VIÑOLY SUED OVER KIMMEL CENTER

After months of mediation, Philadelphia's Kimmel Center for the Performing Arts sued the building's architect, Rafael Viñoly, for breach of contract. The suit, filed on November 23 in U.S. District Court, alleges that Viñoly's Rafael Viholy Architects (RVA), failed to provide timely and complete construction documents, resulting in delays and cost overruns. "RVA breached the Agreement and failed to perform in accordance with the professional standards of care it fixed for itself (highest professional standards of a nationally-recognized architectural firm therein by, inter alia, providing late and deficient documents and drawings," the suit states.

The Regional Performing Arts Center (RPAC), which operates the Kimmel Center, claims that the delays cost the center $23 million, resulting in a total expenditure of $180 million. "This action arises from an architect who had a grand vision but was unable to convert that vision into reality," the suit reads, "causing the owner to incur significant additional expenses to correct and overcome the architect's errors and delays."

The suit demands that RVA pay monetary damages, "an amount to be proven at trial but in excess of $150,000." A Viñoly spokesperson, who requested anonymity because the firm had not yet replied to the suit in court, contested the allegations. "We are extremely displeased by the complaint. The same people who praised the building are now criticizing it."

The Kimmel Center, which is home to the Philadelphia Orchestra, a dance company, and several other performing arts groups, opened to mixed reviews continued on page 4

NEW JFK STRUCTURE IS SITED BETWEEN SAARINEN'S TERMINAL 5 AND THE TARMAC

Whatever its next incarnation, JFK's Terminal 5—Eero Saarinen's landmark project for TWA, completed in 1960—makes a swell place for a press conference.

On December 7, Mayor Michael R. Bloomberg, Governor George Pataki, and JetBlue Airways founder and CEO Dave Neeleman stood before a horizon-deep spectacle of runway and sky framed by Saarinen's sinuous terrazzo and concrete curves. They unveiled the building that would, in traditional New York fashion, replace that view. In the works since March 2004, the new $350 million-square-foot JetBlue terminal, sited just behind the Saarinen classic, is due for completion in 2009. Designed by Gansler with an interior installation by the Rockwell Group, the new terminal features 26 gates capable of 250 flights daily, with a potential capacity of 20 million passengers a year. JFK's total passenger capacity for 2005 was 41 million, a quarter of which were JetBlue passengers. The project includes the construction of a 1,500-space parking garage, various other infrastructural updates, and the preservation and restoration of the former TWA terminal, which will act as a gateway to the new terminal. Saarinen's masterpiece may find new life as a restaurant, store, or gallery under a pending Port Authority Request for Proposals.

The structure was listed on the National Register of Historic Places in 2005. The project's price continued on page 7

JAMES INGO FREED, 1930-2005

Freed, seated in the lobby of the Convention Center Expansion, 1993.

How do you define greatness? Leaving an artistic legacy, triumphing over impossible physical odds, inspiring the next generation, creating places that elevate the experience of everyone who uses them? By any measure James Ingo Freed—Freed to some, Jim to others—was one of the great ones. Most people recognize his achievement at the Holocaust Memorial Museum in Washington, D.C. (1993), where he was able to convey the horror of the Holocaust architecturally—with precarious bridges, guard towers, massive overs, twisted beams, a warped skylight—and, at the same time, create an environment subtle enough to support exhibits. continued on page 9

LETS PUT ON A SHOW!

Thrust, a new art gallery on the Bowery, opened last month with an installation that should give architects pause. Nothing Stops a New Yorker (2005), Mauchi Farrell. Malachi Farrell displays seven kinetic skyscrapers rising from piles of trash and acting out. "Since 9/11, buildings..."
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FOSTER TO DESIGN THIRD WTC TOWER

Larry Silverstein, the leaseholder of the World Trade Center (WTC), announced on December 15 that Lord Norman Foster would be the architect of Tower 2, the third building to be built at Ground Zero. It follows 7 World Trade Center, which is nearly complete, and the Freedom Tower, for which construction will start date “this summer,” according to Governor George Pataki. Silverstein also announced that the 65-story tower will be named 2 World Trade Center. Foster is one of the entrants in the initial “starchitect”-filled Innovative Design Study competition in 2004, which resulted in Daniel Libeskind and Fumihiko Maki to design the three towers planned for the site. FOSTER’S SKYSCRAPER WILL BE 65 STORIES TALL.
FRANK "HEARTS" JEAN

What's up between Frank Gehry and Jean Nouvel? Last year, when Enrique Norten won a competition to design a new Guggenheim for Guadalajara, we reported that Gehry (who we didn't name at the time) was miffed that he couldn't convince fellow jurors to select Nouvel instead. And now, it's really looking as though Nouvel has become Gehry's pet project. "Frank relentlessly promotes Jean," says one insider, "and was pissed because he unsuccessfully lobbied for Jean to get the Pritzker Prize (in lieu of Thom Mayne)." And from a separate source: "Just before the Vitra event last month," where Gehry introduced his new Cloud Lamp, "Frank had been lobbying for Nouvel to get the AIA Gold Medal and was visibly upset that it went to Antoine Predock." So what's going on? Through his rep, Gehry acknowledged that he's a fan of Nouvel (and that he presented Nouvel's work to the AIA Gold Medal committee), but denied any favoritism, saying he considers Mayne, Predock and Norten to be "friends and colleagues whose work he supports equally." The rep also insisted that Gehry's not upset about Nouvel losing out on the Pritzker and Gold Medal—despite persistent rumors that he now has to sleep on the couch.

CALA-TRAGEDY AT THE MET

We haven't yet bought into the Santiago Calatrava backlash that seems to be brewing in some quarters. But we did get a good chuckle when we heard about a mishap at the exhibition of his artwork, now at the Metropolitan Museum of Art. It seems about two weeks into the show, a fabrication defect caused one of the "fingers" of Calatrava's kinetic sculpture, called Shadow Machine, to come crashing down during off-hours, prompting curators to remove the work. No one was hurt, but talk about engineering drama.

HOUSELESS & GARDEN

This spring, we hear the staff at House & Garden will be asked to pack up and leave Conde Nast's snazzy Times Square headquarters. Not because the magazine is folding (as has been rumored for years) but because a proliferation of new Conde Nast titles is squeezing it from its square footage. And for what are high staffers relinquishing their fabled Frank Gehry-designed cafeteria? New digs at...750 Third Avenue. "They feel like second-class citizens," reports a spy, who adds that the magazine will be joined not by Condé Nast's Vogue or Vanity Fair, but by its golf and bridal magazines, at the new location. "They're being shunted to a B-list building," the source continues. "Quelle horreur! They will be getting a new cafeteria—but by Skidmore, Owings & Merrill.

ONCE BURNED...?

We feel bad picking on Charles Gwathmey's new Astor Place tower (though we feel worse looking at it). But it's a relief to hear that Gwathmey's proposed design for a condominium building on West Street—which, with its curving facade and hefty bulk, was described by one observer as "Astor Place with a thyroid problem"—is being scrapped for something that looks a lot less like Astor Place. We're told the developers failed to receive a zoning variance that the first design depended upon. But could it also be that they thought better of reproducing a building that hardly anyone likes? Gwathmey would not comment.

NEW LEADER IS SECOND WOMAN PRESIDENT IN AIA'S HISTORY

AIA INAUGURATES 82ND PRESIDENT

After Katherine Lee Schwennsen took the helm of the American Institute of Architects at a December 9th inauguration ceremony in Washington, D.C., her predecessor, the Ohio-based architect and outgoing national AIA president Doug Steidl declared, "It's about time." He was referring to the fact that, as the institution's 82nd president, Schwennsen is also the only woman to fill the role. Steidl was quick to emphasize, however, that his colleague was elected based on ability, not gender: "Kate got elected because she has a full understanding of the profession as a practitioner, educator, and regulator," he stated. Schwennsen is the associate dean of the Iowa State University College of Design and is a former president of AIA Iowa, as well as a past chair of education and certification committees for the National Council of Architectural Registration Boards. Schwennsen kicked off her year-long term by laying out a series of far-reaching goals for the future of the architecture profession—primary among them to increase diversity. "As a profession, we're still overwhelmingly white, male, and over 40," she said. "If we want to compete in the 21st century, we need to be more inclusive—hopefully, I can serve as a role model." And she is not the only female to assume a position of power at the AIA this year. In February, Christine McEntee will take the place of AIA executive vice president and CEO Norman L. Koonce, who retired on December 31. McEntee was most recently the CEO for the American College of Cardiology. In addition to addressing architecture's gender imbalance, Schwennsen added that the AIA will continue to pursue increased ethnic diversity through K-12 educational outreach, supporting programs such as those run by the American Architectural Foundation and by the decade-old ACE Mentor Program, which connects architects and engineers with students in major urban areas. Schwennsen also

continued on page 6

For a store selling $800 handbags, Peter Marino's new flagship store for Fendi on Fifth Avenue is as full of luxurious materials as one might imagine. However, the architect has employed them with an exuberance that keeps the 7,500-square-foot boutique from feeling restrictive or stuffy. On the ground floor, curved curtain walls of gold-colored travertine and ridged stucco hang from the ceiling, marking different areas of the store while concealing light fixtures. They appear improbably light-weight, hovering over merchandise below. Leather goods are displayed in brightly lit rectangular white coves set into the rich travertine walls, as if to heighten their preciousness.

Marino reveals a sense of humor in the "virtual fountain," which cascades down the wall behind the grand staircase. Instead of water, a projector sends countless digital Fs, Es, Ns, Ds, and Is tumbling down the wall. As visitors walk up and down the stairs, sensors in the projectors cause the letters to seemingly bounce off their heads and shoulders. The effect is startling at first, but is enough to justify a trip to the store.
HAPPY TRAILS

PROSPECT PARK ADDS 2.5 MILES OF NATURE TRAILS

"Frederick Law Olmsted wanted people to get comfortably lost in the park," said Christian Zimmerman, a landscape architect and the director of design and construction for the Prospect Park Alliance, "not actually lost." Visitors to Prospect Park, Olmsted and Calvert Vaux's 1868 masterpiece, will no longer get as lost as before, thanks to a new network of nature trails and improved signage that allows visitors to traverse the park's woodlands and wetland habitats on self-guided tours. The Prospect Park Alliance was responsible for the planning, design, and execution of the trails, three of which were opened in November, with the fourth scheduled for completion in spring 2006. The completion of the trails will mark the end of a $116 million campaign, initiated in 2001, to restore the park and expand its public programs, many of which are organized by the Audubon Center. The center is housed at Prospect Park's Boathouse, which also acts as the trailhead.

"We wanted more people to experience more of the park," said Zimmerman, who designed the new trails in a manner that honors the work and philosophy of Olmsted and Vaux, who are most famous for their design of Central Park, completed in 1873. Olmstead and Vaux believed that only a natural experience could relieve tensions created by an urban environment. "The trails not only remove people from the feeling of being in the city," said Maria Cobo, director of exhibits and programs at the Audubon Center, "but they allow everyone to enjoy nature at their own pace." Visitors can explore the trails with free trail maps and, soon, audio tours.

Zimmerman based the new design on archival materials. "We analyzed the existing park system and found where the original plans had changed, either because they had been ignored or buried," he said. "We then tried to use the original path system and incorporate it into our trails." For example, the newly restored Midwood Trail was originally as a passage for horses and carriages but disappeared with the advent of cars.

One of the most notable features of Prospect Park is its seamless blend of diverse landscapes, where meadows merge naturally with forest. Many, including Olmsted, consider the park an improvement over the more partitioned Central Park. Some might argue that introducing new signage would obstruct the naturalism of Prospect Park. "The signs encourage people to view the landscape as Olmsted intended," said Glenn Phillips, vice president of education for Prospect Park. "They are low-impact, just visible enough." The understated signs mimic Olmsted's original trail markers and give valuable information about the park's landscape, history, stewardship, and preservation efforts.

And the signs do more than help navigate, according to Phillips: "They help encourage and maintain the park's diversity." Often neighbors use only areas that are close to where they live. Strategically placed markers around the park's perimeter aim to draw people to experience other parts of the vast open space—the largest in New York City.

TERESA HERRMANN
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JetBlue's current home, the adjacent former
National Airlines terminal. With less than half
the capacity of the new terminal, this 1970
I. M. Pei design may be reused by another
carrier, mothballed, or eventually replaced by
another phase of the new JetBlue complex.
In the Gensler-designed terminal, travelers
have the option of arriving through Saarinen's
iconic flight-wing tubes, or via more conven­
tional drive-up access between the old and
new terminals. “The curved front of the
new terminal wraps around the back of the
Saarinen building,” noted Gensler project
architect William Hooper. “It doesn’t loom.”
A sloping roof rises up and away from a low
entry façade. The new structure features a
matte-grey standing-seam and corrugated-
metal cladding system on the exterior, along
with high-tech carpeting and laminates
within. Said Hooper, “You won’t see a lot of
concrete; I believe that would have been a
jarring response to Saarinen.”
A triangular atrium and waiting area will
feature a media installation suspended from
a lattice of Teflon-coated steel cables. The
piece, an LED-embedded compression ring,
will broadcast flight information and
imageries. “It’s our clocktower,” said David
Rockwell. The structure recalls the TWA
terminal’s roofscape. “There is this idea of
a circular form and wings developed in
cables,” said Evan Bennett, a project archi­
tect for the installation, “almost like the rebar
within the concrete of the Saarinen building.”
Below, two platforms feature amphitheater-
style seating, a place for people-watching
inspired by, Rockwell said, “the steps of the
Metropolitan Museum, the New York Public
Library, and streetscapes.” He added, “People’s rhythm as they arrive and
depart creates natural eddies and still places.”
Rockwell, who has extensive experience
with set design, brought on choreographer
Jerry Mitchell as a consultant on the plat­
forms. (The two worked together previously
on the Broadway musical Hairspray, and are
currently developing a musical based on
Catch Me If You Can, the jet-age Steven
Speilberg caper that featured Terminal B). “The way one goes about having
Saarinen as a neighbor,” Rockwell conclud­
ed, “is not to compete, but not to be timid.”
Timidity hasn’t been a feature of JetBlue,
the fast-growing budget carrier founded
only five years ago. The stylish no-frills
service has challenged assumptions about
air travel—including space planning for this,
its first ground-up terminal. “The project is
complex enough on its own,” said Hooper,
“never mind being a neighbor to an icon.”

THOMAS DE MONCHAUX

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For the Los Angeles installation, the Nomadic Museum includes a theater sandwiched between the two main galleries.

SHIGERU BAN'S SHIPPING-CONTAINER STRUCTURE TAKES NEW FORM ON SANTA MONICA PIER

NOMADIC EXPEDITION

The Nomadic Museum, designed by Shigeru Ban to show the work of photographer Gregory Colbert, has migrated west, and has made its temporary home in a parking lot near the Santa Monica Pier. Instead of the long, linear structure that was its incarnation on Pier 54 on the Hudson River, the new $6 million version consists of two long gallery spaces with an enclosed space in between the wings. "The site has the proportion of a square," said Ban, explaining the change. "Also, I was asked to design an additional theater. Using the in-between space, I didn't have to add additional containers because of the existing two wings of the gallery structure. We just added a new roof." The theater is showing short films by Gregory Colbert, whose photography has been exhibited in both museum incarnations.

ANDREW YANG

TWO CIVIC-MINDED ARCHITECTS TO LEAD NEW YORK AIA CHAPTERS

PRESIDENTIAL PROMISE

The local chapters of the American Institute of Architects have put on a unified front with the recent selection of their two presidents. Terrence O'Neal for the state chapter (AIANY) and Mark Strauss for the Manhattan chapter (AIANY). Both are prominent champions of community-oriented public architecture who emphasize the importance of good government relations.

When O'Neal, former vice-president of government affairs of the New York State Architects Political Action Committee and partner of his eponymous firm, was inaugurated on December 16, he announced that the theme for his tenure would be "One New York State," encouraging members to work with governments to improve how architecture intersects with public policy.

Three days later, Mark Strauss was inaugurated in Manhattan and gave a speech imploring architects to become more politically involved and elected officials to become more aware of design. Strauss chose for his theme "Architecture as Public Policy," which will be realized in part through programs geared towards community outreach.

While O'Neal meets with Senators Hillary Clinton and Charles Schumer, Strauss anticipates that he will spend time strengthening ties to local agencies like the Department of City Planning, the Department of Design and Construction, and Department of Parks and Recreation. With their aligned goals, perhaps the new presidents will help the profession gain some leverage in the civic realm.

ANDREW YANG
Many people are aware that when he designed it (and dozens of other major buildings), he was already severely afflicted with Parkinson’s disease. Anyone who saw him lecture at the Architectural League in 1993 on the Holocaust Museum must have been moved by his courage. His barely audible voice was amplified, but the jerky movements his medication caused could not be controlled. His balance was precarious. Yet, as he told the story of his search for form, the audience was mesmerized. He spoke of his faint memories of Kristallnacht; clearer ones of his journey to the United States as a little boy with a younger sister in tow; the fact that after his parents arrived in Chicago two years later “we never spoke German again”; and his struggle to relive the never-mentioned holocaust in order to give the museum meaningful form. The search involved visits to concentration camps and an arduous process of distilling their imagery in sketch after sketch so that the building would trigger memories very subtly.

Few are aware that a number of successful architects regard Jim as a seminal influence. The fact that he was dean of architecture at the Illinois Institute of Technology (where he had studied with Mies) is well known, as is his teaching at Yale, Columbia, and other schools, but less so is his mentorship. As Alexander Gorlin, who worked with him at I. M. Pei & Partners, put it, “Jim was one of the last thoughtful architects who really cared about the final building as the true test of architecture.”

Wendy Evans Joseph, who worked on the Holocaust Museum, said that “[Jim] taught me to ask questions and not be afraid to turn a whole concept inside out or upside to shift perspective and challenge convention.”

“He was witty, original, and never boring,” said Bartholomew Voorsanger, who worked closely with Jim during the 1970s as an employee of Pei’s office. “Those types of human beings are few and far between and too valuable to lose. Clients, women, associate architects all adored him.”

Women indeed! Jim kept dancing long after he could barely walk. His beautiful artist wife Hermine once told me that when she met him he was living in an elegant immaculate apartment in the Kips Bay Towers (which he designed in 1963). Hermine, who died of cancer seven years ago, recalled impishly, “I was so impressed with how neat and clean it was. Then I moved in, and all of a sudden, it was a mess. It turned out that the woman across the hall had had a crush on him and would come in and clean up his apartment. That stopped when I arrived.”

The laughter has stopped now too, but the legacy lives on in the talented architects he inspired and in the work. At 88 Pine Street (another of his designs, from 1973), Jim showed a new way of speaking the language he had helped develop as an assistant to Mies on the Seagram Building. At the Holocaust Memorial Museum, 23 million people have been helped to comprehend the unthinkable. If you told him you were going to see it, or had just returned, he would say, “Too bad for you,” knowing he had done his job perhaps too well. But the experience is also life affirming, infused with the love of life and architectural form that Jim embodied so forcefully.

JAYNE MERKEL WAS A FRIEND, NEIGHBOR, AND GREAT ADMIRER OF JAMES INGO FREED.
MAP QUEST

The city's most beloved Beaux Arts building is symmetrical once again. On December 15, after a nine-month renovation, the New York Public Library's (NYPL) map division—located on the north end of the first floor, a twin of the periodical room on the opposite end of the same floor—reopened to the public.

Now, along the NYPL's Fifth Avenue façade, one sees the warm glow of bronze chandeliers and gilded plaster ceilings.

It's the first full renovation of the 7,000-square-foot space, named the Lionel Pincus and Princess Firyal Map Division, since the building was completed by Carrère and Hastings in 1911. The space was a public reading room until 1963, when it was given over to the map division. Due to the division's vast storage needs—the library houses an important collection of over 400,000 maps and 20,000 atlases—the public map-viewing area was quite small, seating only 16. "The renovation was driven in part by a desire to restore the rooms to public use," said map division chief Alice C. Hudson.

In reconfiguring the space, Davis Brody Bond managed to double the division's storage capacity and increase the seating capacity of the reading room by 50 percent. According to project manager Julia Doern, one important move was modifying the original two-floor-high cast-iron bookcases, which were actually designed to support the balcony level. (The same system is used in the periodical room.) By taking out parts of the shelving (leaving the frames), the architects could insert more flat storage. To compensate, they beefed up the floor with a new structural steel tube frame.

The reading room was "a completely chocolate object" in the words of Ernesto Bachiller, architect at Davis Brody Bond. "The ceiling was so dark that we thought it was carved wood and were surprised to find it was plaster," he said. Spectral analysis revealed an original color palette of copper and Dutch metal, as well as reds, greens, and blues. The carved walnut wall panels hadn't fared any better over time. "Their detail was indistinguishable, from decades and layers of paint," he said. "The renovation gets the room as close as possible to the original design of the space." The wood was lightened considerably and walls were replastered. World War II black-out paint was removed from the street-facing arched windows, which were reglazed and repaired. They also improved the lighting in the room by installing downlights and modifying the existing chandeliers, adding a layer of bulbs. This allowed them to remove the lamps that once crowded the tables.

In the storage and staff area, they reinstalled chandeliers that had been replaced in the 1970s by fluorescent light fixtures. The architects found parts of two originals in the library's basement and had them restored. Two replicas were also made and installed. "We know what the library has in storage, and what can be used," said Bachiller. Davis Brody Bond has been working with the NYPL for over 20 years, overseeing the renovation of the main reading room and dozens of other spaces. They also designed the South Court. "We've accumulated a lot of knowledge of how to approach the building." CATHY LANG HO

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ANDO TOWER TO RISE IN CHINA

Last month, Japanese architect Tadao Ando unveiled the design for his first office building, in China. The design for the 330-foot-tall, $18.75 million Shanghai International Design Center at Tongji University is on display at an exhibition in Shanghai that showcases all of his work. Construction is to begin sometime this year and slated for completion in May 2007, for the university's centennial celebration.

APOLLO RENAISSANCE

On December 14, the first of several phases of the Apollo Theater Restoration project was completed. Conducted by the New York office of Jones Lang LaSalle, the initial restoration included the full refurbishment of the 91-year-old Harlem landmark's terra cotta façade as well as a new storefront and box office. Restoration efforts will continue with the installation of new seating, and the renovation and expansion of support facilities such dressing rooms. The complete overhaul of the auditorium and lobby, and the construction of a new gift shop will be completed in 2007.

GOVERNORS ISLAND GO-AHEAD

On January 2, the Governors Island Preservation and Education Corporation (GIPEC), a subsidiary of the Empire State Development Corporation, issued two separate RFPs for the redevelopment of Governors Island. The RFPs, both due on January 23, are for Development Advisory Services and Master Planning Services. The Development Advisory Services RFP seeks assistance with the selection and ongoing negotiations with a master developer, and the Master Planning Services RFP intends to choose a firm for the design of the site plan and development guidelines for the entire 150-acre island. (Go to www.govisland.com for details.)

FROM MOMA TO MIAMI

The Miami Art Museum (MAM) announced on January 3 that it had hired Terence Riley, former chief curator of architecture and design at the Museum of Modern Art (MoMA) in New York City to replace Suzanne Delehanty as its new director. When Riley begins at MAM on March 15, he will be charged with choosing a development director and architect for MAM's new $75 million facility to be constructed in Museum Park Miami, a 29-acre area in Bicentennial Park overlooking Biscayne Bay, in order to focus on MAM, Riley will also end his involvement in the architecture practice, K/R, which he co-founded in 1984 with John Keenen.
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SURVEY SAYS...

Every time we talk to architects about a project they are finishing up, it seems that the conversation turns to sources: You rave about the possibilities of a new material, or the ingenious solution your structural engineer devised, or the great level of finish on your millwork. We decided to compile your preferred fabricators, suppliers, and consultants in our first-ever Favorite Sources issue.

But not all of you were willing to play along. When we sent out a note to several thousand of our subscribers, we got some incredulous responses. One reader wrote, "No one in his right mind would divulge a good source. Whose idea was this anyway?" Another chuckled that if she told us the name of her contractor, she'd have to kill us.

Fortunately, many of you were feeling more civic-minded (and less bloody-minded) and recommended the talents and sources that make your lives easier and your projects stronger. One of you even gave us the phone number of a guy whose epoxy floors are like glass. Certain names came up again and again, and they appear in the following pages.

What was most compelling about your responses was the enthusiasm with which many of you spoke about the process of collaboration. Across the board, your favorites seem to be the companies and individuals who not only do the job as requested, but influence the way you think about your own design process. On the next few pages, you’ll find some familiar names, but we hope there will be plenty of new ones as well.

"I’ve been working with Taocon for years, most recently on the Pizza Bar in the Meatpacking District. They are unbelievably organized and meticulous, and they have the best site supervisors you can imagine. They’ll tell you where there are mistakes, even ones you might never see. They’re the opposite of the usual contractor who tells you, ‘This is how it is.’ Also, I appreciate how they work. They once did a partial renovation for me that was surgically precise. They always left the place spotless.” Ali Tayar, Parallel Design Partnership

"Saif Sumaida at Foundations Group is one of those rare guys who really understands architecture. He’s more like a partner in the process, and helps you figure out how to fabricate, build your ideas.” Craig Konyk, kOnyk architecture

"Vanguard built the display tongue at the Vitra store for a fraction of the cost that any other firm could have done it for. They really get behind architects who value design, they love it.” Lindy Roy, ROY Design

"For clients who demand a certain quality of work—such as the people buying apartments in Richard Meier’s Perry Street buildings, where I designed the lobby—how you deal with them is as important as the work you deliver. Taocon [which also built the loft conversion by Deborah Berke, below] not only provides flawless work but flawless service. Everyone there is incredibly nice, presentable, professional.” Ali Tayar, Parallel Design Partnership

It might be libelous, but it would be great if you guys put together a list of contractors that people won’t work with… Oftentimes though, it just comes down to the specific circumstances of the job and the person you are working with.

Adam Yarinsky, Architecture Research Office
For detailed metal work, we like Veyko. They do fantastic work for all of our projects. They’re fabricators but they’re also trained architects. They do a lot of building, and they’re just really smart. They work with CNC but recognize that assembly and finish have a lot to do with the project, and don’t just leave it to machines.”

Paul Lewis, Lewis.Tsurumaki.Lewis

“Tallix Foundry usually does sculptures, but they’re branching out into facades, like the one they did for the Folk Art Museum. They are more willing to change metals than a larger foundry for small projects.”

Billie Tsien, Tod Williams Billie Tsien and Associates

“For a showroom we are finishing in Miami, we used Cambridge Architectural Mesh’s structural metal screen to reduce light coming in through the glass. Of all the metals and woven metals we looked at, we found theirs to be the best-constructed product. The company has a sense of how architects might actually use their product in buildings, and they are great at working with architects to accommodate specific designs.”

John Keenan, K/R

“Joe Fratesi at Atlas Industries is the kind of fabricator who, when you design a special piece and bring it to him, he sits you down and you start redesigning it. The intent and appearance stay the same, but how you get there changes. He helps you devise the right methodology or technique given the project or budget. They worked on the Issey Miyake boutique with us, and are extremely knowledgeable in many types of fabrication.”

Gordon Kipping, G-tects

“Everyone always asks us about the etched stainless steel facade of the Juan Valdez Cafe. The mesh was woven by a German company, GKD, then shipped to Kern Rockenfield in Brooklyn. They did a great job applying the artwork (a portrait of Juan Valdez) in their shop and installed the work on site.”

Gisue Hariri, Hariri & Hariri Architects

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Andy Bernheimer, Delia Valle + Bernheimer Design

“If you want to have any special hardware made, no matter how complicated and at whatever scale—from the brackets I designed to the canopy structure of the Brooklyn Museum—Tri-Pyramid Structures will find a way to make it. Even if your design isn’t totally thought through, they have the expertise to work through it with you.”

Ali Tayar, Parallel Design Partnership Ltd.

“The guys at Tri-Pyramid Laser—big gruff guys in blue jumpsuits—are the last ones you’d think would understand the quote-unquote intent behind your architecture but they totally get it. They’re amazing [with CNC milling]—they are not the poor man’s Zehner, they’re a great alternative.”

Andy Bernheimer, Delia Valle + Bernheimer Design

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Gisue Hariri, Hariri & Hariri Architects
On the Vestry Building, we wanted to go with something completely non-standard, and work with someone who could rethink how a curtain wall works. UAD specializes in shop windows, so they understood our interest in horizontal mullions. They’re interested in doing custom jobs, and they’re great engineers. Winna Dubbeldam, Archi-technotics

WOOD

CUSTOM FABRICATION
Bauerschmidt + Sons
1960 Merrick Blvd., Jamaica, Queens; 718-528-3500

Bjork-Carle Woodworking
718-349-7471

Birdie Miller Designs, Inc.
232 Route 605, Stockton, NJ; www.customcabinetmakers.com

Chris Perry Woodworking, Inc.
55 Washington St., Brooklyn; 718-566-7185

Elite Woodworking
4 83rd St., Brooklyn; 718-765-4050

Express Furniture
81 West 14th St., New York; 212-242-7500

Hird/Blaker Architectural Woodwork
620 East 132nd St., Bronx; 718-665-0500

Midhattan Woodworking
3751 Bdentown Ave., Old Bridge, NJ; 732-727-3820

Milder Office Inc.
181 North 11th St., Brooklyn; 718-387-0767

Milder Office Inc.
181 North 11th St., Brooklyn; 718-387-0767 www.milderoffice.com

S. Donadic Woodworking
3638 38th St., Long Island City; 718-388-4042

Wood Enterprises
103 North 3rd St., Brooklyn; 718-387-3842

ZZZ Carpentry
547 West 27th St., New York; 212-239-0403

SOURCES

Bacon Veneer
244 Fifth Ave., New York; 212-213-6200 www.baconveneer.com

Bettencourt Green Building Supplies
70 North 6th St., Brooklyn; 718-218-0727 www.bettencourtwood.com

Esponko
800-345-6022 www.esponko.com

Hoboken Floors
979 3rd Ave., New York; 212-759-5917 www.hobokenfloors.com

“Steven lino has the soul of George Nakashima with poetry thrown in. You really feel that his furniture (installed at the American Folk Art Museum) will last forever.” Billie Tsien, Tod Williams Billie Tsien and Associates

“The folks at Bacon Veneers were very helpful in the selection of veneers—they were great at making mock-ups, and paid attention to fitches to make sure things align perfectly. Bacon is just great at handholding and guiding you through the process.” Liz Leber, Beyer Blinder Belle Architects

“Express Furniture is a small firm of two brothers who can make anything we give them. They specialize in really direct my-designer-thinks-he-is-Donald-Judd furniture.” Annie Coggin, Coggin + Crawford Architects
GLASS

A & B McKeon Glass
69 Roff St., Staten Island; 718-727-0980
www.artsurfaceplus.com

Arttexture+
321 West 46th St., New York; 212-265-8400
www.arttextureplus.com

Bendheim
122 Hudson St., New York; 800-606-7621 www.bendheim.com

Cricura
Barcelona, Spain; +34-93-840-4472 www.cricura.com

Diubak Glass
1600 Saxonburg Rd., Natrona Heights, PA; 724-224-6611
www.diubak.com

Galaxy Glass & Stone
277 Fairfield Rd., Fairfield, NJ; 800-378-9042
www.galaxycustom.com

Joel Berman Glass
Merchandise Mart Suite #1173, Chicago; 888-505-4527
www.jbermanglass.com

McGrory Glass
100 Commerce Dr., Aston, PA; 800-220-3749
www.mcgrory-glass.com

Oldcastle Glass
2425 Olympic Blvd., Santa Monica, CA; 310-264-4700
www.oldcastle.com

Pulp Studio, Inc.
3211 S. La Cienega Blvd., Los Angeles, CA; 310-815-4999
www.pulpstudio.com

Rudy Art Glass Studio
15 East Philadelphia St., York, PA; 717-843-3345 www.rudyglass.com

Trainor Glass
Hackensack Ave., Building 9 Unit R, South Kearny, NJ; 973-484-5277
www.trainorglass.com

“Cricura is expert at folded double-glazing. We sent them 3-D models instead of drawings for the Vestry Building so everyone had the exact dimensions and offsets. They understand that precision is the key to the project and that there is no room for mistakes. They also made the convex and concave panels for the Herzog & de Meuron Prada store in Tokyo.”

—Winka Dubbeldam, Archi-technionics

CONCRETE, MASONRY, STONE, + TILE

Artistic Tile, Inc.
79 5th Ave., New York; 212-727-9331 www.artistictile.com

Best Tile
2341 Central Ave., Schenectady, NY; 518-344-7000

Betons Prefabbriques Du Lac (BPDL)
Alma, Quebec, Canada; 418-668-6161 www.bpdl.net

Bisazza
43 Greene St., New York; 212-334-7130 www.bisazzausa.com

Caesarstone
36-16 18th Ave., Astoria; 718-777-9700
www.caesarstontileandstone.com

Clayton Block
800-662-3044 www.claytonblock.com

Con-Force
Edmonton, Canada; 780-447-2666 www.con-force.com

Durite
15 Cuffer Mill Rd., Great Neck, NY; 516-324-4533 www.durite.net

Endscott Clay Products Co.
P.O. Box 17, Fairbury, NE; 402-729-3315

Get Real Surfaces
37 West 26th St., New York; 212-414-1620
www.getrealsurfaces.com

Hastings Tile & Bath
145 Hudson St., New York; 212-343-3300
www.hastingsbrick.com

Miller-Druck Specialty Contracting, Inc.
145 Hudson St., New York; 212-343-3300
www.millerdruck.com

Reginald Hough
945-876-1048 rhoughmail@hot.com

Stonesource
3 Prospect St., Fair Haven, VT; 802-265-4933
www.stonesource.com

Stone Source
215 Park Ave., South, New York; www.stonesources.com

“Rudy Art Glass is run by craftspeople who exist in a customized world, but they accommodate anything you can imagine. At Mind Body New York, they produced the biggest unlaminated panels that anybody can make. They’ll always work with you to develop new approaches to the material.”

—Daniel Goldner, Daniel Goldner Architects

“We liked working with I.M. Pei’s concrete consultant Ronald Hough. He’s a crusty old guy, but he’s fantastic. He was really really helpful in working with us to create a specific finish on the exterior of the Dacra showroom in Miami. He is the real go to guy for concrete.”

John Keenen, K/R Architects

“Our favorite product of the moment is the recycled glass pavers from Wausau Tile. They come in a variety of colors—blues, greens, and browns—and different finishes from rough to smooth. They’re sturdy and have sparkle.”

—Signe Nielsen, Mathews Nielsen Landscape Architects

“Stone Source caters to the architectural community, and can really help you to find the right stone and glass. They’ve been invaluable to us for over 15 years.”

Antonio D’Onofrio, Handel Architects

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Antonio D’Onofrio, Handel Architects
Hervé Descottes of L'Observatoire, our collaborator on the Queens Theater in the Park, is terrific because he understands the architect's intent and enriches it.

Sarah Caples, Caples Jefferson Architects

"Aurora Lampworks did an amazing job on two custom chandeliers at the Core Club. It was a real collaboration—we sat down with them and worked through all the questions: how we can build it, how we can make it reasonable, affordable, even how to change the lightbulb."

J. G. Neukomm, SPaN Architects

"We can communicate with Focus Lighting shorthand. I've always felt like lighting is the thing I spend the most amount of time thinking about. Focus does a good job integrating technology and spaces, designing a fluent interface."

David Rockwell, Rockwell Group

Cline Bettridge Bernstein devised a great system for the lobby of 7 World Trade in which the light changes throughout the day on a timer, all the while meeting LEED requirements by using flourescent bulbs.

Ken Lewis, Skidmore, Owings & Merrill

"Elizabeth Kennedy is a great collaborator. Her work is very project-specific, with a beautiful sense of materials, of solidity. It won't get kicked up or blown away, which is important for us since we work a lot in the public realm. It's nice to have someone who can connect architecture and landscape with a higher level of thought."

Sarah Caples, Caples Jefferson Architects

"I haven't worked with Kate Orff yet but I would really like to. Her working process is intense—she spends the most amount of time thinking about. Focus does a good job integrating technology and spaces, designating a fluent interface."

Craig Konyk, kOnyk architecture
Ants

CONSULTANTS

MECHANICAL ENGINEER

Ambrosino DePinto & Schnieder, Consulting Engineers
275 7th Ave., New York; 212-686-6000 www.adscce.com

James Baueme + Bolles
80 Pine St., New York; 212-530-9300 www.jbb.com

Plus Group Consulting Engineers
64 Fulton St., New York; 212-233-2700

"For a house we are doing in East Hampton, Imtiaz Mulla of the Plus Group introduced us to a lot of new technologies that are more efficient and humane, like solar power, wind power, geothermal systems, and an interesting air floor system. You can't rely on a contractor to do this."

Martin Finio, Christoff/Finio Architecture

STRUCTURAL ENGINEER

Atelier TEN
45 East 20th St., New York; 212-254-4500 www.atelierten.com

Buro Happold
109 Chambers St., New York; 212-304-2025 www.burohappold.com

Desimone Consulting Engineers
18 West 18th Street, New York; 212-532-2211 www.desimone.com

Flack + Kurtz
475 5th Ave., New York; 212-532-9600 www.flackandkurtz.com

Gilantz, Murray, Steffek
129 West 21st St., New York; 212-254-0030 www.gmslip.com

Guy Nordenman & Associates Structural Engineers
198 Broadway, New York; 212-766-9119 www.nordencom.com

Robert Silman Associates
88 University Pl., New York; 212-620-7970 www.rsapc.com

Weidlinger Associates
375 Hudson St., New York; 212-367-3000 www.wal.com

EXPEDITOR

Robert Bisaccia, Jr.
171 Madison Ave., New York; 212-686-6277

Jack Callahan, Apogee Construction Consulting
588 Broadway, New York; 212-941-8534

William Dailey Building and Zoning Consultant
212-588-2114

Mitze Mehr
212-480-0390; mitzehmehr@aol.com

William Vitacco Associates
291 Broadway, New York; 212-791-4578 www.vitacco.com

"Will Dailey is erudite and knows tons about Manhattan, and probably more about theater code than any other expediter—he used to work in theater production. He also specializes in museum code. He helps us solve problems in a serious way while being sensitive to what we're trying to accomplish architecturally."

Sarah Caples, Caples Jefferson Architects

AUDI-O-VISUAL

Acentech
33 Moulton St., Cambridge, MA; 617-489-8000 www.acentech.com

Baldinger Architectural Lighting
19-22 Steinway St., Astoria; www.baldinger.com

Sound Lounge
149 5th Ave., New York; www.soundlounge.com

Hiil house
509 Old York Road, Jenkintown, PA; www.hilhousegroup.com

Sensoryphile Audio Visual
681-726-1920 www.sensoryphile.com

TEK 7
80 8th Ave. New York; 212-206-7814 www.tek7.com

Trance-Lux
10 Greene St., New York; 212-925-5863 www.trans-lux.com

VideoSonic Systems
242 West 30th St., New York; 212-945-1890 www.videosonic.com

"The VideoSonic guys were real artists, they got the aesthetic value of what you were trying to do. They did great work in the pool and the steamrooms [at the Hotel QT], where they used the dividing glass panels as speakers."

Lindy Roy, ROY Design

LAWYERS

Gordon Davis, LeBowd, Lam, Green and MacRae
125 West 59th St., New York; 212-824-8000 www.llgm.com

Caryn Laland, Caryn Laland, Attorney
316 West 63rd St., New York; 212-274-0707

Ronny Livian, A.E.C.
20 Vesey St., New York; 212-619-0000

Mark Seiden, Milber Makris Plousadis & Seiden
3 Barker Ave., White Plains; 914-661-8700 www.milbermakris.com

"Ronny Livian is the ex-commissioner of buildings, and is now in private practice. He's like a walking textbook of the arcane parts of code process."

Daniel Goldner, Daniel Goldner Architects

"Mark Seiden is great for contracts gone amok! He should be nicknamed "The Pitbull.""

Gordon Kipping, G-techs

For the irregular walls in the Juan Valdez Cafe, we were looking for a shop that could do large-scale forms, assembled off-site and then brought in. Display Workshop usually manufactures artwork and 3-D signage, like cars hanging off of billboards. The work they did for us was in between handmade sculpture and technologically precise millwork.

Gisue Hariri, Hariri & Hariri Architects
PHOTOGRAPHY

Adam Friedberg  
917-449-5005 www.adamfriedberg.com  
Anthony Hamboussi  
www.hamboussi.com  
Dean Kaufman Photography  
977-749-8836 www.deankaufman.com  
ESTO  
222 Valley Pk., Mamaroneck, NY; 914-698-4060 www.esto.com  
Flota + Warner  
208 West 29th St., New York; 212-947-2281 www.flotawarner.com  
Jason Orton  
+44(0)7941-536660 orton67@yahoo.co.uk  
Frank Oudeman  
646-298-8400 www.frankoudeman.com  
J.C. Paz  
1425 Third Ave., New York; 212-933-4916 www.jcpaz.net  
Livia Corona  
917-400-4641 www.liviacorona.com  
Michael Moran  
10 West 18th St., New York; 212-334-4543 www.moranstudio.com  
Michael Piazza  
718-855-8954 www.michaelpiazzaphotography.com  
M.E. Smith  
718-369-6839 mesmithphoto@earthlink.net  
Paul Warhol  
224 Centre St., New York; 212-431-3461 www.warholphotography.com  
Tom McWilliam  
310 West 99th St., New York; 212-864-0351 www.tommcmwilliam.com  
Whitney Cox  
212-349-7894  
Woodruff Brown  
1280 Hopmeadow St., Simsbury, CT; 860-232-8977 www.woodruff-brown.com

OTHER SERVICES AND SUPPLIERS

CUSTOM CARPETING

V’Soske  
155 East 56 St., New York; 212-688-1150 www.vsoske.com  
“"You could come in with an egg shell from a robin and a raspberry and the people at V’Soske are so thoughtful and knowledgeable that they’ll design a color based on that. They’re truly reliable.”  
Billie Tsien, Tod Williams Billie Tsien and Associates

EPOXY FLOORS

Ivan “The Captain” James  
917-273-1674  
“I don’t know how he gets materials across the bridges and into Manhattan—they must be toxic with that kind of shine—but when The Captain is done, the finish is like ice.”  
Jared Della Valle, Della Valle + Berheimer Design

FINISHERS

David Anderson  
917-854-3380  
“ Anderson is a painter, but he does much more than faux finishes. He has an amazing eye. One time, after a bad pour [at the Folk Art Museum], he came in and repainted a ceiling to make the concrete look like it was poured beautifully. He’s quite magical.”  
Billie Tsien, Tod Williams Billie Tsien and Associates

GILDING

Swayspace  
232 3rd St., Brooklyn; 718-566-3520 www.swayspace.com  
“In the model apartments for 55 Wall St., we wanted to have entry surrounds with glowing light behind, and to have letters hand-painted in black and gold. We found Willy Schwenzfeier of Swayspace, who does all of the gilded lettering in Grand Central Station. He’s one of the few left who know how to do this.”  
Adam Rolston, Tsao McKown Architects

STRETCHED CEILING

Newmat Stretch Ceilings  
www.newmat.com  
“I love the Newmat guys. They come and install their stretched ceilings for you. In the Lever House, they really came through for us. They dealt with the wiring, and adjusted the lights so they were just right. Also, the contractor somehow didn’t put in the order in time, but the Newmat guys flew the ceiling materials over here directly. We’ve been very happy with them.”  
James Slade, Slade Architecture

FIBER COMPOSITE

DSM Dyneema  
Gelsen, The Netherlands; +31-46-476-7989 www.dsm.com  
“I really want architects to know more about this material we are using called Dyneema, a lightweight polyethylene fiber that is stronger than steel. As a net, it is knotless and much more attractive than chain link. We are having it woven into a net for a floating swimming pool in the East River which we are designing for the Parks Department.”  
Meta Brunzema, Meta Brunzema Architects

LOUVERS

Uniciel Architectural  
Quebec, Canada; 450-679-6844 www.visioncontrol.qc.ca/product.html  
“Uniciel has remarkably low prices for custom louver installations. We used them on the Spencertown House—the louvers are suspended on rods [and in this case, sandwiched between two panes of glass] and just beautiful. They are very finely detailed.”  
Thomas Phifer, Thomas Phifer & Partners

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ESTO  
222 Valley Pk., Mamaroneck, NY; 914-698-4060 www.esto.com  
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Adam Rolston, Tsao McKown Architects

Louvres

Uniciel Architectural  
Quebec, Canada; 450-679-6844 www.visioncontrol.qc.ca/product.html  
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James Slade, Slade Architecture
**EVENTS**

**THURSDAY 19**

**LECTURES**
Jon Nourier

Congress for the New Urbanism 6:00 p.m.

General Society of Mechanics and Tradesmen 20 West 44th St.

**greenarchitecture.org**

Clifford Chanin, Marilyn Cohen, Marianne Lamonaca, Barbara McClosky

The Visual Culture of War 6:00 p.m.

Bard Graduate Center 18 West 86th St.

www.bgcbard.edu

Santiago Calatrava

Recent Works 6:00 p.m.

One Chase Manhattan Plaza 6th Floor

www.downtownny.com

Sunil Bali

Fold, Crease, and Tear Along Perforation 6:30 p.m.

Yale School of Architecture 180 York St., New Haven www.architecture.yale.edu

Neil Chambers, Kathleen Bakewell, Jean Gardner, Joel Toews

Talking Green: Green Education 7:00 p.m.

CUNY Graduate Center 355 5th Ave., 9th Fl.

www.cuny.edu

**EVENTS**

**THURSDAY 22**

**LECTURES**

Markus David

High Performance Upholstery Textiles 5:30 p.m.

Steakcase

4 Columbus Cir.

www.archpaper.com

**EXHIBITION OPENING**

Julie Ault and Martin Beck

Information 7:00 p.m.

97 Kenmare St.

www.storefrontnews.org

**LIST YOUR EVENT AT**

DIARY ARCHPAPER.COM

**JANUARY 2006**

**EVENTS**

**WEDNESDAY 18**

**LECTURE**

Marty Coplen

High Performance Upholstery Textiles 5:30 p.m.

Steakcase

4 Columbus Cir.

www.archpaper.com

**EXHIBITION OPENING**

Julie Ault and Martin Beck

Information 7:00 p.m.

97 Kenmare St.

www.storefrontnews.org

**EVENTS**

**WEDNESDAY 20**

**LECTURE**

Photographing Architecture 6:00 p.m.

Center for Architecture 536 LaGuardia Pl.

www.archpaper.com

Sam Jacob

Everything You Can Eat 6:30 p.m.

Yale School of Architecture 180 York St., New Haven www.architecture.yale.edu

Ellen Lupion

New Design in Israel 6:30 p.m.

Cooper-Hewitt, National Design Museum 2 East 91st St.

www.cooperhewitt.org

Talking Green: Emerging Green Talent

Neil Chambell, Chris Niedl 7:00 p.m.

Yale School of Architecture 180 York St., New Haven www.architecture.yale.edu

**EVENT**

Progressive Architecture Awards and Party 8:00 p.m.

Center for Architecture 536 LaGuardia Pl.

www.archpaper.com

**EXHIBITION OPENINGS**

Andrea Zittel: Critical Space New Museum of Contemporary Art 556 West 22nd St.

www.newmuseum.org

Vernena Landau,

Miriam Vlaming The History Place

Moët Hennessy Gallery

330 West 38th St.

www.moethennesson.com

Erik Johnson

Borderlands

Vois Mico Gallery

525 West 25th St.

www.yossimilo.com

Sofia Zuberbuhler

Palifitos

Andres Bello Hall

1099 30th St. NW.

Washington, D.C.

202-342-8828

**SYMPOSIUM**

SPSW: State-of-the-ArtSteel Design for Seismic and Blast Resistance 6:30 p.m.

McGraw-Hill Auditorium

1211 Avenue of the Americas

www.sinyg.com

**THURSDAY 25**

**LECTURE**

Lois Weiss, Alan Stein, et al.

Getting Bold in the Boroughs 8:00 a.m.

General Society of Mechanics and Tradesmen 20 West 44th St.

www.greenarchitecture.org

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www.pwcusa.com

**THURSDAY 26**

**LECTURES**

Peter Timler, John Hooper, et al.

Steel Design for Seismic and Blast Resistance 8:30 a.m.

McGraw-Hill Auditorium

1211 Ave. of the Americas

www.sinyg.com

**EXHIBITION OPENING**

Edward Murdoch: Symbolism in Scandinavia

58 Park Ave.

www.sandinaviabohouse.com

**FEBRUARY**

**WEDNESDAY 1**

**LECTURE**

Christian De Pontzoppam

Pluriel et Singular

6:30 p.m.

Cornell University School of Architecture

Sidney Hall, Ithaca

www.architecture.cornell.edu

Alessandro Sanguinetti

On the Sixth Day 7:00 p.m.

International Center of Photography

1133 6th Ave.

www.icp.org

**THURSDAY 2**

**LECTURE**

Penelope Davies

Building Power Architecture and Propaganda in the Roman World 6:00 p.m.

Bard Graduate Center 18 West 86th St.

www.bgcbard.edu

**EXHIBITION OPENINGS**

Remembering Land

Forgetting: Andrea H. Green: The Man Who Transformed New York into a World-Class City Museum of the City of New York

1220 5th Ave.

www.mcny.org

Beyond Green: Toward a Sustainable Art for the Table A Centennial Celebration of the Bazel Academy of Arts and Design and Design 46 West 53rd St.

www.americancraftmuseum.org

**SATURDAY 4**

**FILM SCREENING**

Paul Kronen

Brooklyn: Among the Ruins (2000), 14 min., 2:00 p.m.

Brooklyn Historical Society

126 Pierrepont St.

www.brooklynhistory.org

**MONDAY 6**

**LECTURE**

Robert Friedel

Patricio Plasticity: The Wartime Shaping of a New Material World 6:30 p.m.

Bard Graduate Center 18 West 86th St.

www.bgcbard.edu

Tony Fretton

Buildings and Their Territories 6:30 p.m.

Yale School of Architecture 180 York St., New Haven www.architecture.yale.edu

**THURSDAY 9**

**EXHIBITION OPENING**

Andrea Zittel Small Liberties Whitney Museum of American Art at Altria 120 Park Ave.

www.whitney.org

**FRIDAY 10**

**EXHIBITION OPENING**

Agnès Martin

Closing the Circle Early and Late PaceWildenstein

32 East 57th St.

www.pacewildenstein.com

**ESTO NOW:**

PHOTOGRAPHERS EYE NEW YORK Center for Architecture, 536 LaGuardia Place January 5 to March 4

**IN FOCUS:**

PHOTOGRAPHING ARCHITECTURE Center for Architecture, 536 LaGuardia Place January 19, 6:00 p.m.

When Esto, the esteemed photography agency founded in 1966 by Ezra Stoller, was awarded the AIANY Ocuus Award last year, the company was also offered a show at the Center for Architecture. Said Erica Stoller, director of Esto, "I was initially concerned that they would want to do an exhibition of older classical photographs—the ones everyone knows—but I was happy they wanted to do something contemporary." With a committee that included Pentagram partner Michael Bierut and Esto editor Kimbril Richards, Stoller planned the exhibition, which features of eight projects in the five boroughs by six of Esto’s photographers: Albert Vezcera, Peter Aaron, Peter Mauus, Jeff Goldberg, Jeffrey Tolare, and David Sundberg, whose photograph of F5Wfle Architects’ Roosevelt Avenue Intermodal Station is shown above. On January 19, several of the photographers and architects will participate in a panel discussion on the interaction of their fields.

**ANDREA ZITTEL:**

CRITICAL SPACE

New Museum of Contemporary Art, 556 West 22nd Street January 26 to May 27

**ANDREA ZITTEL:**

SMALL LIBERTIES

Whitney Museum of American Art at Altria 120 Park Avenue February 9 to May 7

Andrea Zittel seems everywhere at the moment, with a recently published book on her work, Andrea Zittel: Critical Space by Paola Morsiani and Trevor Smith (Prestel, 2005) and two concurrent exhibitions opening this month. At the New Museum is Critical Space, a survey of the prolific artist’s work, showcasing 75 objects created between 1991 and 2006. Pieces such as A-Z Escape Vehicle (pictured above), which was customized for Zittel’s New York gallerist Andrea Rosen, demonstrate a common theme in her work, incorporating the individual into function-oriented modern design. In Small Liberties, her show at the Whitney’s satellite Altria gallery, the artist will install several wagon stations designed over the course of the past five years at her A-Z West research lab, her 25-acre property in California’s Mojave Desert. The exhibit also features a new audiovisual diary that chronicles Zittel’s work at her western retreat.
In 2006, the Lower Manhattan Cultural Council sponsored the redesign of a large industrial building at 15 Nassau Street to be used as a multipurpose exhibition space. Students created a modular system of movable display bars and steel piping to which installation pieces could be attached, in order to create a flexible environment.

Giuseppe Terragni designed a school, now under construction, in Altavilla Vicentina, Italy. Classrooms and common spaces can be enlarged or reconfigured via sliding screens.

Although design-build firms seem to be cropping up across Brooklyn and Queens, architecture schools in and around New York don't tend to stress the craft of building as an essential part of an architecture education. One presumes that, in a city where real estate is scarce and expensive, and ground-up projects are rare, programs like the Yale Building Project or Samuel Mockbee's famous Rural Studio at Auburn University just can't get off the ground. But a recent exhibition at Parsons The New School for Design showcasing the work of the school's Design Workshop proves that reasoning wrong. Carving a niche for itself in New York's cutthroat building market, the program has managed to complete a number of socially conscious projects in the area, and to produce some solid design work in the process.

The small exhibition, which marked the Design Workshop's seventh anniversary, reflected the program's humble roots and economic aesthetic. Founded in 1997, the workshop didn't get off the ground until the following year, when architect and then faculty member Peter Wheelwright took over the program. Wheelwright became chair of Parsons' Department of Architecture, Interior Design and Lighting in 1999. Wheelwright proposed the workshop's first built project—a renovation of the department's own space at 25 East 13th Street—in 1998. For the following three years, the program worked solely on projects at the school, focusing on small-scale interventions—a multi-use corridor, a glass-cornered lecture room, and a rotating wall partition—designed during semester-long 2nd-year spring studios and fabricated by students over the subsequent summers.

Although the early projects display the clean aesthetic, minimal detailing, and material sensitivity that seem to be constants throughout the work produced in the program, the workshop's social edge didn't emerge until 2001. That year, the program received funding from Turner Construction to convert a raw Tribeca loft into a hybrid gallery and studio space for the nonprofit The New York Studio Program. In 2002, when David Lewis, director, the program returned to an internal renovation project, but in 2003, 2004, and 2005, students completed three more building projects for as many nonprofits: a football field house for the Grand Street Campus High School, a public school in Williamsburg (2003); a gallery renovation for Common Ground Community at the newly restored Prince George Hotel at 15 East 27th Street (2004); and a series of modular event spaces for the Lower Manhattan Cultural Council at 15 Nassau Street (2005).

An slim catalogue accompanying the exhibition, with essays by Wheelwright, Kenneth Frampton, and Joanna Merwood-Saltsbury, stresses the pedagogical importance of the Design Workshop's emphasis on craft and social awareness. Other New York-area schools might take a good look at the program as a template for how to apply their curricula to real-world problems.

DEBORAH DROGERSSEN, A FORMER EDITOR AT AN, IS AN ARCH STUDENT AT COLUMBIA'S GSAPP.

Last month, the architecture gallery at New York Institute of Technology's (NYIT) Westbury campus presented an exhibition on the work of Italian architect Elisabetta Terragni, who was a visiting professor at the school last fall. The installation, which she also designed, highlighted many of the qualities found in her architectural projects, which have been realized in Italy as well as Canada and Switzerland.

Terragni heads a small studio in Como, Italy, and has less than a dozen projects to her credit, mostly small-scale works, such as apartment renovations and exhibition installations. She has also completed considerable research on architect Giuseppe Terragni (her great uncle) that resulted in the traveling centennial exhibition, curated by Giorgio Cucci that debuted at the Triennale in Milan in 1997. Recently, however, the younger Terragni, who has also taught at the Polytechnic Institute of Technology in Milan, has begun to work on larger-scale buildings, including the construction of a new school near Vincenza and a house renovation in the Engadine, Switzerland. Her work brings together a respect for history and a contemporary sensitivity toward lightness and temporality.

Terragni transformed the small NYIT gallery into an experiential environment with a series of white linen fabric held taut with steel rods into curved tentlike forms. The intervention gave the otherwise dull, heavy space a light, soft quality. Photographs and models of her projects were interspersed among the fabric panels, creating a haptic experience that, like her architecture, exceeds the standard viewer/object relationship and encourages interaction. Beneath the fabric, in the center of the room, one found an Italian carpenter's wooden table scattered with photographs and sketches of Terragni's work, which visitors were welcome to pick up, examine, and even take away. This might have been confusing or off-putting for students, who were not used to touching architectural artifacts. In some ways, Terragni was showing that such objects are mere tools used in the process of making, a worthy point to make in a school setting.

Her fabric installation was also designed to capture shifting light, underscoring her notion that architecture acknowledges the passing of time. This idea was also evident in her design for the 2004 exhibition In Cima: Giuseppe Terragni per Margherita Sarfatti at the Centro di Studi Andrea Palladio in Vicenza. The installation comprised of fabric scrims and plastic sheets stretched over metal frames, conveyed the subtleties and shifts of light on different surfaces and over the course of time.

One could sense Terragni's sensitive, poetic architectural approach the moment one stepped into the NYIT gallery. Her scattering of small models, photographs, and drawings enveloped the visitor, who didn't just glance at static pictures and objects but experienced an architectural moment.

ARCHITECTURAL HISTORIAN AND CRITIC NINA BAPPART IS PUBLICATIONS EDITOR AT YALE SCHOOL OF ARCHITECTURE.

ENGAGING THE EMPHEMERAL

Elisabetta Terragni
New York Institute of Technology
Education Hall, Center Gallery, Old Westbury Campus
Closed December 19

Giuseppe Terragni designed in 1934 in honor of Sarfatti's son, also relied heavily on drapery. Terragni used fabrics to create an environment within the historic palazzo whose interior walls she could not touch. Drawings and models of the monument, and a few sculptures by other modern architects, were suspended between drapery, as if floating in the space—and thus, in time.

The passage of time is also evident in her experimentation with materials. For example, in a talk she delivered as part of NYIT's lecture series at Steelcase on November 15, she described mold that grows on Saran Wrap over rotten fruit, observing how its growth changed the surface density of the plastic. Terragni investigated the diverse qualities of surface densities in a project for the 2001 Textile Trade Fair Comocrea, in Cernobbia, Italy. Her installation, comprised of fabric scrims and plastic sheets stretched over metal frames, conveyed the subtleties and shifts of light on different surfaces and over the course of time.

One could sense Terragni's sensitive, poetic architectural approach the moment one stepped into the NYIT gallery. Her scattering of small models, photographs, and drawings enveloped the visitor, who didn't just glance at static pictures and objects but experienced an architectural moment.
Does a new Italian architectural exist? The answer is that it does and it is, without a doubt, very interesting. Barcelona-based Deyan Sudjic has published the lively compendium Acts in Architecture, Design, and Photography in Italy that makes up for the broad misconception that nothing's happening in Italian architecture. With the exception of the works of Renzo Piano and Massimiliano Fuksas, little is known internationally about work produced in Italy. As I note in a brief commentary I contributed to the book, the number of Italian architects who were included in the last Venice Architecture Biennale, curated by Kurt Forster and devoted to the theme Metamorph (2004), could be counted on one hand. The same is true of the architectural talent of France, which was accompanied by a catalogue by Skira; the book Italy Builds (L'Arca Edizioni, 2006); and the traveling exhibitions organized by Newitalianblood, devoted to competition-winning project by architects under the age of 36. (Newitalianblood.com is an interactive online network that allows users to self-publish their projects, writings, and awards.) With any hope, they will manage to accomplish what similar efforts have done to promote the architectural talent of France, Spain, and Holland. Italian architects still are hurt by the scarce attention paid to their work. Some of them, learning from their foreign colleagues, have begun to search for work and fame abroad, participating in international competitions and creating global partnerships. For example, IAN, an experimental Roman group, recently won a competition for a museum in South Korea; the Milanese group Metrogramma, whose partners once worked for Fuksas and Rem Koolhaas, are currently finishing a project for a chemical company in Barcelona; UDA, from Turin, have successfully worked in France and Russia; and Mario Cucinella, based in Bologna, judged by the British publication Architectural Review as one of the most interesting architects in the field of bioclimatic design, is currently working on a project in China.

In particular those who are producing quality architecture and those who feel that they are hurt by the scarce attention paid to their work. The selections are tasteful and represent a pleasing, layered graphic design, with color-tabbed pages that help readers navigate through over three-dozen individuals, firms, and collaborative groups whose work is presented in photographs, renderings, and their own writings. Among the excellent architecture firms included in the book are Cino Zucchi Architetti, Boeri Studio, Metrogramma, Nemesi, Labics, and Corvino + Multiar. Each entry is color-coded according to discipline—for example: real-world architecture, web architecture and industrial design. One especially satisfying aspect of the book is its inclusion of photographic essays by the likes of Gabriele Basilico and Armin Linke. The selections are tasteful and represent an admirable mix of work, though it is not systematic or polemical—in other words, it does not investigate any particular topic or critical approach. Perhaps for this reason it's difficult to understand the inclusion of some firms' work and the exclusion of others. For example, Rome-based King & Rosselli, which designed the E8 Hotel, one of the most beautiful hotels in Rome, is a noticeable oversight. Also left out, inexplicably, are the Sicilian architects Marco Navarra and Maria Giuseppina Grasso Cannizze, and global group UFO (Urban Future Organization), which has offices in Messina, London, and Seoul. Nevertheless, the book is indispensable for anyone wishing to understand what is going on in Italy today.

Luigi Prestinenza Puglisi teaches architectural history at the University of Rome. He has written several books and contributes to L'Arca, Domus, Arbor, and other publications.
Building for Life by Stephen Kellert, a Yale forestry and environmental studies professor, should hit readers like a cloudburst. The author urges designers to use natural materials and careful siting, in addition to efficient engineering. If design fails to engage nature, he argues, it will fail to tap the morality that nature instills. But he tempers this urgent message with sweeping statements about "nature" and "place" without addressing local factors. As a result, his book seems impractical, more like a shallow paddle than a plunge.

Kellert wants designers to honor natural forces' local variations. But his formula for doing so seems monolithic. He devotes the first hundred pages to anecdotes and bullet points that show how our contact with nature informs our values. He establishes three frames: ecosystem services, biophilia, and spirit of place. The third blends elements of the first two, privileging cultural and natural factors equally. These frameworks favor such points that show how our contact with nature informs our values. He establishes three frames: ecosystem services, biophilia, and spirit of place. The third blends elements of the first two, privileging cultural and natural factors equally. These frameworks favor such elements as large windows, central plazas, and—somewhat oddly—the incorporation of monuments into contemporary design. Then he closes with a hockey table about a young man growing up and meeting a beneficent wren. And still readers will wonder how and how quickly? Without addressing specifics, Building for Life feels sadly lifeless.

You need case studies. Kellert could walk us through a model biophilic site, even a familiar one. Like William McDonough's River Rouge plant in Michigan. Or he could get Rafael Pelli, whom he quotes in the book, to elucidate the design choices that made his residential highrise in Battery Park City efficient and elegant. Instead, we get quotes from John Ruskin and watery statistics. Building for Life challenges architects to satisfy clients' fondness for "large trees" and greenways while imposing measures to safeguard the overall ecosystem. Sounds reasonable. But can an architect or urban designer stir biophilia in depressed or over-built or ecologically damaged areas? If so, how and how quickly? Without addressing specifics, Building for Life feels sadly lifeless.

Alec Appelbaum writes about urban outdoor space, he lives in New York City.

De people prefer to fly into Cesar Pelli's Ronald Reagan National Airport in Washington, D.C., because it's closer to downtown or because it evokes a forest? Stephen Kellert's answer may surprise you.

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On the occasion of The Cedric Price Summit and the exhibition Cedric Price: The Fun Palace, both organized by Mark Wigley and held at Columbia University GSAPP last fall, Archigrammer Michael Webb remembers a friend and mentor.

MICHAE|L WEBB LIVES IN DUTCHESS COUNTY, NEW YORK, AND TEACHES AT CITY COLLEGE OF NEW YORK, BARNARD COLLEGE, AND OTHER NEW YORK SCHOOLS.

The Cedric Price Summit—both organized by Mark On the occasion of and the exhibition being constantly built and unbuilt—those same people had departed—In toto, a according to need (needs again!) or the desires of building components around, mantling new spaces—number, the Fun Palace (llbl-ntS) came the closest one can imagine rendered, whether it results in a building or not—practitioner who is paid for the quality of advice frame with cranes constantly cosseting—moving—only conclusion he can reach is that the couple should—split up!—the time she build a house—He is to be their architect—At the end of a very pleasant meeting with them—in which

Among his major projects, understandably few in number—the Fun Palace (1965–1967) came the closest to realization. It envisioned a giant erectable set frame with cranes constantly setting, moving building components around, mantling new spaces according to need (needs again!) or the desires of people entering, and then dismantling them once those same people had departed. In total, the shipbuilding yard where the hull of the ship is being constantly built and unbuilt.

A radical? An English eccentric, as one reviewer described him a conservative? A tease?

The magnificent Cristina Di Provosto—representing half the architectural firm of DP + ERG out of Madrid—tells this anecdote of the time she shepherded Cedric Price around the city: 'What would you say if you were responsible? I...I have that a Jean Nouvel here...a little Zaha...some Calatrava...a Rem...etc...The response: 'Oh, not dear heavens no.' Spare me that fluffed stuff! By the way: though, I happen to have heard the Madrid city garbage dump is builder-interesting...why don't you show me that...

Questions posed by Mark Wigley at the 'Cedric Price Summit' on November 29th, 2001. I might just have been teasing here.

2 or maybe for easy off

The Royal Institute of British Architects—

But doesn't say the Ribot Guggenheim satisfy the needs of the client and, incidentally, at the same time quixonic as higher presumably the Guggenheads felt their needs satisfied when the tourists by the thousands arrived en masse to view this sculpture within which sculptures are exhibited.

It's exemplary that in many schools of architecture the 'architecture' the building seems derived from some arcane aspect of the client's making appointment.

His disdain for the purveyors of architectural haute couture was almost pathologically their bedazzling kraftier-than-thou confessions seeming to him not only function free but program free as well. That troubled him a lot——

A radical? Enshrined within the RIBA code of professional conduct is a requirement that the architect's responsibilities lie in satisfying the needs of the client and the users of the building to be. In this Cedric concurred wholeheartedly. Nothing radical here...even sounds a little fuddy-duddy. But then—read what follows:

Architects, by virtue of their generalist training and background, are uniquely aware of the dynamic changes transforming society; and, ideally suited to determine (except, presumably for the same old purveyors) the client's true needs. So the architect may justifiably propose a program at considerable variance from what the client had in mind; even suggest that no building be constructed at all.

As an example, here is a second Cedric anecdote, this time a well worn one: He is invited to meet a young couple who intend to build a house. He is to be their architect. At the end of a very pleasant meeting with them, in which issues pertaining to the design were discussed, the—only conclusion he can reach is that the couple should—split up!

What ever was he smoking?—might young first-get the job architects opening a practice reasonably ask. Professional self oblivitation—a new type of practitioner who is paid for the quality of advice rendered, whether it results in a building or not?—a substantial trust fund a must? one can imagine the shingle outside his office door.

Cedric Price, Architect
Practice limited to Architecture and Marriage Counseling

Among his major projects, understandably few in number, the Fun Palace (1965–1967) came the closest to realization. It envisioned a giant erectable set frame with cranes constantly setting, moving building components around, mantling new spaces according to need (needs again!) or the desires of people entering, and then dismantling them once those same people had departed. In total, the shipbuilding yard where the hull of the ship is being constantly built and unbuilt.

Drawings of the Fun Palace were recently on view up at Columbia University. In a sober--no-fussing--around exhibition layout, elevations and plans drawn with a 0.4 mm rapidograph on tracing paper were arranged in display cases alongside letters written by or to Cedric—on a typewriter(!). And it must be said that the one is no more or less interesting then the other. In fact, due to the yellowing effect of age, drawings and letters are starting to look alike. And, after studying them too long, I began to imagine that the straight ink lines comprising the drawings were curling up to form letters.

And what of Columbia's students, blessed with an ability to produce superb drawings such as were his drawings. Unlike the virtuoso eye candy typical of Archigram's work, Cedric's spartan productions seem representative of a commonly held suspicion at the time that—If someone made an elaborate drawing with color, shading and so on, they must be trying to hide some defect, something not quite right with the design. Cedric's drawings describe the mechanisms by which the dynamically changing British scene of the sixties would be facilitated. Archigram's (some of the later ones) the scene itself once those mechanisms were in operation.

If only their projects if built in the actual 3D world could look half as great as they do on the 2D screen. And there lies the problem, why build 2D?

"Finalists in an international design competition for a major project on the west side of Manhattan toured the site recently. They were, from left, Ben van Berkel, Peter Eisenman, Cedric Price, Thom Mayne, Naneko Umemoto and Jesse Reiser."

My alternative caption:

"The subject of this article, surrounded by an assemblage of confectioners."

Text of letter from me to Cedric:

Mr. Cedric Price
36 Albert Place
London W1
3 11 87

Michael Webb

The elevation to princedom conferred on you by New York Times may annoy you. Imagine though, if the error had been not the addition of an n to your surname but the substitution of the e with a k.
In August, Richard Burdett, an urban studies scholar at the London School of Economics, was appointed the director of the 2006 Venice Biennale (“A Broader Biennale?” AN 15, 9.21.2005). He will organize the main exhibition, which is installed in the grand Arsenale, with two Italian colleagues overseeing satellite exhibitions. A specialist of the modern city and advisor to London mayor Ken Livingstone, Burdett’s exhibition will explore the theme Meta-City, which was chosen by the directors of the Venice Biennale. In addition to his research, Burdett also runs the Urban Age program, a roving conference series aimed at shaping “the thinking and practice of urban leaders,” according to its website, www.urban-age.net. Moving from major urban centers such as New York, Shanghai, London, and Mexico City, the event is strictly invite-only, a high-powered pow-wow for local and international figures to assess patterns that shape particular cities’ development. AN sat down with Burdett at London’s Royal Institute of British Architects to talk about how his plans for the Biennale are shaping up.

Meta-City fits your research quite well. How were you chosen and how do you think you will explore the subject of architecture and cities? This is a question you should really ask the organizers of the Biennale. They were clearly interested in two things, which is what led them to me and my work. One is that they were not interested in doing a show that was just about pure form, but one that links architecture and cities with what they called “social dynamics.” The second is that they seem interested in shifting the biennale away from just being a documentary survey of what’s happening in the world to being a more targeted, manifesto-like endeavor that carries a message.

The most direct connection between the mission of this biennale and my work is Urban Age, which launched in January 2005. These conferences are not only interdisciplinary but they take the city as a subject of analysis. In every city we go to, there is an interesting complex of analysis—of the distribution of rich and poor people, ethnic divides, how people get to work and all that. And I think that’s what will be transferred to what we’ll do in Venice.

What will be the show’s main themes or concerns? The first thing to address is the fact that cities are about where people work. Why are people from Asia, Africa, and South America moving to the big cities? It’s because that’s where the work is.

The second theme is clearly transport and mobility. If you don’t think of transit or a transport system as what makes up the DNA of a city, you can go ahead and make the best public spaces and it would be a complete waste of time. We’ll address how you link the future of cities to transport.

The third issue is public space. How does the public realm of the city hold social life together—or not? And how is this accomplished?

And the fourth concern is where you put housing. How do you create neighborhoods? Very simply, how do you create housing that works?

How will you tackle these sometimes abstract issues in the scope of a visual exhibition? The great thing about being a curator is that you don’t make this work, such as fantastic graphic designers. But it won’t be a matter of graphic design, but collaborators who help manipulate information. The Bruce Mau of this world have done that, but that’s the big challenge.

The second issue is the layout of the exhibition itself. The Arsenale is 320 meters long, 20 meters wide, and is 400 years old. Who designs the exhibition will be very important. I want to commission a number of projects which will be new, and which will be designed by some very well-known and not-well known people. I want to involve not just architects but possibly politicians, key actors in those cities. Ten emails to ten colleagues and you get fantastic feedback. What do you need? You need ten good names.

How do you think the 2006 Biennale will differ from those of previous years? Is it too early to say? At the moment it’s easy to say because I have an aspiration. Of course, if one comes 10 percent close to realizing that, it will be good.

The first architecture Biennale—even though I didn’t see it, because I was too young—was by all accounts the best. [Held in 1980, it was themed The Presence of the Past and curated by Paolo Portoghesi.] Why was that important? Because it provoked debate. But you could say that it fucked up a whole generation by introducing postmodernism. But so what? It drew a line in the sand. This is what the future of architecture is. I think Deyan Sudjic’s 2002 Biennale (themed Axiel) was exemplary because it didn’t play around with style. It was brave to do a whole show without a built building. Only the next generation will shape the reality of architecture.

Q&A: RICHARD BURDETT

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When the tsunami struck Southeast Asia on December 26, 2004, I was in Sri Lanka, on a Fulbright grant, studying the country's vernacular and contemporary architecture. Within days of the disaster, the Sri Lanka Institute of Architects (SLIA) met in Colombo and urged its members to assist the Urban Development Authority (UDA), Sri Lanka's national planning authority, with the country's rebuilding effort. Through the contacts I made while conducting my research, I came to know a local architect, Pradip Kodikara, who was present at the SLIA meeting and quickly assembled a design team that included architects Vijitha Basnayaka, Vanuha de Silva, Santhe Liyanage, and Arosha Perera. I joined the team, changing the focus of my grant to allow me to assist in the reconstruction.

In a small village of a small and hard-hit fishing village on the southeast coast, Kirinda, a six-hour drive from Colombo, we decided to focus our efforts there. Kirinda had a population of about 1,000 people and is also a very important Buddhist pilgrimage site. The village center is a rock temple, located near the harbor. It is thought to be over 2,000 years old and, from late July to early August, it receives up to 4,000 people every day, making the town a bustling place.

After months of enormous effort, extensive designs and plans were developed, and we acquired a master plan approved by all levels of government. Our plan basically called for the village to remain in its original location, which was important for the residents (fortuitously, it sat outside the 100-meter buffer zone the government established) and for all development to be focused around the harbor and temple, which would remain made whole. The plan also established basic guidelines for residential construction and allocated new public buildings and spaces, including a temple square, a health clinic, a civic building, and a library and computer training center. Architecture for Humanity (AFH) agreed to fund the construction of the public buildings, while Colliers International, an estate development firm, agreed to fund the houses, commissions Shigeru Ban to design them. Despite our enthusiasm, hard work, and financial backing, nothing ultimately happened. In April, after the team presented the full master plan to the assembled community of Kirinda, the UDA reversed its previous approval. This undid not only the plan but also the community's interest and willingness to participate in the organized reconstruction effort. This but only touches the surface of what went wrong.

Unfortunately for Sri Lanka, tsunami aid became a key to political power and influence. Kirinda happened to be in the home of one of the more activeMahinda Rajapakse. As a result, enormous resources were brought to the area, along with the pressure to build quickly. In an effort to speed the process, the government made blanket policy decisions about land allocation. All affected homeowners were to get lots of about 1/8 an acre. Construction was accelerated on these new plots without regard for utilities or drainage. Under pressure, our attempt to keep Kirinda in its original location became problematic. Many of the deeds and titles for land had been lost in the tsunami. We had solved this problem by getting the community to participate in a land trust that would divide all privately held land equally. This could only have worked in a small town like Kirinda, yet that spirit of community and cooperation was destroyed by arbitrary rules. The UDA, acting quickly, found a quick solution that looked good politically; our solution provided with neither.

Perhaps even more damaging than national politics is the corruption among international donors to establish themselves locally. Too often, I saw representatives of donor agencies rubber-stamping in SUVs, desperately looking for projects to fund, which helped them meet their organizations' need for quick results or the appearance of activity in order to assure donors that their money was being used efficiently. Often, instead of asking what donors offer, not by what is needed. The most ridiculous example of this I heard was to use a donor's offer of flour to jumpstart bakeries vacant in failed housing structures. There was also the case of USAID looking for affected areas to place $1 million worth of American housing, which, I was told, would be the wrong priority. Imagine expensive modern jungle gyms amid temporary shelters and makeshift schools fashioned from flotsam and used tarps. By contrast, we based our approach around collaborations with Kirinda's community leaders and residents. In addition to design guidelines, our plan identified needs and projects that donor groups could support. In this way, we hoped to avoid the haphazard pattern of aid that plagued Sri Lanka until I left in August and still plagues it today.

Admittedly, our efforts were not without blunders. As we found out in the end, none of the statistics of affected people from the UDA, the local government, or the community itself—coincided with one another. At times, our plan was for a village of 100 houses, sometimes 82, and in the end, just over half that number. Of the 260 houses planned for the whole area, most were going to unaffected Sinhalese villagers while the Muslims in Kirinda got nothing. (Rajapakse was elected president of Sri Lanka in November, basing his campaign on a quick solution that looked good politically; our solution provided with neither.)

Despite these problems, our team's successful deployment to Sri Lanka has been a model for reconstruction. What we needed was a partnership with an NGO that could maintain constant communication with the village. While we were, our successes might have been falling to get the community to participate fully in the planning process, NGOs and community groups are not always effective in understanding township design or development. Architects and planners can interpret local conditions for national authorities and donor sources, see the overall picture, and advocate for specific, feasible solutions. Architects and planners have the ability to be independent of the strings of donor sponsorship or politics.

Currently, reconstruction languishes in Kirinda. Most of the nearly $400,000 raised by AFH for our project has been redirected to smaller projects. If nothing changes by mid-2006, most of that money will be redirected to projects in other countries. However, one local donor group recently took our team's original house designs from the master plan, and built 10 of them on a site near Kirinda. This work was recognized and published in a recent volume of the Sri Lanka Institute of Architects Magazine. We thought they might have done more. ARCHITECT SANIR SHAR LANG LIVES IN NEW YORK AND IS AN ASSOCIATE AT URBAN ARCHITECTURAL INITIATIVES.

GREGOTTIS LUS ITALY

More than a few of Vittorio Gregotti's observations (¨On Criticism," AN 18, 11.16.2005) need qualification. Not to be inconceivable to the master architect, whose long critical career and impressive office practice remains exemplary among Italian architects, but Gregotti seems more than a bit out of touch with what's going on around him. While he rightly notes that Italian newspapers with regular architecture coverage are few and far between, besides the two that he cites—Sole 24 Ore and La Repubblica—there is the unrepentant leftist daily Il Manifesto, where Pippo Civri and Gabriele Mastromattei provide reviews and opinions on contemporary architecture issues. The paper also provides translations of articles by Mike Davis and consistent cultural criticism that frequently jabs at the inherent corruption and transgressions of Italian society. This allows us to assess the impact of legislative housing projects spreading unchecked along the country's coasts and, more recently, the construction of the Strals of Messina bridge, an ecological and economic nightmare.

As for magazines and journals, Italy publishes a far greater percentage than could ever be rationally consumed, which does not negate some of the more interesting qualities that Gregotti attributes to such as Aris, Lato, and Rassegna. Nevertheless, Abiato, l'Arca, Gomorra, Ottagono, Parametro, and Ventre (the last an incredibly witty alternative magazine out of Naples) offer game competition. Gregotti is on target when he states that Casabella has been dormant, but his remarks about Domus are less accurate. Editor Stefano Boeri is trying to jumpstart bakeries vacant in failed housing structures. He is interested in understanding township development and competition. Architecture for Humanity (AFH) agreed to fund the construction of the public buildings, while Colliers International, an estate development firm, agreed to fund the houses, commissions Shigeru Ban to design them. Despite our enthusiasm, hard work, and financial backing, nothing ultimately happened. In April, after the team presented the full master plan to the assembled community of Kirinda, the UDA reversed its previous approval. This undid not only the plan but also the community's interest and willingness to participate in the organized reconstruction effort. This but only touches the surface of what went wrong.

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