AIA-NYC Design Awards 2005

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 premiate 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

Jurors prioritize social and environmental responsibility

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 the storm hit. By 6:00 that same evening, they were told to leave. Troyer also evacuated and

Gulf coast architects prepare to rebuild

Damage control

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

New York City-based architects

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.

Columbia Hires Moneo

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 old and new is that it will float in part over an existing gymnasium. Completion is expected by 2010. Aaron Seward

Columbia's last plot

Columbia

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 1931 by Cass Gilbert. The building, formerly a warehouse for a beverage distributor, is currently used as a loft building for

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

Warehouse in Williamsburg, designed by Cass Gilbert in 1913

Hellen-Bent on Kent

Rafael Moneo Designs

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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 even a long way to go to be the home of great architecture.
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 barricaded 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 luncheon 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 Oculur—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 stararchitects. 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.

HELL-BENT ON KENT continued from front page

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 Wall's 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, cut into hexagons for a trippy effect. Smash 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.

HELL-BENT ON KENT continued from front page

some 250 residents. Last year, owner and developer Moïses 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 City Council. 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 extension 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

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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.

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 Tschumi's Vacheron Constantin Headquarters; East Hampton residence by Bates Masi; Heimbold Center by Polshek Partnership; and (facing page) ATD Technology Campus by Hefland Architecture and Rietveld Architects' Hydron Office. 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 agenda 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-NY 2005 AWARDS**

**ARCHITECTURE**

Jurors: Stefan Behnisch, David Haymann, John Patkau

**Honor Awards**

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

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

Bronx Charter School for the Arts
Bronx, NY
weil + partners architects + 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**

Segenew Art Museum Addition
Saginaw, MI
Plant Byard Dowell White

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

De Hofstede
The Hague, The Netherlands
Kohn Pedersen Fox Associates

Museo Pissaro Malaga
Malaga, Spain
Gluckman Mayner Architects

Klein Residence
Santa Fe, NM
Olhausen Dubois Architects

Brooklyn Museum Entry Pavilion and Plaza
Brooklyn, NY
Polishak Partnership Architects

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

Sculpture Garden Pavilion
Bridgewater, 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

Elle Tahari Fashion Design Office and Warehouse
Millburn, NJ
Voorsanger Architects

66 Restaurant
New York, NY
Richard Meier & Partners Architects

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

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

Hydrum Midden-Nederland
Utrecht, The Netherlands
Rietveld Architects

New York Hall of Science
Queens, NY
Polishak Partnership Architects

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

Shebling Rock Residence
Lake George, NY
Cywinski Jackson

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

Vassarcon Constantin Headquarters and Watch Factory
Geneva, Switzerland
Bernard Tschumi Architects

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

**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
Alspacher 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
Lemen Riebold Architects

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

**PROJECTS**

Jurors: Mario Gooden, Luca Merlini, James Timmerlake

Honor Awards

Nomadic Museum
New York, NY
Shigeru Ban Architects

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

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

Winrock International
Global Headquarters
Little Rock, AR
Hellmuth, Obata + Kassabaum

Citation for Design

Armstrong Visitors Center
Lancaster, PA
Audrey Matlock Architect with Gensler

Burr Elementary School
Fairfield, CT
Skidmore, Owings & Merrill

Chanel Tower
Ginza Tokyo, Japan
Peter Marino + Associates

Elle Tahari Fashion Design Offices and Warehouse
Millburn, NJ
Voorsanger Architects

Staten Island Olympic Equestrian Facility
Staten Island, NY
Balcom, Sanders / Joel Sanders Architect

United States Census Bureau Headquarters
Sault, MI
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 and Technology Center
Deerfield, MA
Skidmore, Owings & Merrill

Martha A. Shallenberger 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

Lower Manhattan Penthouse
New York, NY
BomeLevine Architects

Price Family Holocaust Memorial Garden and Exhibition
Salt Lake City, UT
Wendy Evans Joseph Architecture

Schinderman Residence
Cady, NY
Rogers Marvel Architects

Weekend Retreat
East Hampton, NY
Leroy Studio Street Architecture

Special Recognition

KeySpan Energy Video Conference Room Prototypes A & B
Brooklyn & Hicksville, NY
Commercial/Industrial
SFA/Henry Stommel Pelham design Neukomm

New York Stock Financial District Streetscape-Security
New York, NY
Rogers Marvel Architects
DESIMONE
NEW YORK
MIAMI
SAN FRANCISCO
NEW HAVEN
LAS VEGAS

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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.

One of the most incisive facets of the entire exhibit was the Sontag-like observation made by the attendees at the Thursday morning session titled “Building a Memorial Museum: Ground Zero in light of the grade requirement of the ADA.”

The American Museum of Natural History, one of the world’s largest and most popular museums, was represented by Dr. John M. Clark, a curator of the magnificent Hall of Biodiversity, one of the exhibits that opened last November.

Dr. Clark spoke about the process of selecting an architect to design the new Hall of Biodiversity and the challenges that he and his colleagues faced in trying to make the project a success.

He described how the museum’s curators and architects worked together to create an exhibit that would attract visitors of all ages and backgrounds.

Dr. Clark also spoke about the importance of education and outreach in the museum’s mission to inspire visitors to learn more about the natural world and to care for our planet.

In closing, he acknowledged the role that the public had played in helping to shape the final design and emphasized the importance of continuing to engage visitors in the museum’s ongoing efforts to conserve and protect our natural resources.

The session concluded with a discussion of other museum projects that are currently underway around the world.

One example is the new Museum of the Bible, which is scheduled to open in 2021. The museum will house a vast collection of ancient biblical artifacts and will focus on the history and development of the Bible.

Other museums that were mentioned included the British Museum in London, the Louvre in Paris, and the Metropolitan Museum of Art in New York City.

The session provided a glimpse into the complex and ever-evolving world of museum design, and highlighted the role that museums play in shaping public understanding and appreciation of our shared heritage.
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 SoHo, 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 Queensboro 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 Tetris-like 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 kaleidoscope 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 pattering 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 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

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 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 redevelop this waterfront property with residential, retail and/or commercial uses; to preserve the historic landmarks; 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 Anfisa 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.
Visitors to the website of the DUMBO-based firm Delia Vallc + 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 Delia 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 working to develop its own projects (see "Architects Turned Developers," AS 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 Delia 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 Delia 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."
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 Nordenson on the structure, they developed a scheme in which a heavy, wooden second story rests lightly on a glassy and transparent ground floor.

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.
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 railyard 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 upcoming of adjacent downtown Brooklyn in 2004.

AND MORE ABOUT GEHRY

In August, a consortium including Frank Gehry finalized its purchase of the landmark Island 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 material and the people involved".

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 of the 10-foot-high stone wall that currently abuts 16th Avenue with a more transparent wrought-iron fence. The gesture will allow the public to enjoy the city'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 16th Avenue.

Despite the extensive interior renovation, which incorporates new residences, conference 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.

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.
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THE POST-MILITARY CONTEXT

HOMBROICH, AN EX-NATO MISSILE BASE NEAR COLOGNE, GERMANY, HAS BEEN TERNED 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, 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-
enced. 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
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 1988, and Heyri, which started construction in 2008, 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 dominant in the rolling hills of the Gyeonggi-do province in the demilitarized zone (DMZ) between North and South Korea. In the late-1990s, as the relationship between the two countries began to ease, and the DMZ became less of a contested site, the government sought approaches to develop this lush terrain, which is more different in scale and scope from Hombroich. Heyri, South Korea, the community house was 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 Minsook 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.


ANDREW YANG IS AN ASSOCIATE EDITOR AT AN.
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 the Old Supreme Court Building.

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 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.

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 non-profits. 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 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.

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 the World Trade Center? People suggested we start small. But I thought, we’re New Yorkers. We don’t start small.

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.

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 the Old Supreme Court Building.

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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

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 Horse 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 to 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. Gehry 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 foggierates for there to be any difference when the fog clears 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-terror." In a Don mod distill​ed 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 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 influential ceramicist George Ohr, was damaged severely by Hurricane Katrina and the trees framing the structure (part of the Gehry concept for the ensemble) were knocked down.

We'll see Gehry tackle that problem in a sequel, ART CRITIC DAVID AR'LL IS REGULAR CONTRIBUTOR TO THE ART NEWSPAPER AND AN.

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 Kerr 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 its 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 responsible for building Kallman and McKinnell's Boston City Hall, the Prudential Center, and conceiving the Fanueil 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, Jose Luis Sert, Giovanni Pasanella, landscape architect Dan Klei, and most interestingly, the Institute for Architecture and Urban Studies (IAUS), founded in 1967 by Peter Eisenman. Most of these architectures 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 urban development projects—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

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MONDAY 10 LECTURE
Kurt Forster
Surface Tension in Contemporary Architecture
6:30 p.m.
Yale School of Architecture
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Three Conversations: Housing and City at Columbia 70 Years After the New Deal
10:30 a.m.
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TUESDAY 11 LECTURE
Yvonne Farrell, Daniel Libeskind, Jack Diamond, Bruce Kuwabara
The Cities Projects: Toronto's BigBox Effect?
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ARC Gallery
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WEDNESDAY 12 LECTURE
Fiona Rory
Design for Fragile Personalities in Anxious Times
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TUESDAY 17 EXHIBITION OPENING
Safe: Design Takes On Risk
Museum of Modern Art
11 West 53rd St.
www.moma.org
EXHIBITION OPENINGS
New York Comes Back: Major Ed Koch and the City
Museum of the City of New York
1200 5th Ave.
www.mcny.org
THURSDAY 19 LECTURE
Robert M. Siegel
6:00 p.m.
Pratt Institute
Higgins Hall
www.pratt.edu
RonaldShaifman
Beyond Design and Form: Towards an Urbanism of Meaning
6:00 p.m.
City College
Shepard Hall
Convent Ave. and 138th St.
www.ccny.cuny.edu
EXHIBITION OPENINGS
New York Comes Back: Major Ed Koch and the City
Museum of the City of New York
1200 5th Ave.
www.mcny.org
Octopus: Films! Films! Films!
25 East 12th St., 2nd Fl.
www.parsons.edu
EXHIBITION OPENINGS
New York Comes Back: Major Ed Koch and the City
Museum of the City of New York
1200 5th Ave.
www.mcny.org
Ada Karmi-Melamed
6:15 p.m.
Parsons School of Design
25 East 12th St., 2nd Fl.
www.parsons.edu
EXHIBITION OPENINGS
New York Comes Back: Major Ed Koch and the City
Museum of the City of New York
1200 5th Ave.
www.mcny.org
Ben Sirott: Independence
Richard Sirott
New York Etchings
Safe-T-Gallery
111 Front St., Brooklyn
www.safe-t-gallery.com
Lisa Sigal
Frederieke Taylor Gallery
535 West 22nd St., 8th Fl.
www.frederieketaylor.com
FRIDAY 21 LECTURE
Richard Orange
A Celebration of Building
6:30 p.m.
Columbia GSAPP
Miller Theater
2600 Broadway
www.arch.columbia.edu
EXHIBITION OPENINGS
Santiago Calatrava: 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 Toros (pictured above), a series of marble cubes balanced by wire, predates 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, 455 5th Avenue, its accomplice, fusing its Beaux Arts faqade with Holzer’s signature wit. Her accomplice, fusing its Beaux Arts facade with Holzer’s signature wit. Her poems by Wislawa Szymborska, Yehuda Amichai, Henri Cole, and engineer’s very public design work is influenced by his very personal art work. Works like Running Toros (pictured above), a series of marble cubes balanced by wire, predates 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.
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 tomes and attracting 200,000 visitors a year. Vitra has commissioned architecture to introduce MedaPal, the newest addition to its 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 delve 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.

Our way is a different. We don’t react to everything in the market. We do our work with love, with interest, while looking at the real needs of people.
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 ES 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 9, 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 features 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 counterrorist 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 daylit 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, experimental, 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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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.

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