study interior architecture possibilities, the project was easily expanded to include a lighting element. Over a 12-month period, the mock-up, which received grant money from both the states of California and New York as well as the Department of Energy, found that automated shades—the bid for which was won by

MechoShade and its AAC SolarTrac system—could significantly reduce glare and heat, and thus energy consumption. "The philosophy is to maximize natural light coming in, maximize the connection to the outdoors, maximize the view, but not cross over into glare," said Glenn Hughes, director of construction and real estate for the *Times*. The shades are programmed to know the position of the sun at any time on any day, as well as the shadow footprints of surrounding buildings. Cloud cover is measured by radiometers on the building's mast. The system can run automatically but the *Times* insisted that employees be able to override the shade settings easily. "If someone wants to bring in more light, they may bring the shades up or down," said Jan Berman, president of MechoShade. "There are color touch screens, with a little footprint map that shows where the motors are." Based on data culled from the mockup, the *Times* expects a 35-percent energy savings from the shading system alone.



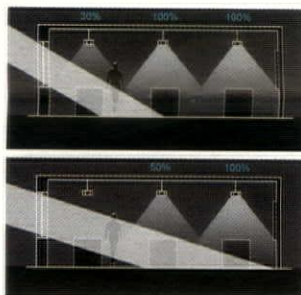
COURTESY RENZO PIANO BUILDING WORKSHOP / FOX & FOWLE ARCHITECTS

INTERIOR LIGHTING

The *Times* realized early on that a dimmable interior lighting system could also significantly reduce energy consumption. Through extensive testing at the building's mock-up, the company developed a set of specs and decided on Lutron to supply the lighting. Only 2 percent of all office space in the United States is dimmable but the *Times* wanted to take things a step further, to have a system that would respond to incoming daylight and adjust itself automatically. "Daylighting as a control strategy is a big part of the system," said Pekka Hakkarainen, vice president of technology and research at Lutron. "As sunlight enters the space, we had a requirement to dim the electric lighting so that the desk illumination is within the target settings in any given department on any given floor." Like the shades, the lights can also be

controlled locally. (The image at right shows that zones are dimmed as the level of natural light changes.)

A stumbling block for the newspaper was the high cost of the dimmable ballasts, the devices that control the flow of electricity into the fluorescent lights. Because so few were in use at the time, the initial price per ballast was between \$75 and \$120. But by ordering a very large amount and arguing that the building would help revolutionize the market for such ballasts, the newspaper managed to bring the price down to between \$30 and \$75—an achievement that may enable dimmable lighting to become a standard part of the American office environment.



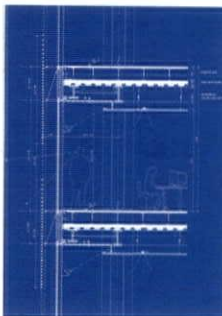
COURTESY SUSAN BRADY LIGHTING

PLENUM CIRCULATION

Virtually every office building in the United States is equipped with ceiling HVAC systems. But once again, the *Times* decided to be different and placed the air conditioning in the floor—an idea borrowed from European office buildings, where natural ventilation is more commonly accepted. Having already gone with a plenum floor plan in order to better run computer cables, the project designers realized that they could achieve remarkable energy efficiencies by piping cold air through the floor (a system by Tate Access) as well. Hughes explained, "The supply air is coming through diffusers in floor, and it picks up heat as it rises." This is more efficient than dropping it from overhead ducts, which require lower temperatures in order to fully circulate the air. "We're going to use 63 degrees Fahrenheit supply air; with an overhead duct, we would need 55 degrees. That means we're

not using the chiller as much," Hughes added.

Moreover, because the system does not require ducts, it means that diffusers can be placed wherever needed, not just where there is a duct. The diffusers are then covered with a specially designed carpet piece which has miniscule holes in it for the air. "When you look at the floor the [carpet pieces] look identical, but if you held one to a light source, you would see pinholes," said Rocco Giannetti, senior associate for Gensler, the project's interior architect.



OPEN-FLOOR PLAN

Given the nature of a newsroom, the ability for the staff to circulate easily through the workspace is vital. The designers didn't have to go far for their inspiration: the New York loft. "The idea was to create a modern loft of the 21st century, with big open plates and flexible space," said Serge Drouin, an architect with Renzo Piano Building Workshop. "It's a very New York fixture." Thus in designing the building's interior spaces, 90 percent of the area was kept to an open plan, with the few permanently enclosed offices located toward the center of the building. The rest of the space can either be filled with cubicles or floor-to-ceiling partitions. "The building is on a 5-foot planning module grid, and we used that in developing an entirely flexible planning system," said Giannetti. "Light fixtures and other ceiling elements are organized in a system that allows partition placement at 30 inches."

Another innovative aspect of the open-plan scheme are two sets of stairs running on opposite sides of the building, just behind the curtain wall. That way employees can move between floors without having to use the elevator, enjoying stunning views of Midtown. Painted red, they are also highly visible from the outside, again highlighting the building's transparency theme. One obvious constraint, of course, was safety: Stairways running directly through the open floors could allow smoke to move easily from floor to floor in the event of a fire. "We had to make sure that smoke would not spread," said Drouin. In response, every other floor has fire shutters that close and contain smoke. If a fire breaks out, the shutters roll across the top of the stairs, closing them off.



DAVID JOSEPH

ENERGY GENERATION

Because a national newspaper can't stop for things like power failures, the *Times* required that its new building come with a backup power system capable of running its vital newsroom functions. "We need to have a certain amount of emergency generation to run the paper regardless of the electricity situation," said Hussain Ali Khan, vice president for real estate development at the *Times*. That's "about 15 percent of the total building load," said Hughes. But the costs involved in maintaining such a system just for emergencies was beyond even the Newspaper of Record's budget. The solution? A co-generation plant, running continuously on natural gas and completely isolated from the city power grid. The plant's two engines generate

1.4 megawatts continually. "We can provide enough power for data center operations: We can cool the data center and can run all of the newsroom, so people can continue to work regardless of ConEd's status or the New England grid," Hughes said.



THE ARCHITECT'S NEWSPAPER SEPTEMBER 7, 2005

A SIGN OF THE TIMES
continued from page 8

The Liberty Bond application once again drew public flak, even though other mid-town companies were also applying for Liberty Bond loans and the program in general was undersubscribed. In fact, said Sagalyn, given the relative lack of interest, FCRC's application was actually a good thing. "If you're not using the benefits the feds are giving, the feds will be quick to take them back," she said. (When the authorizing legislation for Liberty Bonds expired in January, only half of the federally approved \$8 billion had been allocated.) FCRC's application was nevertheless poorly received downtown, and in May 2004 it dropped the request, announcing a

month later that it had secured a \$320 million conventional loan from the newly created General Motors Acceptance Corp. (GMAC) Construction.

Though the \$800 million project is on track for 2007 completion, yet another wrinkle has arisen, this time involving FCRC's application for \$170 million in tax breaks through a state program that encourages brownfield development. But a revision to that program passed earlier this year allows the state to deny funds to projects whose clean-up costs do not represent a "significant" portion of the total cost, a change that, according to the *Post*, some say was designed specifically for the *Times* building.

"We have applied for the program," said Michelle de

Milly, a FCRC spokesperson. "No decision has been made."

The building's PR woes seem never-ending. Just two weeks ago, the *Village Voice* ran the front-page story, "Times' to Commoners: Go Elsewhere: Don't soil our publicly subsidized new HQ with your riff-raff," which took issue with the building's extensive lease restrictions. A *Times* spokesperson responded by stating that the company and FCRC are seeking tenants that will "complement our new building." When the tower is completed, New York will have seen how to build a first-class building and how hard it is to get it built.

CLAY RISEN IS AN ASSISTANT EDITOR AT THE NEW REPUBLIC AND IS A REGULAR CONTRIBUTOR OF AN.

Gross square footage: 1,670,000 sf

Architect: Renzo Piano Building Workshop—Renzo Piano, principal; Bernard Plattner, principal; Erik Volz, associate; Serge Drouin, designer. Fox & Fowle Architects—Bruce Fowle, principal; Daniel Kaplan, principal; Gerald Rosenfeld, project manager.

Associate architects: Gensler Architecture, interiors.

Engineers: Flack + Kurtz; The Thornton Tomassetti Group.

Consultants: H. M. White Site Architects, landscape; Office for Visual Interaction, lighting; Susan Brady Lighting, interior lighting; Cerami & Associates, acoustics; Pentagram, graphics; Jenkins & Huntington, elevator; Heitmann & Associates, exterior wall; Kroll Worldwide, security; Walsh Lowe, tel./data.

General contractor: AMEC

For full project credits and resources, go to www.archpaper.com

9 or 900 Kitchens Made To Order
Any Style • Any Wood • Any Finish • Any Color

A2Z Deco

The Multi-Unit Company!®

Luxury Condominiums • New Construction • Conversions



We Work Closely with Developers and Architects
Our Design or Yours – You'll Get a Picture Perfect Kitchen!

Call Us Today

718-520-1400

Showroom and Design Studio:

71-32A Main Street

Flushing, NY 11367-2023

Fax: **718-520-1915**

Web: **www.a2zdeco.com**

E-Mail: **mail@a2zdeco.com**

Factory Direct — Wholesale To The Trade Only

A2Z Deco - kitchens that makes the sale!®
An Award Winning Firm!

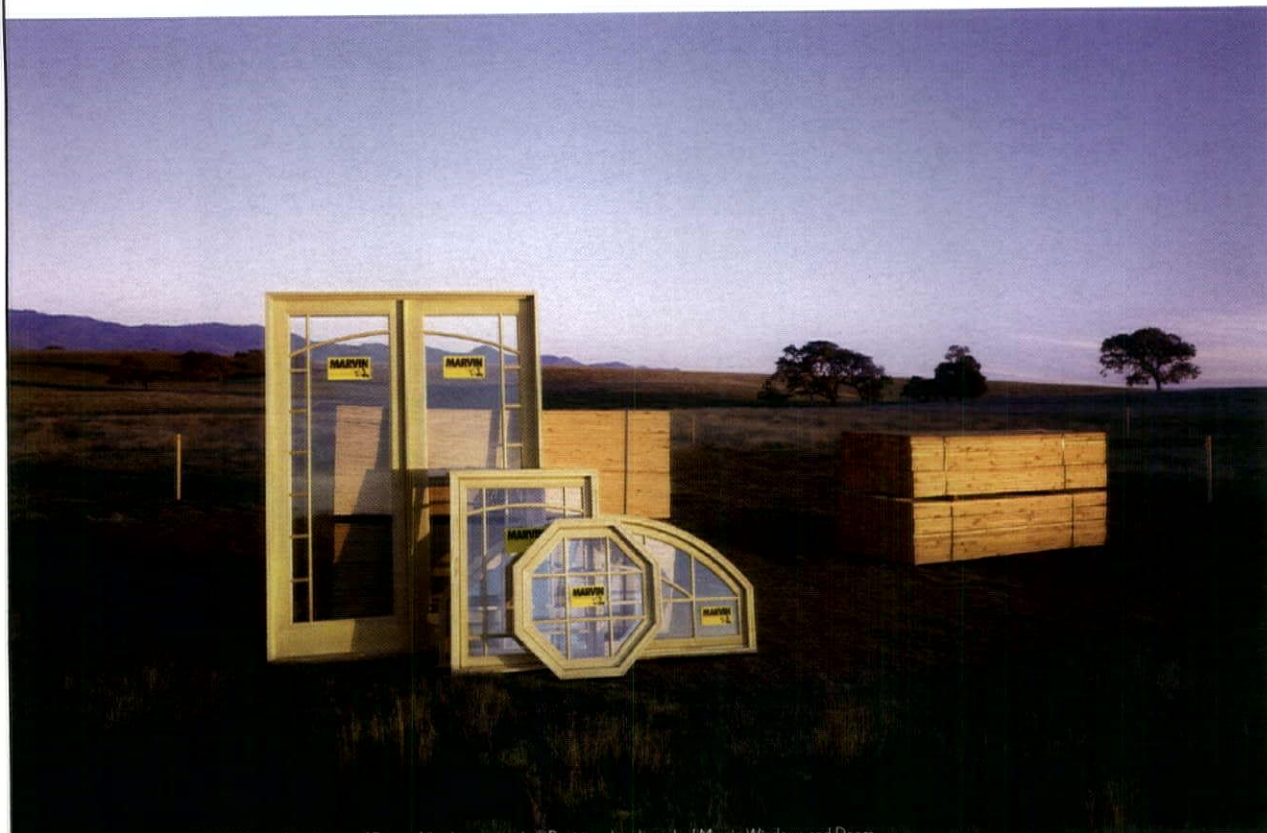
Member, Architectural Woodwork Institute (AWI)
Principal, Allied Individual Member, American Institute of Architects (AIA)

	Same price as Oak : Iroko Larch Beech Sapele Makore Gaboon Oak Spessart Carolina Pine Mahogany (Fig) Koto (Afr. Chestnut)
	Same price as Maple : Birch Alder White Ash White Oak
	Same price as Cherry : Etimoe Anigre Imbuia Wenge Padauk Alfomosa Afr. Walnut Am. Walnut Zebrawood Bubinga (Afr. Rosewood)
	Same price as Pear : Yew Ebony Sycamore Mapa Burl Walnut Burl Santo Wood

Flat or Qld. Cut. Flat veneer doors.

ULTRA CUSTOM
BRAND
YOUR DOOR TO SUCCESS!™

You can already tell exactly what kind of house it's going to be.



©2005 Marvin Windows and Doors. All rights reserved. ® Registered trademark of Marvin Windows and Doors.

The right windows and doors help bring your plans to life beautifully. Specify Marvin, and you're assured of complete design flexibility and better-performing windows and doors with superior aesthetics. That includes furniture-grade interiors, consistent sight lines and the tightest tolerances possible. Call 1-888-553-9988 or visit marvin.com

MARVIN
Windows and Doors
www.marvin.com

Turn Down the Volume

Volume

15€ each, or one-year subscription (6 installments) 99€
Dist. by Idea Books, www.ideabooks.nl



Volume is a publication jointly produced by *Archis* (the Dutch magazine of architecture media and culture), AMO of OMA research fame, and C-lab, a new research wing of Columbia University's GSAPP (Graduate School of Architecture, Planning, and Preservation) dedicated to publications and media exchange. Wow. Masterminded by Ole Bouman, Rem Koolhaas, and Mark Wigley, with a super plastic package by Michael Rock of graphic design firm 2x4—could this be the answer to our prayers? Could *Volume* be the place where these three very smart and influential thinkers share a critical position—where Wigley gets politicized, Rem goes anti-capitalist, and Dutch thought denationalized?

Alas, no. But not without a huge amount of self-conscious rationalization, which is not entirely without interest.

The stated aim of *Volume* is to associate architecture not with building but with public discourse and, in the process, challenge traditional publications,

practice, and education. But what one gets is an amalgam of three separate agendas that are served by the mutual limelight rather than enlightened by it.

Archis was a magazine begun in 2001 by Bouman seeking to show a "broader cultural base" for architectural discourse that went beyond star interviews and glam photos. *Volume* now honors *Archis*' old intellectual agenda and a more universal audience. AMO, associated academically with Harvard, had little connection to Michael Hays, the school's resident theoretician. AMO's intellectual base is served now by *Volume*'s new home at Columbia and its Wigley coauthorship. C-lab is an invention of Wigley's that aims to "avoid content" and explore instead open discourse and media proliferation. *Volume* allows the dean to publicize Columbia's GSAPP without looking at all like his predecessor Bernard Tschumi's past publications or offering a seemingly embarrassing (for its typicality) school publication; it is publicity that, in making "publicity" its

research object, transcends such banality.

There is much that is fascinating and informative in the effort of these three to so reposition themselves. Perhaps the most sympathetic is that of *Archis*/Bouman and his attempt to further the critical and social project. In Bouman's previously stated view of architecture as capable of "producing a public realm," he is the least compromised by the new mélange, and also gives it its clearest, most political agenda. Without his overarching theme of architecture-as-media-as-broad-cultural-base, little of *Volume* would make sense. What's new about this venue—which comes with a changing mix of pamphlets, posters, and other published material—is the up-front struggle for serious ideas to survive collaging (graphically and intellectually) with less weighty images and texts. It could be seen as a test of the message's ability to resist dissolution in the medium, something that is legitimate in principle but frustrating in this reality.

Koolhaas/AMO are the least touched by this new venue, given that their contributions are set off in most cases from the rest of the journal: It is just another place for that publicity machine to land. Yet there is something humorous about a magazine that prints Rem's complaints about being an underpaid star together with stated aims to reconfigure the exploitation of student labor and the master/apprentice system.

Wigley is the one who has most on the line since he must reveal himself in a new voice, that of a new dean. Here, where we expect

the silver-tongued writer to survive the Scylla-and-Charybdis of his rhetorical course—pro-Columbia/intellectually unaffiliated; pro-architecture/anti-building; rebel/leader—he appears stiff and tongue-tied, offering historical accounts of Friedrich Kiesler's multidisciplinary studio at Columbia (issue 1) and of quantity, i.e., "less" architecture versus "more" discourse (issue 2), leaving Jeffrey Inaba (defecting from Harvard, where he coordinated Koolhaas' research seminar) to write a painful explanation of C-lab's blatant interest in being a publicity machine.

Wigley's agenda of shaping a school that stretches the bounds of the discipline—laudable and evident in his support of urban design, preservation, and landscape—is consistent with *Volume*'s hope to break down architecture's self-imposed disempowerment. A more straightforward discourse to this effect would be welcome and logical.

For all of this, *Volume* is a magazine to contend with. And we can be thankful that a clear critical position vis-à-vis the profession and its supporting institutions comes through the journal's structural impediments. That we are not exposed to "post-critical" propaganda should be appreciated. Perhaps when the three protagonists get more comfortable with their message, it won't be so difficult to witness the rhetorical and visual self-consciousness of the medium.

PEGGY DEAMER IS AN ASSISTANT DEAN AND ASSOCIATE PROFESSOR AT YALE UNIVERSITY SCHOOL OF ARCHITECTURE AND PRINCIPAL OF PEGGY DEAMER STUDIO.

OUR GARBAGE, OUR SELVES

Garbage Land: On the Secret Trail of Trash
Elizabeth Royte (Little, Brown), \$24.95

Elizabeth Royte's gross and engrossing new book *Garbage Land: On the Secret Trail of Trash* begins with the author sliding a canoe into the fetid waters of the Gowanus Canal. "In one small, horribly polluted, godforsaken stretch of water drifted household trash, raw sewage, toxic waste, containers that ought to have been recycled, and rapidly putrescing organic debris," she writes. "With a start, I realized it was all the stuff I got rid of almost daily." This is the first stop in a tour that includes garbage trucks, transfer stations, landfills, recycling centers, composting facilities, and hazardous waste and sewage treatment plants, around the boroughs and across the country, as Royte follows her household waste.

Royte, a science writer who has written for *The New Yorker*, *Harper's*, and *Outside*, has written a book that should interest urbanists and environmentalists alike. She is both unsentimentally honest about the monumentality of the garbage problem and unflappably optimistic. Garbage is a big dirty business that intersects with almost every aspect of the environment and the economy, and one that is increasingly out of view for most affluent and middle-class urban dwellers. As municipal landfills close in urban areas, waste is trucked ever-longer distances to private landfills, often in poor rural areas. Cities pay ever more to ship and dump. But that's just the beginning.

Like most landfills, the book is overflowing with information. Figures on endocrine disruptors, greenhouse gasses, squandered energy, toxic metals, and leaky landfills abound. But before things get too heavy or hopeless, Royte's first-person narrative introduces us to colorful characters (compost fanatics) or takes us to places we'd never imagine (electronic waste recycling plants). But her conclusions are somewhat fuzzy. Does buying green products really make a difference? Sometimes. Is household recycling a necessary form individual empowerment or a diversion designed to keep the burden of waste disposal off the shoulders of industry? Well, it depends on how you look at it. Simple answers, however, are not her purpose. Exposing the complexities of the consumption-waste cycle, and the people and places behind it, is her goal. For the average reader, especially those among us who consider ourselves environmentally concerned, this journey is as important as the destination.

ALAN G. BRAKE IS A DESIGN WRITER AND A FREQUENT CONTRIBUTOR TO AN.

ILLUMINATED MANUSCRIPTS

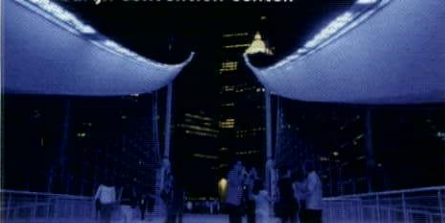
Jenny Holzer: *For Pittsburgh*
David L. Lawrence Convention Center
10th St. and Ft. Duquesne Blvd., Pittsburgh

Amid numerous public art projects in Pittsburgh's downtown Cultural District, Jenny Holzer's new installation, *For Pittsburgh* quite literally sheds new light on Rafael Viñoly's David L. Lawrence Convention Center, which had its grand opening in 2003. The building's owner, Pittsburgh's Sports and Exhibition Authority, commissioned the permanent piece with support from several local foundations and unveiled it on July 20.

Viñoly's competition-winning design takes inspiration from the nearby "three sisters," suspension bridges on the Allegheny River designed by county engineers and architects in 1928. The 500-by-1,000-foot building parallels the Allegheny at its south bank; giant trusses triangulate up and almost over the water. On its downtown side, a row of masts lifts up cables that support a sweeping roof.

"I'm very happy whenever someone lets me

Jenny Holzer's permanent installation scrolls along the eaves of Rafael Viñoly's Pittsburgh convention center.



in a good building, and it only happens once a decade or so," Holzer announced. Like her previous installations at Frank Lloyd Wright's Guggenheim Museum and Mies van der Rohe's Neue Nationalgalerie, *For Pittsburgh* identifies and enhances a landmark's essential architectural drama. The piece is located at a break between structural bays of the roof that allows a third-floor outdoor plaza to connect the street to the river. At this level, the curving eaves are literally graspable at their lowest point. They flank and sweep upward toward the open sky, framing picturesque views at each end. Parallel window walls create repeating reflections. Even during an RV show, it's a curiously ecclesiastical spot.

Holzer's piece is perfect here. About 1,500 14-inch-long tubes of blue LEDs, spaced 7 inches apart (though they seem to be closer), stick

out from the eaves on either side, creating a continuous ribbon for letters, roughly 3 feet high and a 1 foot wide, to run vertically. The piece is best seen from the downtown side of the plaza, looking toward the river.

The text starts at eye level, moving upward. It ends at the roof's highest edge, but suggests a continuation, as if geeselike flocks of words were flying southeast.

No longer satisfied with her characteristic epigrams, Holzer aims for the essence of the place through text as well as architecture. Five novels, each set in Pittsburgh, scroll across the building, one on each side, two at a time: Annie Dillard's *An American Childhood*; John Edgar Wideman's *Homewood Trilogy* (*Sent for You Yesterday*, *Hiding Place*, and *Damballa*), and Thomas Bell's *Out of This Furnace*. With running times of over 20 hours, complete readings are unrealistic, though perhaps the city will consider installing streetside recliners.

But architectural and artistic thrills far outweigh issues of practicality, reflecting a changing Pittsburgh while affirming its perennial character. Historically, smoke wafted inexorably into the local sky. Now, culture ascends in a marriage of technology and literature.

CHARLES ROSENBLUM IS A PITTSBURGH-BASED HISTORIAN AND ARCHITECTURE CRITIC. HE TEACHES AT CARNEGIE MELLON UNIVERSITY.



COURTESY JEREMY FICCA

If you weren't lucky enough to use a laser-cutting machine at school or haven't yet digitally fabricated anything, be sure to check out the latest exhibition at the Municipal Art Society's Urban Center Galleries, titled *Technology. Performance. Ornament*. Projects range from architect Ben Pell's wallpaper-as-clothing system to brightly painted, precision-cut plywood (pictured above) by designer Jeremy Ficca, who experiments with opacity in dense materials.

Technology. Performance. Ornament
Urban Center Galleries, 457 Madison Avenue.
Through September 21.

LECTURES

SEPTEMBER 7

**Arthur Bankoff and
Amanda Sutphin**
6:00 p.m.
Museum of the City of
New York
1220 5th Ave.
www.mcny.org

SEPTEMBER 8

Russell Panczenko
**Twentieth Century Painting
and Sculpture Through the
Eyes of Simona and
Jerome Chazen**
6:00 p.m.
The Museum of Arts
and Design
40 West 53rd St.
www.madmuseum.org

Chip Lord and Curtis Schreier

Ant Farm: 1968–1978
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

SEPTEMBER 10

Shigeru Ban
**Viewpoints: An Afternoon
with Shigeru Ban**
4:00 p.m.
Asia Society
725 Park Ave.
www.aiany.org

SEPTEMBER 12

Susan Tunick:
**The Impact of Terra Cotta
on Early New York Buildings:
The First Years, 1858–1908**
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Jeanne Gang

Through Material
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

SEPTEMBER 14

David Heald
Photographing Architecture
6:00 p.m.
New York School of
Interior Design
170 East 70th St.
www.nysid.edu

Carmé Pinos

**Recent Works:
Site Relations**
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Esther da Costa Meyer
The Raw and the Cooked:
Lina Bo Bardi
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

SYMPOSIA

SEPTEMBER 21

The Cedric Price Summit
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

SEPTEMBER 23

Design for Change:
**A Symposium on Design,
Social Responsibility, and
Nonprofit Organizations**
9:00 a.m.
Theresa Lang Student
and Community Center
The New School
55 West 13th St.
www.parsons.edu/events

EXHIBITIONS

SEPTEMBER 6–28

Design 21: LOVE/Why?
Felissimo Design House
10 West 56th St.
www.felissimo.com

SEPTEMBER 7–
OCTOBER 15

Jim Isermann
Deitch Projects
18 Wooster St.
www.deitch.com

SEPTEMBER 8–
OCTOBER 1

Yin Zhaoyang: Public Space
Max Protetch Gallery
511 West 22nd St.
www.maxprotetch.com

SEPTEMBER 8–APRIL 15

**Richard Deacon: Masters of
the Universe: Screen Edition**
Doris C. Freedman Plaza
in Central Park
60th St. and 5th Ave.
www.publicartfund.org

SEPTEMBER 9–
OCTOBER 8

Robert Indiana:
Recent Sculpture
Paul Kasmin Gallery
293 10th Ave.
www.paulkasmingallery.com

SEPTEMBER 9–
OCTOBER 15

Yukun Teruya
josée bienvenu gallery
529 West 20th St.
www.joseebienvenu.com

Peter Hutchinson:
The Early Works 1968–1972
Frederieke Taylor Gallery
535 West 22nd St., Floor 6
www.frederiketaylor.com

SEPTEMBER 10–
OCTOBER 8

Paloma Varga Weisz:
Chor
Gladstone Gallery
515 West 24th St.
www.gladstonegallery.com

SEPTEMBER 10–
NOVEMBER 27

Ayse Erkmen: Busy Colors
A Walk in the Park
In Practice Projects Fall 2005
Sculpture Center
44–19 Purves St.,
Long Island City
www.sculpture-center.org

SEPTEMBER 12–
OCTOBER 14

**The Paintings of
Robert Slutzky**
Arthur A. Houghton, Jr.,
Gallery
7 East 7th St.
www.cooper.edu

SEPTEMBER 13–
JANUARY 15

**The Art of Medicine in
Ancient Egypt**
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

SEPTEMBER 13–
JANUARY 22

Rara Avis:
**Selections from the
Iris Barrel Apfel Collection**
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

SEPTEMBER 13–
DECEMBER 3

Paper Museums:
**The Reproductive Print in
Europe, 1500–1800**
Grey Art Gallery
100 Washington Square East
www.nyu.edu/greyart

SEPTEMBER 14–
JANUARY 9

**Drawing from the Modern,
1975–2005**
Museum of Modern Art
11 West 53rd St.
www.moma.org

SEPTEMBER 14–
OCTOBER 15

Diane Arbus:
Other Faces, Other Rooms
Robert Miller Gallery
524 West 26th St.
www.robertmillergallery.com

SEPTEMBER 14–
DECEMBER 3

David Heald
Architecture of Silence:
Cistercian Abbeys of France
New York School of
Interior Design
170 East 70th St.
www.nysid.edu

SEPTEMBER 16–
OCTOBER 22

Roy Lichtenstein:
Sculpture
Gagosian Gallery
555 West 24th St.
www.gagosian.com

SEPTEMBER 17–
OCTOBER 29

LineAge:
Selections Fall 2005
The Drawing Center
35 Wooster St.
www.drawingcenter.org

SEPTEMBER 17–
OCTOBER 29

Roy McMakin:
Residential Line
Matthew Marks Gallery
523 West 24th St.
www.matthewmarks.com

SEPTEMBER 19–
OCTOBER 31

Cedric Price:
The Fun Palace
Columbia GSAPP
Arthur Ross Gallery
Buell Hall,
Columbia University
www.arch.columbia.edu

SEPTEMBER 20–
JANUARY 3

**Prague, The Crown of
Bohemia, 1347–1437**
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

SEPTEMBER 22

Changing Hands:
Art without Reservation 2:
**Contemporary Native North
American Art from the West,
Northwest, and Pacific**
Museum of Arts & Design
40 West 53rd St.
www.madmuseum.org

CONTINUING
EXHIBITIONS

THROUGH SEPTEMBER 10
**Policy and Design for
Housing: Lessons of the
Urban Development
Corporation 1968–1975**
Center for Architecture
536 LaGuardia Pl.
www.udchousing.org

Aernout Mik: Refraction
Patty Chang: Shangri-La
Rhizome ArtBase 101
New Museum of
Contemporary Art
556 West 22nd St.
www.newmuseum.org

THROUGH SEPTEMBER 11,
THURSDAYS–SUNDAYS

Janet Cardiff:
Her Long Black Hair
10:00 a.m. – 3:30 p.m.
Central Park Kiosk
6th Ave. and
Central Park South
www.publicartfund.com

THROUGH SEPTEMBER 16

Forever Modern:
50 Years of Record Houses
Pratt Manhattan Center
2nd Floor Gallery
114 West 14th St.
www.pratt.edu

Danny Lyon
**The Destruction of
Lower Manhattan**
Museum of the City of
New York
1220 5th Ave.
www.mcny.org

THROUGH SEPTEMBER 21

Technology. Performance.
**Ornament: Four Young
Practices of Excess**
Municipal Art Society
457 Madison Avenue
www.mas.org

THROUGH SEPTEMBER 24

James Turrell:
**Light Projections 1968 and
Light Works 2005**
Pace Wildenstein
32 East 57th St.
www.pacewildenstein.com

THROUGH SEPTEMBER 25

Matisse:
The Fabric of Dreams
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THROUGH SEPTEMBER 26

Greater New York
P.S.1 Contemporary
Art Center
22–25 Jackson Ave.,
Long Island City
www.ps1.org

THROUGH SEPTEMBER 30

**2005 Young Architects
Program**
P.S.1 Contemporary Art Center
22–25 Jackson Ave.,
Long Island City
www.ps1.org

FOR COMPETITIONS GO TO WWW.ARCHPAPER.COM

Scoring projects?
Banking?
Marketing?
Accounting?
Technology Issues?
Contract Negotiations?
Staffing?
Liability?
Corporate Structure?
Partner Relations?
Insurance?

New Practices Roundtable

Architectural Business: A Running Start
Finance, Insurance, Law

The Architect's Newspaper, in collaboration with the AIA New York Chapter,
invites you to attend the second in a series of roundtable discussions.

Bring your questions, experiences, frustrations, and stories to share.

September 29, 2005
6:30–8:30 p.m.
\$10.00 admission

(AIA members and non-members)

Moderated by
Gregg Pasquarelli
(Principal, SHoP Architects)

Follow-up roundtables:
December 7, 2005
March 16, 2006

Center for Architecture
536 LaGuardia Place
New York

RSVP: rsvp@aiany.org
1.5 CES LU



AIA New York Chapter
The Leading Chapter of
The American Institute of Architects

MG Company
General Contractors / Construction Managers

FOUNTAINHEAD
CONSTRUCTION

THE ARCHITECT'S NEWSPAPER
NEW YORK ARCHITECTURE AND DESIGN

THROUGH OCTOBER 1
Annual Schools of Architecture Exhibition
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Verner Panton:
Collected Works
AXA Gallery
787 7th Ave.
www.axa-art.com

THROUGH OCTOBER 5
Common Ground:
First Step, Step Two
The Urban Center
457 Madison Avenue
www.commonground.org

THROUGH OCTOBER 9
Franz Ackermann,
Steve DiBenedetto,
Terry Winters, et al.
Remote Viewing:
Invented Worlds
Whitney Museum of American Art
120 Park Ave.
www.whitney.org

Roberto Burle Marx,
Isamu Noguchi,
Ian Hamilton Finlay
Down the Garden Path:
Artist's Gardens Since 1960
Queens Museum of Art
Flushing Meadows
Corona Park, Queens
www.queensmuseum.org

Jean Hélion
National Academy Museum
1083 5th Ave.
www.nationalacademy.org

THROUGH OCTOBER 23
Extreme Textiles:
Designing for High Performance
Cooper-Hewitt
National Design Museum
2 East 91st St.
www.ndm.si.edu

Robert Smithson
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

THROUGH OCTOBER 30
New York Fast Forward:
Enrique Norton/
TEN Arquitectos
The Museum of the City of New York
1220 5th Ave.
www.mcny.org

Sol LeWitt on the Roof:
Spotches, Whirls and Twirls
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THROUGH OCTOBER 31
The High Line
Museum of Modern Art
11 West 53rd St.
www.moma.org

The Parachute Pavilion
Competition Exhibit
Van Alen Institute
30 West 22 St., 6th Fl.
www.vanalen.org

THROUGH NOVEMBER 4
Ant Farm 1968–1978
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

THROUGH NOVEMBER 27
New York Changing:
Douglas Levere Revisits
Berenice Abbott's New York
Museum of the City of New York
1220 5th Ave.
www.mcny.org

THROUGH DECEMBER 31
Sol LeWitt
Curved Wall With Towers,
Circle With Towers
Madison Square Park
www.madisonsquarepark.org

THROUGH APRIL 10
Andy Warhol
Dia's Andy: Through the
Lens of Patronage
Vera Lutter
Nabisco Factory
Dia: Beacon
3 Beekman St., Beacon
www.diaart.org

TRADE SHOWS

SEPTEMBER 9
Ener-G-Rotors:
Using Low-Grade Heat
To Generate Electricity
Torys LLP
237 Park Ave.
www.eba-nys.org

SEPTEMBER 13
The Manhattan Chapter of
the National Kitchen and
Bath Association 4th Annual
Product Fair: "What's Hot,
What's Not!"
4:00 p.m.
West Side Loft
336 West 37th St., 6th Floor
www.aiany.org

FILM & THEATER

SEPTEMBER 13 –
OCTOBER 1
Noémie Lafrance: Agora
8:00 p.m.,
Tuesdays–Saturdays
The McCarren Park Pool
840 Lorimer St.
www.sensproduction.com

SEPTEMBER 23–24
2005 Gotham City
Short Film Festival
6:00 p.m.
The Great Hall at
Cooper Hewitt
7 East 7th St.
www.cooper.edu

EVENTS

SEPTEMBER 8–11
What Comes After:
Cities, Art and Recovery
Various Locations
www.lmcc.net

SEPTEMBER 9
Semi-Permanent05
Avery Fisher Hall
10 Lincoln Center Plaza
www.archinect.com/
semipermanent

SEPTEMBER 10
Patty Chang
New Museum of Contemporary Art
556 West 22nd St.
www.newmuseum.org

SEPTEMBER 10–11
Diversity Publicity and
Public Relations Marketing
and Workshop for
Architects and Engineers
9:00 a.m.
Pratt Institute
144 West 14th St.
prostudies.pratt.edu

SEPTEMBER 13
Peter S. Kalikow
Construction Industry
Breakfast Forum
8:00 a.m.
Hilton New York
1335 Avenue of the Americas
www.buildingcongress.com

SEPTEMBER 14
Preserving New York's
Cemeteries
6:00 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

SEPTEMBER 16
Kyong Park
6:00 p.m.
Storefront for Art and Architecture
97 Kenmare St.
www.storefrontnews.org

SEPTEMBER 17
The Kitchen High Line
Block Party
noon–6:00 p.m.
West 19th St. between 10th
and 11th Ave.
www.kitchenhighlineblock-party.com

SEPTEMBER 21
International Green Building
Movement
6:30 p.m.
Häfele Showroom
25 East 26th St.
greenhomenyc.org

SEPTEMBER 21
Victoria Newhouse: Art and
the Power of Placement
7:00 p.m.
192 Books, 192 10th Ave.
www.192books.com

SEPTEMBER 23
VE-III: A Volume Event with
Rem Koolhaas, Ole Bouman,
Mark Wigley, + Friends
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu/

OCTOBER 10
2005 Empire Energy &
Environmental Expo Golf
Tournament
8:30 a.m.
Saratoga Spa Golf Course
Saratoga Springs
www.eba-nys.org

BEYOND

SEPTEMBER 9 –
DECEMBER 18
Rodney Graham:
A Little Thought
Institute of Contemporary Art
at University of Pennsylvania
118 South 36th St.,
Philadelphia
www.icaphila.org

SEPTEMBER 15 –
OCTOBER 30
Experimentadesign 2005:
Bienal de Lisboa
Various sites throughout
Lisbon
www.experimentadesign.pt

SEPTEMBER 15–18
Design: AIGA Design
Conference
The Hynes Convention
Center, Boston
designconference.aiga.org

THROUGH SEPTEMBER 18
Atelier Van Lieshout
MAK Center for Art
Stubenring 5, Vienna
www.mak.at

THROUGH OCTOBER 2
The Sixth International
Garden Festival
Estevan Lodge at Jardins
de Métis
200 Highway 132, Grand-
Métis, Quebec
www.jardinsmetis.com

PREVIEW



DANIEL ALEXANDROV

NOÉMIE LAFRANCE: AGORA
8:00 p.m., Tuesdays–Saturdays
September 13 through October 1
McCarren Park Pool
840 Lorimer St., Brooklyn

In 1983, the McCarren Park Pool, a Depression-era football-field-sized swimming pool built during Robert Moses' reign as NYC parks commissioner, closed to the public. Shuttered and derelict, the space has been restored (and saved from likely demolition), thanks to the efforts of noted choreographer Noémie Lafrance, who has chosen the abandoned pool as the location for *Agora*, her latest site-specific dance performance. To obtain permission from the Parks Department to use the pool, Lafrance had to raise over \$250,000 and oversee a comprehensive renovation of the entire complex, which also contains several small buildings and an arched entrance pavilion.

This isn't the first time Lafrance has created dance pieces in response to a particular piece of architecture: Her 2004 piece *Noir* took place in a garage on the Lower East Side; viewers sat in parked cars. "I'm interested in bringing people to real places," said Lafrance. The dance pieces themselves explore "how people interact in public spaces," she explained.

She hopes that the will community spirit will continue after the performances are over, serving as a place for other site-specific performances, installations, or events.

CEDRIC PRICE
THE FUN PALACE

Columbia University GSAPP
Arthur Ross Gallery, Buell Hall
Opening 6:30 p.m., September 19. Through October 31.

THE CEDRIC PRICE SUMMIT
MICHAEL WEBB, JUAN HERREROS, HANS ULRICH OBRIST,
MIRKO ZARDINI, PHYLLIS LAMBERT
Columbia University GSAPP
Wood Auditorium, 113 Avery Hall
6:30 p.m., September 21

Columbia University GSAPP is celebrating Cedric Price's Fun Palace, a project he created for innovative theatrical director Joan Littlewood in 1960–61, intended for London's working-class East End. A true people's palace, it was not so much a building as an architectural framework in which spaces could be reconfigured for dancing, theater, sport—an endless array of possibilities activated by its users. The structure would consist of steel components which themselves might be changed and—typical of Price—it was meant to be destroyed when it no longer fulfilled its intended function. The project inspired a generation of British architecture and, most famously, the Georges Pompidou Center by Richard Rogers and Renzo Piano.

Columbia University is hosting an exhibition of Price's drawings of the Fun Palace and a gathering of his "fans to discuss the pivotal role of his thinking." Go along and see if this fun panel thinks the Fun Palace is still inspirational.

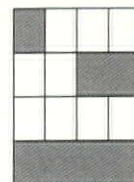


M Series Linear Fluorescent

- Recessed, surface & suspended applications
- Total design freedom and flexibility
- Clean appearance/continuous row mounting
- Mitered corners and custom cut lengths.

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

CONTACT: Diana Darling
Advertising Sales
P. O. Box 937 New York NY 10013
TEL 212-966-0630 / FAX 212-966-0633
ddarling@archpaper.com




Digital Reprographics
Document Management
Facilities Management

Service Point

- Large Format Bond Printing
- CAD Plotting
- Copying Services
- Electronic Document Management Services
- IAS: Intelligent Archiving Services
- On-Site Services
 - Equipment, project tracking and expense recovery for A/E/C firms

11 E. 26th St., 10th Fl. | New York, NY | (212) 213-5105 | www.servicepointusa.com
Boston | Providence | New Haven | New York | Philadelphia | Washington DC

Accessibility Consulting Services & Training

TAKE THE GUESSWORK OUT OF DISABILITY LAW COMPLIANCE

We are:

- Licensed Architects—Members of the American Institute of Architects (AIA)
- Attorney's specializing in disability law
- Accessibility Inspectors/Plans Examiners—Certified by the International Code Council (ICC)

We Specialize In:

- Providing accredited accessibility training to design professionals and code enforcement officials
- Accessibility Evaluations/Compliance Reports
- Plan Reviews & Consulting
- Multifamily, Commercial Accessibility Design & Consultation

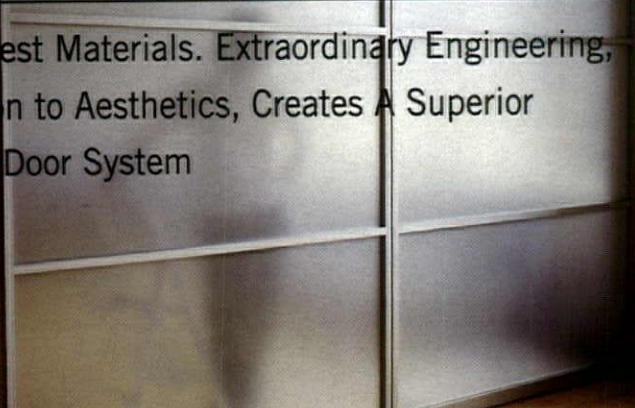
To learn more about United Spinal Association's Accessibility Services and how we can help you, please contact Jennifer DePaul at 1-800-807-0190, or visit our Web site at www.unitedspinal.org and click on Accessibility Training And Consulting.



PK-30 system™

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

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



Siedle's NEW Stainless Steel Doorstation... the best for less



These Classic Series door stations are modular and available in
• Stainless Steel • Brass • Aluminum

SSS SIEDLE
800-874-3353
www.siedleusa.com




Freedom Tower, SOM
Fulton St. Transit Center, Grimshaw / James Carpenter



Full service scaled architecture studio specializing in innovative effects with glass, metal, color and light.

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

SURVEY

DEPENDABLE

SURVEY AND CAD DRAFTING FOR THE DESIGN / BUILDING PROFESSION

SURVEY EXISTING CONDITIONS
DESIGN DEVELOPMENT DRAWINGS

DEPT. OF BUILDING DWGS.
CONSTRUCTION DOCS.

SWAN DRAFTING SERVICES, INC.

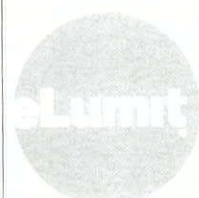
CALL FOR FREE BROCHURE OR ESTIMATES.

718 837 6800 x 203
WWW.SWANDRAFTING.COM

ACCURATE

DRAFTING

Lighting is complicated. eLumit is simple.




Ditch your lighting catalogs.
Run your project through eLumit.
Give yourself a break
and your client the best,
most current lighting solutions.

www.eLumit.com

IN MEMORIAM

RICHARD SOLOMON
1943-2005

With gratitude for years of support
PRINCETON ARCHITECTURAL PRESS



WWW.ARCHPAPER.COM

CONTACT: Diana Darling
Sales and Marketing Director
P. O. Box 937 New York NY 10013
TEL 212-966-0630 / FAX 212-966-0633
ddarling@archpaper.com

EMPLOYMENT
THE ARCHITECT NEWSPAPER
NEW YORK ARCHITECTURE AND DESIGN WWW.ARCHPAPER.COM
SEEKS JUNIOR DESIGNER/ PRODUCTION ASSISTANT

Responsibilities: checking and preparing art for publication, as well as creating art (charts, graphs, maps, etc.) when needed; designing templated sections of the newspaper and other published materials (advertisements, promotional mailings, etc.); preparing files for printer; providing web support.

Publishing experience is a must, as is fluency in Mac OS X and proficiency in Quark, Photoshop, and Illustrator. (Familiarity with Dreamweaver a plus.)

Position is part-time, on site, starting immediately.

ARCHITECT - SR. PROJECT MANAGER

Peter Marino + Assoc Architects, with offices in Manhattan, Philadelphia, East Hampton and Santa Barbara, is well known for prestigious residential and retail design projects worldwide. We have an immediate need for a highly competent Sr. Project Manager/Registered Architect in our NYC office to take the lead role in a major new construction project. Incredible opportunity and excellent salary for talented PM with 10+ yrs experience, including high-rise residential construction. Strong leadership, management and presentation skills are essential, as is proficiency in AutoCAD.

Our outstanding benefits package includes fully paid medical/dental for employees and their eligible dependents, fully paid short and long term disability and life insurance, 401(k) with company match.

We are an Equal Opportunity Employer. All candidates for this position should be commuting distance from our Midtown Manhattan headquarters and eligible to work in the US.

Please email your resume to jobs@petermarinoarchitect.com or fax to (212) 750-3081 for immediate, confidential consideration.

SENIOR ARCH. DESIGNER

for Brooklyn, NY firm to manage & design arch & urban projects from conceptual design to construction. Perform eco/environmental research & design using Vectorworks, 3D modeling, Ecotect, RETScreen or PV Fchart, GIS & mapping software. Reqts: master's in Arch. & 3 yrs exp or bach's in Arch. & 5 yrs exp. Send resume to Kiss & Cathcart: 44 Court St, 12F1 Tower C, Brooklyn, NY 11201, attn Katya R Schapiro.

FACULTY FOR MIDDLE EAST - BAHRAIN PROGRAM

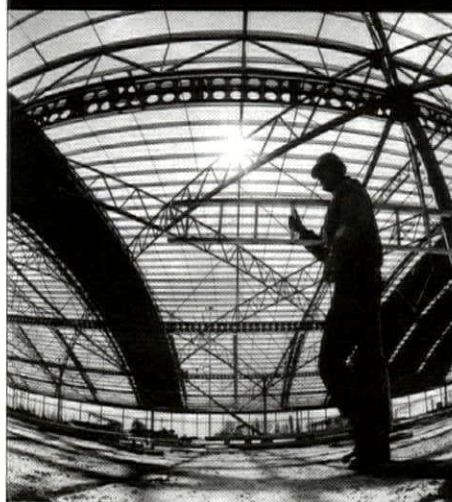
The School of Architecture and Design at the New York Institute of Technology invites applications for a full-time faculty member position to begin January 2006 in NYIT's Interior Design Bachelor of Fine Arts program in Bahrain. Candidates should be qualified to offer instruction in all levels of interior design studio and supporting courses. They should be able to understand interior space as an architectural idea as well as have experience/knowledge in interior finishes, materials, lighting, construction details, digital media, history, and representational skills. In addition to excellent instructional skills, candidates must demonstrate expertise in the profession of Interior Design. The successful candidate will participate fully in departmental and school obligations such as student advising, curriculum development, and committee work. Candidates must have a Master's degree in Interior Design (an M.Arch is desirable) and have passed the NCIDQ exam. Candidates should submit a letter of application, curriculum vitae, portfolio, and contact information for three references to provost@nyit.edu. Review of applications will begin immediately and will continue until the position is filled. EOE.

RUTH HIRSCH ASSOCIATES INC.

As the most recognized Architectural Search Firm in New York City, we represent a broad cross-section of Architectural, Interior Design and Institutional firms in the tri-state area. We currently have numerous diverse positions available for experienced Senior Project Architects, Project Managers, Owner's Rep's and Interior Designers. Please call, fax or E-mail your resume: 212-396-2000 Fax: 212-396-0679 E-Mail: Info@ruthhirschassociates.com


PROFESSIONAL CAREER DAY
MANHATTAN

Thursday, September 15, 2005
12:00 Noon - 7:00 PM
280 Broadway, 6th Floor
On-site Interviews



Exciting Career Opportunities for Professionals in Technical Fields

IMMEDIATE POSITIONS AVAILABLE:

PLAN EXAMINERS
REGISTERED ARCHITECTS
PROFESSIONAL ENGINEERS
STRUCTURAL ENGINEERS

Human Resources representatives will be on hand to answer questions and discuss benefits

If you are unable to attend, resumes can be e-mailed to: recruit@buildings.nyc.gov

Michael R. Bloomberg, Mayor
Patricia J. Lancaster, FAIA, Commissioner

ARCHITECTURE - SENIOR PROJECT MANAGER

Nationally recognized health and science practice seeks an all around project leader for institutional design to join our team in our New York office. Applicants should have 12-16 years of experience. Registration in the state of New York is strongly recommended. Proficiency in directing staff with AutoCAD/drawing work is required. Heavy client contact. Excellent communications skills a must. Please mail your resume and cover letter to: Karlsberger Architecture P.C., Attn: Marcia Da Silva, 192 Lexington Ave., NY, NY 10016 or e-mail to: mdsilva@karlsberger.com (Note: Please place position title on outside envelope or in subject line of e-mail for proper handling).

ARCHITECTURE - ASSISTANT PROJECT MGR/PROJECT DESIGNER

Nationally recognized health and science practice seeks an assistant project manager to join Karlsberger's New York-based health and science practice. Must be a graduate with either a Masters or Bachelors Degree in Architecture. 5 - 10 years experience preferred. Good communications skills and proficiency in the use of computer design software is required. Please mail your resume and cover letter to: Karlsberger Architecture P.C., Attn: Marcia DaSilva, 192 Lexington Ave., NY, NY 10016 or e-mail to: mdsilva@karlsberger.com (Note: Please place position title on outside envelope or in subject line of e-mail for proper handling).

CONSTRUCTION MANAGEMENT

Small firm specializing in one of a kind unique commercial renovations as well as residential projects seeks Project Managers and Asst. Project Managers. We prize self starters and encourage independence and innovation. REASONABLE HOURS. Any architects or designers out there that want to see it from the other side? Send resumes to mgoldberg@mgandcompany.com

ARCHITECTURAL CONSULTANT

Super Enterprises, a leader in the distribution of Marvin Window and Door products, is seeking experienced, self-motivated Architectural Consultants to promote our product to Architectural and Design firms in NYC. Responsibilities include delivering new business; increasing profitability and expanding into new market segments.

The ideal candidate will possess the following attributes: excellent communication, presentation and organizational skills; strategic and tactical planning ability; experience in prospecting and developing leads; proficient in Microsoft Office in a networked environment.

Enjoy a competitive salary, comprehensive benefit package, mileage reimbursement and state-of-the-art company equipment.

Please email your resume to: newcareers@supermarvin.com

ARCHITECT

Award winning 10-person firm seeks architect with 5-7 years of experience for current institutional projects in New York. Great opportunities in all phases of design and construction administration. Top Salary will be paid for the right person. Mail resume to MG Architects 450 7th Ave, #2406, New York, NY 10001.

REAL ESTATE**1 TO 3 OFFICES TO SHARE**

1 to 3 offices to share/sublease in newly built-out Professional Engineering Office. Includes use of reception area, conference room, pantry and listing in lobby directory. 24/7 secure building. Quiet atmosphere. Centrally located between Grand Central, Port Authority and Penn Station. CALL 212-719-9700

Introducing: classifieds online



www.archpaper.com/classifieds

SPECIFY ROLLER SHADE
SYSTEM QUIET ENOUGH
FOR LIBRARY ENVIRONMENT

MINIMAL
LIGHT GAP
BETWEEN FABRIC

ELECTRONIC CONTROL OF
SHADE POSITION FROM
TIMECLOCK AND WALL
CONTROL

HEMBARS ALIGN
PRECISELY ACROSS
LENGTH OF ROOM

Finally, a controllable roller shade that's
as precise as your designs.

Sivoia QED™ Quiet Electronic Drive shading systems

- precision alignment of multiple shades to within 1/8"
- ultra-quiet operation (44dBA at three feet)
- seamless integration with Lutron lighting controls
- symmetrical fabric light gap of 3/4" per side

Visit www.lutron.com/shadingsolutions or call
1.877.258.8766 ext. **568** to learn more about Sivoia QED.



 **LUTRON**

Lutron controls your light.™

© 2005 Lutron Electronics Co., Inc.