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AIA-NYC DESIGN AWARDS 2005

COURTESY ALBERT VECERKA / ESTO

At 5:00 p.m. on September 19, the phone lines at New York City's Center for Architecture were a flurry: The jury, which convened only for one day to pre-empt the annual AIA New York City chapter awards, had just released its choices for honors and merits and staffers were frantically corralling winners to race down to the Center in time for the 6:00 p.m. awards presentation. Perhaps the

calls fell so close to the wire due to the unprecedented number of submissions received this year—roughly 460, whereas past years have averaged 380. Divided into three categories—architecture, interiors, and projects, which includes unbuilt, temporary, and theoretical proposals—all submissions are either the product of New York City-based architects or are **continued on page 4**

Bronx Charter School for the Arts by weisz + yoes (above) and William Clinton Presidential Library by Polshek Partnership (below).



TIMOTHY HURSELEY



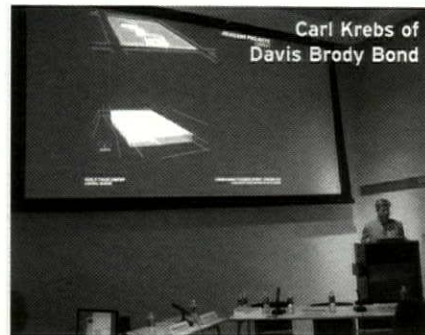
COURTESY GUILD HARDY ARCHITECTS

GULF COAST ARCHITECTS PREPARE TO REBUILD

DAMAGE CONTROL

Since Hurricane Katrina hit the Gulf Coast, local architects have been juggling personal responsibilities while trying to dig their clients and their practices out of the rubble. New Orleans-based Wayne Troyer Architects, partnered with Lloyd Bray Architects of Atlanta, had just put the finishing touches on Zemurray Residence Hall, an addition to the Tulane University campus. Students began moving in the Saturday morning before the storm hit. By 6:00 that same evening, they were told to leave. Troyer also evacuated and is now sharing office space with Jack Ford of Ford/Dickson Architects in Baton Rouge, but he and his eight-person office are ready for a rapid homecoming.

"Although the staff is from all over, they all fell in love with the city and want to come back to New Orleans," **continued on page 6**



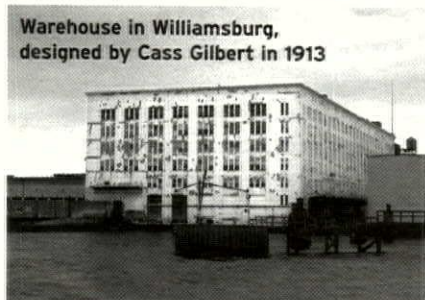
Carl Krebs of Davis Brody Bond

ANNIE KURTIN

LMDC WORKSHOPS FOCUS ON MUSEUM'S PROGRAMMING

IMAGINING A MEMORIAL MUSEUM

"Bedrock is not ADA-compliant," observed Lower Manhattan Development Corporation (LMDC) exhibition consultant Jeff Howard at a September 15 presentation on the World Trade Center Memorial Museum, which will occupy the space beneath *Reflecting Absence*, Michael Arad's memorial design. The workshop, sponsored by New York New Visions and the AIA New York chapter, was part of a series of forums planned this fall by the WTC Memorial Foundation, the Civic Alliance to Rebuild Downtown, and the LMDC, to discuss the subterranean memorial-museum—and perhaps thereby to spare it the fate of the adjacent and now- **continued on page 6**



Warehouse in Williamsburg, designed by Cass Gilbert in 1913

MARTINA SALISBURY

WILL CASS GILBERT BUILDING STAND IN THE WAY OR BE A PART OF WILLIAMSBURG WATERFRONT RENEWAL?

HELL-BENT ON KENT

The battle over the future of the Williamsburg waterfront rages on. Among the many hotly contested properties in the area is 184 Kent Avenue, a massive industrial building designed in 1913 by Cass Gilbert. The building, formerly a warehouse for a beverage distributor, is currently used as a loft building for **continued on page 3**

CONTENTS

- 07 QUEENS GOES GREEN
- 12 ARCHITECTURE'S DEMILITARIZING POWER
- 17 GEHRY, READY FOR HIS CLOSE-UP
- 19 SHOULD ARCHITECT'S DESIGN FURNITURE?
- 03 OPEN
- 08 STUDIO VISIT
- 18 DIARY
- 23 CLASSIFIEDS

RAFAEL MONEO DESIGNS HISTORIC CAMPUS' LAST PLOT

Columbia Hires Moneo

Rafael Moneo has been chosen to design a new science building that Columbia University is planning on the northwest corner of its Morningside Heights campus. The new building, expected to between 150,000 and 200,000 square feet, will house research facilities, faculty offices, and classrooms for chemistry, biology, engineering, and physics departments. The science building will also serve an important symbolic function, filling the remaining gap in the historic campus and serving as a gateway to Columbia's Manhattanville campus.

While Columbia would not provide details about the selection process, Mark Wigley, dean of the Graduate School of Architecture, Planning, and Preservation, was explicit about why Moneo was chosen: "The original campus is stone and, like so many Spanish architects, Rafael thinks in terms of masonry."

Wigley also noted the dichotomy of placing the university's most cutting-edge scientists in a building designed for a historic context. "Every architect in the world thinks that he or she can make old and new operate well together, but Moneo actually can, as is evidenced by his Prado Museum extension," he noted. The school's last significant architectural addition is Bernard Tschumi's (1999) Lerner Student Center, which married three masonry facades with one of glass.

One literal way the building will bridge old and new is that it will float in part over an existing gymnasium. Completion is expected by 2010. **AARON SEWARD**



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EDITORS

A game we have played in the office goes something like this: Name ten world-class works of architecture in New York City. People usually manage to name about five buildings—the Guggenheim, Lever House, the Seagram building, the TWA Terminal, the Chrysler Building, Grand Central Terminal—before pooping out. If, like Corbusier, you count the Brooklyn Bridge and Central Park as major design works you might get closer to a top ten. New York is unparalleled as a city with a great street life, unique urban culture, and a great concentration of financial and intellectual talent, but it is easier to find ten great buildings in Chicago or even Los Angeles.

However there is a perception—we hear it all the time—that New York is becoming receptive to great architecture. Local architecture boosters point, for example, to the recent design initiatives at various city agencies, such as the Parks Department, the Department of Design and Construction, and the Department of City Planning under the Bloomberg administration. There's also been a flood of foreign star architects opening offices or establishing collaborations here. And of course, the process of rebuilding the World Trade Center site has brought phenomenal attention to design and public process.

Regardless, the recent 2005 AIA New York City Design Awards seem to belie this perception. The AIA's top Honor prize gave out five citations but only one (weisz + yoes' Bronx Charter School for Art) was for a building actually in the five boroughs. The rest were for buildings by New York architects in places like Arkansas and Bridgehampton, Long Island. The AIA's 12 merit awards only gave four to buildings in New York City. As one might expect, the interior awards went overwhelmingly to commissions in the five boroughs. But the AIA New York State Honor Awards only recognized a single building in the city (the New York Hall of Science in Queens by Polshek Partnership Architects, which cropped up several times on both lists). Despite the perception of a new architecture-friendly climate in New York City, it seems that architects, even during a period of heightened construction, still have to leave this town to design and build great buildings.

While New York may be the home of great architects, it's got a long way to go to be the home of great architecture.

Sorkin proposes a stadium on Governors Island, dubbed the Freedom Bowl.



connection between reach and evil. But the attempt to brand critics of these big plans as narrow-minded obstructionists of progress (like that dreadful Jacobs!) is pure Moses. And here we come to the larger point. The Republican Bloomberg Administration, in matters of development, measures progress with a single metric: real estate prices. Opposition to giant schemes promulgated on Bloomberg's watch—Ground Zero, West Side, Ratner City, Greenpoint/Williamsburg waterfront upzoning—has never questioned the logic of doing something substantial on these sites of dramatic opportunity; it questions the profit. The widespread use of condemnation and other public review—evading instruments, the limited and sterile mix of uses, the insensitivities of scale (not density), and the massive engorging of fat-cat developers and architects, are what is being opposed. What the heirs of Jacobs seek is not to thwart development but to include a meaningful system of public checks and balances, not simply the kind that go into the pockets of Bruce Ratner, Larry Silverstein, and David Childs.

Finally, both Brown and Chakrabarti astutely noticed that one of the ten sites I suggested for a stadium—Governor's Island—was somewhat exceptional in terms of access. Although I've published a more detailed argument for the site elsewhere, perhaps the image above will clarify another, more symbolic, reason for its inclusion. Let's ditch that stupid Freedom Tower and build the Freedom Bowl!

MICHAEL SORKIN
MICHAEL SORKIN STUDIO, MANHATTAN

CORRECTIONS

Liane Lefavre's review "Begin With the Beginning" (AN 11_6.22.2005) incorrectly states that Robert Venturi is 83 and Denise Scott Brown is 78. They are 80 and 73, respectively. Also, Scott Brown never worked with Walter Kristaller, nor did she contribute to the Chicago Area Transportation Plan.

Marisa Bartolucci's story "After Shock" (AN 14_9.7.2005) referred incorrectly to the dismantling of Deutsche Bank building (130 Liberty Street). In February 2004, the LMDC acquired the property and announced plans to raze the damaged building. On September 8, 2005, the EPA finally approved the deconstruction of the building, which began last month.

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LETTERS

BACK AT YOU

While I appreciate their peppy responses to my piece "Ten Better Places for a Football Stadium" (AN 12_7.13.2005), both Kevin Brown and Vishaan Chakrabarti (AN 15_9.21.2005) miss all the points. First and simplest, a West Side stadium was a bad idea from fiscal and planning perspectives which is why it went down in flames. The mayor—whom *The New York Times* compared to Captain Ahab in his dogged pursuit of that site and that site alone—put his

eggs in the wrong basket and now has them on his face. And I do believe that most of the other sites would not simply be more congenial to the scale and character of the project but would yield more productive local benefits.

Chakrabarti also claims that I see the demise of the stadium as marking the death of the West Side plan he was instrumental in developing. I have carefully re-read my article and can find nothing in it to suggest this: His claim is, I believe, a case of what

headshrinkers call "projection." For some time, Chakrabarti has been carving out a strange public position that celebrates the exorcising of the evil-twin "demons," Robert Moses and Jane Jacobs, and the return of planning power to establishment visionaries like himself. What his apparently equal-opportunity bashing conceals, however, is that, in this particular antithesis, one side was right. I'll put my money on Jacobs any day.

I like big plans and don't see a necessary



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THE NATIVES ARE RESTLESS

As MoMA prepares to mark the one-year anniversary of its redesign and expansion, some of its neighbors are in no mood to celebrate. Frustrated members of the West 54th and 55th Street Block Association have barraged us with complaints about the asphalt-covered vacant lot adjacent to the museum. MoMA owns the land and currently uses it to corral its long lines of visitors and, occasionally, for storage as well. "What MoMA's got up there are these hideous red barricades," one disgruntled resident describes. "It's a slap in the face to the people who live on this street and an embarrassment for our city," he continues, recalling one German tourist who was taking snapshots of the offending lot because "it's so ugly he told me he had to show it to his friends back in Hamburg." (It seems not much is going on in Hamburg these days.) He also tells us that, at the earlier suggestion of the project manager for MoMA's renovation, the Block Association has drawn up an inexpensive plan for trees and benches that would spruce things up until the museum decides what to do with the land. However, "We've repeatedly requested the opportunity to show our ideas to someone who is empowered to make decisions," he says, "but the museum has refused." In a written statement, a MoMA rep tells us that it "does not have any current long-term plans for the property" and "will continue to have a dialogue with the neighbors [and] keep them informed of new developments." The neighbors' likely response? To the barricades!

NAME-CALLING

Last month, we attended a lunch at Parsons for the groundbreaking of its new campus center, which will better combine its main buildings, and came to two conclusions. One, we love **Lyn Rice's** design for the project. Two, we hate Parsons's new name. If you haven't heard, Parsons School of Design is now "Parsons The New School for Design." And no, that last part is not meant as a tagline. It is the official name, as in, "Hi, I'm **Paul Goldberger**, the dean of Parsons The New School for Design." But don't blame Goldberger; he's just a victim. The new name was handed down from The New School, of which Parsons is a part. And we here at Eavesdrop The Gossip Column of Architecture think it sounds really stupid...

REAL CELEBRITY ARCHITECTS

Adam Sandler and **David Hasselhoff** are headed for the covers of *Architectural Record* and *Oculus*—at least in *Click*, a forthcoming movie in which Sandler plays an overworked young architect in a big New York firm, led by Hasselhoff. Sources tell us that the movie's producers, inspired by the offices of Morphosis, wanted to replicate **Thom Mayne's** wall of fame, and asked the magazines' editors for permission to create mock issues that feature the fictional starchitects. In addition, we're told the AIA national office provided Call for Entries posters, awards certificates, member pins, and other paraphernalia—all for authenticity's sake. However, rumors persist that Sandler and Hasselhoff's characters will have a sense of humor...Meanwhile, *Architectural Record* also supplied back issues to prop a film called *Super Ex-Girlfriend*, starring **Uma Thurman** and **Luke Wilson**, in which Wilson plays an architect who breaks it off with Thurman, who happens to be a superhero. "Apparently, there's nothing so vicious as a superhero who gets dumped," says *Record's* managing editor **Ingrid Spencer**. Architects, on the other hand, are used to it.

LET SLIP: ACHEN@ARCHPAPER.COM

HELL-BENT ON KENT continued from front page some 250 residents. Last year, owner and developer Moishe Kestenbaum sought a variance on the current zoning to allow him to build a large rooftop expansion. His problem was made obsolete after a rezoning of the area was approved by city council on May 11, allowing for medium- and high-rise residential development along the East River waterfront.

Expansion might soon be out of the question, however: On September 20, the Landmarks Preservation Commission (LPC) approved 184 Kent's landmark designation. The decision now has 60 days to pass through the Department of City Planning then an additional 60 days to pass through City Council.

"After the Greenpoint-Williamsburg rezoning, the community was more afraid of height and views, but no one had taken into consideration the existence of neighborhood character," said Simeon Bankoff, Historic Districts Council executive director, who noted that just after the rezoning, a local community group, the Williamsburg Greenpoint Preservation Alliance, formed in order to protect local architecture.

Since the rezoning's approval, community

members have been pushing for the building to be landmarked. The site turned political as city councilman David Yassky of Brooklyn purportedly accepted a donation of over \$350,000 from the developers and soon after publicly opposed the building's landmark status. "We sent well over 300 letters to the councilman, many from his constituents—all with no response," said Bankoff. "We were quite surprised."

Jordan Gruzen, partner at Gruzen Samton, hired by Kestenbaum to plan the building's renovation and expansion, opposes the landmarking. "We think that the building is an exceptionally poor example of Cass Gilbert's work," he said. "During its construction he claimed that he didn't want to be held to blame for it." The firm's schematic diagram, which was presented to the LPC, includes a total interior renovation and exterior work that "tries to maintain the façade," according to Gruzen. The plan also calls for a roof expansion, though its scope is yet to be determined.

If the building is landmarked, according to Gruzen, the firm will continue to work with its clients to adjust the plans according to the ruling. **JAFFER KOLB**

OPEN > RESTAURANT



> THOR

Hotel on Rivington, 107 Rivington, New York.
Telephone: 212-796-8040
Designer: Marcel Wanders / moooi

Almost a year after the Hotel on Rivington's opening, it has finally a proper lobby and restaurant. The unmissable building (the tallest and glassiest on the Lower East Side) has a duly attention-grabbing entrance, a super-sized version of Dutch designer Marcel Wanders' 1999 Egg Vase, a porcelain cast of a condom stuffed with hardboiled eggs. Wanders' nutty touch extends through the ground floor, to Thor, the newest restaurant of Kurt Gutenbrunner, chef of Wallsé and Cafe Sabarsky. Heaven was the inspiration for the place, which was named after the Norse god of thunder. Wanders wanted the space to evoke the feeling of riding on clouds. The walls and ceilings are covered by digitally printed wallpaper, and cut into hexagons for a trippy effect. Smack in the middle of the room is an outhouse—a metal shed that leads downstairs to the restrooms. Thor is apparently big on grand entrances and exits.



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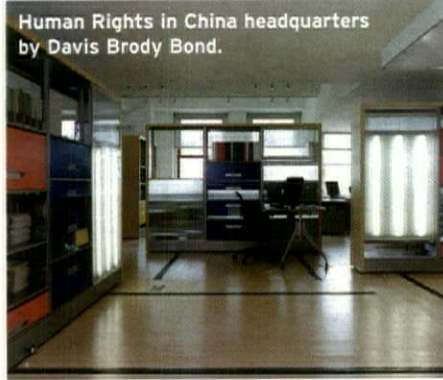
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Human Rights in China headquarters
by Davis Brody Bond.



JULIE KIVORT / COURTESY DAVIS BRODY BOND

AIA-NYC DESIGN AWARDS 2005

continued from front page located in the city.

Throughout the day, judges were looking for social and environmental responsibility as well as an integration of architecture with landscape. While they selected a diverse group of projects ranging from high-profile showcases, such as Peter Eisenman's Memorial to the Murdered Jews of Europe, to low-budget sleepers like a charter school in the Bronx, the judges tended to gush most about work that gives back to the community by making the most of few means.

Architecture category judges Stefan Behnisch, David Heymann, and John Patkau were impressed by several well-known projects—including James Polshek's William J. Clinton Presidential Center in Little Rock, Arkansas, and Richard Meier's Frieder Burda Collection Museum in Baden-Baden, Germany—but were most excited about the Bronx Charter School for the Arts by weisz + yoes architecture + urban design. A rehabilitation of an old factory building into a schoolhouse faced in vibrant bands of color, the project offers "spaces that are bright, straightforward, and ennobling to the children," stated Patkau, concluding gleefully, "It's cheap, it's dirty—it's good!" Behnisch added, "This was one of the few projects that took into account sustainable issues and daylighting," an element that the judges found to be surprisingly absent among the majority of architecture submissions.

James Timberlake, a judge in the projects category, shared this lament, finding that "only 15 to 20 percent of the projects displayed any environmental responsibility, which is kind of shocking in this day and age." Nevertheless, he and fellow jurors Luca Merlini and Mario Gooden had high accolades for an in-progress LEED project commissioned by the U.S. General Services Administration: the Skidmore, Owings & Merrill-designed United States Census Bureau Headquarters in Suitland, Maryland, slated for completion next year, challenges the federal government's usually conserva-

tive aesthetic with an organically curved plan and a vertical, reed-like surface design echoed on the building's various façade materials. Said Gooden, "I think it's commendable that a federal agency took that kind of risk to move toward the leading edge of design—and that it was done by a large corporate firm." Another project that stood out in the this category was Hellmuth, Obata + Kassabaum's Harlem Hospital New Patient Pavilion, which Gooden praised as "commendable given its location in the city and the fact that it doesn't rely on 'Africanisms' to relate to the neighborhood and its community." Instead, it uses existing artwork found in the hospital to animate its lively façade. While Merlini regretted the shortage of research initiatives in the projects group—an element that he wished would have provided "a way to recognize that the field of architecture is also a field of research"—Gooden asserted that highlighting such projects as the Census Bureau and Harlem Hospital "gives the client encouragement to take a risk for a tough building type."

In the interiors category, juried by Carol Burns, Louisa Hutton, and Ronald Krueck, "The general level of quality was very high," reported Burns. However, the group decided not to premiate any of the numerous predictably slick lofts and residential spaces, opting instead to home in on innovation. The New York City headquarters for an organization called Human Rights in China, designed by David Brody Bond, stood miles above the rest, proclaimed Burns. The architects found a clever solution to a space shortage problem by using component shelving, the moveable, compressible storage system employed in dense libraries. Different configurations of these units afford three distinct scenarios for the nonprofit's limited square footage: That of a workspace, a conference room, and a gallery. Burns lauded the unorthodox use of ready-made components, adding, "The project wasn't trying to hide or to celebrate this in an overly dramatic way."

Chaired by architect Peter Budeiri and moderated by Michael Sorkin, the awards ceremony took place with an appropriate measure of formality, yet the jury's down-to-earth demeanor was matched by an audience that did not take itself too seriously to laugh. The opportunity arose when Hutton began to praise a project by Voorsanger Architects for "the clarity of its concept"—and the projection screen promptly faded to black. A minute later, the image was back and the focus returned to where the judges had kept it all day: responsible design.

ANNA HOLTZMAN

AIA-NYS winners included (from left, this page) Bernard Tschumi's Vacheron Constantin Headquarters; East Hampton residence by Bates Masi; Heimbold Center by Polshek Partnership; and (facing page) ATD Technology Campus by Helfand Architecture and Rietveld Architects' Hydron Office.



FROM LEFT: CHRISTIAN RICHTERS, BATES MASI, RICHARD BARNES

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AIA-NYC 2005 AWARDS

ARCHITECTURE

Jurors: Stefan Behnisch,
David Heymann, John Patkau

Honor Awards

**William J. Clinton
Presidential Center**
Little Rock, AR
Polshek Partnership Architects

Frieder Burda Collection Museum
Baden Baden, Germany
Richard Meier & Partners Architects

Bronx Charter School for the Arts
Bronx, NY
weis + yoes architecture +
urban design

**Whitney Water Purification
Facility and Park**
South Central, CT
Steven Holl Architects

**Memorial to the Murdered Jews
of Europe**
Berlin, Germany
Peter Eisenman Architects

Merit Awards

Saginaw Art Museum Addition
Saginaw, MI
Platt Byard Dovell White

House on Eastern Long Island
Shelter Island, NY
Tod Williams Billie Tsien Architects

De Hoftoren
The Hague, The Netherlands
Kohn Pedersen Fox Associates

Museo Picasso Malaga
Malaga, Spain
Gluckman Mayner Architects

Klein Residence
Santa Fe, NM
Ohlhausen DuBois Architects

**Brooklyn Museum Entry Pavilion
and Plaza**
Brooklyn, NY
Polshek Partnership Architects

West Midtown Ferry Terminal
New York, NY
William Nicholas Bodouva &
Associates

Sculpture Garden Pavilion
Bridgehampton, NY
Gluckman Mayner Architects

Smith College Campus Center
Northampton, MA
Weiss/Manfredi Architects

The Samuel Priest Rose Building
New York, NY
Diamond and Schmitt Architects

**Automated Trading Desk
Technology Campus**
Mount Pleasant, SC
Helfand Architecture

The Porter House
New York, NY
SHoP Architects

INTERIOR ARCHITECTURE
Jurors: Carol Burns, Louisa Hutton,
Ronald Krueck

Honor Awards

Human Rights in China
NY Headquarters, New York NY
Davis Brody Bond, LLP

**Elie Tahari Fashion Design Office
and Warehouse**
Millburn, NJ
Voorsanger Architects

66 Restaurant
New York, NY
Richard Meier & Partners Architects

The Modern
New York, NY
Bentel & Bentel Architects/Planners

Merit Awards

Xing Restaurant, New York, NY
LTL Architects

Play
Elmhurst, NY
Steven Harris Architects

**Conservation Dept. at
Museum of Modern Art**
New York, NY
Alspector Anderson Architects

Carlos Miele Flagship Store
New York, NY
Asymptote Architecture

Bloomberg LP Headquarters
New York, NY
Studios Architecture

**Memorial Sloan-Kettering Cancer
Center Claire Tow Pediatric Pavilion**
New York, NY
Granary Associates

Mixed Greens Gallery
New York, NY
Leven Betts Studio

**O'Dwyer Gardens
Community Center**
Brooklyn, NY
Edelman Sultan Knox Wood
Architects

PROJECTS
Jurors: Mario Gooden, Luca Merlini,
James Timberlake

Honor Awards
Nomadic Museum
New York, NY
Shigeru Ban Architects

CANOPY / P.S.1
Long Island City, NY
nARCHITECTS

**Staten Island Olympic
Equestrian Facility**
Staten Island, NY
Balmori. Sanders / Joel Sanders
Architect

**United States Census Bureau
Headquarters**
Suitland, MD
Skidmore, Owings & Merrill

**Harlem Hospital New Patient
Pavilion**
New York, NY
Hellmuth, Obata + Kassabaum

Barnard Nexus
New York, NY
Weiss /Manfredi Architects

**Expanded Alliances:
Industry & Beyond**
New York, NY
Marble Fairbanks

**Deerfield Academy, Science,
Math & Technology Center**
Deerfield, MA
Skidmore, Owings & Merrill

Merit Awards

Park Tower
Generic American City,
Architectural Record
LTL Architects

**Nassau County Centre Major
Investment Study**
Nassau County, NY
Fox & Fowle Architects

**New York City Financial District
Streetscape+Security**
New York, NY
Rogers Marvel Architects

**John Jay College of
Criminal Justice, CUNY**
New York, NY
Skidmore, Owings & Merrill

AIA-NYS 2005 AWARDS

Jurors: Marvin J. Malecha,
Richard Green, Patricia Oliver

Awards of Excellence

Klein Residence
Santa Fe, NM
Ohlhausen DuBois Architects

**Sarah Lawrence College
Heimbold Visual Arts Center**
Bronxville, NY
Polshek Partnership Architects

Smith College Campus Center
Northampton, MA
Weiss/Manfredi Architects

Victorian Estate Conversion
Berkshire, England
Leroy Street Studio Architecture
and DSDHA

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Presidential Center**
Little Rock, AK
Polshek Partnership Architects

Awards of Merit
Assembled Residence
Barnes Landing, East Hampton, NY
Bates Masi Architects

**Automated Trading Desk
Technology Campus**
Mount Pleasant, SC
Helfand Architecture with
McKellar & Associates

**Binghamton University
Appalachian Collegiate Center**
Binghamton, NY
Ehrenkrantz Eckstut &
Kuhn Architects

Hydron Midden-Nederland
Utrecht, The Netherlands
Rietveld Architects

New York Hall of Science
Queens, NY
Polshek Partnership Architects

Rinker Hall-University of Florida
Gainesville, FL
Croxtton Collaborative Architects
with Gould Evans Associates

Shelving Rock Residence
Lake George, NY
Bohlin Cywinski Jackson

**Swarthmore College
Unified Science Center**
Swarthmore, PA
Helfand Architecture with
Einhorn Yaffee Prescott Architecture
& Engineering

**Vacheron Constantin Headquarters
and Watch Factory**
Geneva, Switzerland
Bernard Tschumi Architects

Verizon-140 West St. Restoration
New York, NY
William F. Collins

**Washington State Legislative
Building Rehabilitation**
Olympia, WA
Einhorn Yaffee Prescott,
Architecture & Engineering

**Winrock International
Global Headquarters**
Little Rock, AK
Hellmuth, Obata + Kassabaum

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Armstrong Visitors Center
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Audrey Matlock Architect
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Burr Elementary School
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Skidmore, Owings & Merrill

Chanel Tower
Ginza Tokyo, Japan
Peter Marino + Associates

**Elie Tahari Fashion Design
Offices and Warehouse**
Millburn, NJ
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Lower Manhattan Penthouse
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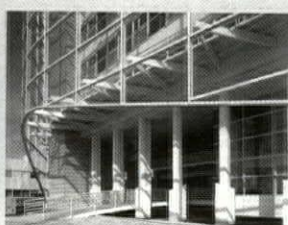
**Price Family Holocaust Memorial
Garden and Exhibition**
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Wendy Evans Joseph Architecture

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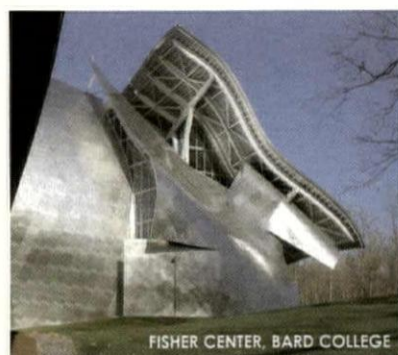


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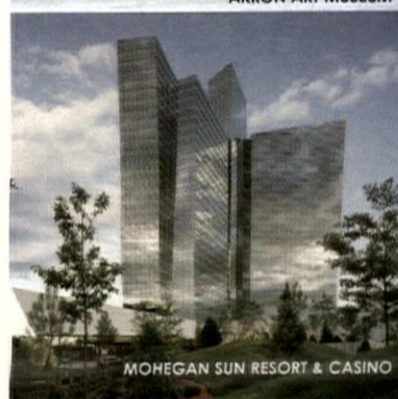
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IMAGINING A MEMORIAL MUSEUM

continued from front page

controversial Freedom Center. The surprising necessity of considering the landscape of Ground Zero in light of the grade requirements of the Americans With Disabilities Act is one small part of a new balance between poetic and pragmatic, authentic and interpretive, personal and political, that the museum will try to find.

On the poetic end of the scale was workshop panelist and architect Jordan Gruzen's summary of the schematic design for the museum presented by another panelist, Carl Krebs of Davis Brody Bond, a collaborator on the memorial: "Descent, depth, Dante, Hell, ascent, light, life." Between and below the watery WTC footprints of the twin towers, the preliminary scheme arranges a 100,000-square-foot sequence of ramps, balconies, and overlooks that take the visitor down the 70-foot depth of the "bathtub" WTC foundation to the steel column bases that have become deeply significant to many victims' families. The exit path proceeds back up along the now-enclosed slurry wall that once was an iconic landscape element of the ever-fading Daniel Libeskind master plan. "The envelope is the critical feature," said Krebs, "one of the few ways to realize authentic places at the site."

As for the ADA problem presented by chipped and uneven bedrock, Howard presented a schematic exhibit sequence along which "the actual act of standing on that surface is reserved for special moments." He described a succession of viscerally immersive representations of September 11, "like a room with sirens of all first-responder vehicles sounding," as well as more fact-based

accounting of the day's events. Another curatorial challenge is the sometimes jarring juxtaposition of sublime architectural relics with intimate family mementos and scrapbooks of victims' lives. WTC remnants, such as the so-called "potato-chip" fragments of the lobby-level façade (now stored at JFK airport's Hangar 17), may be installed at plaza level or suspended below it. Victims' personal items will also be featured in a Library of Memory, under the south tower

"How do we ensure the emotive value of the un-curated artifact and minimize museum-voice?" asked Howard. Although the September 15 session featured worthy bromides about procedures including town meetings, design reviews, and committees everywhere, questions by stakeholders were a reminder that 9/11, whose events the museum seeks to curate, remains raw in memory. One survivor questioned the apparent neatness of the exhibition narrative on response and recovery, comparing her "hellish" experience with FEMA and other agencies to those of today's victims of Hurricane Katrina.

Another workshop attendee worried about the centralized entrance and exit to the museum—located in an above-ground pavilion to be developed in collaboration with Freedom Center architects Snøhetta. The shared access and egress point was meant to express, as Howard put it, "coming around again to the beginning." "My boy died [in the WTC]," the attendee said, "because there was only one way out, and he couldn't get there." The question hinted at the challenges facing a museum whose foundation may be built on bedrock, but whose meaning will remain anything but set in stone.

THOMAS DEMONCHAUX

DAMAGE CONTROL

continued from front page

he said. "Everyone here has been friendly and helpful, but I don't want to be in Baton Rouge any longer than I have to be."

Troyer may get his wish sooner than imagined. On Tuesday, September 13, he could finally check on his home and office. Luckily, his Garden District property didn't suffer much damage. He also got a look at Zemurray and was happy to report that it came through with no wind damage and only six inches of water on the first floor.

In nearby Biloxi, Mississippi, another project wasn't so lucky. "It's like an aircraft carrier parked on the site," said Joey Crain, partner of Guild Hardy Architects in Biloxi. He's not referring to Gehry Partners' Ohr O'Keefe Museum of Art—five pavilions of shimmering metal pods and striking steel canopies connected by undulating walkways. He's referring to the Grand Casino barge, all six stories and several football fields of it, which now sits on top of one of the pavilions, the nearly completed Gallery of African American Art.

Only a chimney locates where the historic Pleasant Reed house—the centerpiece of the museum complex—once stood. Nearby, four stories of angled steel scrubbed red and raw—what was to be the Center for Ceramics—is the only recognizable remnant of the \$30 million project, which was to be completed in July 2006.

As executive architect of the project, Crain says Gehry's office to tell them, "The good news is you have more square footage in your gallery." The bad news: "The neighborhood, the context, is gone." The museum's architects had gone to extreme measures to

protect the site's ancient oak trees, by spreading out 25,000 square feet among discrete pavilions which were built on 650 micropilings. "We didn't want to lay a foundation across the tree roots," explained Crain. The errant barge destroyed those efforts.

Gehry said he "would fight to rebuild the city." Marjie Gowdy, executive director of the museum, announced that the museum would "plow full steam ahead" with construction, though the institution (an affiliate of the Smithsonian), is financially shattered. (The museum is accepting donations through its website, www.georgeohr.org.)

"We can salvage all the buildings but the African American Gallery," said Crain. "The other structures were stripped down but the infrastructure is okay." With 35 employees, Guild Hardy is the largest firm on the Mississippi coast and the only experienced with storm damage control.

One of his partners was already meeting with Mississippi Governor Haley Barbour as well as philanthropists and other designers, including Andres Duany of Duany Plater Zyberk, to cook up ideas to "build back a context" to the coast that has been wiped clean of its neighborhoods and character.

Lloyd Bray has kept close ties with the area since he graduated from Tulane University's School of Architecture. He warns outside architects not to see this as a business opportunity: "I hope there's not lots of architects who come in from outside without any respect for history or contextualization," he said. "It will be difficult to do work here unless you were part of that culture and understand it in more than some ersatz Disney-esque way." JERRY PORTWOOD

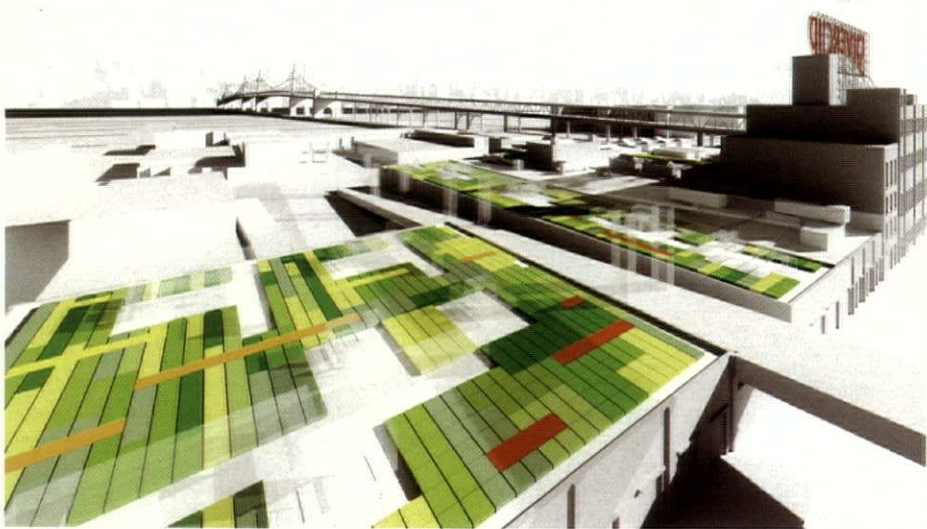
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View From the Top



COURTESY DIANA BALMORI ASSOCIATES

Many eco-conscious architects confront a nettlesome question: Does your design succeed by inspiring others, or is it cost-effective? When the project calls itself New York City's largest green roof and the client is Silvercup Studios, where HBO films parts of *The Sopranos*, you can guess that visual impact drives the design. But hard science drives the plan.

Diana Balmori Associates unveiled its massive, 35,000-square-foot green roof on top of Silvercup Studios this September, just six weeks after planting began. Underneath the massive Silvercup sign in Long Island City, a field of greens, reds, and yellows have sprung to life.

The project began in 2003, when the state awarded \$2 million to the nonprofit Clean Air Communities to promote clean-air projects. Stuart Match Suna, CEO of Silvercup Studios, offered his facility to serve as a case study for examining the ecological benefits of green roofs. Considerably more hard-working and engineered than your typical rooftop garden, a green roof can lower air-conditioning bills, reduce urban heat island effect, and absorb stormwater that would otherwise carry pollutants to natural bodies of water.

While the current project is just a first stab, Suna is already planning a larger, publicly accessible green roof at Silvercup West, a riverside expansion being designed by Richard Rogers Partnership. Suna promises details about that project later this fall, once city officials have reviewed land-use documents.

This project is also just the tip of the iceberg for Balmori. The noted landscape architect, who also designed a green roof for Battery Park City's Solaire, the award-winning green residential tower designed by Rafael Pelli (Balmori's son), has been pressing to plant the tops of Long Island City's lofts and factories for years. She has even published a study envisioning 667 green acres on the industrial zone's skyline. "You would have something the size of Prospect Park," she said. "All this public or recreational space would be fantastic."

For Balmori, the Silvercup roof promises ample mystery. She selected plant species that would require relatively little TLC—necessary given its location, just off the exhaust-enshrouded Queensborough Bridge. As is typical of green roofs, the plantings had to be set in shallow beds of lightweight soil to minimize the load on the roof and the possibility of complicated long-term maintenance. Her supplier, Cedar Knoll Farms of Maryland, sold tough succulents called sedums. For the shallow soil, Balmori bought plastic boxes that were easy and cheap to install. This solution explains the roof's Tetrislike grammar of boxes and lines. The pattern was driven in part by the location of the colossal air-conditioning mounds, which had to be left bare. The result is a virtual kaleidoscopic of color. "We played with different shades of sedum: yellow, a light green, a silvery green which is practically blue, a dragon red which is very strong," Balmori said. "If you don't do it in a very geometric form, it's a mess." Balmori also designed patches of boldly colored nylon mesh to be stretched among the plantings. "We did that in part to extend the surface we were covering and to catch your eye so you can see it more easily," she explained.

Unfortunately, not everybody will be able to see the roof up close. The planted sections are too vulnerable. Already, those monitoring the roof are wondering how maintenance workers and pilfering pigeons will affect plant life. "Research has to stop and you have to go into experimentation," said Balmori. The Clean Air Communities program has enlisted the Earth Pledge Foundation to track Silvercup's stormwater absorption and energy efficiency for a year. While Balmori bemoaned the paperwork that state agencies imposed, she said that the data collected can help other building owners plan and tend their own green roofs.

Some neighbors are already accepting the challenge. Gratz Industries, a Pilates equipment maker across the street from Silvercup, has hired Balmori to replace its roof with a planted one. And by the time Silvercup West breaks ground, development team members will know enough about species' toughness and irresistibility to pigeons. "Plants will be growing over each other and you'll find that this one is so much more aggressive than others," said Balmori. "In every climate, you cannot foretell exactly what's going to happen."

For Suna, that uncertainty promises more buzz. "It will build its own publicity as it grows," he said. **ALEC APPELBAUM**

REQUEST FOR PROPOSALS

National Lighthouse Harbor Site, Staten Island



Photo: National Archives

New York City Economic Development Corporation ("NYCEDC") is seeking proposals for the redevelopment of the National Lighthouse Harbor Site (the "Site") as a high-quality mixed-use development. Portions of the Site that are closest to the waterfront are available for long-term lease; the remaining majority of the Site is available for purchase. While existing buildings must be preserved, there are opportunities for new development on three areas within the Site.

Featuring outstanding views of the Manhattan skyline and the New York Harbor, this 10-acre waterfront property is located approximately 1/3 of a mile southeast of the Staten Island Ferry Terminal and is connected to the terminal via the St. George esplanade. Bay Street borders the Site to the west and Upper New York Bay to the northeast. Staten Island Borough Hall is located across Bay Street (at Borough Place) to the north of the Site.

The Site served as the center for lighthouse operations in the United States for over 100 years. The intent of the Request for Proposals is to reactivate this waterfront property with residential, retail and or commercial uses; to preserve the historic landmarked structures; and to incorporate plans for the National Lighthouse Museum.

Redevelopment should serve to reactivate the Site for residents and visitors, and provide linkages to several strong redevelopment initiatives in the St. George area including the newly renovated Staten Island Ferry Terminal, the Staten Island Yankees Stadium, the new Courthouse and the Stapleton Waterfront.

A Site Information session and Site Visit are scheduled for **Monday, October 17, 2005**. To attend, please RSVP to **Anifia Binns** at **(212) 618-5721** on or before **Monday, October 10, 2005**.

Detailed submission guidelines and requirements are outlined in the RFP, available as of **Monday, September 26, 2005**. The RFP can be picked up Monday-Friday from 9:30am-4:30pm at NYCEDC's offices on the 6th floor of 110 William Street, New York, NY (between Fulton & John streets). For more information, and to request or download a copy of the RFP, call **(212) 312-3969** or visit **<http://www.nycedc.com/lighthouseharborRFP>**. **RESPONSES ARE DUE NO LATER THAN 4:00 p.m. on Friday, December 16, 2005**. Please submit five (5) sets of your proposal to: **NYCEDC, 110 William Street, 6th Floor, New York, NY 10038, Attention: Maryann Catalano, Agency Chief Contracting Officer**.

THE ARCHITECT'S NEWSPAPER OCTOBER 5, 2005

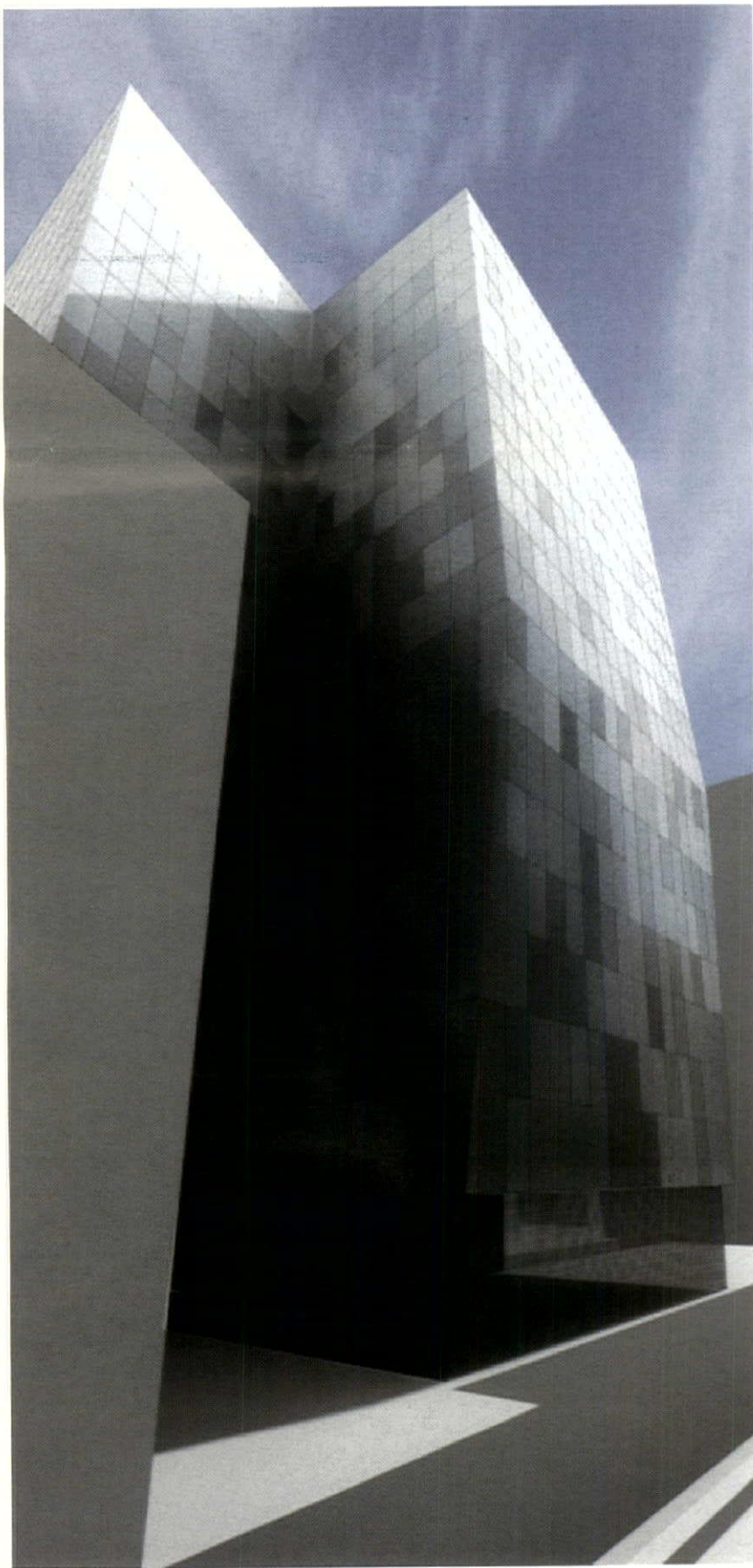
Visitors to the website of the DUMBO-based firm Della Valle + Bernheimer Design (DV+B) will find a statement that speaks volumes about the way they approach their work: "A little honesty, to start: we (architects, that is) don't reinvent materials." Not to say that other architecture firms aren't honest, but the straightforward tone conveys an essential element of the culture of the office and the work they do.

DV+B began in 1996 with a winning competition scheme for the plaza of a federal building in San Francisco, and officially opened shop in 1998. Since then, principals and former Washington University classmates Jared Della Valle and Andrew Bernheimer have developed their firm into one that encompasses architecture, real estate development, and product design. "Our growth has been steady—maybe even slow—but deliberate in terms of the clients we take on and the work we do," said Della Valle. "It has allowed us the freedom to diversify and have fewer clients at once."

"We wanted to look at other business models as well—we started DV+B Development to generate projects for ourselves, and we are working on a line of bathroom fixtures with the Italian manufacturer Rifra." DV+B had been specifying the company's products, and Rifra approached them about breaking in to the New York market. The partners realized that to do so, the company would have to provide fixtures aimed at the much smaller scale of New York apartments. Two years ago, the firm invested in a CNC milling machine, and have been using it to develop the line for Rifra, and office furniture for themselves.

The honesty carries through to their description of the firm's hierarchy: "Jared and I get to wear Burger King crowns," joked Bernheimer. "And everyone else has a paper hat from McDonald's."

ANNE GUINEY



WEST CHELSEA CONDOMINIUM

For the last few years, DV+B has been developing to develop its own projects (see "Architects Turned Developers," AN 13.7.13.2005) including a housing development in Brooklyn. Their largest New York project to date is a condominium tower in West Chelsea, which is currently in design. Because the neighborhood is in the process of an architecture boom, with projects by Richard Meier, Frank Gehry, Lindy Roy, and Diller Scofidio + Renfro, DV+B was wary of designing a building that would seem to "shake its fist at the sky," as Bernheimer put it. And because of zoning regulations, the building's envelope was heavily predetermined, so they began to focus on its skin.

"It is near the High Line, and we had to think about that without being direct and kitschy," Bernheimer explained, "so we started the process by looking at trains and their residue of steam clouds." In the steam cloud—thick and opaque as it comes out of a smokestack, and then dissipating into almost nothing—DV+B found the generative idea for the building's skin and a solution to the problem of privacy in what will be a heavily-trafficked neighborhood. The firm is still in process of developing a curtain wall system of perforated metal and fritted glass that will grow increasingly transparent as it rises. The ground level is currently planned as gallery space, with common space on the second level and residential spaces above.



23 BEEKMAN PLACE

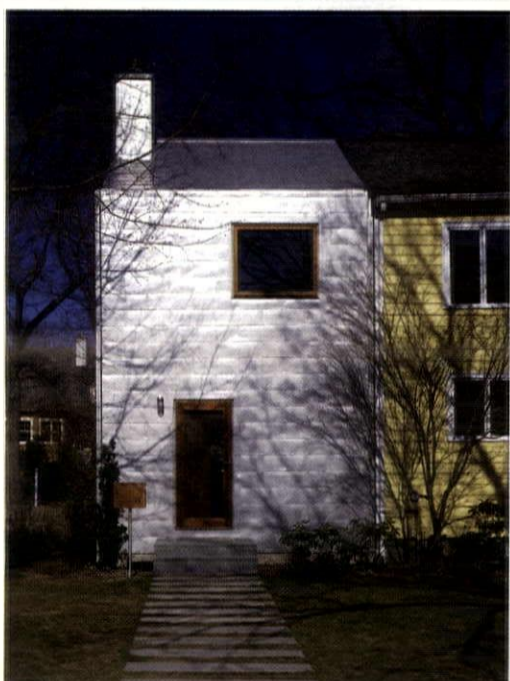
When a contractor DV+B had worked with called about a project on Beekman Place, the two immediately realized that it was Paul Rudolph's triplex apartment. "We were thrilled and terrified," said Bernheimer. One of New York City's most storied contemporary apartments had basically been gutted under the direction of another firm—the Lucite handrails and clear-bottomed tub were already gone, for example—and DV+B was asked to make it work again as an apartment. The clients didn't know of Rudolph or his work, but according to Della Valle, were intrigued by the space and its idiosyncrasies. "It is an insane place," said Bernheimer, "entirely for and about one person."

The scope of work included a complete restoration of the building's envelope, with the exception of the south side, which is the subject of an ongoing lawsuit with a neighbor. "In many ways, it was a detailing project—we didn't move any walls, but had to make the plumbing, HVAC, and electrical systems function," said Della Valle. "Most of our design work is in the cabinetry and bathrooms."

Taking on a project like this was daunting, though. "The original was a loving target: existing photographs didn't accord with the built reality, and we found drawings under the sheetrock," Bernheimer explained. "We had to pick up on his spirit rather than strive for a perfect restoration, which would have been impossible." Continuous renovation was clearly a part of that spirit. "Rudolph treated it as a lab," said Bernheimer. "He apparently didn't think of it as a permanent place, or felt that it should be untouchable."



A 1,500 square foot private house on Fire Island, above; a 500-square-foot zinc-clad addition for Bernheimer's parents outside of Boston, MA, right; below, a 4,400 square foot ground-up private residence north of New York City.



RICHARD BARNES / COURTESY DELLA VALLE + BERNHEIMER DESIGN



COURTESY DELLA VALLE + BERNHEIMER DESIGN

THREE HOUSES

One of DV+B's first residential projects was an addition to Andy Bernheimer's childhood home, outside of Boston, Massachusetts. "After my three sisters and I moved out," he said, "my parents apparently didn't have enough room." A primary concern was to maintain the same use patterns that the existing house had always had—for example, if one took a left to get to the old bathroom, the new one should be entered the same way. DV+B decided to extrude the existing colonial's profile in a way that would balance an earlier addition and restore the original symmetries. As for the zinc shingle cladding that led a friend to call it "Burb-bao"? "My parents had just come back from a trip to Spain, and they were hot on Gehry."

DV+B recently finished a small house on Fire Island that is basically a top-to-bottom renovation of the nondescript, 1,500-square-foot original. They replaced the top two stories, which were no longer structurally sound, and designed a series of cantilevered trays that maximize usable outdoor space. Because of the narrowness of Fire Island—it is only about a quarter of a mile wide at that point—rooms on the upper floors overlook both Long Island Sound and the Atlantic.

The firm is currently working on another small house about an hour and a half north of New York City. The lakeside site is sheltered by a canopy of large trees, and DV+B began by trying to bring this condition into the house itself. Working with Guy Nordensson on the structure, they developed a scheme in which a heavy, wooden second story rests lightly on a glassy and transparent ground floor.

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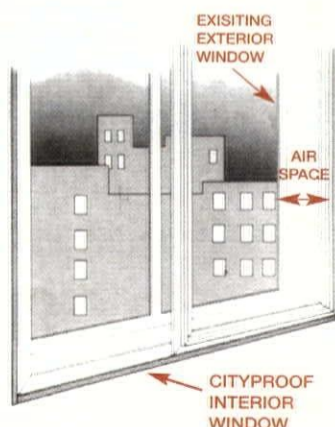


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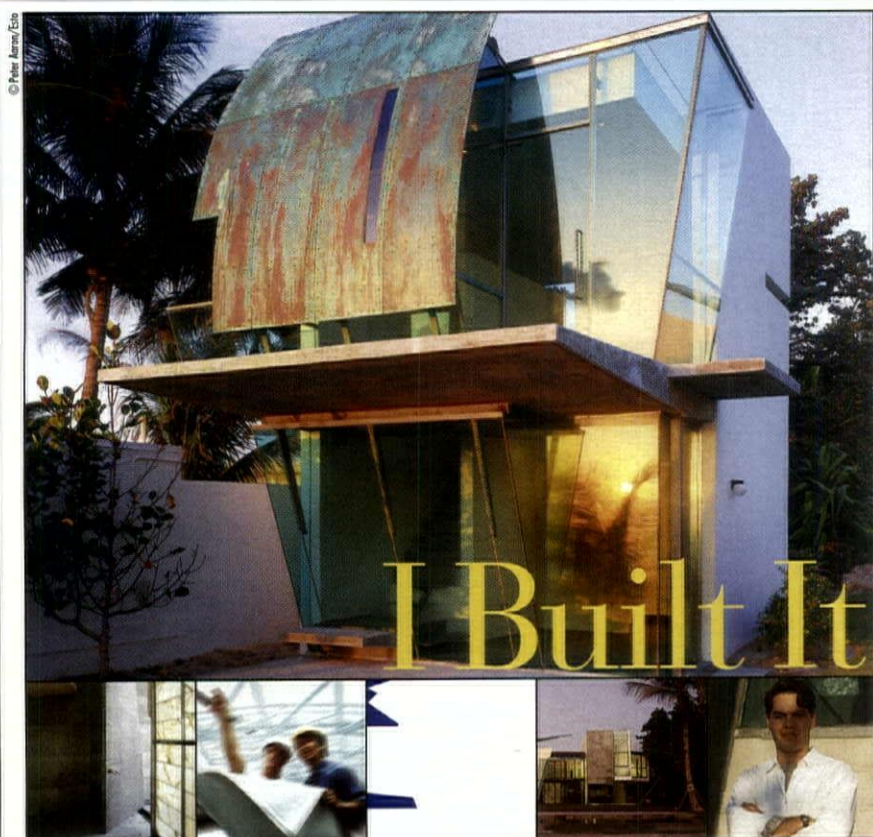
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AT DEADLINE

TEMPORARY NIGHTMARE

In the wake of Hurricane Katrina, the Federal Emergency Management Agency (FEMA) is launching the largest federal housing project undertaken to date. FEMA plans to construct and place nearly 300,000 mobile homes—30,000 units every two to three weeks—throughout Louisiana, Mississippi and Alabama. New communities comprised of approximately 25,000 mobile homes each will be installed, along with schools, sewage treatment plants, stores, restaurants, and medical facilities. The global engineering firms Bechtel National and Fluor Corporation were each awarded \$100 million to develop these communities, which are being sited on national park land and other available locations. FEMA will own all the structures and intends to move everyone out of the settlements as soon as possible.

ENTER THE DRAGON

The Bosnian city of Mostar, where the restoration of the city's Old Bridge last year embodied postwar reconciliation efforts, has recently approved the erection of a new symbol of unity in the ethnically divided community: Bruce Lee. The Urban Movement organization came up with the idea in 2003 on the 30th anniversary of Lee's death, and has since secured funding and approval by the city. Muslims, Serbs, and Croats alike worship the late kung fu master.

The bronze statue—meant to symbolize justice, mastery, and honesty—will be set in the city's central square.

BROOKLYN'S DONE DEAL?

On September 14, the MTA sold the development rights of the Atlantic rail yard to Forest City Ratner for \$100 million, double its original offer. The sale of the property is a major milestone in the development company's \$3.5 billion project which includes an 18,000-seat arena for the Nets, a hotel, 7,000 housing units, 227,000 square feet of retail, 428,000 square feet of office, and 7.4 acres of open space. The Frank Gehry-designed plan has been criticized by locals for being out of scale with the existing neighborhood, despite the upzoning of adjacent downtown Brooklyn in 2004.

AND MORE ABOUT GEHRY

In August, a consortium including Frank Gehry finalized its purchase of the landmark Inland Steel building in Chicago. The 19-story building, designed in 1956 by Bruce Graham and Walter Netsch of Skidmore, Owings & Merrill, sold for \$45 million at under \$200 per square foot. In the *Chicago Sun Times*, Gehry was quoted as saying, "It's been a real inspiration to me—the metal and stuff." The building currently houses commercial tenants, but during negotiations, Gehry reportedly alluded to a residential conversion of the property.

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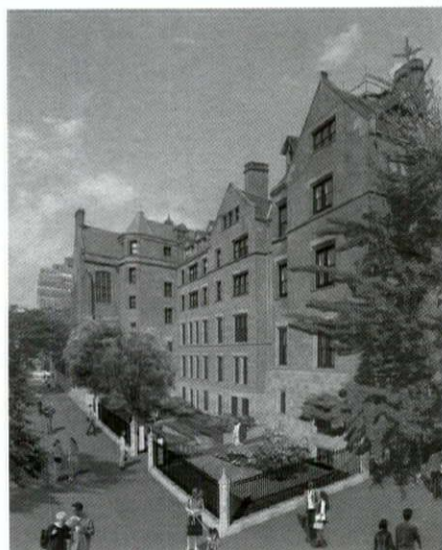
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BBB's renovation will open the formidable campus to the community.

formed into a \$23 million complex housing four programs, two existing—the Center for Christian Spirituality and the Center for Jewish-Christian Studies and Relations—and two new—the Center for Peace and Reconciliation and the Center for Continuing Education.

Beyer Blinder Belle (BBB), which conducted a feasibility study for the project in August 2001 and is the author of GTS' master plan, will oversee the new project. One major feature of the design is the replacement the 10-foot-high stone wall that currently abuts 10th Avenue with a more transparent wrought-iron fence. The gesture will allow the public to enjoy the center's garden and open the campus to the neighborhood. The renovation will further improve the building's relationship to the street with a new construction that links existing buildings and serves as a double-height entrance and lobby on 10th Avenue.

Despite the extensive interior renovation, which incorporates new residences, conferences rooms, and learning facilities, BBB is being careful to preserve the historic details. "Adaptive reuse is by nature challenging," said Elizabeth Leber, project manager and associate partner at BBB, who also noted the complication of combining the buildings given their mismatched floor elevations.

In the new design, contemporary materials such as glass and steel are abundant. "[Our] interventions don't mimic the past, but must be about this generation and this time," said Leber.

The center is scheduled to be completed in 2007. **JK**

HISTORIC BUILDINGS IN WEST CHELSEA GET MAKEOVER

NEW TUTU CENTER

Nearly four years in the making, the General Theological Seminary (GTS) finally announced an ambitious new project that will renovate and combine three of its 14 historic buildings into the Desmond Tutu Education Center, named after the Nobel Peace Prize-winning South African archbishop. The red brick buildings, located along 10th Avenue and designed between 1884 and 1904 by C. C. Haight, will be trans-

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THE POST-MILITARY CONTEXT

HOMBROICH, AN EX-NATO MISSILE BASE NEAR COLOGNE, GERMANY, HAS BEEN TURNED INTO A PUBLIC ART AND ARCHITECTURE PARK. AND IN THE DEMILITARIZED ZONE BETWEEN NORTH AND SOUTH KOREA, A DESIGN-DRIVEN SUBDIVISION BLOSSOMS. THE ANSWER TO POST-MILITARY LANDSCAPES SEEMS TO BE CONTEMPORARY ARCHITECTURE. ANDREW YANG REPORTS.

On October 7, the Center for Architecture unveils *Field Experiments in art-architecture-landscape: Hombroich spaceplacelab*, an exhibition that examines the conversion of a former NATO base on a patch of land known as Hombroich, near Cologne, Germany, into a utopia for art and architecture. Decommissioned in 1990, just after German reunification, the former missile base has been occupied since 1995 by the arts nonprofit the Insel Hombroich Foundation, started by art collector Karl-Heinrich Müller. With echoes of Marfa, Texas—the remote military-base-turned-art-preserve conceived in 1979 by Donald Judd—Insel Hombroich will see to the transformation of 650 acres of rolling green fields into a showcase of works by artists and architects, including Álvaro Siza, Shigeru Ban, Frei Otto, and Tadao Ando.

Named “Insel,” or island, for its remote location, Insel Hombroich was purchased by Müller to house his vast private art collection. Shortly after, Müller enlisted sculptor Erwin Heerich to create a series of pavilions, housing galleries, residences, meeting spaces, and a cafeteria that have become the Museum Insel Hombroich. Furthermore, many of the site’s rocket silos and existing administrative buildings have been converted into artists’ studios and resi-



dences. By the time Raimund Abraham was asked to create the first architect-designed structure for the site in 1997, Müller became committed to the idea of developing a collection of art buildings created by an international coterie of talents. He asked Danish artist Per Kirkeby to design a bus stop, train station, and eight additional buildings and pavilions, which were completed in 2000.

Since then, Museum Insel Hombroich has invited 16 artists and architects to submit concepts for structures that would house art and engage the landscape. Each project was allotted 40 acres—with a central design requirement that they occupy only 10 percent of their plot. The remaining 90 percent is to be devoted to nature, such as woods, meadows, or landscaped areas. The museum soon realized that it needed a master plan to organize the new projects, which will be phased in over the next 30 years. That task fell to Barbara Hoidn and Wilfried Wang, from the Berlin-based firm Hoidn Wang Partners, who also curated the exhibition at the Center for Architecture.

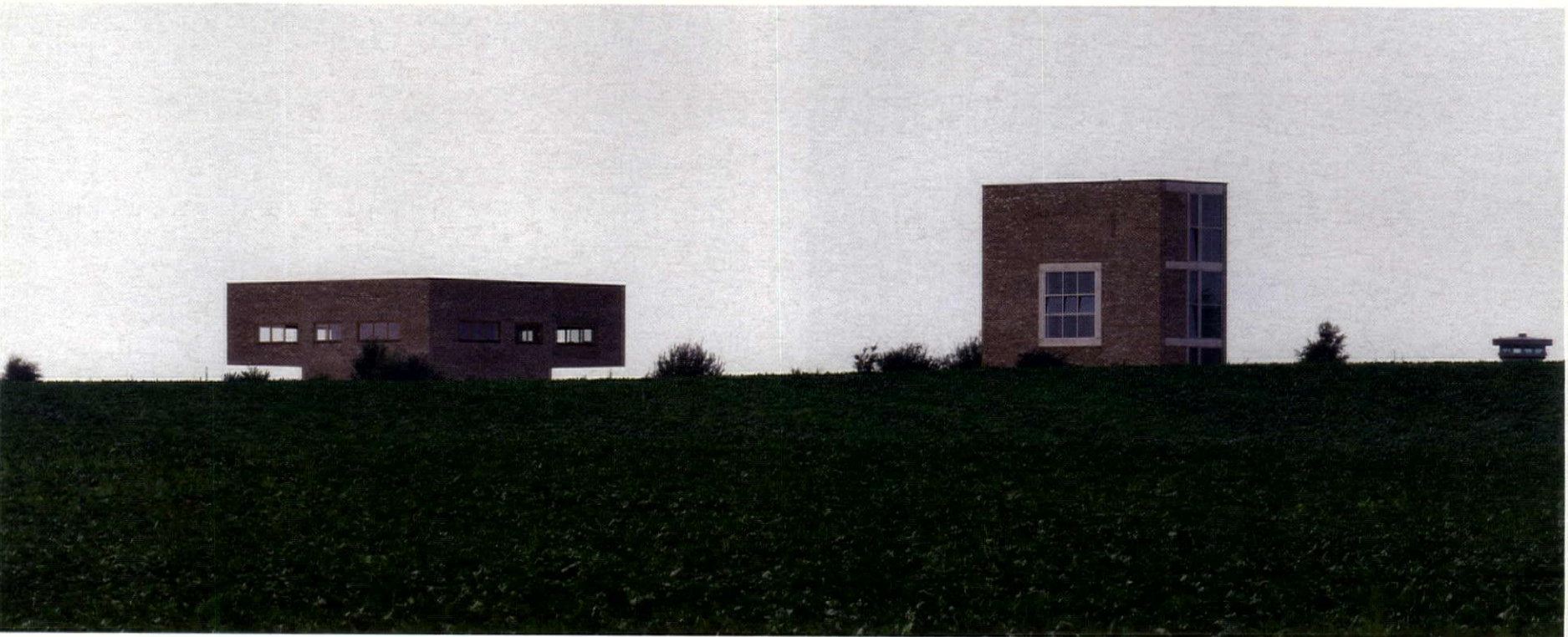
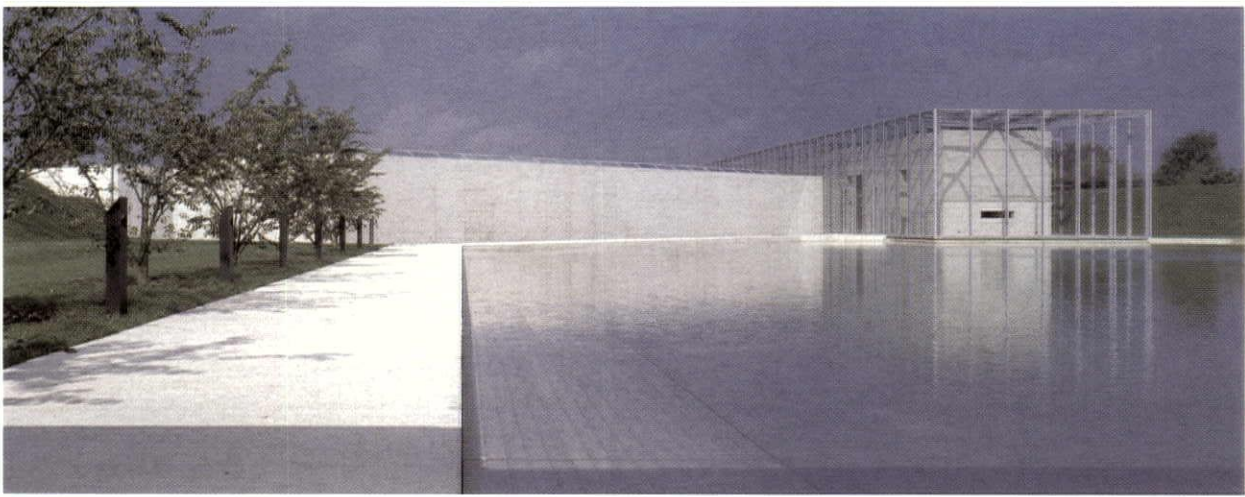
The prospect of redeveloping a former military site for artistic use has great practical as well as symbolic value. In much the same way that industrial spaces have become versatile venues for artists' studios and art galleries, a decommissioned military base is ripe with opportunities for its sheer expanse, isolation, and open-endedness. "The advantage of Hombroich is that it offers complete freedom," said Hoidn. "The artists were left to interpret the landscape as they pleased." Moreover, the program's emphasis on nature and creativity has resulted in designs that bring new life to grounds that were once devoted to weapons of destruction.

In 2000, Marianne Langen, another art collector, sought out Müller to house her and her husband's collection on the Hombroich site. With his guidance, she hired Ando to design the Langen Foundation building, a concrete box within a glass box, floating on a shallow pool of water. The building, completed in 2004, adheres to the architectural vision set out for Hombroich. More new structures could evolve at Hombroich in this manner, as needed.

Hombroich is one of the most ambitious examples of how art and architecture are being leveraged as tools for revitalization, as culture steadily replaces industry as a basis for the new economy. Nearby, in Duisberg, Emscher Park, a vibrant recreational attraction was forged from a dead industrial zone. The hope for Hombroich is that it also becomes an ideal environment for cultural production.

To provide a global context for Hombroich, the Center

Opposite page: Erwin Heerich's brick pavilions were some of the first buildings to be realized on Insel Hombroich. **This page, top:** Tadao Ando's Langen Foundation Building in Insel Hombroich was completed in 2004. **Middle:** A bridge extends from one of Heerich's pavilions over the site's natural pond. **Below:** An office and gallery pavilion sit on a former NATO site that is verdant, open, and sprawling.



BOTTOM: TOMAS RIEHLE / COURTESY LANGEN FOUNDATION. MIDDLE: TOMAS RIEHLE / COURTESY LANGEN FOUNDATION. TOP: TOMAS RIEHLE / COURTESY LANGEN FOUNDATION



LEFT: JONGHUI KIM / COURTESY JONG KYU KIM / JUN SUNG KIM
RIGHT: JUNGSIK MOON / COURTESY GAA ARCHITECTS

for Architecture will present two smaller exhibitions—one on Marfa, the home of the Chinati Foundation, and the other on an architecturally driven art settlement in Heyri, South Korea (both of which I helped to organize). Marfa, which opened in 1986, and Heyri, which started construction in 2000, could not be more different in scale and scope from Hombroich, yet they all share similarities such as optimism and faith in the power of art and architecture to transform the histories and fates of their sites.

Whereas the art completely transforms Marfa's landscape and attempts to make the architecture secondary or virtually invisible on the site, the buildings in Heyri are demilitarized zone (DMZ) between North and South Korea. In the late-1990s, as the DMZ became less of a contested site, the government sought approaches to develop this lush terrain, which is less than an hour by train from Seoul. A group of community-minded Koreans, led by the chairman of a large Korean art-publishing house, acquired the land from the government and conceived of a community where individuals could buy lots and build their own houses—according to certain architectural

guidelines. With 80 dramatic, assertive buildings already completed by firms including Minsuk Cho, Studio Himma, Yekong Architects, and SHoP, Heyri is already a showcase of progressive architecture, and a snapshot of what tabula rasa planning can produce in Asia. Glass, concrete, and steel are the favored palette among the residences, galleries, film studio, retail shops, and schools that now occupy the site. An additional 310 lots are slated for development.

Hombroich, Marfa, and Heyri may be miles—and worlds—away from the constrained geography of New York City. However, there is one local site that shares a similar, pending transformation: Governors Island. The 172-acre island, which has served as a military installation since 1776, was transferred in 2003 to the U.S. Department of the Interior and is now managed by the National Park Service. It is currently in a process of being planned for arts, tourism, entertainment, and other uses.

"The freedom seen at Insel Hombroich comes from not being afraid to experiment," said Hoidn. What can New York learn from Hombroich? "Give quality a chance," advised Hoidn. "And don't compromise too early."

ANDREW YANG IS AN ASSOCIATE EDITOR AT AN.

Left: In Heyri, South Korea, the community house was designed by the town's masterplanners, Jong Kyu Kim and Jun Sung Kim. **Right:** The Hansook Cheong Memorial, a gallery devoted to a late novelist, was designed by Moongyu Choi of Ga.A Architects.

Andrew Yang will moderate a panel on the development of art and architecture communities, at 1:00 p.m. during the Center for Architecture's Design in Marathon, on Saturday, October 8. Speakers include Christiane Zangs on Insel Hombroich, Jun Sung Kim and Jong Kyu Kim on Heyri, Joseph Thompson on Mass MOCA, and Gerhard Selmann on Emscher Park. For a full schedule, visit aiany.org/architectureweek.

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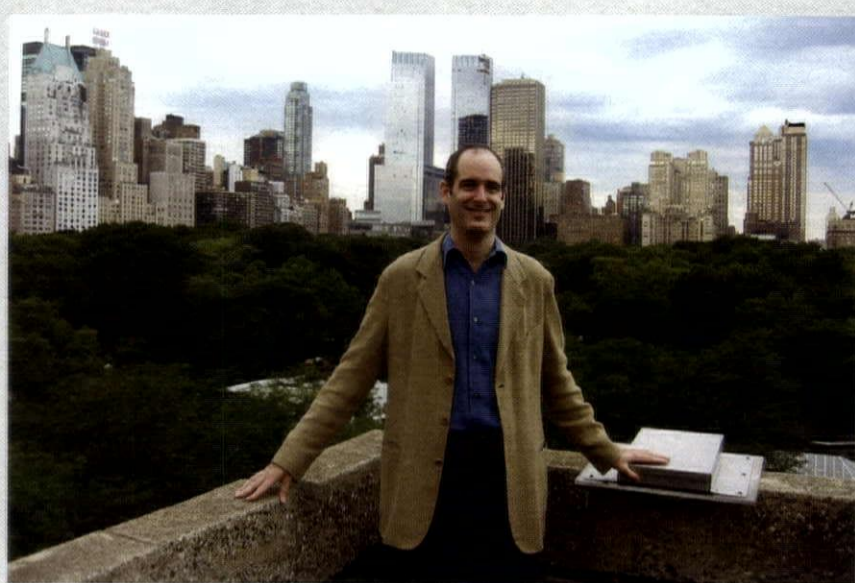
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OPEN CITY

NOW IN ITS THIRD YEAR, OPENHOUSENEWYORK IS FAST BECOMING A NEW YORK CITY INSTITUTION. ORGANIZED BY ARCHITECT SCOTT LAUER, THE TWO-DAY EVENT OPENS THE DOORS TO COUNTLESS SITES THROUGHOUT NEW YORK CITY. TESS TAYLOR SAT DOWN WITH LAUER TO FIND OUT HOW IT ALL BEGAN.

During the eight years architect Scott Lauer spent working in London, he volunteered year after year at Open House London, an event that offers the public rare access to 500 years of urban architecture. When he returned to New York in 2001, he was intent on bringing the event to the city he loves. After two years of phone calling, letter-writing, board-building, and sponsorship-seeking (nearly single-handedly), he launched openhousenewyork (OHNY). The inaugural 2003 event was a weekend-long affair that drew over 45,000 people to 85 sites as diverse as the city itself, ranging from the historic John Jay Harvey Fireboat to a rooftop greenhouse at Barnard College.

Since then, the extravaganza has grown, with more than 100 sites last year visited by over 50,000 people. The High Line had 2,000 visitors, while Gracie Mansion and City Hall each saw 1,700 people flock to its doors. In its short existence, the nonprofit organization has gained important support from the National Endowment for the Arts, New York Council for the Humanities, New York State Council on the Arts, NYC Department of Cultural Affairs, and Target.

This year, OHNY introduces Open Dialogues, a series of on-site talks with architects and designers, as well as a full-fledged children's program that includes tours, workshops, and even an architectural curriculum targeted at teachers. New sponsorship from radio stations WABC and WNYC promises to publicize the event to an even larger audience. "This year the program is beginning to look like what we dreamed it would be," Lauer said.

In his spare time ("the other five days a week," he joked), he consults at anderson architects in Chelsea, where OHNY's office are located.

How did openhousenewyork start?

Well, when I came back from London, I just assumed someone would take it on. I kept saying "New York needs this. When is someone going to do this?" I waited but it wasn't happening. I guess I realized that I had to take it on. That was in 2001. I began to make phone calls. Initially I got this sense of skepticism from people—after all, I had no money, staff, track record, or significant volunteer base. And people thought, How can we open buildings to the public in the shadow of 9/11? People suggested we start small. But I thought, we're New Yorkers. We don't start small.

How do you find sites?

Well, we've got a lot of advisers. We look for guides and speak with historians, civic arts organizations, and city council members. We love for people to come to us with suggestions—the quirkier, the better. We want to represent the different sensibilities. We like to work with nonprofits. There are so many fantastic organizations out there doing interesting things—it's definitely a perk to get to support them. But part of the time, we sit around with magazines, cutting up things like *The Architect's Newspaper*.

What makes people want to come?

Part of it is voyeurism. I think that deep down people have a natural curiosity about each other and how their neighbors live, work, and play. We all want to see into others' windows. This year the Kushner apartment is really neat. It has real subway doors! It's cool to work with private homeowners—people who use their means to realize their dreams and that's inspiring. We'd love people to walk away from openhousenewyork empowered to make changes in their own homes, offices, neighborhoods.

Working with the city is tough! It must not be easy getting permissions.

This year's tour of an MTA substation took three and a half years of determined phone calls! This MTA site is built in the early 20th century, with detailed aged brick—but it's also hidden. So we're revealing that. And people will get to see how power for the system is distributed.

You seem to have a lot for infrastructure buffs. Are you one?

I guess I do have that weakness. There's a turn-of-the-century power plant at Pratt, which is great for gear heads. Over the past 40 years it's been meticulously restored, and it has bright red generation equipment. The original designers were so proud of it they built a viewing gallery. Designers might not think of the inside of a power plant, but the design of the equipment is neat. A fringe benefit is learning how things work. We also show the 59th Street Marine Transfer Station, where much of the city's recycled paper goes. Architecturally, the structure is not noteworthy but it's interesting because it describes an important civic process.

You have a lot of spaces with extraordinary views.

Well, I love to climb. And I love views. The view from the Croton Reservoir is pretty special, as is the roof deck of the arsenal in Central Park. I'm excited about inviting visitors to tour the grounds of the hospitals on Ellis Island's far end! They've been shut for 50 years.

It seems that you are broadening openhousenewyork to appeal to families, with more programming aimed at kids.

The kids' component is important. We want to send people away with an appreciation of design—the event can be a great teaching tool, too. Besides, kids also bring their parents.

What are your favorite sites this year?

Well, it's a range. It really depends on what you like. There's a tour of the MoMA conservation studios, which the public rarely gets to see. Le Roy Street Studio is worth checking out, for their space and work they do. I would encourage architects to look closely at our series of open dialogues. It's a chance to speak directly with architects around the city to address a wide range of issues. For example, Serge Drouin, an architect from Renzo Piano Building Workshop, will be discussing the New York Times Company building.

Do you personally visit all the sites?

Well, I'd like to but I realized pretty quickly that it's impossible.

What will you be doing over the weekend?

Ask me on October 7th! It's overwhelming, there's so many cool people and places to see that I can never decide.

TESS TAYLOR IS A CAMBRIDGE, MASSACHUSETTS-BASED DESIGN WRITER.

openhousenewyork takes place on October 8 and 9. To reserve tours, find addresses, or check times, visit www.ohny.org, or call 917-583-2398.

House Specials

True to its brochure, OHNY offers a chance to explore "substations, skyscrapers, lighthouses, lookouts, crypts, clubs, monuments, mansions, hotels, landfills, lodges, factories, fireboats, farmhouses, and so much more." Culled from this year's offering of 150 sites, which here are our recommendations of the high, the low, and the in-between.

BRONX

Edgar Allen Poe Cottage: We've always wanted to see where he dreamed up bricking up the Cask of Amontillado.

Old Croton Aqueduct: Walk along the old municipal waterway and then climb a tall turn of the century tower.

BROOKLYN

Greenwood Cemetery: This year's visit includes a site-specific performance tour featuring live music, dance, and visual installations.

Pratt Institute Power Plant: Meticulously restored array of gears, knobs, and power in the making.

Gowanus Canal Canoe Tour: It's amazing to think of seeing blue crabs and the black-crowned night heron in this polluted but charming tidal creek.

MANHATTAN

59th Street Marine Transfer Station: The plant loads 500 tons of paper a day onto barges bound for Staten Island. Tours given by the NYC Department of Sanitation.

Cherner/O'Neill Residence: Two-story carriage house showcases notable art and work by Norman Cherner.

Ellis Island's South Side: The hospital grounds where over a million immigrants were treated between 1900 and 1954 is open to the public for the first time in over 50 years.

Kushner Home: Architect Adam Kushner renovated the top two floors of a West Village townhouse into his home, a showcase of inventive salvaging.

New York Times Building and Design Gallery: See how Piano's first New York building is coming along: Models and drawings and a talk by architect Serge Drouin.

Museum of Modern Art Conservation Department: A rare back view of Tanguchi's structure, complete with a tour by the head conservator.

MTA Substation: It was just a matter of time before the MTA would relent and allow a tour of this non-working, turn-of-the-century substation on West 53rd Street.

QUEENS

The Hindu Temple Society of America: Built according to ancient codes, the carved temple features shrines made of stones shipped from India.

Jacob Riis Bathhouse: Oceanfront recreation, brought to us courtesy of Robert Moses. A chance to explore newly refurbished bathhouse and grounds.

STATEN ISLAND

St. George Theater: A new renovation of an ornate Vaudeville Theater includes ornate windows and oversized paintings of bullfighters.

Fresh Kills Landfill: Trash turned into civic treasure. A bus tour of the new wetlands and parkland conversion. Only one tour. Call early.

Clockwise from upper left: MTA Substation, Kushner Home, MoMA Conservation Department.





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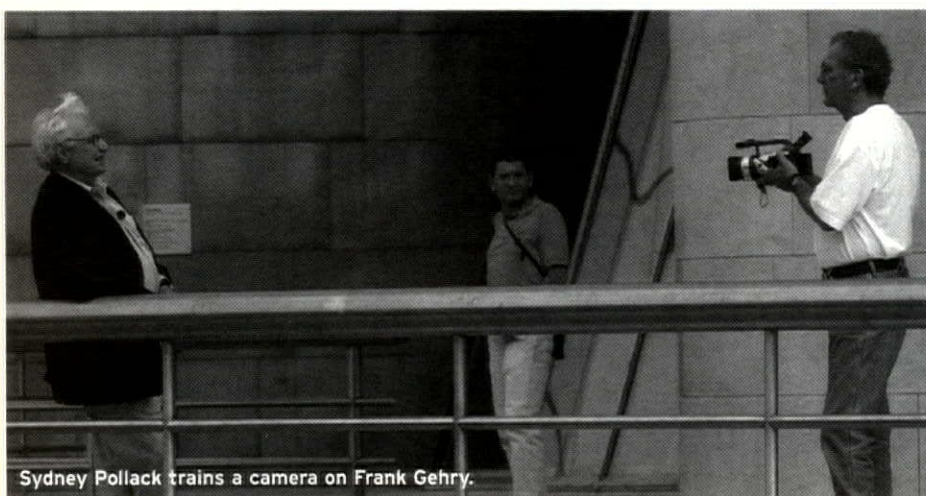
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Frankie Goes to Hollywood

Sketches of Frank Gehry

Directed by Sydney Pollack, 83 min.
(Mirage Enterprises/Thirteen-WNET/
American Masters)

World Premiere, Toronto International
Film Festival, September 8–17



Sydney Pollack trains a camera on Frank Gehry.

Toronto seemed the right venue to premiere Frank Gehry's latest film role: Not only was he born there, but his massive expansion of the Art Gallery of Ontario opens in 2008.

There are dozens of Gehry documentaries, yet this is the first by a Hollywood director. Shot mostly on handheld digital cameras, it's the first documentary by Sydney Pollack, who spent five years on and off on the project—longer than he normally devotes to a feature film. Pollack's most recent feature is *The Interpreter*, the first film to be shot on location at the United Nations. (His other films include *They Shoot Horses Don't They*, *Tootsie*, and *Out of Africa*.)

Sketches of Frank Gehry is built around conversations between Pollack and the architect, who had asked the director make the documentary. Pollack, a Hollywood actor and

producer as well as a director, never studied architecture. On camera he's an eager student, ready to hear a master explain the craft. Pollack brings something special to the film, besides a veteran's rhythm and composition, evidenced in elegant sequences that study the texture of Gehry's materials and the shifting effects of light on them. The director, like Gehry, is a creative artist in a collaborative and commercial field. And for each of them, the creative process involves projects that require huge amounts of money from someone other than himself. Gehry and Pollack both depend on clients. Gehry recalls Pollack telling him years before that he sought that tiny space in a commercial practice in which he could produce something of quality. Gehry says that architecture, for him, is aiming at that same tiny window.

Like any movie made by a Hollywood director, this film centers on a character. Gehry is shown in his office, visiting his finished buildings (there are fewer than ten of them), and on the streets of Los Angeles, reminiscing on the early days, before celebrity. In *Sketches*, he comes across as the familiar "aw shucks" man of modesty who shrugs at fame. The film also features interviews with friends and clients—Michael Eisner, Thomas Krens, Ed Ruscha—which point to another Gehry, stubborn and competitive.

Yet another side of Gehry comes from his psychotherapist, Dr. Milton Wechsler. Gehry joined his star-studded group therapy session decades ago, and wouldn't speak in the group for more than a year. Wechsler, blind and in his 90s, recalls a younger Gehry in an unhappy marriage, lacking confidence. Once

Gehry left the marriage (on Wechsler's advice, Gehry says), his creativity surged. Wechsler says envious architects watched Gehry change, and then asked Wechsler for therapy. Wechsler turned them all down. He tells Pollack that there has to be something behind the floodgates for there to be any difference when the floodgates open. "I didn't make Frank Gehry famous. He made me famous," says the therapist, shrugging. Did a bit of the aw shucks Gehry rub off?

Pollack's film includes detractors, unusual for films on architects that tend to be infomercials. Hal Foster of Princeton repeatedly faults Gehry for designing "spectacle," and Gehry himself cites critics who say he's branding himself into "logo-tecture." In a *bon mot* distilled from a long interview, Julian Schnabel calls those critics "flies on the neck of a lion."

Sketches of Frank Gehry aims broadly and is likely to be shown widely, judging from the amount of interest commercial distributors showed at the film festival. But events may have already overtaken it, a risk that faces any documentary about a living artist. Gehry's Ohr O'Keefe Museum of Art in Biloxi, Mississippi, devoted to the work of the influential ceramicist George Ohr, was damaged severely by Hurricane Katrina and the trees framing the structures (part of Gehry's concept for the ensemble) were knocked down. We'll see Gehry tackle that problem in a sequel.

ART CRITIC DAVID D'ARCY IS REGULAR
CONTRIBUTOR TO THE ART NEWSPAPER AND AN.

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COMMUNITY STARTS AT HOME

Policy and Design for Housing:
Lessons of the Urban
Development Corporation,
1968–1975

Center for Architecture
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Marcus Garvey Park Village,
Brooklyn, 1975.



COURTESY IAUS

In 1968 Governor Nelson Rockefeller rammed a bill through the New York State legislature allowing his new housing program, the Urban Development Corporation (UDC), to override local zoning codes in order to build housing for low- and moderate-income residents. Local politicians deeply resented this act, so it was just a matter of time before the UDC was brought down. It was dissolved in 1975 and its remnants became the Empire Development Corporation. Still, in those short seven years, the UDC managed to build 35,000 units of affordable housing, providing what Kenneth Frampton—one of the designers of the UDC's Marcus Garvey Park Village in Brooklyn—has called "a brief glimmer of a culture of housing."

The history of the UDC was the subject of an important exhibition and several lectures at the Center for Architecture. The concept for

the UDC was born in late 1966 by Rockefeller to help New York State's cities, towns, and even small villages that were losing population—particularly their middle class. These problems took on added urgency in 1968 when the Kerner Commission reported that the nation was "moving toward two societies, one black, one white—separate and unequal." It warned that "unless conditions were remedied, the country faced a 'system of apartheid' in its major cities." The nationwide riots in April of 1968 following the assassination of Martin Luther King, Jr., seemed to affirm the report's assessment.

Rockefeller decided that the UDC would become his answer to these problems and he convinced Ed Logue, the brilliant and hard-nosed director of the Boston Redevelopment Authority, to come to New York to head the corporation. In Boston, Logue had been responsi-

ble for building Kallman and McKinnell's Boston City Hall, the Prudential Center, and conceiving the Faneuil Hall/Quincy Market Restoration. In New York he selected some of the best architectural firms of the period to design and build projects all over the state: Richard Meier, Charles Gwathmey and Robert Siegel, John Johnson, James Stewart Polshek, José Luis Sert, Giovanni Pisanella, landscape architect Dan Kiley, and most interestingly, the Institute for Architecture and Urban Studies (IAUS), founded in 1967 by Peter Eisenman. Most of these architects had never built low-cost residences but, according to Robert Siegel, they appreciated the chance "to think conceptually about housing." The result was some of the most advanced and creative American housing schemes since the 1920s design of Sunnyside Gardens in Queens.

Three of the most architecturally intriguing of these housing developments—the Pines of Perinton, Twin Parks North East, and Marcus Garvey Park Village—were included in the exhibition. The Pines of Perinton by Gwathmey Siegel is a sleek, flat-roofed, white-walled, modern housing complex in what was a small rural village but is now a suburb, near Rochester. Its 560 townhouse and garden apartment units (120 for the elderly) were arrayed in four cul-de-sacs, each with its own semi-enclosed garden and parking bays. The architects spent some time considering the

path residents would take from their car to their unit so the journey was easy but also a pleasure.

Richard Meier's 1972 Twin Parks North East project in the Bronx is a 523-unit complex of red and brown brick in the relentless commercially constructed landscape of the Bronx. A break from the urban renewal projects of the previous two decades, Twin Parks is an infill project meant to link together the broken blocks of its poor neighborhood. Meier believed that the requirements of the project meant he "couldn't make a better unit" so he focused on integrating innovative community public space into the complex. The space opens through the undercroft of the buildings to the surrounding community, inviting them and making Twin Parks less "exclusive." This and other UDC projects were meant to help pull up their surrounding areas, but for complex reasons, this never happened; today the space is sealed off by a fence. In the informative video component of the exhibition, Meier said that he thought architects could have been more "thoughtful about making linkages in these projects," and added that the UDC was never given a chance to learn from its mistakes to create better housing.

Perhaps the strangest architectural collaboration in American public housing was that between the UDC and IAUS. In his videotaped interview, Eisenman recalled that IAUS, which operated as a "theoretical enclave," was given

the project because he promised Logue he could deliver an exhibition on the UDC at the MoMA. Historian Kenneth Frampton, who taught at the institute, claimed that Eisenman had little interest "in the nitty-gritty of public housing," so he himself set about designing the project. He brought to it an "interest in low-rise high-density European housing" and the result is one of the best rowhouse developments this side of the London borough of Camden. Built at a density of 50 units per acre and based on the "defensible space" theories of Oscar Newman, the rowhouses had stoops leading to a second-floor landing where two units were accessed—one up, the other down—to a garden apartment. Though the UDC, according to Frampton, forced expensive changes to the design, it is still a brilliant example of what public housing can be given intelligent design and public commitment.

Since the UDC's demise in 1975, the quality of public-private housing construction has been on steady decline. In Eisenman's opinion, the type of housing created by the UDC could "only have happened in the 1970s, when public agencies had more power than developers" and "a culture of experimentation" existed. The consequences of Hurricane Katrina may force us once again to look at large-scale housing for the poor. We need to look no further than the UDC to find this template.

WILLIAM MENKING IS AN EDITOR OF AN.

OCTOBER

WEDNESDAY 5

LECTURES

Darren Petrucci**Amenity Infrastructure**

4:30 p.m.

Syracuse University School

of Architecture

108 Slocum Hall

www.soa.syr.edu

Felicity D. Scott**Ecological Mutations**

6:30 p.m.

Columbia GSAPP

Wood Auditorium

113 Avery Hall

www.arch.columbia.edu

Matthias Sauerbruch**Recent Works**

6:30 p.m.

Cornell University School

of Architecture

Sibley Hall, Ithaca

www.architecture.cornell.edu

THURSDAY 6

LECTURE

Michael Webb**Concerning Motion**

6:00 p.m.

City College

Shepard Hall

Convent Ave. and 138th St.

www.cuny.cuny.edu

WORKSHOP

The Automated Home:**Technology and****Interior Design**

New York School

of Interior Design

170 East 70th St.

www.nysid.edu

EVENT

AIA Heritage Ball

6:00 p.m.

Chelsea Piers

23rd St at Pier 60

www.aiany.org

EXHIBITION OPENING

Jenny Holzer**For the City**

New York Public Library

455 5th Ave.

www.creativetime.org

FRIDAY 7

EXHIBITION OPENINGS

Daniel Libeskind**Max Protetch Gallery**

511 West 22nd St.

www.maxprotetch.com

Yinka Shonibare Selects:**Works from the****Permanent Collection**

Cooper-Hewitt,

National Design Museum

2 East 91st St.

www.cooperhewitt.org

Hombroich spaceplacelab:**Field Experiments in****art-architecture-landscape**

Center for Architecture

536 LaGuardia Pl.

www.aiany.com

Roy Lichtenstein**Conversations with****Surrealism**

Mitchel-Innes & Nash

1018 Madison Ave.

www.mianandn.com

SATURDAY 8

EVENTS

openhousenewyork

Various locations

throughout New York City

www.ohny.org

Design-in Marathon

1:00 p.m.

Center for Architecture

536 LaGuardia Pl.

www.aiany.org

SUNDAY 9

FILM

Films! Films! Films!

12:00 p.m.

Center for Architecture

536 LaGuardia Pl.

www.aiany.org

MONDAY 10

LECTURES

Kurt Forster**Surface Tension in****Contemporary Architecture**

6:30 p.m.

Yale School of Architecture

180 York St., New Haven

www.architecture.yale.edu

Three Conversations:**House and City at Columbia****70 Years After the New Deal**

10:30 a.m.

Columbia GSAPP

Wood Auditorium

113 Avery Hall

www.arch.columbia.edu

TUESDAY 11

LECTURE

Will Alsop, Daniel Libeskind,**Jack Diamond,****Bruce Kuwabara****The Cities Projects:****Toronto's Bilbao Effect?**

6:30 p.m.

ADC Gallery

106 West 29th St.

www.adcglobal.org

WEDNESDAY 12

LECTURE

Fiona Raby**Designs for Fragile****Personalities in****Anxious Times**

6:30 p.m.

Columbia GSAPP

Wood Auditorium

113 Avery Hall

www.arch.columbia.edu

EXHIBITION OPENING

Hans Memling**Portraits**

Frick Collection

1 East 70th St.

www.frick.org

THURSDAY 13

SYMPOSIUM

Image and Imagination**Peter Sloterdijk, Claude****Ghez, et al.**

New York University

42 Washington Mews

www.nyu.edu

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Park Central New York

870 7th Ave.

www.colpittsmeetings.com

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McGraw-Hill Auditorium

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www.siny.org

FRIDAY 14

SYMPOSIUM

City Legacies and**Street Magazine**

Pratt Institute

144 West 14th St.

www.pratt.edu

EXHIBITION OPENINGS

Kenny Scharf**Superpop & Closet #24**

Paul Kasmin Gallery

293 10th Ave.

www.paulkasmingallery.com

Donald Moffett

Marianne Boesky Gallery

535 West 22nd St.

www.marianneboesky

gallery.com

SATURDAY 15

EXHIBITION OPENING

Keith Tyson**Geno-Pheno**

PaceWildenstein

534 West 25th St.

www.pacewildenstein.com

EVENT

Architectural Walk

2:00 p.m.

Municipal Art Society

457 Madison Ave.

www.mas.org

SUNDAY 16

SYMPOSIUM

Renewing the Urban**Landscape: The Council****on Tall Buildings and****Urban Habitats****Kenneth Frampton, Paul****Katz, Faridah Shafii, et al.**

Marriott Hotel

1535 Broadway

www.ctbuh.org

EXHIBITION OPENING

Safe: Design Takes On Risk

Museum of Modern Art

11 West 53rd St.

www.moma.org

TUESDAY 18

LECTURE

Michael John Gorman**Buckminster Fuller:****Designing for Mobility**

6:00 p.m.

The Bard Graduate Center

18 West 86th St.

www.bgc.bard.edu

EXHIBITION OPENING

Santiago Calatrava:**Sculpture Into Architecture****Vincent van Gogh:****The Drawings**

Metropolitan Museum of Art

1000 Fifth Ave.

www.metmuseum.org

FILM

Rani radovi: Early Works

(Zelimir Zilnik, 1969), 87 min.

7:30 p.m.

Anthology Film Archives

32 2nd Ave.

www.storefrontnews.org

WEDNESDAY 19

LECTURES

Tod Williams, Billie Tsien**Hands/Feet**

Metropolitan Museum of Art

1000 Fifth Ave.

www.metmuseum.org

Teddy Cruz

SD/TJ: Border Urbanisms,**Relational Architectures**

6:30 p.m.

Columbia GSAPP

Wood Auditorium

113 Avery Hall

www.arch.columbia.edu

SYMPOSIUM

New York Comes Back:**Major Ed Koch and the City**

4:00 p.m.

Museum of the City of New

York

1220 5th Ave.

www.mcny.org

EXHIBITION OPENING

Between Representation**and Abstraction**

Museum of Modern Art

11 West 53rd St.

www.moma.org

THURSDAY 20

LECTURES

Robert H. Siegel

6:00 p.m.

Pratt Institute

Higgins Hall

www.pratt.edu

Ronald Shiffman**Beyond Design and Form:****Towards an Urbanism****of Design**

6:00 p.m.

City College

Shepard Hall

Convent Ave. and 138th St.

www.cuny.cuny.edu

Ada Karmi-Melemedy

6:15 p.m.

Parsons School of Design

25 East 13th St., 2nd Fl.

www.parsons.edu

EXHIBITION OPENINGS

New York Comes Back

Museum of the City

of New York

1220 5th Ave.

www.mcny.org

Ben Sloat: Independence**Richard Sloat:****New York Etchings**

111 T-Gallery

Safe-T-Gallery

www.safetgallery.com

Lisa Sigal

Frederieke Taylor Gallery

535 West 22nd St., 6th Fl.

www.frederiketaylor

gallery.com

FRIDAY 21

LECTURE

Richard Meier**A Celebration of Building**

6:30 p.m.

Columbia GSAPP

Miller Theater

2960 Broadway

www.arch.columbia.edu

EXHIBITION OPENING

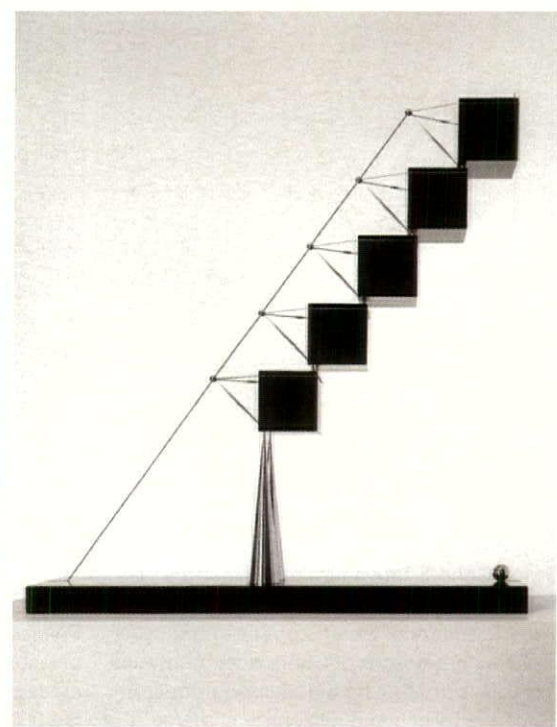
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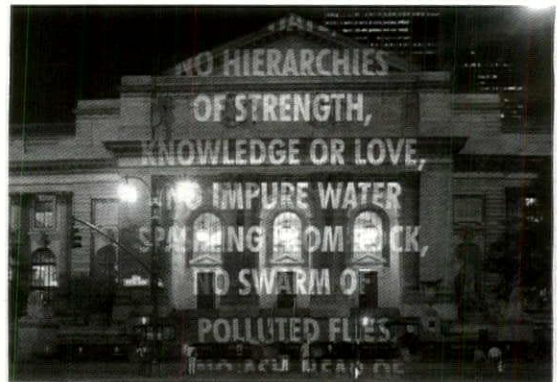
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SANTIAGO CALTRAVA: SCULPTURE IN ARCHITECTURE

Metropolitan Museum of Art, 1000 5th Avenue
October 18 – March 5

The long-awaited exhibition *Santiago Calatrava: Sculpture in Architecture* aims to show how much of the Spanish architect and engineer's very public design work is influenced by his very personal art work. Works like *Running Torso* (pictured above), a series of marble cubes balanced by wire, predate his residential highrise at 80 South Street Seaport by nearly ten years. The show will include 12 architectural models including the transportation hub at the World Trade Center and the Athens Olympic Sport Complex, as well as two dozen sculptures in marble and bronze and several watercolors.



JENNY HOLZER: FOR THE CITY

New York Public Library, 455 5th Avenue
Through October 9

Jenny Holzer's latest exhibition and Creative Time collaboration, *For the City*, is a sequel to her 2004 exhibition, *For New York City*, which coincided with the presidential election. For that spectacle, Holzer projected stanzas from anti-war poems on the facades of New York buildings such as the Cathedral Church of Saint John the Divine, and The Cooper Union while a squadron of airplanes pulled more of her famous Truisms across the sky. This year, Holzer has made the New York Public Library her accomplice, fusing its Beaux Arts façade with poems by Wislawa Szymborska, Yehuda Amichai, Henri Cole, Mahmoud Darwish, and other poets. Her projections will take place from dusk until midnight, from October 6 to 9.

FOR COMPETITIONS GO TO
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In the pantheon of great design patrons, Vitra stands out. The Swiss furniture company has commissioned architecture from Frank Gehry (launching his international career), Nicholas Grimshaw, Antonio Citterio, Tadao Ando, Zaha Hadid (her first built work), and Alvaro Siza. And Vitra is beloved by design connoisseurs for giving the world some of the best works of Charles and Ray Eames, George Nelson, Jean Prouvé, Shiro Kuramata, and Jasper Morrison.

In 1977, Rolf Fehlbaum took over the company from his father, Willi, who founded the firm in 1934 and distributed Herman Miller in Europe in the 1950s. Both pragmatist and prophet, Rolf Fehlbaum's commitment to design has propelled Vitra to the forefront of its industry and of design culture.

Perhaps Fehlbaum's passion for design is best reflected in the Vitra Design Museum, which he established in 1989, initially to house his vast chair collection. The museum has become an important cultural resource, producing weighty exhibitions on Mexican architect Luis Barragán, Marcel Breuer, and Frank Lloyd Wright.

Fehlbaum was in New York last month to introduce MedaPal, the newest addition to Vitra's seating family by Alberto Meda. He made time to chat with *AN*.

What do you look for in a designer?

Actually, we work with very few people. It's perhaps easier to say what we don't look for. Many designers think, "Of course, I can design a chair or a table, it's

easy." Well-known architects—even those I am friends with—have come to me and said, "I've designed a chair, can you produce it?" But that's not how it works. A chair doesn't come from a piece of paper, it doesn't start as an iconic image. Design is about solving problems over a long period of time. A chair takes as long as a building to design. Most architects don't want to go through all that.

When Mies, Aalto, and Saarinen were designing furniture, there was a great lack of objects. A century ago, furniture was made by furniture makers. Modern architects couldn't find furniture that fit in with their buildings so they started designing it themselves. The furniture of Mies and Aalto came about when the profession [of a furniture designer] didn't exist. But up until the Eameses, these designs were technically uncomplicated.

There are plenty of architects who design furniture for their architecture, or at least fantasize about it.

Architects' furniture may start out being an expression of what works with a particular building but only a few had a greatness or an iconic quality that enabled them to go beyond the places they were designed for. [The successful ones] didn't just hit the special aspects of their particular buildings but answered general ideas. By contrast, the furniture designed by Frank Lloyd Wright related only directly to his buildings, so his furniture never moved to different places.

I'd say that the problem with most of the furniture designed by architects for

specific architecture is that they are really prototypes. And usually they don't work.

You talk about design as problem-solving but how do you decide on which problems to solve? For example, does the world need another office chair?

You could say it's an invented problem. When we did the first chair by Alberto Meda [the series began over ten years ago], Nicholas Grimshaw said, "Rolf, you're out of business," because it seemed to solve all the problems.

There were those, like Max Bill, the founder of the Ulm School, who would be pissed off at what we have today—too many solutions, too many choices. He thought, You solve a problem once, produce it, the price comes down. But with an office chair, there is still the chance for real progress because there are always new problems, new opportunities, new ways of dealing with materials and ways of making. It's the one piece of furniture that's both machine and furniture.

Design is only strong when it has a reformist idea. Design got confused when it became about differentiation, a method for more signature. The first real designers, like the Eameses, were deeply into technology. A technology-driven process makes you avoid all the wrong, personal, idiosyncratic expressions. It makes designers discover what a material wants to do, or that a project wants to go someplace other than where they intended. It's a strange and difficult thing to explain, but the object comes into its own being.

In the end, the result is quite personal,

which comes from the way designers use technology. The work of the Eameses, Meda, Prouvé—they have a distinct mind and character. They couldn't be by anybody else. But they speak the language of necessity, of inevitability. That's why they are so satisfying.

Where is Vitra headed now?

We have a new emphasis on the home and the transversality between home and office. In the home, there are less obvious problems. There are hundreds of sofas for the home, dining tables, et cetera. It's more difficult to find the right problem and more likely you'll find formal solutions.

Of course, not all problems are physical; there are cultural problems too. We're deeply into the idea of collage, of mixing and layering—the opposite of the mentality of many home furniture companies, which believe in sets. No matter what environment you're in, you must be emotionally satisfied.

It's funny, you have these phases when you feel everything changes, and other phases when you think nothing changes. In the 1960s, my friend Verner Panton and I never saw ourselves in chairs—that was bourgeois stuff. Everything was landscapes. During the dot com boom, it was something else and today, furniture seems to be back to old values, even old materials.

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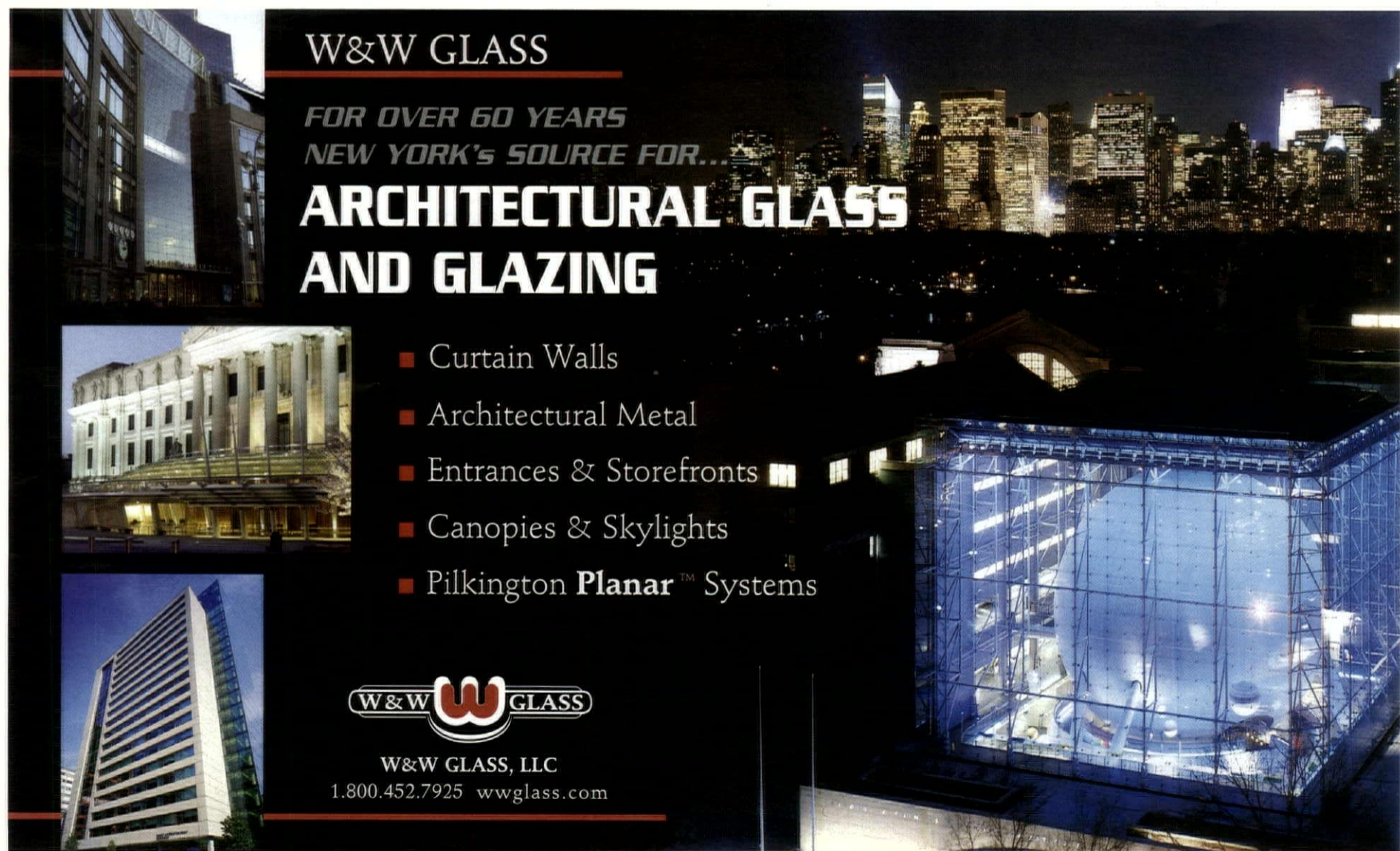
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REQUEST FOR PROPOSALS

Arverne East, Queens



The New York City Department of Housing Preservation and Development (HPD), in partnership with New York City Economic Development Corporation (NYCEDC), is currently seeking proposals from experienced real estate developers for mixed-use development of a 47-acre transit-served oceanfront parcel in the Arverne section of the Rockaway Peninsula in Queens. HPD and EDC will jointly evaluate the commercial component of this project.

Arverne East is one of the largest tracts of vacant oceanfront property along the northeast coast of the Atlantic Ocean. Arverne East offers developers the opportunity to build a neighborhood and create a sense of place with a highly desirable housing and retail image. Development proposals may include up to 1,500 mixed-income residential units and up to 600,000 square feet of commercial space designed to supply the retail needs of the surrounding community and create a commercial anchor for the eastern Rockaway peninsula. Located within the Arverne Urban Renewal Area, the EIS and ULURP approvals for Arverne East have been completed.

The RFP is available as of August 29, 2005 on HPD's web site, www.nyc.gov/hpd, or may be obtained by calling Christopher Pope at 212.863.7499. A pre-submission conference will be held on Wednesday, September 28, 2005 at 10:00 a.m. at HPD, 100 Gold Street, Room 1R, Manhattan. All proposals are due by 4:00 p.m. on Monday, December 19, 2005. All responses must be submitted to the attention of Christopher Pope at HPD, Office of Development, 100 Gold Street, Room 9I, New York, NY 10038.



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CONFIDENCE BUILDING

Two years ago, the Freedom Tower planned for the World Trade Center site represented the best thinking in tall building design. The version developed in 2003 by architect David Childs and engineer Guy Nordenson employed an exposed diagonal "diagrid" structure to distribute both vertical and lateral loads, including the potential pressure of a bomb blast, around the building perimeter and over buried train tracks. This system would have reduced the likelihood of collapse in a catastrophe while also giving the building a distinctive beauty. The tower's torquing shape likewise combined functional and aesthetic advantages: In addition to minimizing wind turbulence, it would have created a constantly changing silhouette. A lofty cable structure was engineered to support wind turbines generating some of the energy consumed by office floors below.

Those features are gone now. Over the past two years, the tower has gradually been stripped of its best attributes. The final blow was delivered earlier this summer by the New York Police Department, which forced a total redesign when it demanded a greater setback from the street and a heavy barricade to resist potential bombs. Now, just after the fourth anniversary of 9/11, the Freedom Tower has become a bland prism with a forbidding 200-foot-high concrete base.

The new design is no good because it reflects the wrong approach to counter terrorism. In the name of defending the tower against a bomb blast, developer Larry Silverstein, Governor George Pataki, and the NYPD have induced Childs and engineers Cantor Seinuk (Nordenson left over design changes) to eliminate fea-

tures vital to the long-term security of our open society. Instead of fortresses that rise from bunkers in empty plazas, we need buildings that promote urban interaction, sustainable energy policies, and the lively commerce in goods and ideas that has long been our greatest strength. Securing ourselves against terrorism includes making sure that misguided counterterrorist policies don't stifle our creativity and depress our economy. It is as much a matter of good urbanism, energy efficiency, and compelling design as it is of setbacks and barricades.

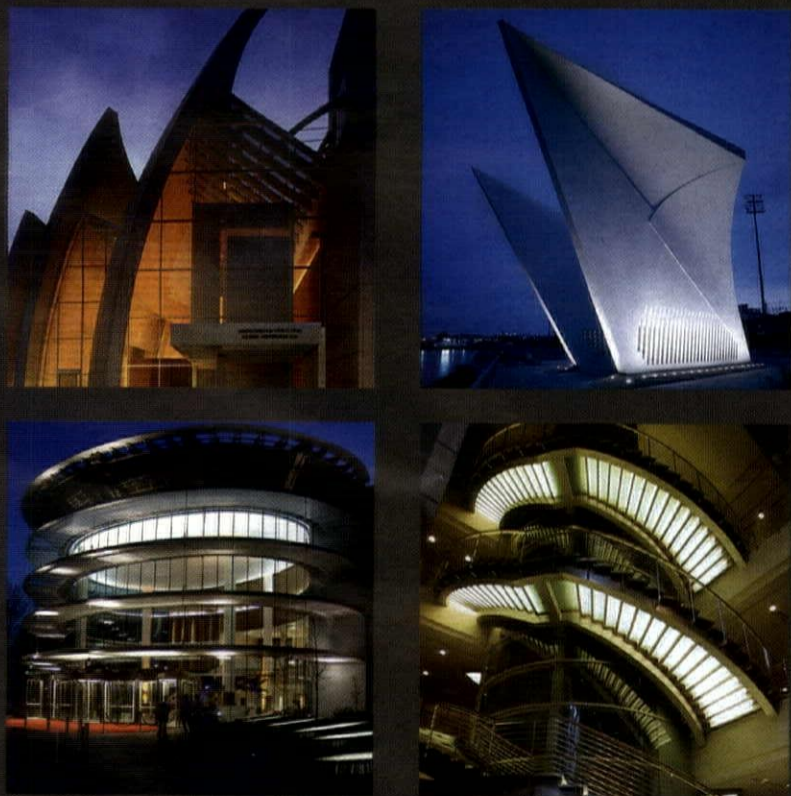
How do these factors bear on security? In addition to safeguarding against the immediate threat of a terrorist bomb, new buildings need to enhance our society's long-term viability. Excessive reliance on nonrenewable fuel reduces our environmental quality and economic strength. It also distorts our foreign policy, leading us to support states where oil production funds repressive regimes that inspire terrorists, as happened in Saudi Arabia with Al Qaeda. Nor is the aesthetic power of good architecture beside the point in the global competition for "hearts and minds" between democracies and authoritarian or fundamentalist regimes. Great buildings, like business innovations or a vibrant culture, demonstrate a society's vitality. If we want to increase our long-term resilience, we should adopt design strategies that not only resist bomb blasts but also promote openness, exchange, conservation, and innovation.

New York can learn from its closest counterpart across the Atlantic. Long a target of Irish Republican Army bombings, London has a track record of integrating security concerns into its architecture and planning, and it has recognized the value of sustainable design. A central London office building recently completed by Norman Foster, Britain's leading architect, shows just how good progressive security design can be. That the building in question houses Swiss Re, the primary insurer paying for the World Trade Center reconstruction, and replaces a structure damaged in a 1992 IRA bombing, only increases its relevance.

Dubbed the Gherkin, the 41-story Swiss Re building has a tapering cylindrical profile like that of a torpedo. This unique shape is optimized to reduce wind turbulence at street level and naturally ventilate the interior through six atriums that spiral through the building, drawing in fresh air and venting office areas. In addition to providing workers with daylight and striking views, these atriums allow the building to employ natural ventilation for about 40 percent of the year, lowering the building's energy consumption an anticipated 14 percent below even stringent low-energy standards. What's more, these aesthetic, experiential, and environmental advantages don't come at the expense of security. A diagrid structure like that formerly planned for the Freedom Tower gives the building the strength to withstand a bomb blast, and a carefully designed plaza provides a setback while sensitively reinforcing the pedestrian urbanism of London's financial district. The Swiss Re building is a virtuoso synthesis of security provisions with features that reduce energy consumption, stimulate workers, and enhance the cityscape.

Those in charge of rebuilding lower Manhattan missed an opportunity for Foster to replicate his Swiss Re success here when they passed over his entry in the competition that led to the Freedom Tower design. By allowing a one-dimensional idea of security to trump pedestrian urbanism, energy efficiency, and aesthetic power, they have now let us down again. Fortifying individual buildings won't do much good if it comes at the expense of the underlying ecologies that sustain our open society. But we shouldn't have to choose between short-term protection and long-term security when we can have both. If we follow the lead of Foster and Swiss Re, securing our buildings against bombs can also lead us toward the social and economic renewal that is ultimately our best defense against the terrorist threat.

JONATHAN MASSEY IS AN ARCHITECTURAL HISTORIAN AT SYRACUSE UNIVERSITY AND AN NEH FELLOW AT THE WINTERTHUR MUSEUM.

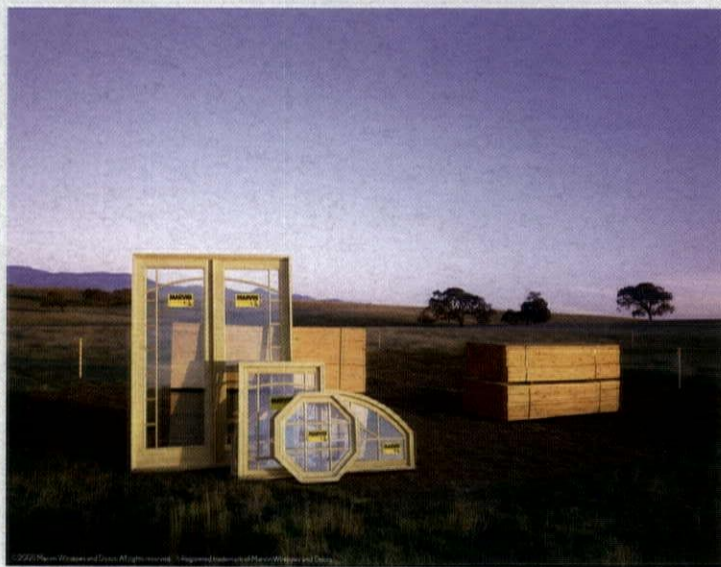


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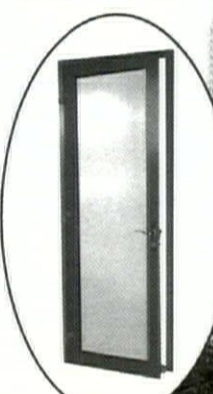
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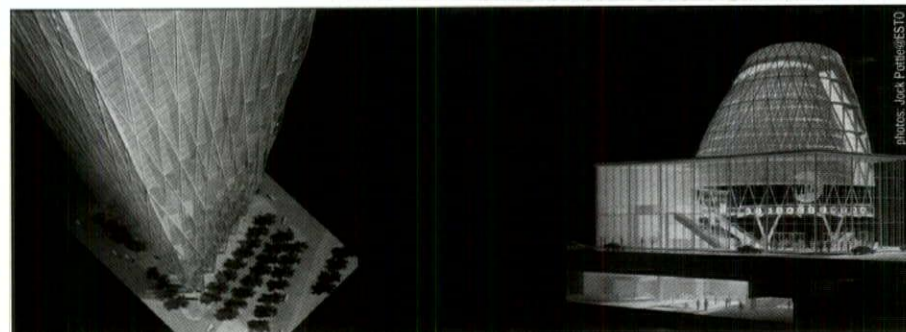
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Please respond with resume (stating current work permit status if non-US citizen), cover letter and a range of work samples to hr@grimshaw-architects.com

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Tribeca growing 10-person architectural firm seeks experienced architects with strong technical and managerial skills, minimum 6 to 8 years experience in exterior building envelope design and detailing. Proficiency in AutoCAD and construction documents required. Salary and benefits commensurate with experience, immediate freelance positions also available. Send resume and samples of work to, (pdf and doc files only, no calls): Traboscia Roiatti Inc., E-mail: info@trastudio.com

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Tribeca growing 10-person architectural firm seeks experienced architects with strong technical and managerial skills, minimum 6 to 8 years experience in exterior building envelope design and detailing. Proficiency in AutoCAD and construction documents required. Salary and benefits commensurate with experience, immediate freelance positions also available. Send Resume and samples of work (pdf and doc files only, no calls) to: Traboscia Roiatti Inc., Email: info@trastudio.com

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Assistant Professor Full-Time Faculty Search in the Department of Architecture

The Department of Architecture at RISD (Rhode Island School of Design) invites applications for two full-time faculty positions at the rank of Assistant Professor to begin in the fall of 2006.

Responsibilities will include teaching architecture studios and courses in one of the following areas: Construction and Environmental Technology, History/Theory and Representation (including digital technology).

Besides teaching responsibilities, candidates will be expected to contribute to the work of the architecture programs at large, participate in college service and maintain an active engagement in their professional work. Candidates are expected to have 3-5 years of academic and/or professional careers and demonstrate promise in their professional work, teaching and/or research. Candidates should hold an advanced degree or equivalent combination of education and experience (knowledge in the field of architecture is required, but candidates may have credentials in complementary fields).

At this stage, applicants should submit a letter of interest (noting area of expertise), curriculum vitae and names, addresses and phone numbers of three references.

Send to: Gabriel Feld, AIA, Chair of the Architecture Search Committee, Rhode Island School of Design, Two College Street, Providence, RI 02903.

The search committee will begin to review applications on Monday, October 17, 2005 and continue until the positions are filled. Upon request, applicants should be prepared to submit portfolio with evidence of professional, academic and/or student work.

The department and the school would like to take this search as an opportunity to broaden the diversity (ethnic, socioeconomic, cultural, etc.) of its faculty and community.

Visit our website at www.risd.edu

RISD is an equal opportunity employer. We encourage inquiries from candidates who will enrich and contribute to the cultural and ethnic diversity of our College. RISD does not discriminate on the basis of age, race, creed, color, religion, marital status, gender, sexual orientation, veteran status, national origin, or disability status in employment, or in our education programs.



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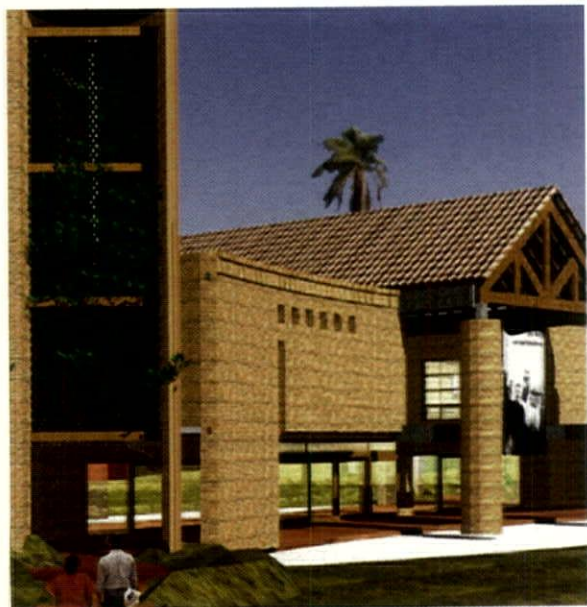
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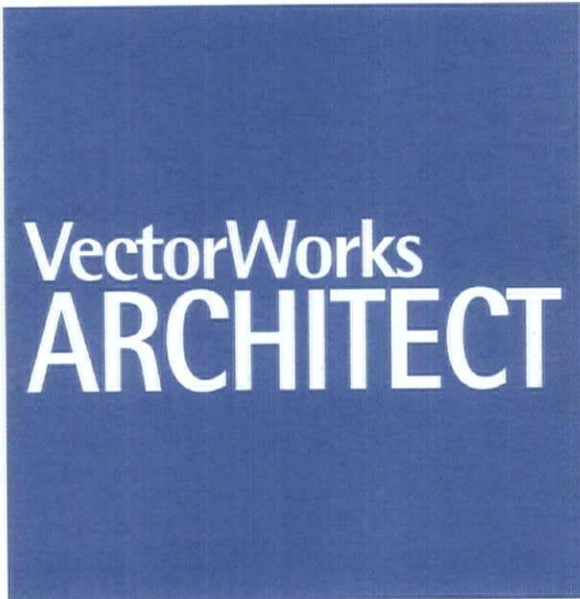
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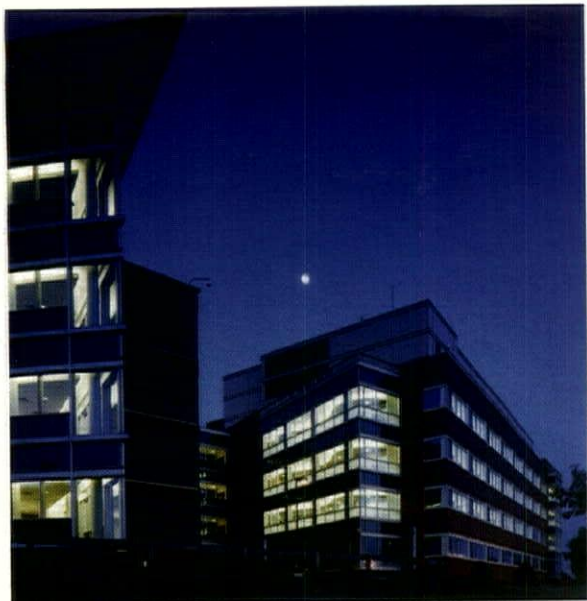
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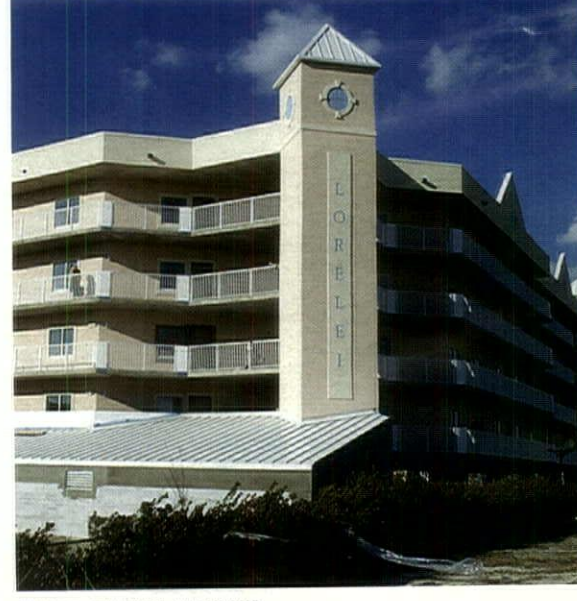
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