

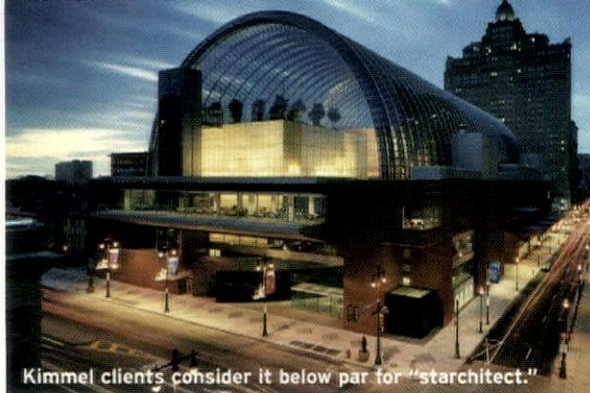
THE ARCHITECTS NEWSPAPER

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CLIENT CLAIMS DAMAGES FOR CONSTRUCTION DELAYS AND COST OVERRUNS



Kimmel clients consider it below par for "starchitect."

JEFF GOLBERG © ESTO / COURTESY KIMMEL CENTER

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 is 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."

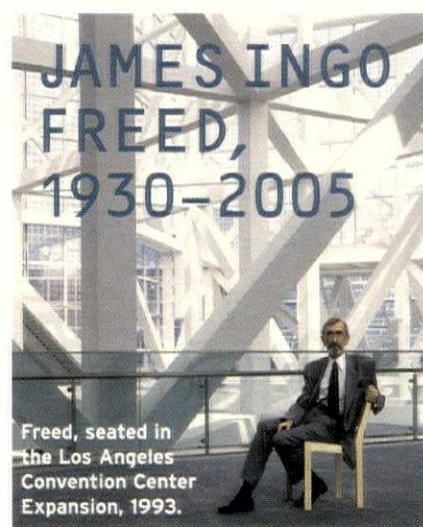
The Kimmel Center, which is home to the Philadelphia Orchestra, a dance company, and several other performing arts groups, opened to mixed reviews **continued on page 4**

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 office, Rafael Viñoly 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.



Freed, seated in the Los Angeles Convention Center Expansion, 1993.

JEFF GOLBERG © ESTO

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—Ingo 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 ovens, twisted beams, a warped skylight—and, at the same time, create an environment subtle enough to support exhibits. **continued on page 9**

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THE CHOSEN

CONTRACTORS, EXPEDITORS, ENGINEERS, MILLWORKERS... ARCHITECTS SHARE THEIR FAVORITES

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MICHAEL WEBB ON CEDRIC PRICE

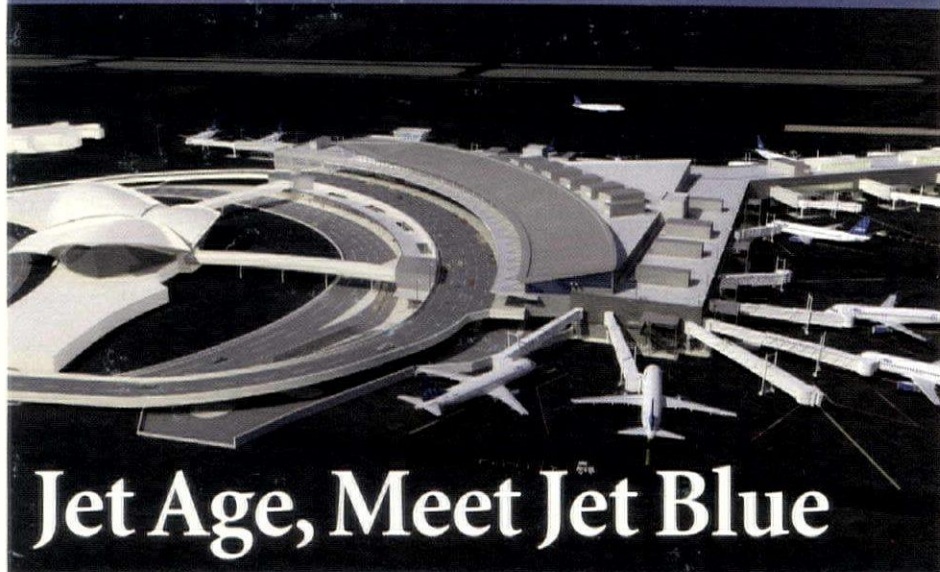
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NEW JFK STRUCTURE IS SITED BETWEEN SAARINEN'S TERMINAL 5 AND THE TARMAC



Jet Age, Meet Jet Blue

COURTESY JETBLUE / GENSLE

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 635,000-square-foot JetBlue terminal, sited just behind the Saarinen classic, is due for completion in 2009. Designed by Gensler 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**



CRIT: JULIE V. IOVINE

LET'S 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* by Irish-French artist Malachi Farrell displays seven kinetic skyscrapers rising from piles of trash and acting out. They dance, they march, they aerobicize, they wait to be attacked. (The show closed on January 8 but can be viewed in at www.thrustprojects.com.) As social commentary, the work comes across as fairly elemental—big-footed capitalism running amok, in place, going nowhere—but as a barometer of current public feeling about architecture, it is sadly revealing. New York's delirious dancing days are clearly over.

Over the about six-minute duration of the handmade mechanized routines, Johnson's Chippendale highboy, the Empire State Building, and the other skyscrapers (too generic to identify but ranging through time in their styles) go from capering to cowering. "Since 9/11, buildings have become an icon **continued on page 7**



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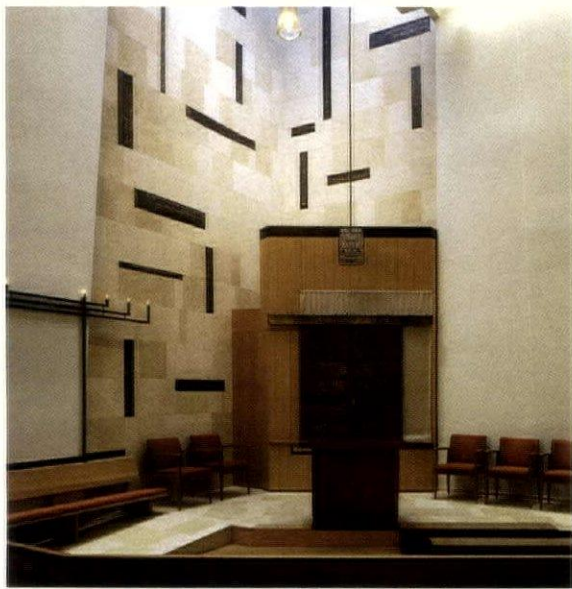
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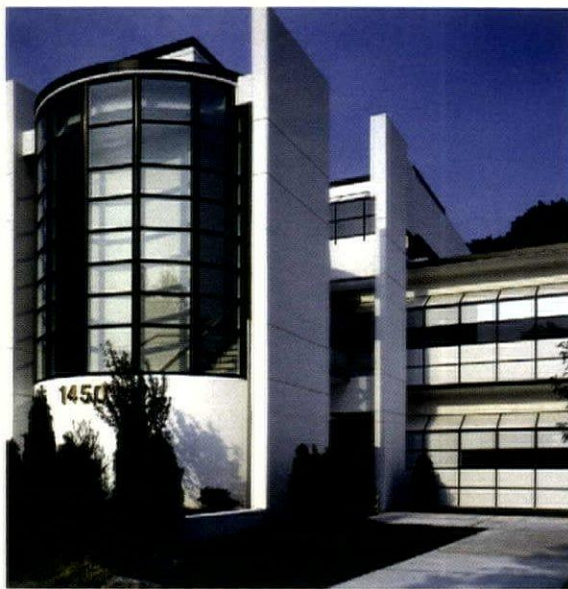
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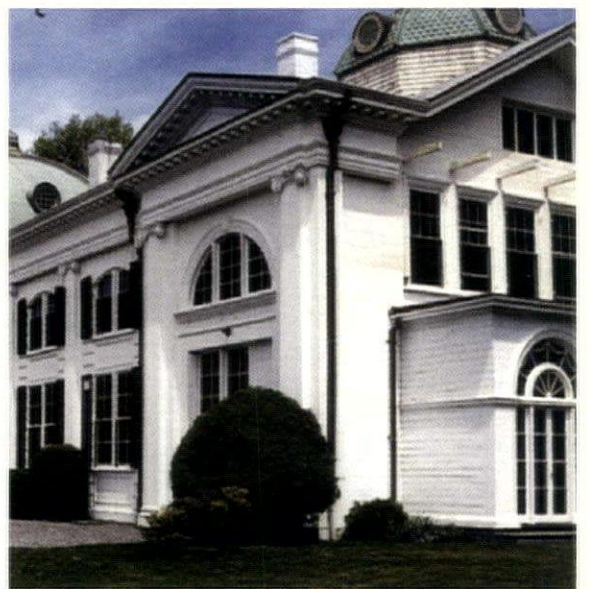
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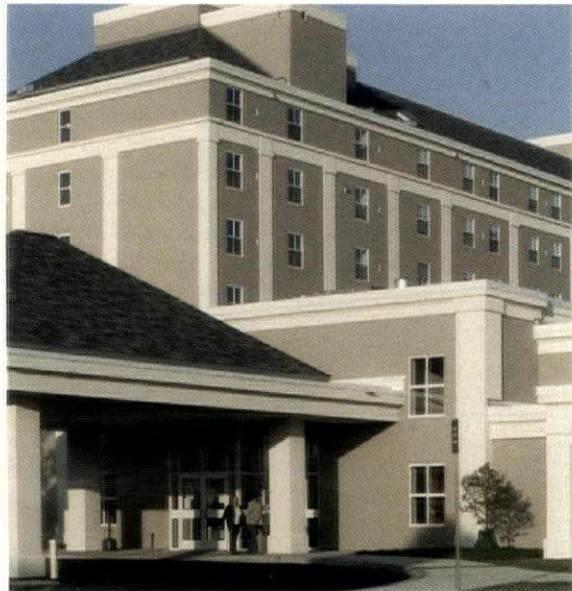
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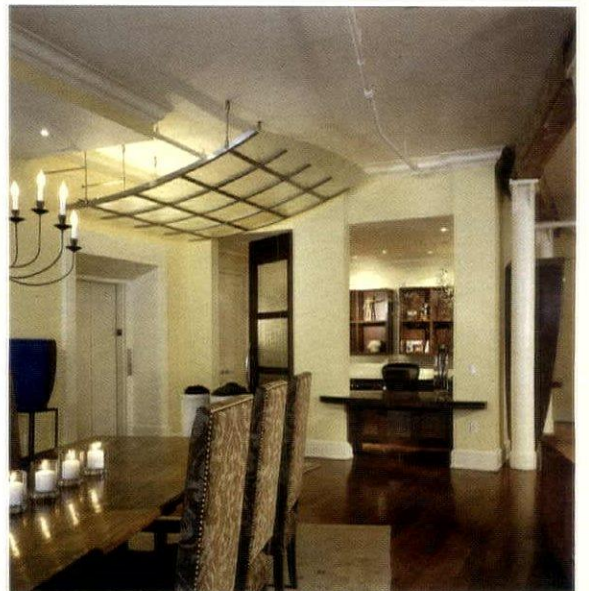
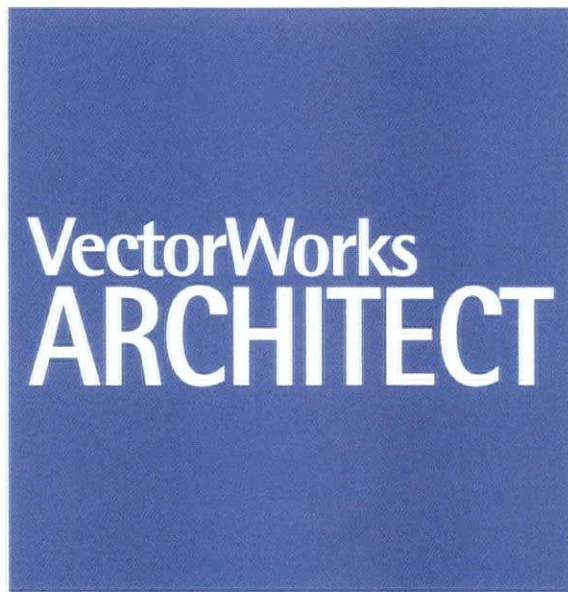
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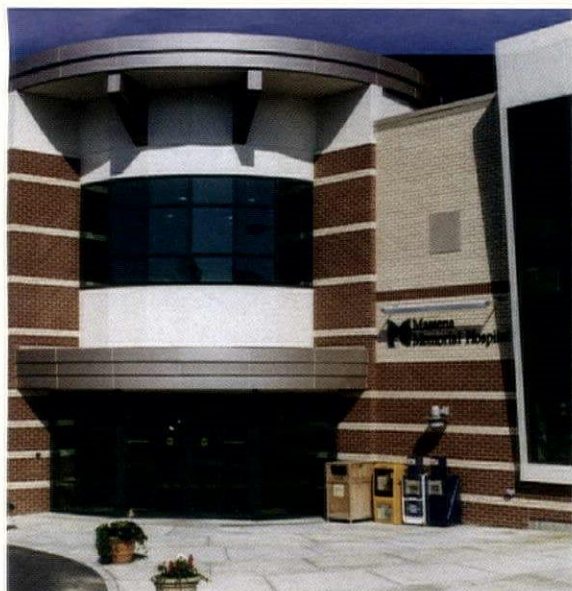
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EDITORS

Last summer architect Craig Hodgetts stood in front of his Culver City, California, office and gestured to a wide boulevard that stretched along a rail track. "These sheds are nearly all small workshops that started fabricating sets for the movie industry. Now, many build customized components for architects and the building industry," he said. "These craftsmen give Los Angeles an unrivaled architectural support group." Our feature on architects' Favorite Sources—the first in a yearly tradition—shows that New York has its own impressive network of trade and craft support for architects. Architect Ali Tayar had a reasonable explanation for this: "New York supports them. Only in this city would you have so many clients who are willing to pay for specialty work to be done."

Our initial idea was to produce a "Best of" issue—something akin to *New York* magazine's annual blockbuster, though instead of bikini-waxers and plastic surgeons, we'd have metal fabricators and expeditors. But we soon found that it would be impossible for us to determine the best. Many of you choose your collaborators based on not just the quality of the work but the chemistry of your working relationship. Also, accomplishment levels might just vary project to project. As architect Alexander Gorlin put it, "A contractor is only as good as his last disaster."

What we did learn from producing this issue is that the reports of the demise of good craftsmanship seem to have been greatly exaggerated. Clearly, skilled manual work is valued as much as ever. And in New York, with its highly educated workforce, the quality is high. In fact, many of your favorite contractors, fabricators, source representatives, and other architectural service providers trained as architects. What you appreciated most was your collaborators' deep interest in not just the outcome but the process as well.

This first Favorite Sources issue is by no means comprehensive. We left out some categories due to lack of response. For example we found that most of you take care of your IT, rendering, and model-making needs in-house, though we did like Deborah Berke's comment, "I've yet to find a renderer whose style I like. I hate the watercolor look and I hate the 'stolen from a video game' look. There doesn't seem to be anything in between."

We hope to be able to help her solve her quandary, and any others you bring to our attention, in our second Favorite Sources issue, next January. Send us your suggestions. We see AN as not just something to be read by architects but something that architects can contribute to and shape. Write to us.

VIÑOLY SUE OVER KIMMEL CENTER continued from front page in December 2001. While the building itself—which was not fully completed until mid-2002—received high praise, the main concert space, Verizon Hall, was panned by critics for its "acoustic coldness."

The suit revolves less around the finished product—which it concedes "matched the grand vision of RPAC"—than the process. According to the suit, while Viñoly initially was to be paired with the Hillier Group, a local firm, that would convert the architect's design into working documents, his office later insisted it could perform both roles.

However, the Kimmel Center alleges that RVA proved unable to deliver those documents in a complete and timely manner. According to the suit, the document delays in turn pushed back the bidding and contracting phases, reducing the steel erection time from 33 months to 17 months. The suit goes on to state that the compressed schedule, combined with document errors, entailed extensive post-construction repairs. Because the Kimmel Center's opening gala involved such A-list performers as Elton John, the November 2001 completion date could not be pushed back.

Both parties declined to explain why the mediation failed. The center's lawyer, J. Bradford McIlvain, declined a request for comment.

While post-project, architect-client mediation is routine these days, it is uncommon for a client to sue an architect over the execution of a design. The suit strongly implies that Viñoly's "starchitect" status permits the client to hold his office to a higher professional standard than would be expected of a lesser-known firm. "RVA represented and agreed that its performance was to be held and judged according to a higher standard of care than normally accorded professional architects and understood that RPAC was relying on RVA's skills and expertise in connection with the design and construction of the Project," the suit asserts.

The case is worth watching, given that cost and schedule overruns are not unusual in the world of high-end architecture. Frank Gehry's Stata Center at MIT, for example, which opened last year, was \$100 million over its initial \$200 million budget, and Rem Koolhaas' Seattle Public Library, which also opened last year, was eight months late and \$8 million over its \$157 million budget.

What sets the Kimmel Center apart may be that critics hailed both Gehry's and Koolhaas' efforts, while the Kimmel received, at best, faint praise.

"The underlying complaint seems to be that Viñoly failed to deliver a show-stopper," concluded critic Inga Saffron in the *Philadelphia Inquirer*.

Viñoly's lawyer, Richard Davies, an expert in construction and architectural liability, will respond to the suit on January 28. Davies did not return repeated requests for comment.

CLAY RISEN

LETTERS

NOT MEANT AS PRAISE

If Marisa Bartolucci would read my article—instead of "peruse" as she described her research ("On Criticism," AN 19_11.16.2005)—it should be abundantly clear that my statement "It's what the Modern always wanted to be" [in reference to the Museum of Modern Art] was not "heaping on the praise."

SUZANNE STEPHENS

DEPUTY EDITOR, ARCHITECTURAL RECORD

CORRECTION

In our feature "The Curatorial Landscape" (AN 20_12.14.2005), we noted that Matilda McQuaid is head of exhibitions at the Cooper-Hewitt, National Design Museum. Her title is in fact exhibitions curator and head of textiles. Also, while she launched the *Solos* series, which featured installations on the museum's lawn, the second show in the series, *Futureshack* (featuring a shipping container), was curated by Floramae McCarron-Cates, assistant curator in drawings, prints and graphic design.

FOSTER'S SKYSCRAPER WILL BE 65 STORIES TALL

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 would be named 200 Greenwich (it is bordered by Vesey and Fulton streets) and contain 2.4 million square feet of office space, along with nearly 280,000 square feet of retail space. Silverstein had announced previously that he would commission Foster, Jean Nouvel, and Fumihiko Maki to design the three towers planned for the site.

No design was presented at the press conference, which was held at the SOM-designed 7 WTC. Foster was one of the entrants in the initial "starchitect"-filled Innovative Design Study competition in 2004, which resulted in Daniel Libeskind winning the commission to masterplan Ground Zero. In Foster's proposed scheme, a pair of twin towers gently bend and touch at their summit. The "kissing towers" became one of the more iconic images to result from the nine entries in the competition, as it closely resembled the original twin towers.

Asked what Tower 2 may look like, Foster responded, "If I continued on page 8

HAPPY NEW YEAR!

FRANK "HEARTS" JEAN

What's up between **Frank Gehry** and **Jean Nouvel**? Last year, when **Enrique Norton** 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 Norton 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 Condé Nast's snazzy Times Square headquarters. Not because the magazine is folding (as has been rumored for years) but because a proliferation of new Condé Nast titles is squeezing it from its square footage. And for what are *H&G* 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 façade 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.

LET SLIP: ACHEN@ARCHPAPER.COM

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 only the second 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

OPEN > BOUTIQUE



> FENDI

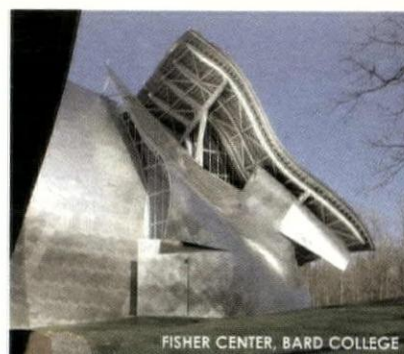
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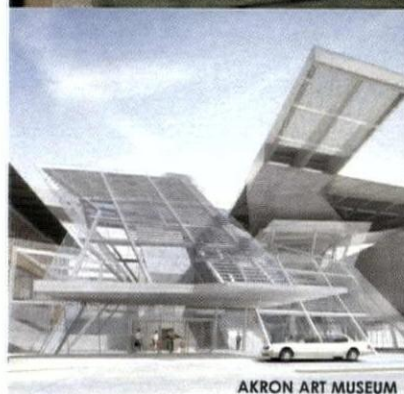
Designer: Peter Marino Architect

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 lightweight, 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.



FISHER CENTER, BARD COLLEGE



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PROSPECT PARK ADDS 2.5 MILES OF NATURE TRAILS

HAPPY 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. Olmsted 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**

AIA INAUGURATES 82ND PRESIDENT

continued from page 5 outlined plans to accommodate major changes that architectural practices have undergone in recent years. With practitioners collaborating with an ever-widening network of consultants and allied professions, the AIA has created a new vice president position, filled this year by Norman Strong of Seattle, to coordinate the emerging phenomenon of "integrated practice."

Acknowledging the profession's growing complexity, she cited the need to adapt by "redefining risk allocation, liability, and the definition of intellectual property" while also improving their ability to build client relationships.

Promoting sustainability is also a key objective. "Over half of the energy in this country is consumed by building," she stated, "so if we reduce by just 10 percent, that's huge for future generations."

Much of her game plan builds on efforts already underway at the AIA, which Steidl believes is a good thing. "Ten years ago," Steidl said, "each new AIA president would bring in his own agenda, so there was a lack of continuity." These days, progress is passed from one president to the next—along with challenges. "Right now, for example," Steidl relayed, "the federal government still does not consider the creation of livable communities a big issue; [politicians] are less interested in saving energy than in developing new sources of energy. I had a challenge there, and Kate will too."

ANNA HOLTZMAN

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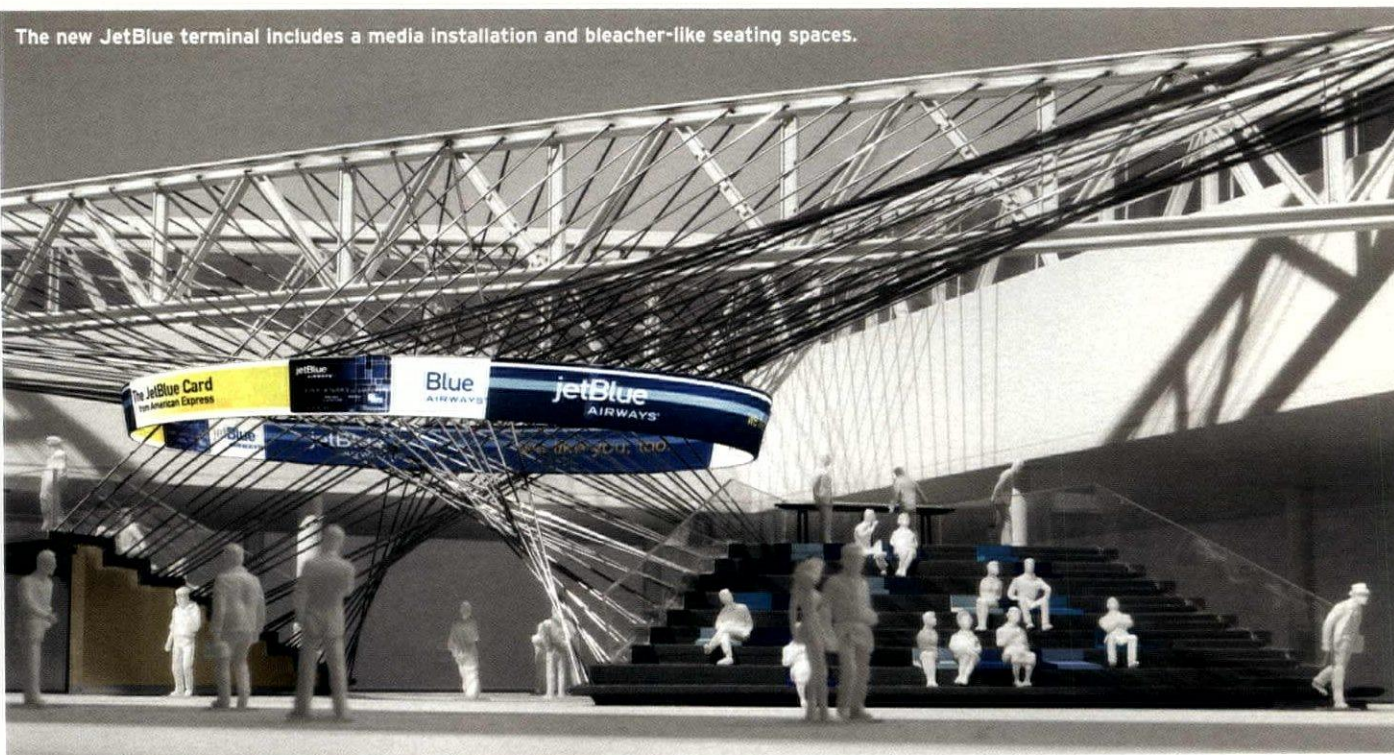
ZUMTOBEL STAFF

JET AGE, MEET JET BLUE continued from front page tag is \$875 million, of which \$795 will be financed by the Port Authority and the remainder by the airline, which will operate the terminal under a 30-year lease. The terminal will accommodate the airline's fleet of Airbus 320 airplanes and the addition of 100 new Brazilian Embraer 190 airliners, to be delivered at the rate of one every ten days over the next three years. Construction has already begun on a temporary seven-gate expansion on the former TWA site. This will accommodate short-term growth at 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 conventional 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,

The new JetBlue terminal includes a media installation and bleacher-like seating spaces.



will broadcast flight information and imagery. "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 architect 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 stoops across the city." 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 platforms. (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 Spielberg caper that featured Terminal 5.)

"The way one goes about having

Saarinen as a neighbor," Rockwell concluded, "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

LET'S PUT ON A SHOW! continued from front page of fragility," Farrell said in a recent phone interview. The installation seems to mirror the general perception that architecture today is, above all, a vanity. It does not solve problems, address communities, or further a society's values. Instead, it postures. It entertains.

We're in a boom, building sand castles. The public is responding accordingly, cheering on those with the greatest pizzazz. No wonder there was such confusion about 2 Columbus Circle. If the criteria for a successful building include catching the eye, then those Venetian lollipops certainly popped. But so few people have actually been inside the place; they can't possibly know how dismal and difficult it was to inhabit. A building should be more than cover-girl material.

Blaming it all on "starchitects" is becoming the popular way out of a dilemma that the profession and the media need to address. "Starchitecture" (say it with a sneer) signifies a developer-driven project designed by an architect paraded out from an elite stable of predictably newsworthy architects. They know who they are. Or do they?

I was surprised by a recent conversation with Frank Gehry about the Barnes Foundation Museum in Philadelphia. It's a small, precious collection that's been housed in its owner's Victorian manse for many years. Now it's slated to move into a new building on a plum site close to the Philadelphia Museum of Art—a modest but prestigious commission. When asked if he was being considered for the job, Gehry said, "I bet Piano's going to do it. He gets all the museums." Only half-smiling, he bemoaned how,

after Bilbao, no one has come calling with any really juicy museum commissions, whereas the De Menil Collection in Houston opened the floodgates for Piano to more cultural institutions (including a fistful of additions to works by fellow architects). "That's why I'm designing jewelry for Tiffany's now," Gehry said.

Even now, for hasty sake, here was the world's most famous architect doing his bit to sustain the notion that architecture today is really a popularity contest. And this sort of contest, based on image and novelty, is what's keeping practitioners in a state of nasty insecurity, ever-ready to poke the eyes (or windows) out of any other architect in the chorus line, and just as ready for their big close-ups. Is it any wonder that it didn't initially occur to Louisiana Governor Kathleen Blanco to invite any big-name architects (international or local) to serve on the commission to rebuild New Orleans? For too many in a position to dole out important work, architects come across as willful *artistes* (say it with an accent).

With any luck, starchitecture has run its course. There was barely a ripple following the latest last-minute press conference to announce the selection of Lord Norman Foster to design another one of Larry Silverstein's tenant-free towers at Ground Zero. Not that Foster shouldn't get the job; starchitects deserve to work, too. But wouldn't it be nice if the public and, more particularly, the people who hire architects believed that building is more than putting a floorshow on the horizon?

JULIE V. IOVINE IS AN'S ARCHITECTURE CRITIC AND FEATURES EDITOR AT ELLE DÉCOR. SEND COMMENTS TO JIOVINE@ARCHPAPER.COM.



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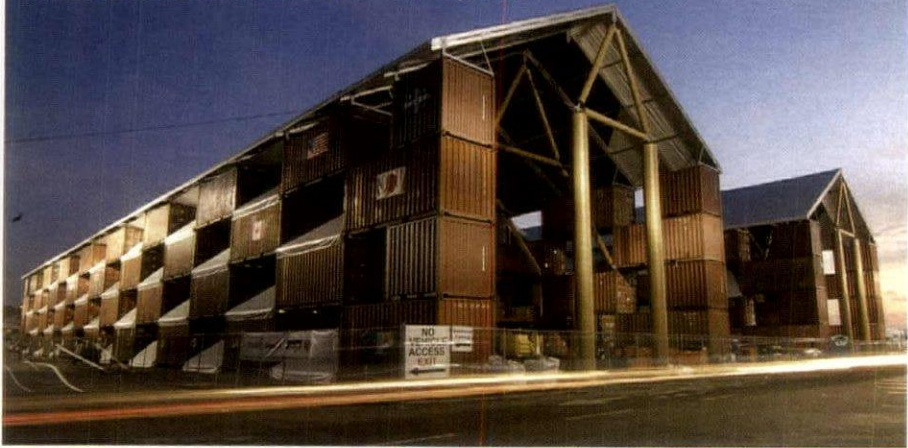
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For the Los Angeles installation, the Nomadic Museum includes a theater sandwiched between the two main galleries.



GREGORY COLBERT

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.

Central to Ban's design intent was that the containers be purchased or borrowed locally, and returned to their original use. Unfortunately, in New York, contractors welded the units together, so the whole thing had to be scrapped. The Santa Monica contractors were careful to ensure that the museum would come apart easily. It will be up until May 14, before moving on to to-be-determined venues in Europe and Asia. **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 (AIANYS) 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.

JAFFER KOLB

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FOSTER TO DESIGN THIRD WTC TOWER continued from page 4 held up a clean white sheet of paper, that's all it is. We just started." He was adamant, however, that the new building would not take any design cues from the "kissing towers" concept. Silverstein reportedly selected Foster under the advisement of David Childs of SOM.

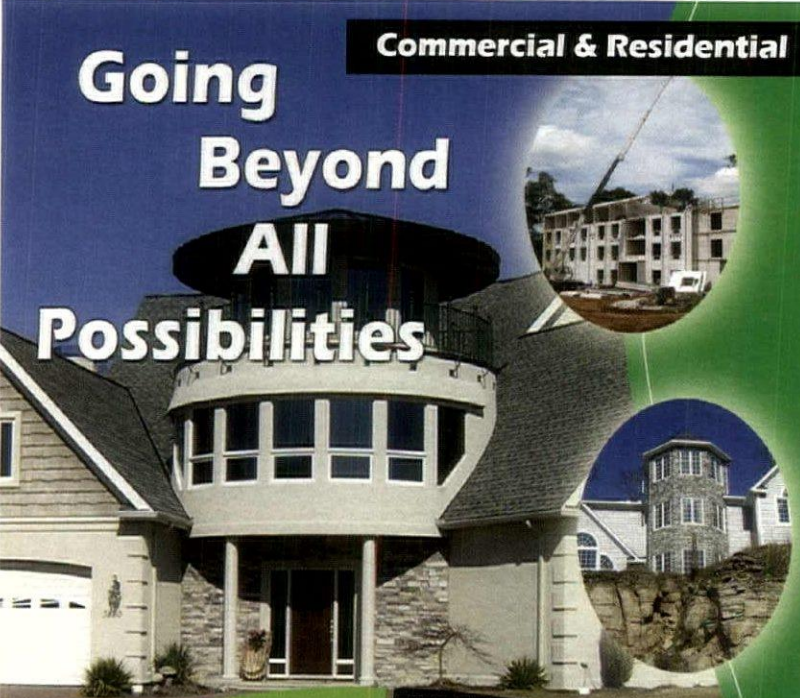
One of the most contentious aspects of the rebuilding process has been the lack of adherence to Libeskind's masterplan. The Freedom Tower has maintained the spirit of the plan only in the building's height, a symbolic 1,776 feet. According to the *Poughkeepsie Journal*, Childs recently remarked to a packed auditorium, "[The height is] a decision I, frankly, never understood, because this building will always be measured in meters."

On the topic of whether Silverstein and Foster intended to keep Tower 2 in accordance with Libeskind's masterplan—with a rooftop canted toward Ground Zero—Silverstein remarked, "The masterplan will be followed. Rooftops are not part of the masterplan."

Silverstein also announced that 7 World Trade Center signed its first tenant, the New York Academy of Sciences, which will lease 40,000 square feet in the building. **ANDREW YANG**

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JAMES INGO FREED, 1930-2005 continued from front page 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 with Freed 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.

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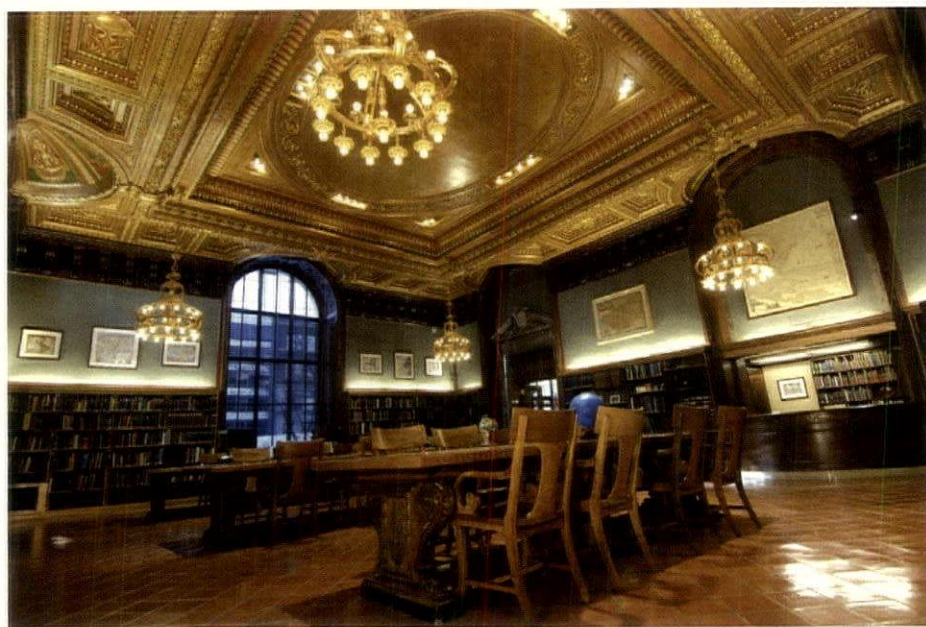


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DON POLLARD

NEW YORK PUBLIC LIBRARY MAP ROOM REOPENS, AFTER 9-MONTH RENOVATION

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**

Interior of the reading room (left) and a color engraving from *Atlas Maritimus*, published in London in 1682 (right), included in the NYPL's holdings. The map is labeled "A Mapp of the World by John Seller." Symbols of the four continents decorate the bottom margin.

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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 as dressing rooms. The complete overhaul of the auditorium and lobby, and the construction of a new gift shop will be completed in 2007.

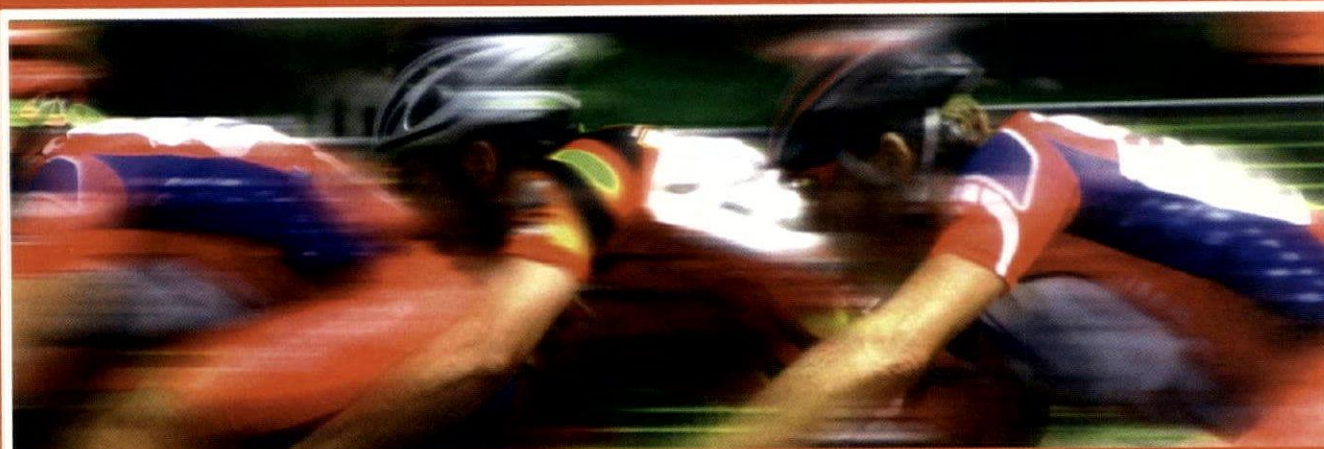
GOVERNORS ISLAND GO-AHEAD

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 detail.)

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 \$175 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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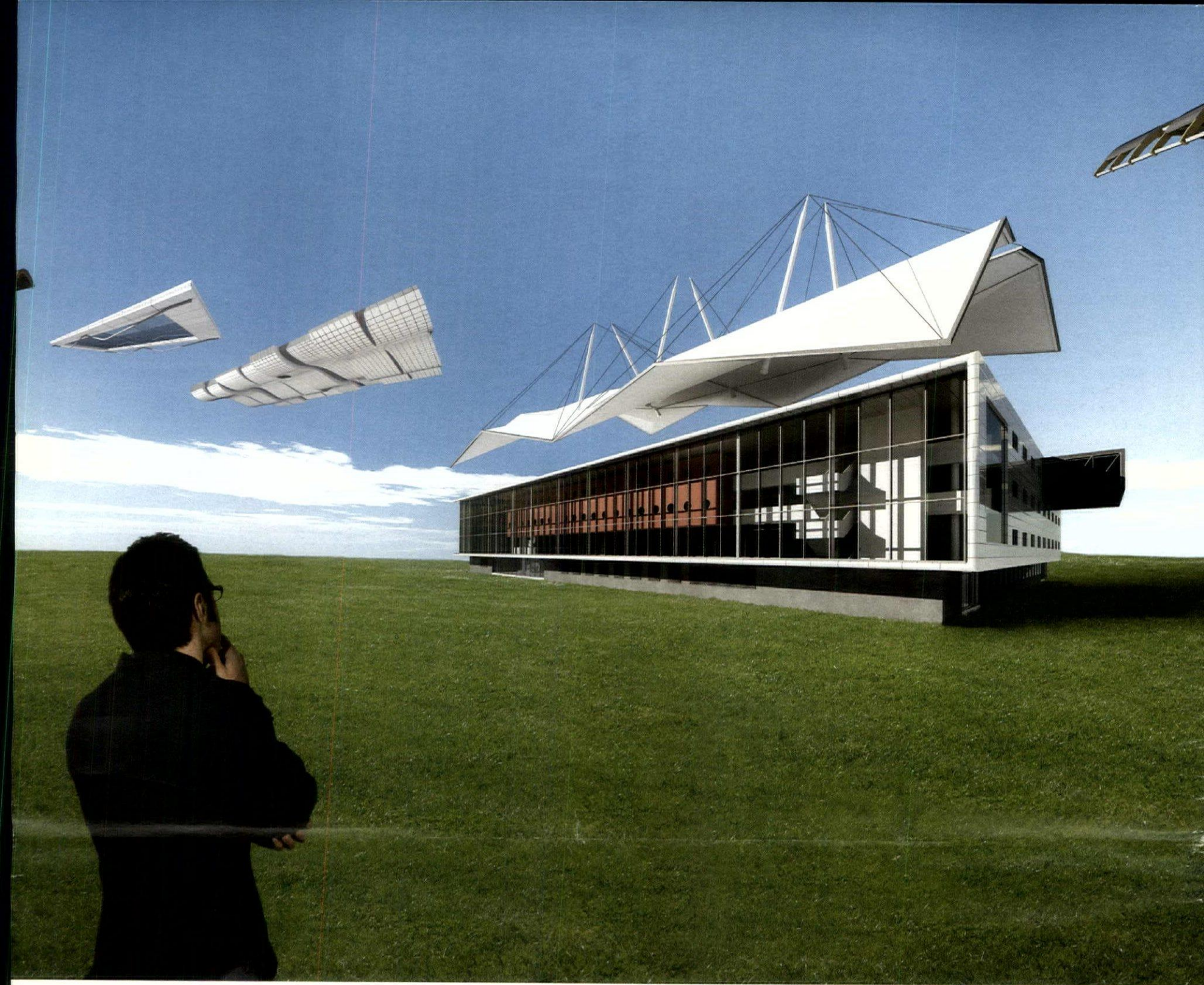
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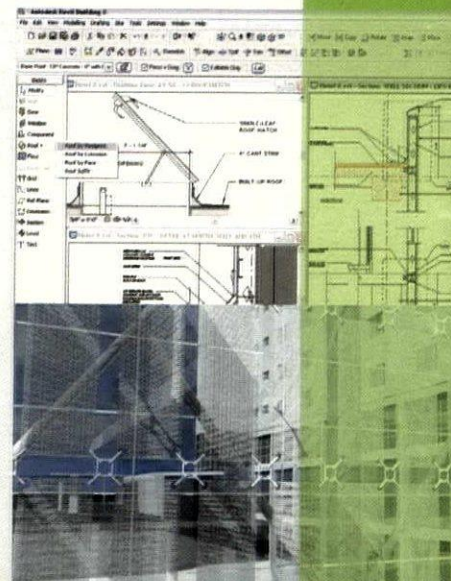
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Every time we talk to architects about a project they are finishing up, it seems that the conversation turns to sources: You rave about the possibilities of a new material, or the ingenious solution your structural engineer devised, or the great level 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.

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"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. **Taconic** [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



FAR LEFT: PIZZA BAR,
MEATPACKING DISTRICT,
ALI TAYAR, PARALLEL
DESIGN PARTNERSHIP

LEFT: LOFT CONVERSION,
MEATPACKING DISTRICT,
DEBORAH BERKE &
PARTNERS ARCHITECTS

METAL

FABRICATORS

Atlas Industries, Inc.

750 East State St., Fremont, OH; www.atlas-industries.com

Dynamic Sheet Metal Ltd.

206 19th St., Brooklyn; 718-788-1350

Hillside Sculpture Studios

236 Boston Ave., Medford, MA; 781-395-5656

Kawahara Enterprises

344 West 38th St., New York; 212-736-5858

Kern Rockenfield Inc.

178 Classon Ave., Brooklyn; 718-230-7898 www.kernrock.com

Koenig Ironworks

223 West 19th St., New York; 212-924-4334

www.koenigironworks.com

Tallix Foundry

310 Fishkill Ave., Beacon, NY; 845-838-1111 www.tallix.com

Todrin Industries

600 Somerset Ave., Taunton, MA; 508-880-2525 www.todrin.net

Veyko

216 Fairmount Ave., Philadelphia, PA; 215-928-1349

www.veyko.com

FITTINGS

AF Supply

22 West 21st St., New York; www.afsupply.com

B&B Italia

150 East 58th St., New York; 800-872-1697 www.bebitalia.it

Boffi SoHo

31 1/2 Greene St., New York; 212-431-8282 www.boffisofo.com

Bowery Restaurant Supply

183 Bowery, New York; 212-254-9720

www.boweryrestaurantsupply.com

Fersa Custom Decorative Hardware Artisans

Buenos Aires, Argentina; 877-552-3332 www.fersa.biz

Häfele Showroom

25 East 26th St., New York; www.hafeleamericas.com

Tri-Pyramid Structures

59 Power Road, Westford, MA; 978-692-0555 www.tripyrasid.com

Wainlands, Inc.

453 West 17th St., New York; www.wainlands.com 212-243-7717

William M. Lowe

8 Granite Point Pl., Owl's Head, ME; 207-594-9327

www.lowe-hardware.com

SOURCES

Allied Bronze

25-11 Hunters Point Ave., Long Island City; 718-361-8822

Cambridge Architectural Mesh

105B Goodwill Road, Cambridge, MD; 866-806-2385

www.architecturalmesh.com

Empire Metal Supply

175 Commerce Dr., Hauppauge, NY; 631-231-5000

www.amerimelt.com

GKD World Wide Weave

www.creativeweave.com

Johnson Screens

708 Challenger Way, Forked River, NJ; 609-693-9434

www.johnsonscreens.com

Peter Mann

111 First St., Jersey City, NJ; www.mannpeter.com

Revere Copper products, Inc.

One Revere Park, Rome, NY; 800-448-1776

www.reverecopper.com

"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

"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.

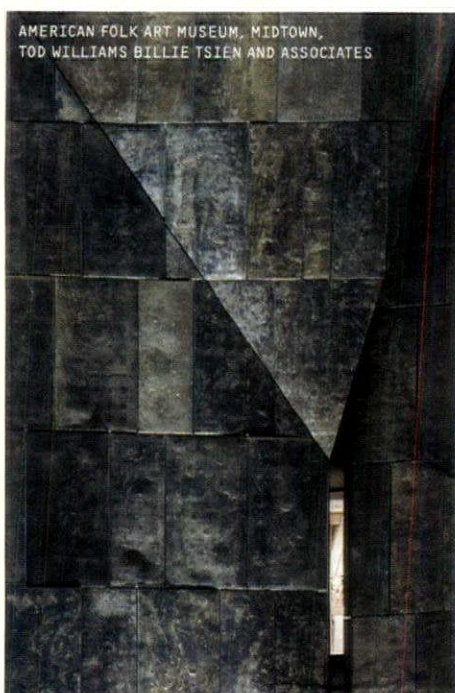
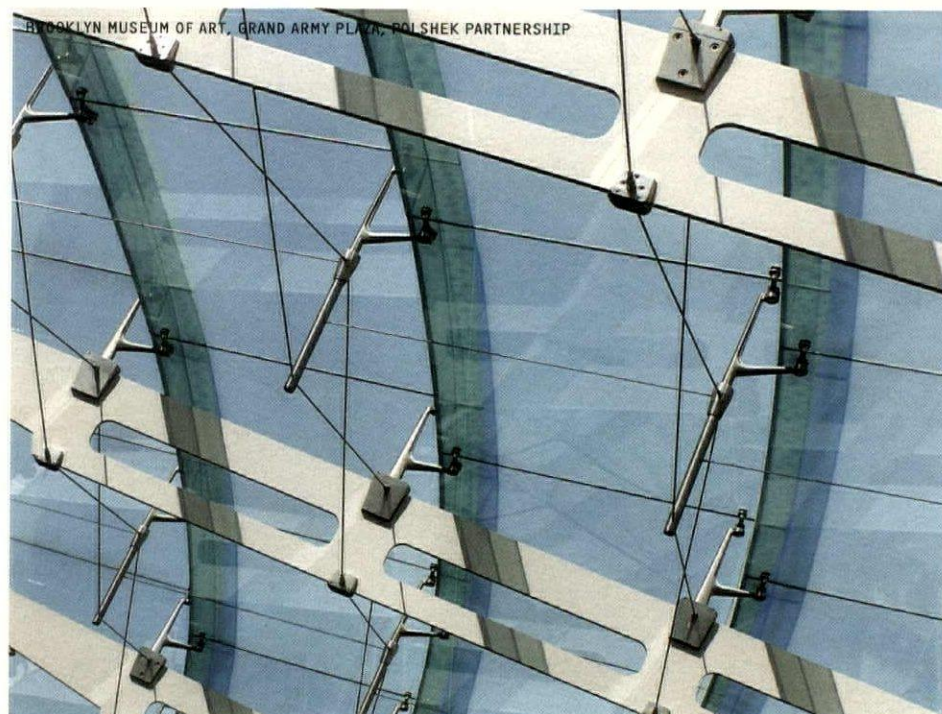
"**Tallix Foundry** usually does sculptures, but they're branching out into facades, like the one they did for the Folk Art Museum. They are more willing to change metals than a larger foundry for small projects." Billie Tsien, Tod Williams Billie Tsien and Associates

"The guys at **Todrin 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, Della Valle + Bernheimer Design

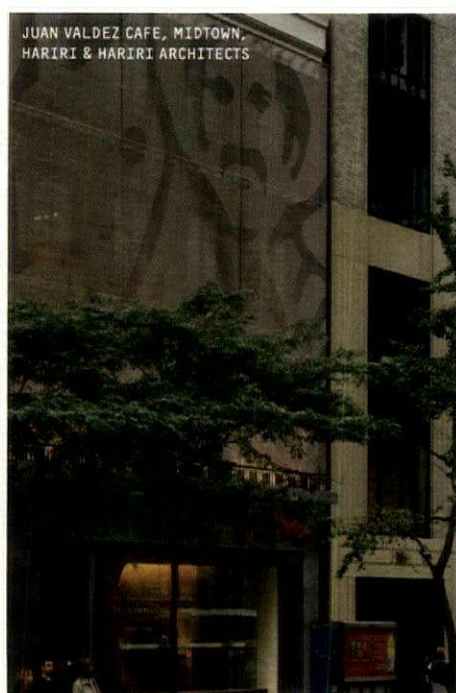
"Joe Fratesi at **Atlas Industries** is the kind of fabricator who, when you design a special piece and bring it to him, he sits you down and you start redesigning it. The intent and appearance stay the same, but how you get there changes. He helps you devise the right methodology or technique given 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

"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

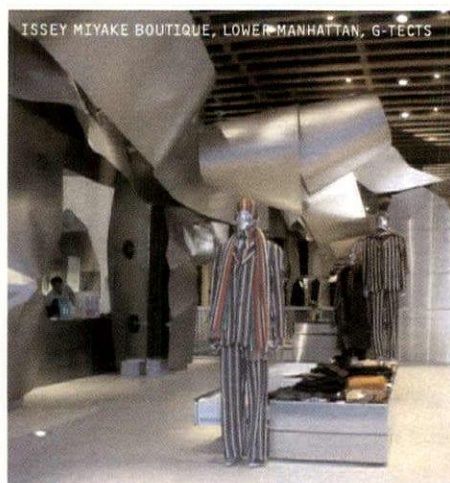
"Everyone always asks us about the etched stainless steel facade of the Juan Valdez Cafe. The mesh was woven by a German company, **GKD**, then shipped to **Kern Rockenfield** in Brooklyn. They did a great job applying the artwork [a portrait of Juan Valdez] in their shop and installed the work on site." Gisue Hariri, Hariri & Hariri Architects



AMERICAN FOLK ART MUSEUM, MIDTOWN,
TOD WILLIAMS BILLIE TSIEH AND ASSOCIATES



JUAN VALDEZ CAFE, MIDTOWN,
HARIRI & HARIRI ARCHITECTS



ISSEY MIYAKE BOUTIQUE, LOWER MANHATTAN, G-TECTS

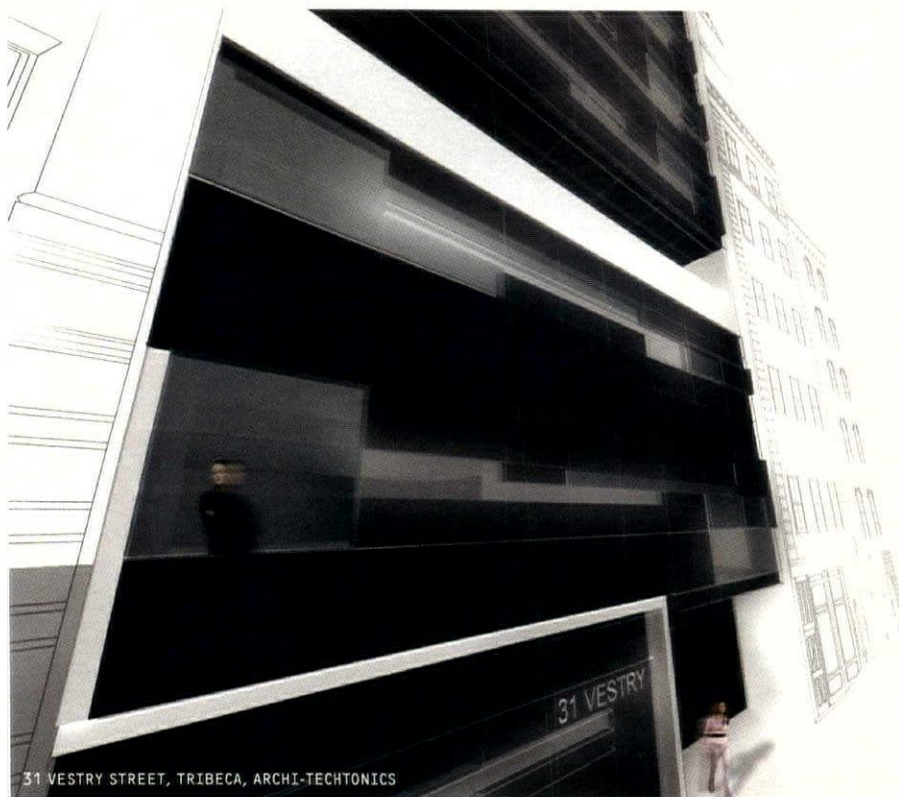


DACRA SHOWROOM, MIAMI, FL, K/R ARCHITECTS

CURTAIN WALL

Israel Berger & Associates
232 Madison Ave., New York; 212-689-5389 www.ibany.com
Permasteelisa
123 Day Hill Rd., CT; 860-298-2000 www.permasteelisa.com
UAD Group
299 Vandervoort Ave., Brooklyn; 718-599-0350
www.uadgroup.com
W&W Glass Systems, Inc.
300 Airport Executive Park, Nanuet, NY; 800-452-7925
www.wglass.com

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. **Winka Dubbeldam, Archi-technics**



31 VESTRY STREET, TRIBECA, ARCHI-TECHNICS

WOOD

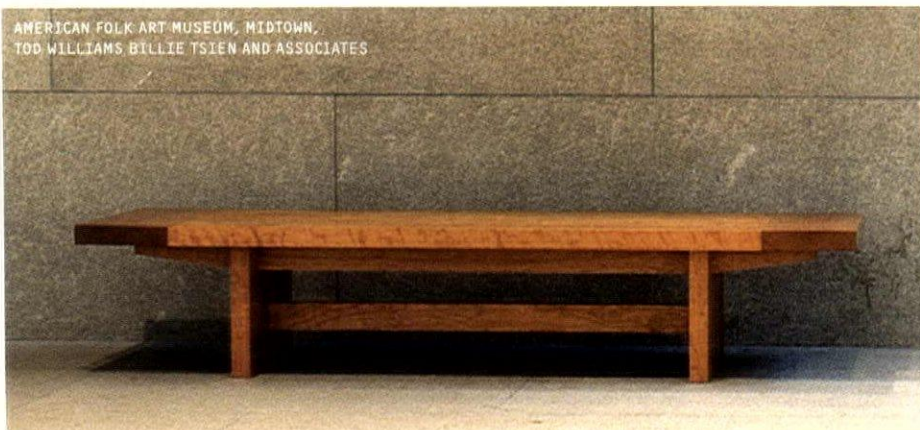
CUSTOM FABRICATION

Bauerschmidt + Sons
11920 Merrick Blvd., Jamaica, Queens; 718-528-3500
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718-349-7471
Birdie Miller Designs, Inc.
232 Route 605, Stockton, NJ; www.customcabinetmakers.com
Chris Perry Woodworking, Inc.
55 Washington St., Brooklyn; 718-596-7185
Elite Woodworking
4 53rd St., Brooklyn; 718-765-4050
Express Furniture
51 West 14th St., New York; 212-242-7500
Hird/Blaker Architectural Woodwork
620 East 132nd St., Bronx; 718-665-0500 www.hirdblaker.com
lino, Inc.
973-523-7118
Midhattan Woodworking
3130 Bordentown Ave., Old Bridge, NJ; 732-727-3020
www.midhattan.com
Milder Office Inc.
181 North 11th St., Brooklyn; 718-387-0767 www.milderooffice.com
S. Donadic Woodworking
3634 35th 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; 212-213-5200 www.baconveneers.com
Bettencourt Green Building Supplies
70 North 6th St., Brooklyn; 718-218-6737
www.bettencourtwood.com
Expanko
800-345-6202 www.expanko.com
Hoboken Floors
979 3rd Ave., New York; 212-759-5917 www.hobokenfloors.com

AMERICAN FOLK ART MUSEUM, MIDTOWN,
TOD WILLIAMS BILLIE TSJEN AND ASSOCIATES



WHITNEY CENTER, LONG ISLAND,
WEISS/MANFREDI ARCHITECTS



APARTMENT, WASHINGTON, KONYK ARCHITECTURE

"What I like about **Hird/Blaker** is that they don't say 'No' but they don't just 'Yes' you, either. They are excited about what they do and about what architects do; there's great mutual respect in the relationship." **Martin Finio, Christoff: Finio Architects**

"We're just completing a conference facility for the United Nations [the Whitney Center] which has a complex ellipsoid conference room. It is clad with 250 cherry panels that are perforated to improve acoustics. **Midhattan** is a bunch of guys with rough hands who cut and finished the panels. It was an intensely collaborative experience. On one hand, it is a traditional wood fabrication shop, with guys in their 70s who've done this for ever; on the other, they can produce beautiful work with a CNC-milling machine."

Michael Manfredi, Weiss/Manfredi Architects

"I never saw such high-end carefulness than in the work **Bjork-Carle** did for an apartment we just finished. He has these French guys trained as artisans; they view it as a profession, like waitering is regarded in France. They know how to do veneers like no one."

Craig Konyk, kOnyk architecture

"**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 flitches 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 Coggan, Coggan + Crawford Architects

GLASS

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

Artexture+
321 West 44th St., New York; 212-265-8400
www.artextureplus.com

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

CriCursa
Barcelona, Spain; +34-93-840-4472 www.cricursa.com

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

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

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

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

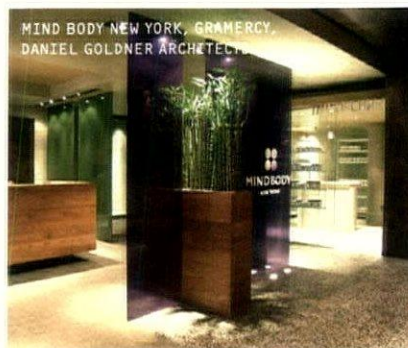
Oldcastle Glass
2425 Olympia Blvd., Santa Monica, CA; 310-264-4700
www.oldcastle.com

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

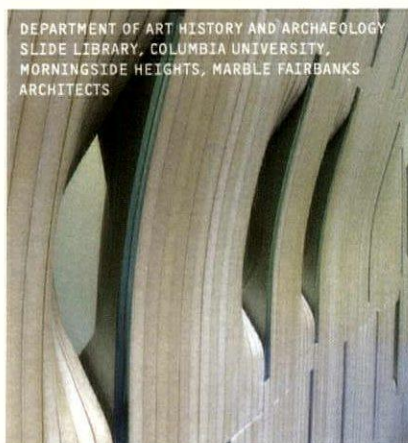
Rudy Art Glass Studio
15 East Philadelphia St., York, PA; 717-843-3345 www.rudyglass.com

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

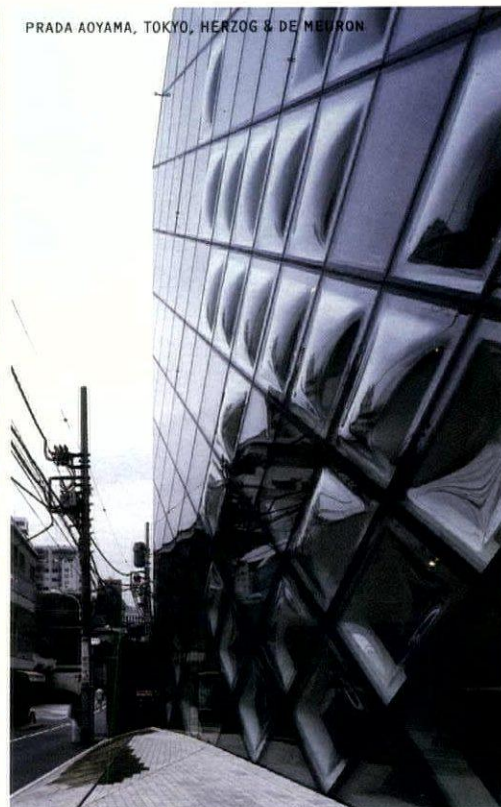
"CriCursa is expert at folded double-glazing. We sent them 3-D models instead of drawings for the Vestry Building so everyone had the exact dimensions and offsets. They understand that precision is the key to the project and that there is no room for mistakes. They also made the convex and concave panels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



MIND BODY NEW YORK, GRAMERCY,
DANIEL GOLDNER ARCHITECTS



DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY
SLIDE LIBRARY, COLUMBIA UNIVERSITY,
MORNINGSIDE HEIGHTS, MARBLE FAIRBANKS
ARCHITECTS



PRADA AOYAMA, TOKYO, HERZOG & DE MEURON

"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**

"The Slide Library at Columbia has glass panels sandwiched between sheets of MDF to admit light. **Dlubak** laser-cut and polished the glass, which is curved in section. Not very many firms would have done as good a job." **Scott Marble, Marble Fairbanks Architects**

CONCRETE, MASONRY, STONE, + TILE

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

Best Tile
2241 Central Ave., Schenectady, NY; 518-344-7000

Bétons Préfabriqués Du Lac (BPD)
Alma, Quebec, Canada; 418-668-6161 www.bpd.net

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

Caesarstone
36-16 19th Ave., Astoria; 718-777-9780

Chelsea Arts Tile and Stone
153 West 27th St., New York; 646-638-0444
www.chelseaarttileandstone.com

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

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

Durite
15 Cutter Mill Rd., Great Neck, NY; 516-334-4533 www.durite.net

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

Get Real Surfaces
37 West 20th St., New York; 212-414-1620
www.getrealsurfaces.com

Hastings Tile & Bath
150 East 58th St., New York; 212-674-9700

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

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

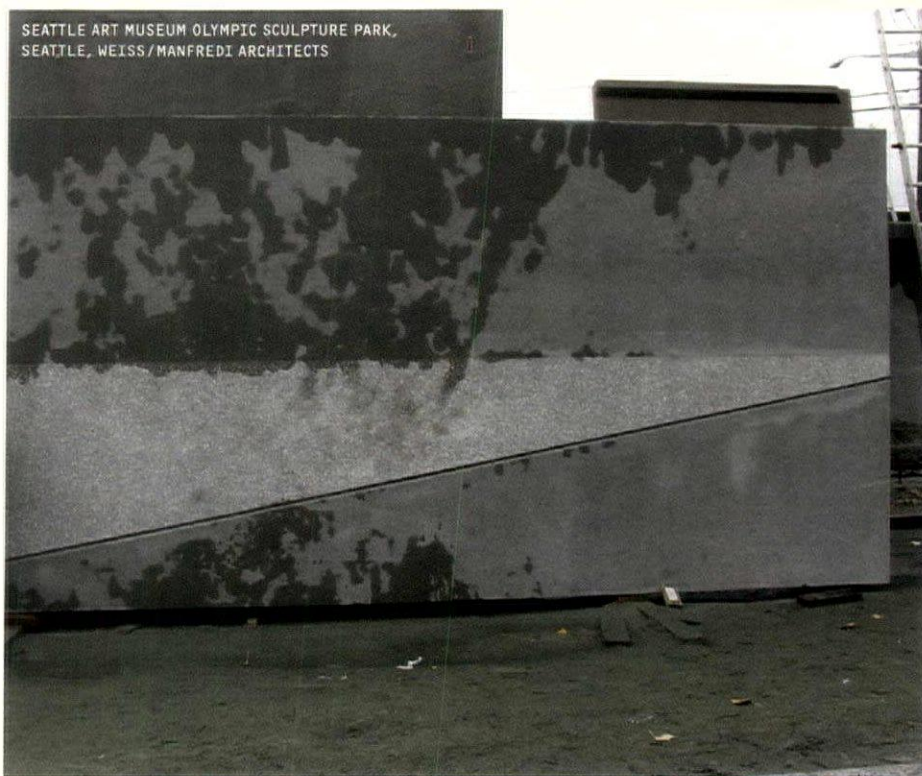
Reginald Hough
845-876-1048 rhoughfaia@aol.com

Wausau Tile
9001 Business Highway 51, Wausau, WI; 715-359-3121
www.wausautile.com

Vermont Structural Slate Co., Inc.
3 Prospect St., Fair Haven, VT; 802-265-4933
www.vermontstructuralslate.com

"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



SEATTLE ART MUSEUM OLYMPIC SCULPTURE PARK,
SEATTLE, WEISS/MANFREDI 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

"At the Olympic Sculpture Park in Seattle, we are using 305 precast concrete panels in the retaining walls, but each panel is a different dimension. **Con-Force** developed a form that could be used for all of them, which was great. It's also interesting because you don't normally associate landscape projects with highly sophisticated fabrication technologies."

Michael Manfredi, Weiss/Manfredi 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

LIGHTING

DESIGNERS

Baldinger Architectural Lighting

19-02 Steinway St., Astoria; www.baldinger.com

Cline Bettridge Bernstein Lighting Design

30 West 22nd St., New York; 212-741-3280 www.cbld.com

Dusti S. Helms

425 West 13th St., New York; 646-336-9931 dhelmsalc@msn.com

Fisher Marantz Stone

22 West 19th St., New York; 212-691-3020; www.fmstp.com

Focus Lighting

255 West 101st St., New York; 212-865-1565

www.focuslighting.com

Leni Schwendinger Light Projects

212-947-6282 www.lightprojectsllc.com

L'Observatoire International

414 West 14th St., New York; 212-255-4463 www.lobintl.com

Susan Brady Lighting Design

132 West 36th St., New York; 212-391-4230 www.sblstudio.com

SOURCES

Aurora Lampworks

172 North 11th St., Brooklyn; 718-384-6039

www.auroralampworks.com

Color Kinetics

10 Milk St., Boston, MA; 888-385-5742 www.colorkinetics.com

Crenshaw Lighting

592 Paradise Lane, Floyd, VA; 540-745-3900

www.crenshawlighting.com

Edison Price Lighting

41-10 22nd St., Long Island City; 718-685-0700 www.epl.com

Selux

5 Lumen Lane, Highland, NY; 800-735-8927 www.selux.com/usa

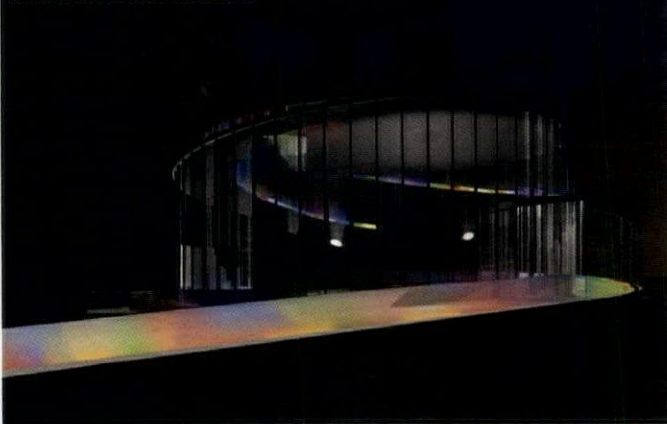
Standard Lighting

16 East 38th St., New York; 212-679-6388

CORE CLUB, MIDTOWN, SPAN



QUEENS THEATER IN THE PARK, FLUSHING MEADOWS, QUEENS, CAPLES JEFFERSON 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**

7 WORLD TRADE CENTER, MANHATTAN, SKIDMORE, OWINGS & MERRILL



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 fluorescent bulbs.

Ken Lewis, Skidmore, Owings & Merrill

LANDSCAPE ARCHITECTS + DESIGNERS

Balmori Associates

820 Greenwich St., New York; 212-431-9191 www.balmori.com

EKLA Elizabeth Kennedy Landscape Architects

Brooklyn Navy Yard, Building 275, 63 Flushing Ave., Brooklyn;

718-596-8837 www.eklastudio.com

Kate Orff, SCAPE Studio

180 Varick St., New York; 212-462-2628 www.kostudio.com

Ken Smith

79 Chambers St., New York; 212-791-3595

Mathews Nielsen Landscape Architects

184 Duane St., New York; 212-431-3609 www.mnlandscape.com

Michael Van Valkenburgh Associates

18 East 17th St., New York; 212-243-2506 www.mvvainc.com

Paula Hayes

www.paulahayes.com

Susan Welti Landscape Design

304 Lafayette Ave., Brooklyn; 718-638-7547

Thomas Balsley Associates

31 West 27th St., New York; 212-684-9230 www.tbany.com

SCAPE STUDIO, MICROGARDEN, SONOMA, CALIFORNIA



"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 intensely analytical, from the plants to the architecture. She makes the landscape productive and multifaceted, which is satisfying from more points of view than the purely aesthetic."

Craig Konyk, kOnyk architecture

PLASTICS

MANUFACTURERS

3Form

2300 South 2300 West, Salt Lake City, UT; 801-649-2500
www.3-form.com

BAM BAM Designs

3020 Red Hat Lane, City of Industry, CA;
www.bambamdesigns.com

Beyond Concrete

36 Industrial Drive, Keyport, NJ; www.patternconcrete.com

Canal Plastics Center

345 Canal St., New York; 212-925-1666
www.canalplasticscenter.com

Display Workshop

225 Murray St., Bangor, PA; 800-332-6730
www.displayworkshop.com

General Polymers

145 Caldwell Drive, Cincinnati, OH; 800-543-7694
www.generalpolymers.com

Panelite

315 West 39th St., New York; 212-947-8292
www.e-panelite.com

Polygal

9405 D. Ducks Lane, Charlotte, NC; 800-537-0095
www.polygal.com

SOURCES

Just Plastics

250 Dyckman St., New York; 212-569-8500 www.justplastics.com

Lightblocks

MB Wellington Studio, 141 Canal St., Nashua, NH; 603-889-1115
www.lightblocks.com

Robin Reigi Showroom

48 West 21st St.; 212-924-5558 www.robin-reigi.com

Rhino Linings

www.rhino linings industrial.com/RL/industrial

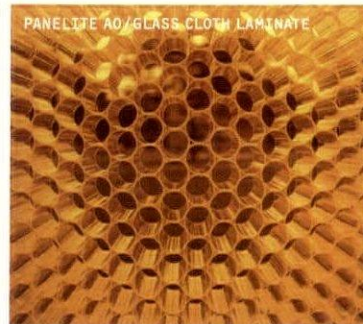
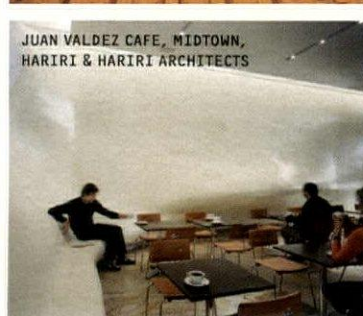
Sensitile

1604 Clay Ave., Detroit, MI; 313-872-6314 www.sensitile.com

3FORM ECORESIN AND WOOD VENEER PANEL



PANELITE AO/GLASS CLOTH LAMINATE

JUAN VALDEZ CAFE, MIDTOWN,
HARIRI & HARIRI ARCHITECTS

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

CONSULT-
ANTS

MECHANICAL ENGINEER

**Ambrosino DePinto & Schmieder,
Consulting Engineers**

275 7th Ave., New York; 212-645-6060 www.adsce.com

Jaros Baume + 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

105 Chambers St., New York; 212-334-2025
www.burohappold.com

Desimone Consulting Engineers

18 West 18th Street, New York; 212-532-2211
www.de-simone.com

Flack + Kurtz

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

Gilsantz, Murray, Steficek

129 West 27th St., New York; 212-254-0030
www.gmsllp.com

Guy Nordenson & Associates Structural Engineers

198 Broadway, New York; 212-766-9119
www.nordenson.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.wai.com

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588 Broadway, New York; 212-941-8514

William Dailey Buiding and Zoning Consultant

212-586-2114

Mitra Mehr

212-480-3990; mitramehr@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

AUDIO-VISUAL

Acentech

33 Moulton St., Cambridge, MA; 617-499-8000
www.acentech.com

Baldinger Architectural Lighting

19-02 Steinway St., Astoria; www.baldinger.com

Sound Lounge

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

Hifi house

509 Old York Road, Jenkintown, PA;
www.hifihousegroup.com

Sensoryphile Audio Visual

681-726-1920 www.sensoryphile.com

TEK 7

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

Trans-Luxe

10 Greene St., New York; 212-925-5863
www.trans-luxe.com

VideoSonic Systems

242 West 30th St., New York; 212-945-1860
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, LeBoeuf, Lam, Green and MacRae

125 West 55th St., New York; 212-424-8000
www.llgm.com

Caryn Leland, Caryn Leland, Attorney

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

Ronny Livian, A.E.C.

20 Vesey St., New York; 212-619-0200

Mark Seiden, Milber Makris Plousadis & Seiden

3 Barker Ave., White Plains; 914-681-8700
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-pects

PHOTOGRAPHY

Adam Friedberg

917-449-5005 www.adamfriedberg.com

Anthony Hamboussi

www.hamboussi.com

Dean Kaufman Photography

917-749-8836 www.deankaufman.com

ESTO

222 Valley Pl., Mamaroneck, NY; 914-698-4060 www.esto.com

Floto + Warner

208 West 29th St., New York; 212-947-2281 www.flotowarner.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 Warchol

224 Centre St., New York; 212-431-3461

www.warcholphotography.com

Tom McWilliam

310 West 99th St., New York; 212-864-0351

www.tommcwilliam.com

Whitney Cox

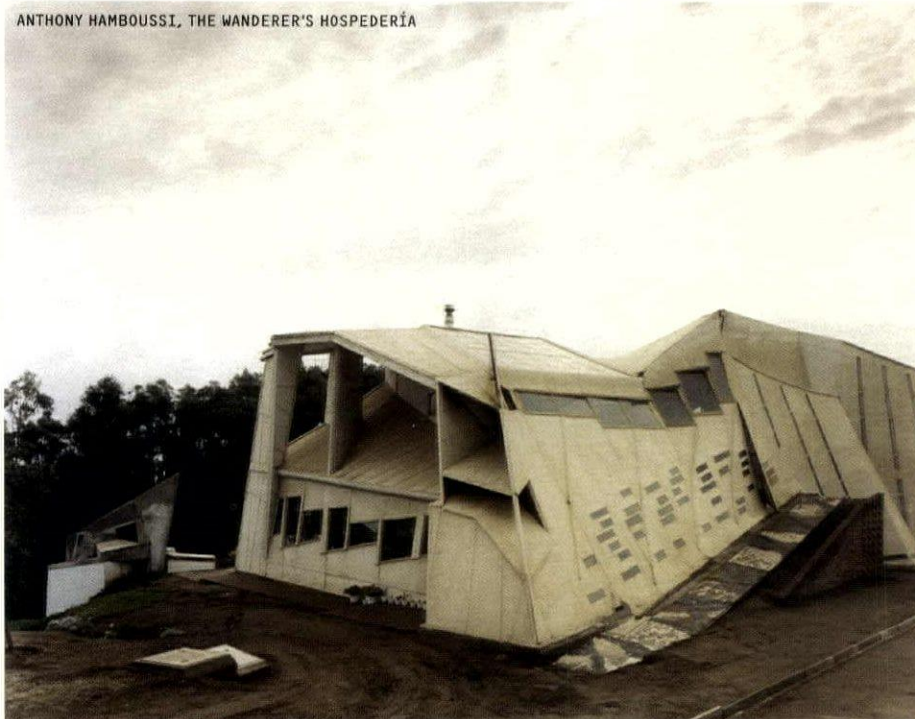
212-349-7894

Woodruff Brown

1280 Hopmeadow St., Simsbury, CT; 860-232-8977

www.woodruff-brown.com

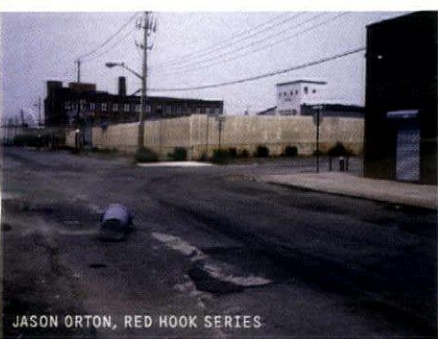
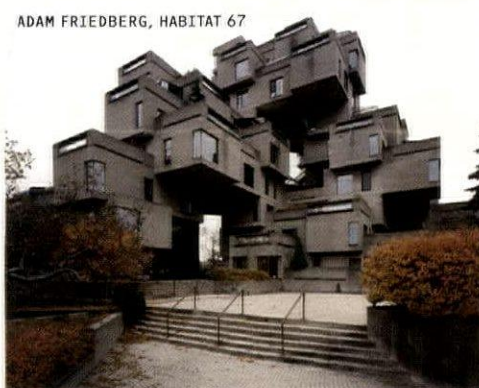
ANTHONY HAMBOUSSI, THE WANDERER'S HOSPEDERIA



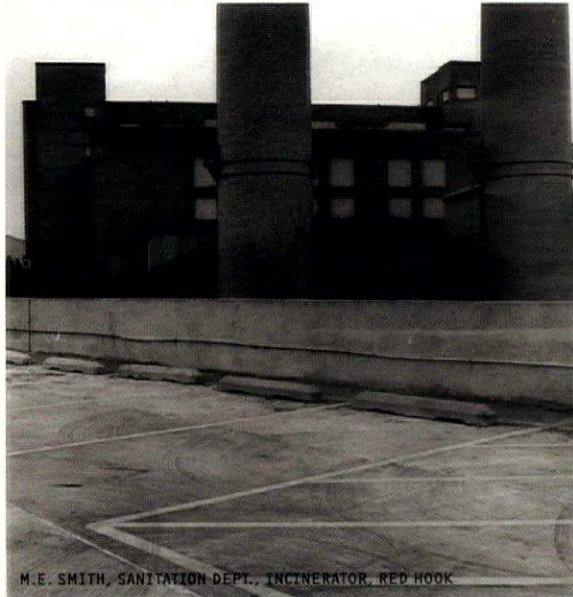
FRANK OUDEMAN, VACCARO LOFT, LEESER ARCHITECTS (2004)



ADAM FRIEDBERG, HABITAT 67



JASON ORTON, RED HOOK SERIES



M.E. SMITH, SANITATION DEPT., INCINERATOR, RED HOOK

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; 718-596-3520

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

LOUVERS

Unicel Architectural

Quebec, Canada; 450-670-6844

www.visioncontrol.qc.ca/product.html

"**Unicel** 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

FIBER COMPOSITE

DSM Dyneema

Geleen, 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

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

JANUARY

WEDNESDAY 18
LECTURE

Marty Gurian
High Performance
Upholstery Textiles
5:30 p.m.
Steelcase
4 Columbus Cir.
www.aiany.org

EXHIBITION OPENING
Julie Ault and Martin Beck:
Information
Storefront for Art and
Architecture
97 Kenmare St.
www.storefrontnews.org

EVENTS

Torchlight Tour:
Explore the Preserved Ruins
of the Fulton Ferry Hotel
6:00 p.m.
South Street Seaport
Museum
12 Fulton St.
www.southstseaport.org

Architectural League's 125th
Anniversary Benefit Dinner
7:00 p.m.
University Club
1 West 54th St.
www.archleague.org

THURSDAY 19
LECTURES

Jon Norquist
Congress for the
New Urbanism
6:00 p.m.
General Society of
Mechanics and Tradesmen
20 West 44th St.
www.generalsociety.org

Clifford Chanin, Marilyn
Cohen, Marianne Lamonaca,
Barbara McCloskey
The Visual Culture of War
6:00 p.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

Santiago Calatrava
Recent Works
6:00 p.m.
One Chase Manhattan Plaza
60th Floor
www.downtownny.com

Sunil Bald
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 Towers
Talking Green:
Green Education
7:00 p.m.
CUNY Graduate Center
365 5th Ave., 9th Fl.
www.cuny.edu

EXHIBITION OPENING
Victor Schrager
Composition as Explanation
Pigment Prints
Edwynn Houk Gallery
745 5th Ave.
www.houkgallery.com

EVENT

In Focus:
Photographing Architecture
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

FRIDAY 20
EXHIBITION OPENING
Jessica Bronson
Lombard-Fried
531 West 26th St.
www.lombard-fried.com

SATURDAY 21
EXHIBITION OPENING
Martin Boyce, Bernhard
Prinz, Florian Slotawa
Punching Through the Clouds
Tanya Bonakdar Gallery
521 West 21st St.
www.tanyabonakdargallery.com

MONDAY 23
LECTURES
Mirka Benes
Meaning Through
Transposition in
Landscape/Architecture:
The Case of Baroque Rome
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

Susan Fainstein and
William Saunders
Sprawl and Suburbia:
Eleven Essays from the
Harvard Design Magazine
Reader
6:30 p.m.
The Urban Center
457 Madison Avenue
www.mas.org

TUESDAY 24
LECTURE
Commodification and
Spectacle in Architecture:
Ten Essays from the Harvard
Design Magazine Reader
6:30 p.m.
The Urban Center
457 Madison Avenue
www.mas.org

EVENT
Vanessa Beecroft
12:30 p.m.
Pratt School of Architecture
200 Willoughby Ave.,
Brooklyn
www.pratt.edu

WEDNESDAY 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.generalsociety.org

SYMPOSIUM
Developers Forum
Getting Bold in the Boroughs
General Society of
Mechanics and Tradesmen
20 West 44th St.
www.pwcusa.org

THURSDAY 26
LECTURES
Peter Timler, John Hooper,
et al.
Steel Design for Seismic
and Blast Resistance
8:30 a.m.
McGraw-Hill Auditorium
1221 Ave. of the Americas
www.siny.org

Sam Jacob
Everything You Can Eat
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

Ellen Lupton
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 Chamber, 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.aiany.org

EXHIBITION OPENINGS
Andrea Zittel
Critical Space
New Museum of
Contemporary Art
556 West 22nd St.
www.newmuseum.org

Vernera Landau,
Miriam Vlamking
The History Place
Moti Hasson Gallery
330 West 38th St.
www.motihasson.com

Eirik Johnson
Borderlands
Yossi Milo Gallery
525 West 25th St.
www.yossimilo.com

Sofia Zuberbuhler
Palafitos
Andres Bello Hall
1099 30th St. NW,
Washington, D.C.
202-342-6828

SYMPOSIUM
SPSW: State-of-the-Art
Steel Design for Seismic
and Blast Resistance
8:30 a.m.
McGraw-Hill Auditorium
1221 Avenue of the Americas
www.siny.org

SATURDAY 28
EVENT
Stack 'Em High
10:30 a.m.
Skyscraper Museum
39 Battery Place
www.skyscraper.org

TUESDAY 31
LECTURE
Susan Solomon
American Playgrounds:
Revitalizing Community
Space
6:30 p.m.
The Urban Center
457 Madison Avenue
www.mas.org

EXHIBITION OPENING
Edvard Munch: Symbolism
in Print
Scandinavia House
58 Park Ave.
www.scandinaviahouse.org

FEBRUARY

WEDNESDAY 1
LECTURES

Christian de Portzamparc
Pluriel et Singulier
6:30 p.m.
Cornell University School
of Architecture
Sibley Hall, Ithaca
www.architecture.cornell.edu

Alessandra 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.bgc.bard.edu

EXHIBITION OPENINGS
Remembering (and
Forgetting) Andrew 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 Bazele
Academy of Arts and Design
Museum of Arts and Design
40 West 53rd St.
www.americanmuseum.org

SATURDAY 4
FILM SCREENING
Paul Kronenberg
Brooklyn: Among the Ruins
(2000), 14 min., 2:00 p.m.
Brooklyn Historical Society
128 Pierrepont St., Brooklyn
www.brooklynhistory.org

MONDAY 6
LECTURES
Robert Friedel
Patriot Plasticity:
The Wartime Shaping of
a New Material World
6:00 p.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.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
Agnes 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 AIAA *Oculus* 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 *Oculus* editor Kirsten Richards, Stoller planned the exhibition, which features of eight projects in the five boroughs by six of Esto's photographers: Albert Vecerka, Peter Aaron, Peter Mauss, Jeff Goldberg, Jeffrey Totaro, and David Sundberg, whose photograph of FXFowle 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.



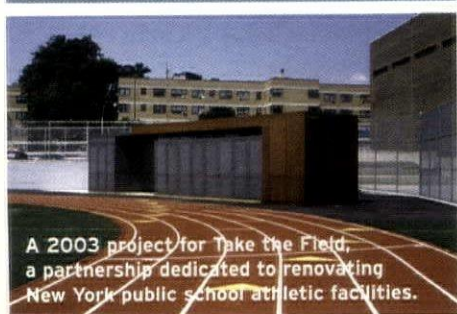
ANDREA ZITTEL: CRITICAL SPACE
New Museum of Contemporary Art, 556 West 22nd Street
January 26 to May 27

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 2005. 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.

MODEST MEANS

The Design Workshop at Parsons:
1998–2005
Parsons The New School of Design
Aronson Galleries
66 5th Avenue, Manhattan
Closed December 19



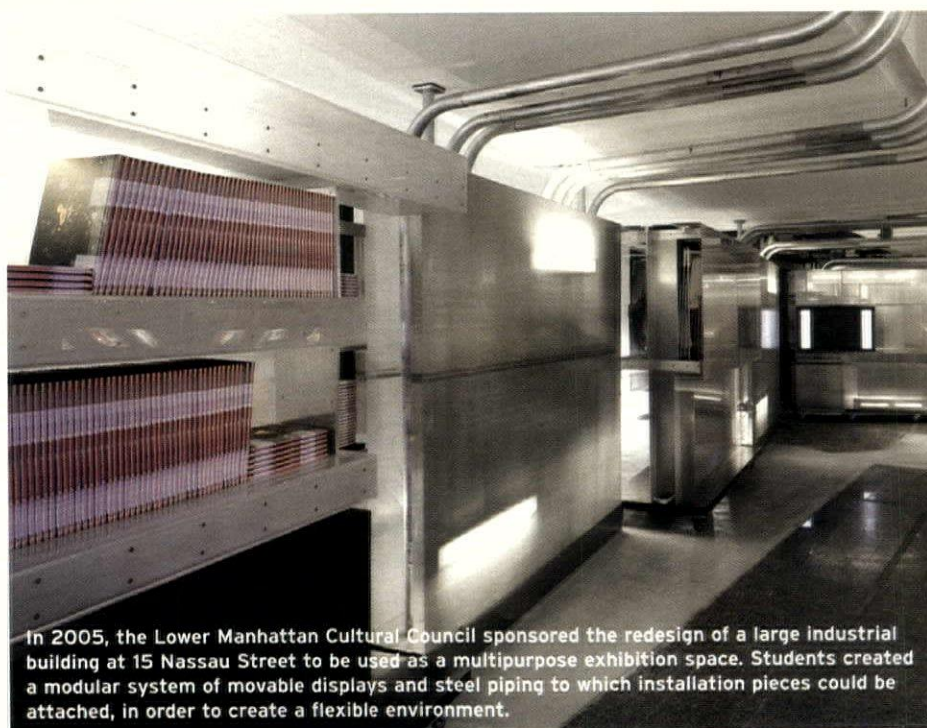
A 2003 project for Take the Field, a partnership dedicated to renovating New York public school athletic facilities.

COURTESY PARSONS THE NEW SCHOOL FOR DESIGN

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



In 2005, 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 displays and steel piping to which installation pieces could be attached, in order to create a flexible environment.

MATTHU PLACK / COURTESY PARSONS THE NEW SCHOOL FOR DESIGN

studio space for the nonprofit The New York Studio Program. In 2002, when David Lewis of Lewis.Tsurumaki.Lewis became workshop 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).

A slim catalogue accompanying the exhibition, with essays by Wheelwright, Kenneth Frampton, and Joanna Merwood-Salisbury, 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 GROSSBERG, A FORMER EDITOR AT *AN*, IS AN M.A.RCH STUDENT AT COLUMBIA'S GSAPP.

ENGAGING THE EMPHEMERAL

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

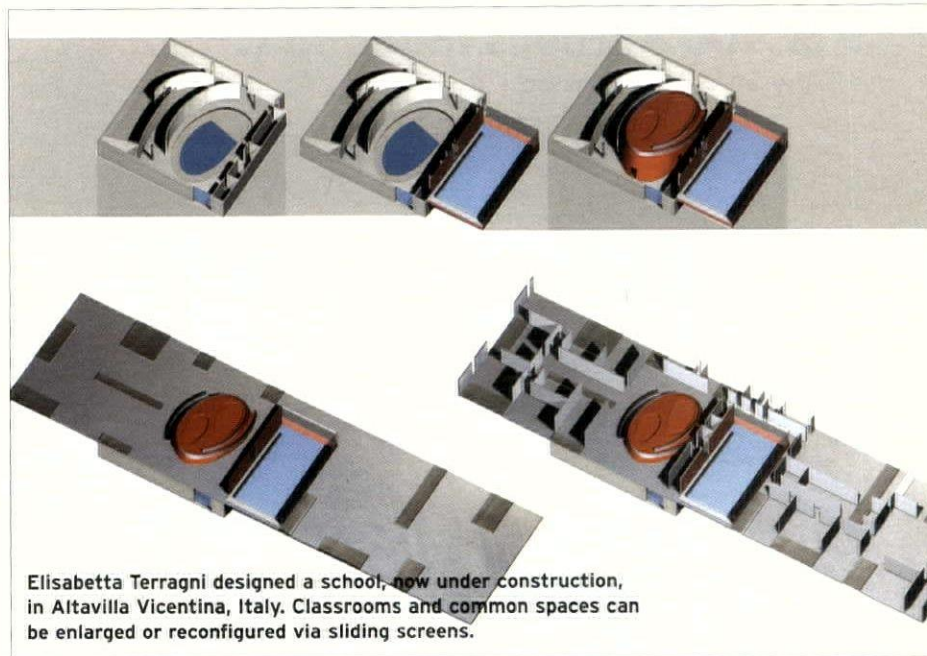
Last month, the architecture gallery at New York Institute of Technology's (NYIT) Westbury campus presented an exhibition on the work of Italian architect Elisabetta Terragni, who was a visiting professor at the school last fall. The installation, which she also designed, highlighted many of the qualities 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 exhibi-

tion, curated by Giorgio Ciucci that debuted at the Triennale in Milan in 1997. Recently, however, the younger Terragni, who has also taught at the Polytechnic University in Milan, has begun to work on larger-scale buildings, including the construction of a new school near Vicenza 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, photographs of which appear near gallery's entrance. *In Cima*, devoted to the monument



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

COURTESY ELISABETTA TERRAGNI

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 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 exam-

ple, 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 Cernobbio, 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.

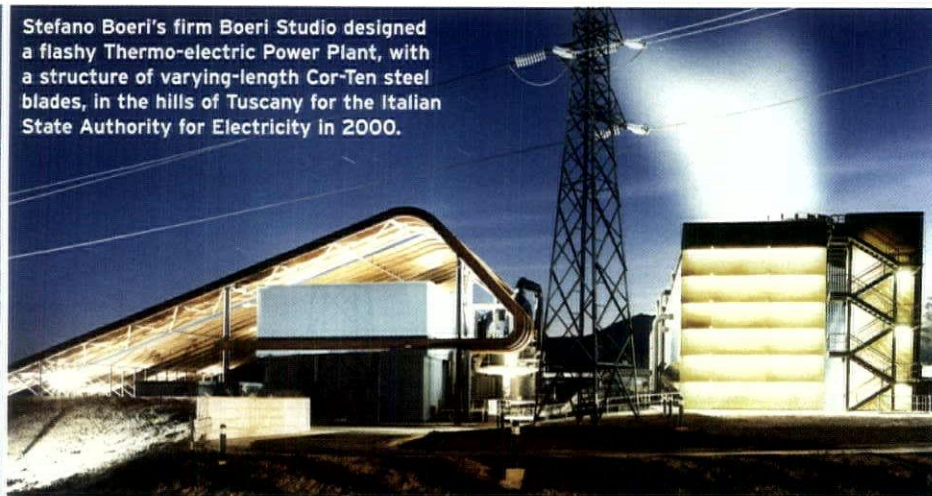
One could sense Terragni's sensitive, poetic architectural approach the moment one stepped into the NYIT gallery. Her scattering of small models, photographs, and drawings enveloped the visitor, who didn't just glance at static pictures and objects but experienced an architectural moment.

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

THE NEW ITALIAN SCENE

Net.it: A Snapshot of Architecture, Design, Photography of in Italy
Edited by G. Pino Scaglione, Actar, 35 Euros

Stefano Boeri's firm Boeri Studio designed a flashy Thermo-electric Power Plant, with a structure of varying-length Cor-Ten steel blades, in the hills of Tuscany for the Italian State Authority for Electricity in 2000.



COURTESY BOERI STUDIO

Does a new Italian architecture exist? The answer is that it does and it is, without a doubt, very interesting. Barcelona-based Actar has published the lively compendium *Net.it: A Snapshot of Architecture, Design, and Photography of 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 two preceding biennales, directed in 2002 by Deyan Sudjic and in 2000 by Fuksas.

This situation is obviously viewed with extreme concern by young Italian architects,

in particular those who are producing quality architecture and those who feel that they 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, laN+, 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.

Net.it, edited by G. Pino Scaglione, is just one of many attempts to coalesce a new Italian architecture scene. Other endeavors include the traveling exhibition *Dal Futurismo al futuro possibile nell'architettura italiana* (From Futurism to the possible future of Italian architecture), which originated at the Tokyo Design Forum in 2002 and was accompanied by a catalogue by Skira; the book *Italy Builds* (L'Arca Edizioni, 2005); 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 have a lot of ground to make up.

Net.it has a pleasing, layered graphic design, with color-coded 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 + Multari. 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 & Roselli, which designed the ES 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 Cannizzo, 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, ABITARE, AND OTHER PUBLICATIONS.

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NATURAL LAG

Building for Life: Designing and Understanding the Human-Nature Connection
Stephen R. Kellert, Island Press,
\$60 (cloth), \$34.95 (paper)

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 stand-by "sustainable" elements as large windows, centralized plazas, and—some-what oddly—the incorporation of monuments into contemporary design. Then he closes with a hokey fable about a young man growing up and meeting a beneficent wren before watching his pristine community fade. And still readers will wonder how to "design for life" when beautiful views and big budgets (much less kindly large birds) don't present themselves.

According to the author, anecdotes show that Western societies would rather consume nature than shepherd it. We feel happier in pristine settings or ones that reflect natural shapes. But we react dimly to systems that remind us of the environment's fragility or the need for vigilance. In the book's second half, Kellert outlines how "biophilic," or life-loving, design can make occupants happy and promote sustainability. But he glosses over steps. No ornithologist would interchange orioles and emus, yet this scholar uses "people" rather than "Americans" or "American office developers" or "American developers building ugly interstate commerce parks" as his referent. And Kellert's examples, from Fallingwater to the Yale campus, are so familiar that one feels inclined to skim. When he does make a compelling point, the reader has to snap to attention to assimilate it.

In places, the book is provocative. Kellert says LEED standards rely overly on techni-

cal innovations that will not change occupants' behavior. And he knows how to propose a balanced and contextual approach. He appraises Paris' Promenade Plantee, a botanical viaduct that prefigures Manhattan's planned High Line park. Despite the processional's beautiful "arrow of vegetation," he writes, "the walkway...makes little attempt to include native vegetation or to construct an ecologically self-sustaining environment." And the stores under the promenade waste energy. Got it. But he blunts his point with sweeping statements. "Design and development that satisfy only peoples' physical and material needs will not succeed if they deny other biophilic affinities," he declares. But which people? Which needs? Where?

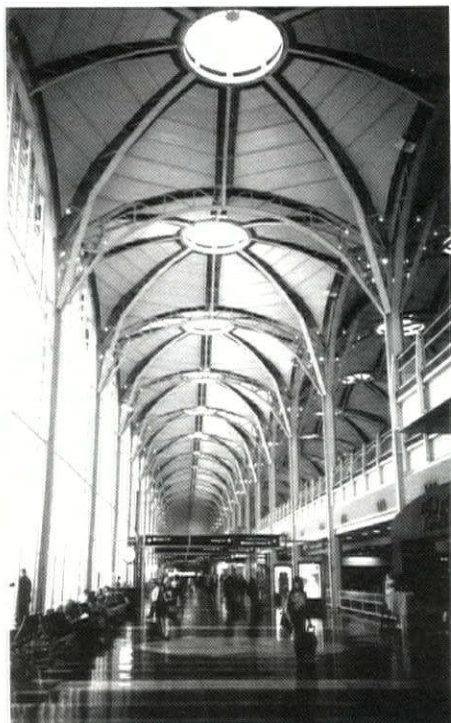
Sometimes, Kellert seems naïve on local questions. He chastises Cesar Pelli for designing a tower on the Jersey City waterfront that does not orient workers to the river. But surely zoning laws, planning boards, politicians, and competitors influenced the final design? Kellert could explore how building codes can promote holistic solutions. Instead, he contents himself with a recipe. Every building everywhere should use "low-impact, organic, vernacular environmental design." Yes, this abbreviates to "LOVE." And no, it's not all you need.

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 overbuilt 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.

Do 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.

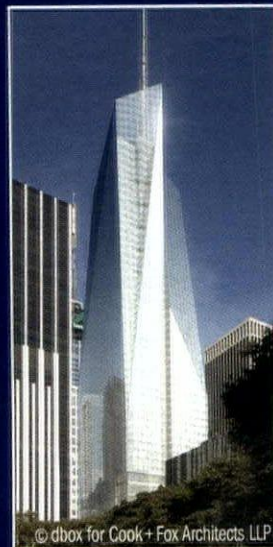


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On the occasion of *The Cedric Price Summit* and the exhibition *Cedric Price: The Fun Palace*, both organized by Mark Wigley and held at Columbia University GSAPP last fall, Archigrammer Michael Webb remembers a friend and mentor.

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

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

The magnificent Cristina Diaz Moreno, representing half the architectural firm of CDM + ERO, out of Madrid, tells this anecdote of the time she shepherded Cedric Price around the city: 'What would you like to see?' asked she, 'we have a Jean Nouvel here.....a little Zaha, some Calatrava, a Rem etc.' The response: 'Oh no! dear heaven's no. Spare me that wretched stuff! By the way, though, I happen to have heard the Madrid city garbage dump is rather interesting... why don't you show me that ...' ¹²

¹ questions posed by Mark Wigley at the 'Cedric Price Summit' discussion, September 2005.

² might he just have been teasing here?

³ or maybe for envy off?

⁴ the Royal Institute of British Architects.

⁵ but doesn't, say, the Bilbao Guggenheim satisfy the needs of the client, and, incidentally, at the same time quicken the blood? presumably the Guggenheim felt their needs satisfied when the tourists by the thousands arrived en masse to view this sculpture within which sculptures are exhibited.

⁶ especially given that in many schools of architecture the form of the building seems derived from some arcane aspect of an initial mapping assignment.

His disdain for³ the purveyors of architectural haute couture was almost pathological; their bedazzling krazier-than-thou confections seeming to him not only function free but program free as well. That troubled him a lot.....

A radical? Enshrined within the RIBA⁴ code of professional conduct is a requirement that the architect's prime responsibility lies in satisfying the needs of the client⁵ and the users of the building to be. In this Cedric concurred wholeheartedly. Nothing radical here...even sounds a little fuddy duddy⁶. But then...read what follows: 'architects, by virtue of their generalist training and background, are uniquely aware of the dynamic changes transforming society, and consequently, ideally suited to determine (except, presumably for those 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, or 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 are 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 obliteration? 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 (1961-1965) came the closest to realization. It resembled a giant erector set frame with cranes constantly cossetting, 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 toto, a 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-messing-around exhibition layout, elevations and plans drawn with a .04 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 than 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 supra real computer imagery⁷ of their projects, think of the Fun Palace drawings: those drawings from long ago that seem to piously resist any temptation to show the building for what it is: an amazingly mobile and flexible organism.

Words were the devices by which he communicated his thoughts to the world as much as were his drawings. Unlike the virtuosic 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.

⁷ 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 it?-



The New York Times 3 14 '99

'Finalists in an international design competition for a major project on the west side of Manhattan toured the site recently. They are, from left, Ben van Berckel, 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
34 Albert Place
London W1
3 15 '99

Dear Cedric

The elevation to principedom 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.

Michael Webb

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 do everything. You find great people who are going to help

you 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 Maus 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 *Next*] 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.

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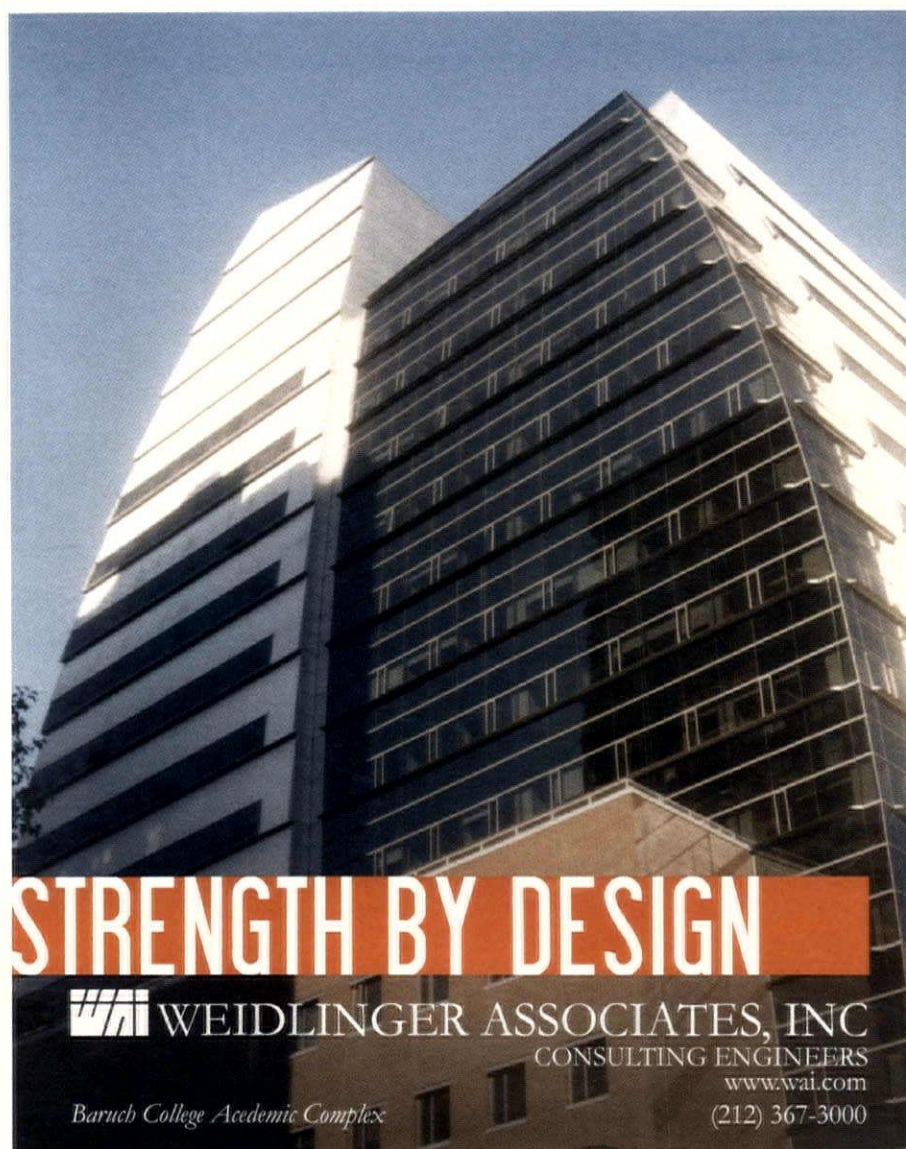
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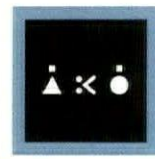


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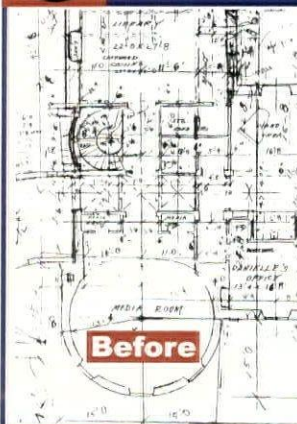


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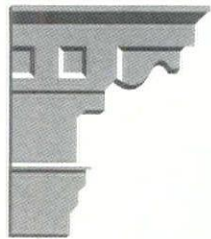
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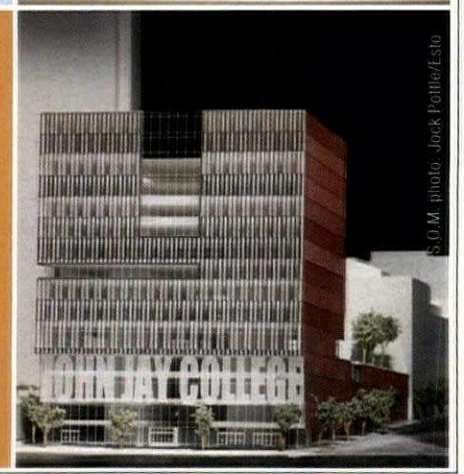
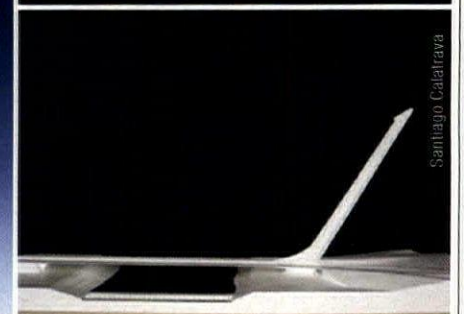


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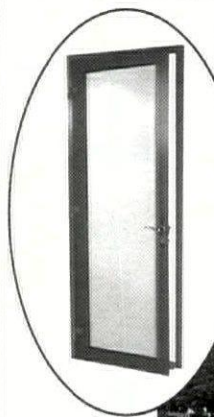
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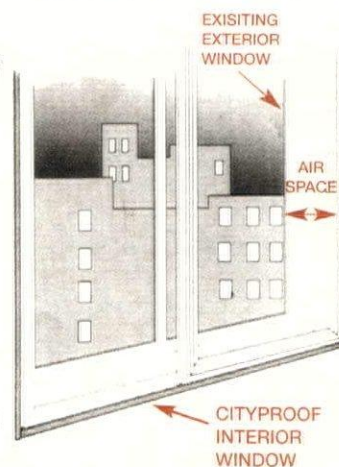
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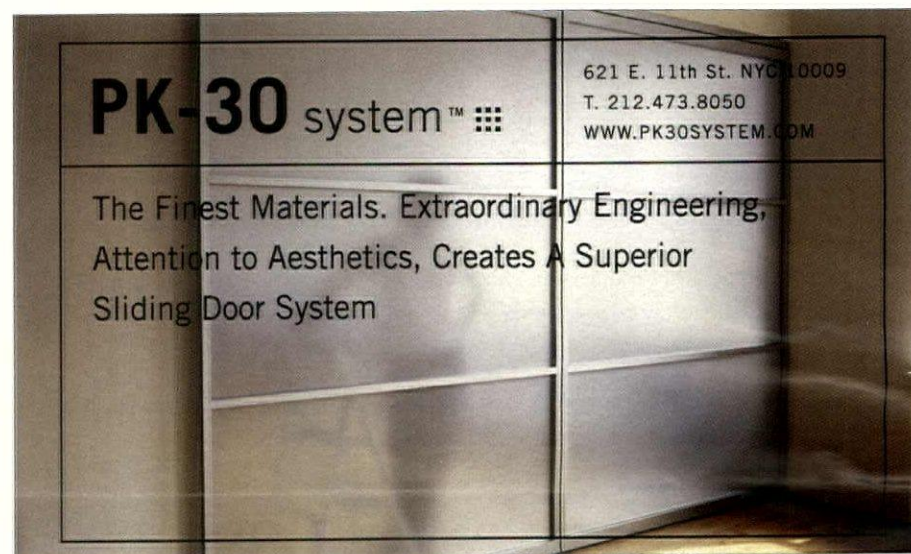
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DISASTROUS CONSEQUENCES

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 architect. 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, Varuna de Silva, Sanath Liyanage, and Arosha Perera. I joined the team, changing the focus of my grant to allow me to assist in the reconstruction.

Kodikara knew 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 has a majority Muslim population of about 1,000 people and is also a very important Buddhist pilgrimage site. The village centerpiece is a rock temple, situated 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, expense, and strain, we managed to get a master plan approved by all levels of government. Our plan basically called for the village to remain in its original location, which was of great importance to the residents (fortunately, it sat outside the 100-meter buffer zone the government established) and for all development to be focused around the harbor and temple, which was damaged but survived. The plan also established basic guidelines for

residential construction and allocated new public buildings and spaces, including a temple square, a health clinic, a new civic building, and a library/computer training center. Architecture for Humanity (AFH) agreed to fund the construction of the public buildings, while Colliers International, a real estate development firm, agreed to fund the houses, commissioning 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 undermined not only the plan but the community's interest and willingness to participate in an organized reconstruction effort. But this 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 state of then Prime Minister Mahinda 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 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 needed a quick solution that looked good politically; our solution provided them with neither.

Perhaps even more damaging than national politics is the competition among international donors to establish themselves locally. Too often, I saw representatives of donor agencies roving about in SUVs, desperately looking for projects to fund. They were responding to their organizations' need for quick results or the appearance of activity in order to assure donors that their money was being used effectively. Often, aid is dictated by what donors offer, not by what is needed. The most ridiculous example of this that 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 playground equipment. Imagine expensive modern jungle gyms amidst temporary shelters and makeshift schools fashioned from flotsam and used tarps.

By contrast, we based our plan as much as possible on conversations with Kirinda's community leaders and residents. In addition to design guidelines, our plan identified needs and projects that donor groups could sponsor. 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 get nothing. (Rajapakse was elected president

of Sri Lanka in November, basing his campaign on pro-Buddhist Sinhalese rhetoric and propaganda about his reconstruction work.) We clearly lacked an organization that could get the community involved in planning decisions on a daily basis and represent them fairly to us. To be effective, we had to be in Colombo for much of the time to meet with politicians and UDA officials. It was not possible from Colombo to keep up with daily news in the village, and we had too many gaps in daily local awareness.

Despite these problems, our team's work could have been a model for reconstruction. What we needed was a partnership with an NGO that could maintain constant communication with the village. While our weakness might have been failing to get the community to participate fully in the planning process, NGOs and community groups are not always effective in understanding township development or design. Architects and planners can interpret local conditions for national authorities and donor sources, see the overall reconstruction 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. I only wish we could have done more. **ARCHITECT SAMIR SHAH LIVES IN NEW YORK AND IS AN ASSOCIATE AT URBAN ARCHITECTURAL INITIATIVES.**

GREGOTTI'S LOST ITALY

More than a few of Vittorio Gregotti's observations ("On Criticism," *AN* 19_11.16.2005) need qualification. Not to be inconsiderate 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 Ciorra and Gabriele Mastrigli provide reviews and exposés 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—for example, the illegal speculative housing projects spreading unchecked along the country's coasts and, more recently, the construction of the Straits 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 doesn't negate some of the more interesting qualities that Gregotti attributes to *Area*, *Lotus*, and *Rassegna*. Nevertheless, *Abitare*, *l'Arca*, *Gomorra*,

Ottogono, *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 gone dormant, but his remarks about *Domus* are less accurate. Editor Stefano Boeri is slaloming through a rough course, bringing political life back to a magazine that in its heyday was a vanguard review for art and architecture in Italy. Its current success should not be undervalued, though there is still more ground to cover.

Meanwhile, other venues have popped up, like Marco Brizzi's lively and up-to-date electronic web architecture magazine, *Arch'it* (www.architettura.it), the first of its kind in Italy. Dozens of new sites have cropped up in since, and together they provide the kind of information that keeps architecture students busy with the latest architecture news and competitions.

This brings me to perhaps Gregotti's most egregious assertion, which is that nothing has happened in Italy since the great ones—Ernesto Rogers, Leonardo Benevolo, Bruno Zevi, Manfredo Tafuri—exited the scene. Besides Massimiliano Fuksas, an architect gone wild and representative of the middle generation, which also includes Cino Zucchi, there are plenty young architects stepping into the vacuum. What's interesting about these emerging talents—unbound by a Marxist dialectic yet deeply committed to the greater social good and just environmental causes—is how they are commandeering the discourse on architecture in Italy. They're not just flirting with today's trendy issues, but their work embodies a decade's worth of architectural research. Their work is just now becoming visible. Multidisciplinary and multimedia, flexible and prototypical, borderless and trans-

gressive, their work is, for the most part, the result of small-group collaboration. With the stealth of an underground movement, they have put together strategies that are incredibly useful for working in today's local-global environment.

As for Gregotti's lament about the loss of the historical urban dialectic, it's been a long time since this trope held full sway. The truth is that historical centers in Italy and throughout Europe have shriveled to their cores, having become places where only mad dogs and tourists congregate. For the rest of today's working Italians, Albanians, Chinese, Anatolians, and other immigrants trying to make do, it's all about living in the sprawl, the disaggregated urban extensions that have spread around most cities' urban industrial peripheries. These are the places where most of Italy's young architects today are focusing their energies. The September 2005 issue of the Japanese magazine *a+u*, titled "Italian Metamorph," and *Net.it: A Snapshot of Contemporary Architecture, Design, and Photography in Italy* (Actar, 2005) both assess the new Italian scene.

Today's young Italian designers are not pandering to the generation that precedes them. It's as if, for them, the great architectural figures from the previous generation simply didn't exist. And for good reason: The leaden dominance of Tafuri's cohorts refused to allow room for fresh voices. But the state of things has finally passed, and another one has risen in its place.

PETER LANG IS AN ARCHITECT AND A MEMBER OF STALKERON, AN URBAN RESEARCH GROUP BASED IN ROME. HE TEACHES AT THE COLLEGE OF ARCHITECTURE AT TEXAS A&M'S SANTA CHIARA STUDY CENTER IN CASTIGLION FIORENTINO, ITALY.

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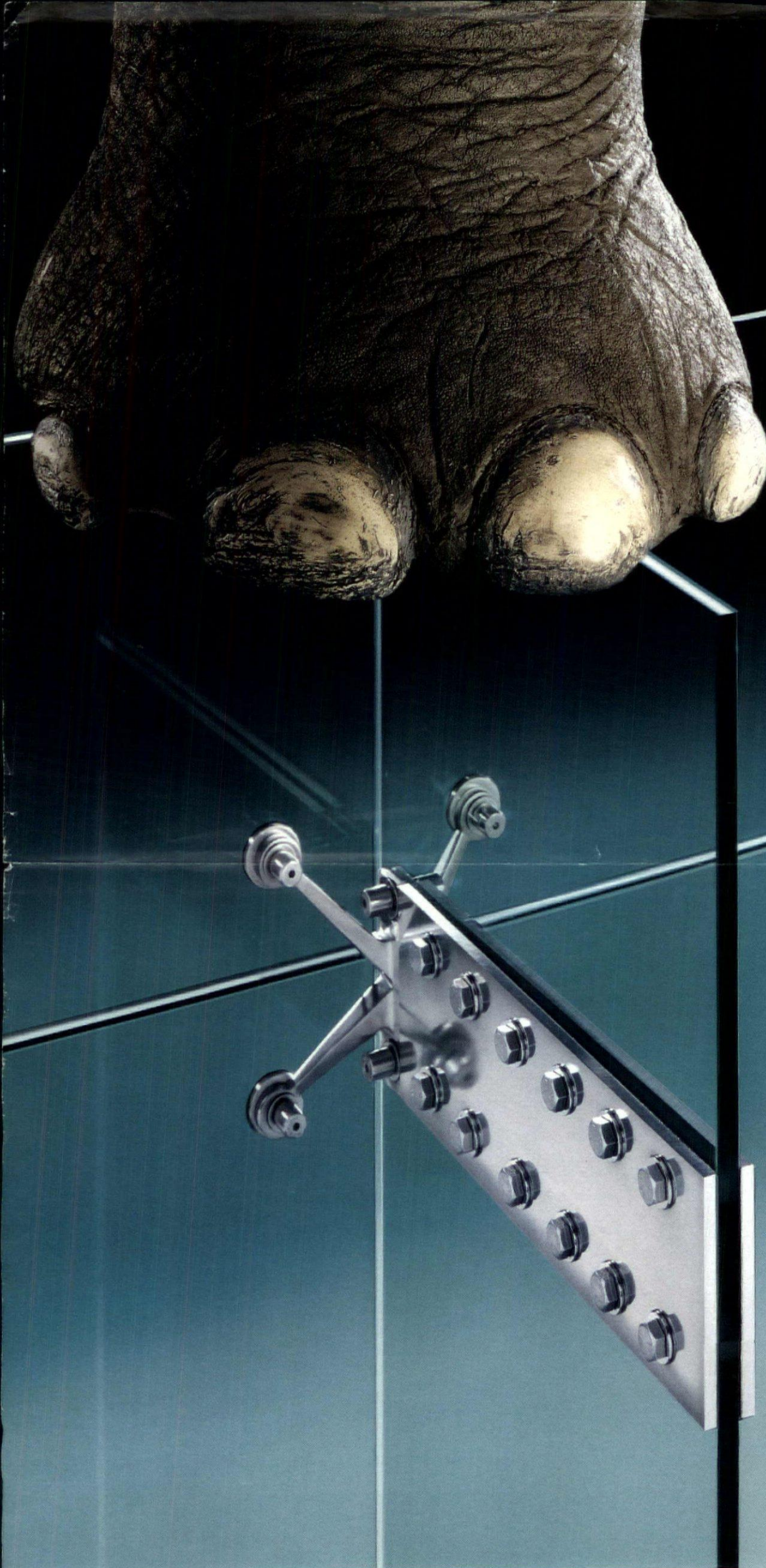
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