

THE ARCHITECTS NEWSPAPER

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CORNELL DEAN MAKES WAVES WITH MANHATTAN CENTER AND KOOLHAAS CAMPUS ANNOUNCEMENTS

MOSTAFAVI MAKES HIS MOVES

VALERIE BENNETT

On January 19, Dean Mohsen Mostafavi of Cornell University's College of Architecture, Art, and Planning (AAP) unveiled two surprises—a multipurpose space in Manhattan and a new architect, the Office for Metropolitan Architecture (OMA), for Milstein Hall in Ithaca, New York. The moves are just some of the sweeping changes made by Mostafavi since his arrival from London's Architectural Association (AA) in the summer of 2004.

Mostafavi's announcement is a clear reflection of his **continued on page 9**

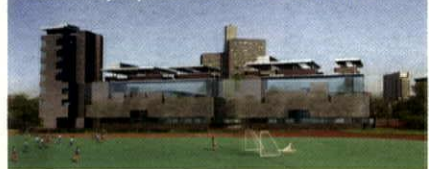
DEAN IS COMMISSIONED FOR MASTER PLAN, THEN DE-COMMISSIONED

CCNY Shake-Up

City College of New York (CCNY) has finally embarked on a long-overdue effort to revamp its campus, but for architecture dean George Ranalli, it's no cause for celebration. Ranalli—who in 2002 was contracted by the City University of New York to work on a master plan for CCNY's under-built south campus—now looks on as Kohn Pedersen Fox (KPF) carries the job to completion.

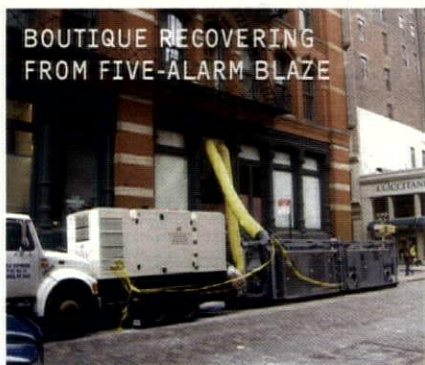
While Ranalli remains disappointed and perplexed as to what motivated the hand-off, City University of New York's (CUNY) vice chancellor of facilities planning Emma Macari proudly touts a bevy of new developments now **continued on page 7**

Ranalli's proposal for dorms at CCNY.



COURTESY GEORGE RANALLI

BOUTIQUE RECOVERING FROM FIVE-ALARM BLAZE



THE ARCHITECTS NEWSPAPER

FIRE LEAVES PRADA ALL WET

On Saturday, January 22, a five-alarm fire overtook 575 Broadway, which houses the Rem Koolhaas-designed flagship shop for Prada. The fire, which reportedly began somewhere between the first floor and ceiling of the basement, made its way through ductwork, traveling all the way to the building's fourth floor.

The tenants of the five-story building, which is owned by millionaire Peter Brant, houses, among others, the Prada retail store on the basement level and first floor, the administrative offices of the Guggenheim Museum on the second and parts of the third floor, and *Art in America* and *Interview* magazines on the fifth floor.

The 23,000-square-foot Prada interior, which opened in 2001, is a landmark interior for Koolhaas and **continued on page 5**

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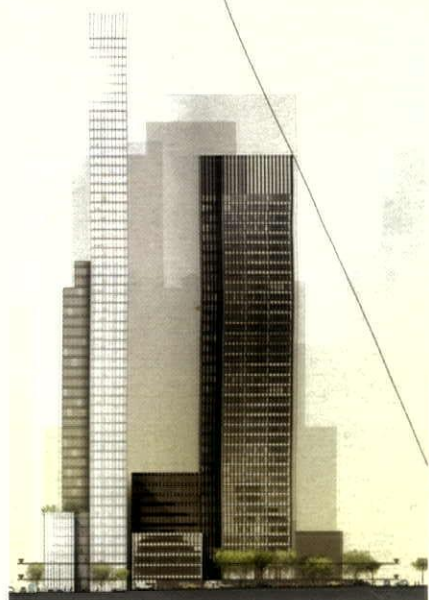
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FOSTER SKYSCRAPER CLAIMS AIR RIGHTS OF SEAGRAM BUILDING



COURTESY RFR HOLDINGS / FOSTER AND PARTNERS

TOWERING OVER MIES

Mies van der Rohe's Seagram Building may be getting a new neighbor, in the form of a slender, nearly 700-foot-tall highrise building from Lord Norman Foster. The project, spearheaded by RFR Holdings, is planned for the site of an old YWCA on the same block, at 610 Lexington Avenue at the corner of 53rd Street. To build the project, RFR is seeking to transfer unused air rights from the 1957 modernist icon in order to build a tower with 80 to 90 condominiums and a 45- to 50-room hotel.

The Seagram Building's design has been heralded for its **continued on page 6**

EXPANDED CENTER WILL BE AMONG NATION'S LARGEST

JAVITS EXPANSION UNVEILED



COURTESY FXFOWLE ARCHITECTS

With an eye towards developing its moderately derelict neighborhood, the recently released concept design for the Jacob K. Javits Convention Center indicates that a more vibrant and active future is in store for Hell's Kitchen. On January 23, the design team that won the commission to plan the center in September 2005 (see *AN* 17_10.19.05)—Richard Rogers Partnership, FXFowle Architects, and A. Epstein and Sons International—recently unveiled a master site plan and concept renderings.

The plan follows the rigorous program set forth by the client, the New York Convention Center Development Corporation (CCDC), adding approximately 340,000 square feet of space to its existing 750,000, with one contiguous 500,000-square-foot space in the complex.

According to Bruce Fowle, senior principal of FXFowle Architects, that half-million number is a national standard that meets, if not surpasses, some of the biggest in the country. "Right now the Javits Center is the 18th largest convention venue in the country," he said. "A big issue for the Javits Convention Center is that it can't attract the major shows due to its limited exhibition and meeting space." The designers have planned for a total of 170,000 **continued on page 3**

The expanded Jacob K. Javits Convention Center will include an extended canopy over the east side along 11th Avenue.

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CONTRIBUTORS
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ARIC CHEN / DAVID D'ARCY / MURRAY FRASER /
RICHARD INGERSOLL / JULIE V. IOVINE / JOE KERR /
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As architects well know, winning a job by no means guarantees that they will be able to realize it. When the project is the construction of a new architecture school, it becomes a glaring lesson for budding architects. Cornell University has changed architects for a third time, hiring Rem Koolhaas' Office of Metropolitan Architecture (OMA) to design the home for its architecture program. Steven Holl won the original competition for the job in 2001 but left due to unresolvable design differences, and the project was awarded in 2002 to Barkow Leibinger Architects (BLA), which made a fair amount of progress on the job before the project stalled in 2004.

It's entirely understandable that the concept for a building might shift in tandem with changes to the program it is meant to house. With Mohsen Mostafavi's arrival as dean of Cornell's College of Art, Architecture, and Planning (AAP) in 2004, he clearly brought new energy and direction to the school, beginning with a renewed commitment to the integration of the three departments within the program. But as building programs grow and change, why are architects often taken off a job rather than given the chance to revise and address clients' new concerns? It's a rhetorical question, of course, and the answer is as unique as each situation. BLA would have surely produced an outstanding building, though likely not as iconic or show-stopping as something by OMA.

We do not disagree that when programs change, sometime it is smartest to start from scratch. We do ask, however, what sort of a message this sends to the students currently studying architecture at Cornell? On second thought, perhaps they are learning important lessons: Clients change their minds, tastes shift, you might not know who you're supposed to please, and it's very difficult to compete with Rem Koolhaas.

JAVITS EXPANSION UNVEILED

continued from front page square feet of meeting rooms, up from the 30,000 that stand now.

While the design is still preliminary, the basic idea was to enliven the neighborhood. "We really wanted to animate the 11th Avenue façade, to make the block people-friendly, with trees and increased activity," said Fowle. As it exists now, the plan shows a transparent façade that stands 130 feet above-grade, from which circulation and conference room masses are extruded. This includes both stairwells and elevator shafts that project out, and all are glass-enclosed and transparent.

The intention is that the internal circulation of the building will be visible from the exterior, echoing the adjoining streets and breaking up the superblock of Javits' site.

A site across the street, between 35th and 36th Streets, will be developed as a hotel, which the design team is developing as an early concept study. While plans are in the process of being finalized, the land between 33rd and 34th Streets will be sold to offset the cost increases—the city originally planned on spending close to \$700 million, on the Javits plan, but the project is estimated to cost closer to \$1.7 billion.

These developments have led local leaders to publicly deride the proposed expansion. A week after the design release, Senator Charles E. Schumer was quoted in *The New York Times* as saying "New York is losing its ability to think grandly and this is a great example of it." Both Schumer and Assemblyman Richard Brodsky are concerned that the current plan is too narrow, focusing overly on convention-related developments and limiting the area's growth as a diverse neighborhood.

On February 2, designs were presented to members of the assembly, which was convened by Brodsky. At the legislative hearings, Empire State Development Corporation chairman Charles Gargano and Deputy Mayor Daniel Doctoroff supported the design, noting that given time and budget constraints, the proposed center would be an effective solution. Groundbreaking for the project is set for this September, with expected completion in 2010.

JAFFER KOLB

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LETTERS

FACULTY MEETING

Thanks for your review of the exhibition *The Design Workshop at Parsons* (AN 01_01.18.2006) which nicely captured the program's spirit and practice. A few corrective comments: former Chair, Karen Van Lengen (1995–99), deserves full credit for starting the program and faculty member, James Garrison, oversaw two early projects that helped establish its strong foundation. Also, while MArch director David Lewis has worked closely with me, credit is also due to faculty members Charles Wolf, Matthew Baird, Terry Erickson, Craig Konyk, David van Handel, David Ruff, and Karen Frome.

PETER WHEELWRIGHT, CHAIR
DEPT. OF ARCHITECTURE, INTERIOR DESIGN, &
LIGHTING, PARSONS THE NEW SCHOOL FOR DESIGN

LAW AND ORDER

Regarding "Vinoly Sued Over Kimmel Center" (AN 01_01.18.2006), what client-based industry does not have friction between client's expectations and the reality of the

market? Art and cultural endeavors are often funded by private philanthropists and the goings-on at such institutions are often hidden from public view. It seems untenable for an architect to be expected to predict and control the market, as well as for any disagreements that arise later to be detailed so haphazardly in a newspaper. This should be dealt with behind closed doors: a trial by jury, not by the press.

COLLEEN DELANEY, MANHATTAN

CONCRETE COMPLIMENTS

I read your "Survey Says" feature (AN 01_01.18.2006) with interest, especially the section Concrete, Masonry, Stone & Tile. I want to thank the AN and John Keenen for the recognition. I was pleasantly surprised to see my reputation has reached "crusty old guy" status. I must make one correction: I have not been "I. M. Pei's concrete consultant" for at least 20 years but have continued to value the past and current relationship with him greatly. Please keep up the good

work with the paper, the architectural profession needs your forward thinking.

REGINALD D. HOUGH, FAIA
ARCHITECTURAL CONCRETE CONSULTANT LLC

CORRECTIONS

Contrary to our reporting in "From MoMA to Miami" (AN 01_01.18.2006), Terence Riley will remain a partner in K/R, the architectural firm he founded in 1984 with John Keenen. According to Riley, his responsibilities as director of the Miami Art Museum include helping it to build a new 125,000-square-foot facility, and his energies will be focused on this process. He will nonetheless make contributions to K/R in the future.

SURVEY SAYS... WHOOPS!

Though we tried to double-check your best source recommendations in our feature "Survey Says..." (AN 01_01.18.2006), some errors slipped through. We apologize to those of you whose information was incorrect, and those of you who tried to get in touch. What

follows is the corrected information.

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Atlas Industries' web address is www.atlaseast.com, and they are in Brooklyn, not Ohio.
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THE NEW URBANISTS ARE COMING!

Fellow New Yorkers, beware: There are New Urbanists among us, and they have started to organize. Eavesdrop has learned that, in their crusade to spread their radical brand of Main Street nostalgia, followers of the cultish Congress for the New Urbanism are starting a local chapter. At present, however, we're still at Code Yellow; they're too busy fighting among themselves to do any harm. One of our undercover agents infiltrated last month's midtown meeting of the Chapter Organizing Committee of the Congress for the New Urbanism (of the Executive Bureau under the State Commissariat of the People's Directorate) and filed this report: "[Committee chair] **Ted Andrews** was running everything and, all of a sudden, a large, bearded, overbearing guy stands up and tries to commandeer the meeting with the aim of making himself leader." The agitator in question was New Urbanist blogger **John Massengale**, and "rarely have I seen such bluster," continues our spy, who adds that the gathering quickly degenerated into "a hollering match over who was closer to [CNU president] **John Norquist**—as if he were **Kim Jong Il** or something. It was so scary it was comical." The arguments, however, were largely over procedural matters. And with his putsch getting nowhere, we're told, Massengale (like so many comrades) simply disappeared. But we hear he hasn't given up; later, he sent us a cryptic message saying that "everyone's happy." We, however, are still terrified. "It felt like being in a roomful of Republicans," our informant says, "with their strange fanaticism and extremely bad haircuts."

S.I. ≠ SMITHSONIAN?

Cooper-Hewitt wants to open on Staten Island! Seriously. (Staten Island, we learned, is a landmass of approximately 59 square miles to the southwest of Manhattan.) Since at least last summer, the museum has been in discussions with the outer borough's Snug Harbor Cultural Center—which we hear is actually a pretty nifty place—to develop a publicly accessible open storage site on its property for the space-strapped (and cash-strapped) Smithsonian museum's collections. The Cooper-Hewitt had no comment for the *Staten Island Advance*, which first reported the story, and basically offered us the same. But a rep for Snug Harbor, which was made a Smithsonian Affiliate (whatever that means) in December, told us "the talks are still ongoing, active, and positive." As long as Cooper-Hewitt isn't in charge of raising the money.

FAULTY TOWER RE-RUN

Almost two years after a *Vanity Fair* article famously revealed that all was not well at **Richard Meier's** Perry Street twin towers—e.g., buckling balconies, heating malfunctions and leaks, many leaks—Eavesdrop has determined that problems continue to plague the buildings. Last month, we hear that work on the three-story penthouse of former fashion licensor and condo board president **Calvin Klein** (who is already in litigation with the building's original sponsors) caused still more leaks that trickled all the way down to **Jean-Georges Vongerichten's** new restaurant, Perry Street, on the ground floor. Though we can't confirm the leak's origin, a helpful employee who answered the restaurant's phone acknowledged that it happened. The managing agent's lips, however, were more tightly sealed. "Any of the building's defects have already been, or are in process of being, corrected," is all he'd say.

LET SLIP: ACHEN@ARCHPAPER.COM

FIRE LEAVES PRADA ALL WET continued from front page his practice, the Office for Metropolitan Architecture (OMA). According to a Prada spokesperson, the space sustained mostly water damage, due to firefighters' efforts in containing the flames. "There was smoke and significant water damage but fortunately there was no structural impact," she said. "The damage was largely cosmetic."

The \$40 million space contained many technological innovations, including fitting rooms with electrostatically charged glass, which turns from transparent to opaque, mirrors that reflect a non-reversed image of a shopper in the fitting room, and many flat screen monitors arrayed throughout the space.

"Obviously our intent is to get back and running as quickly as possible, but we can't give a specific date," said the spokesperson. "We'll certainly be working with OMA as well and certainly many of the vendors that

have been involved with the space."

OMA completed the Prada space in collaboration with local architects ARO, and features a frequently changing wallpaper mural by graphic designers 2x4. According to an OMA spokesperson in Rotterdam, all inquiries were being diverted to partner Ole Scheeren, who worked with Koolhaas on the original design, and who is now based in Beijing. Calls to Scheeren were not returned as of press time.

The Guggenheim Museum also maintains that it suffered mostly water and smoke damage. "We didn't have any art in our offices, and nothing was permanently destroyed," said Anthony Calnek, the Guggenheim's deputy director for communications. "It has mostly impacted our administrative capacities." However, he notes, the Guggenheim's lease was running out and the offices were already prepared to move to another location.

ANDREW YANG

> MICHEL CLUIZEL CHOCOLATES

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For the large contingent of New Yorkers who are both chocolate-mad and apartment-obsessed, the Michel Cluizel Chocolates boutique is here to help. Located between the Pain Quotidien bakery and the Pippa and Lucy restaurants inside ABC Home and Carpet, the store and bar offers shoppers a spot to satisfy cravings while mulling over the purchase of that great overstuffed couch. The centerpiece, a large Macassar ebony refrigerated showcase, is modeled by architect Wayne Turett after the shape of the cocoa bean; it keeps the flown-in Parisian chocolate at the optimal 60-degree temperature. If the products are not kept cool, the chocolate will "lose its temper," according to sales associate Conrad Miller. It is the only Cluizel retail unit in the U.S., and the shop's décor echoes the dark brown and yellow tones of the company's signature packaging. Even the green and gold-flecked glass-tile mosaics by Ercole sit in brown mortar, which is matched to the hues of the chocolate. **TERESA HERRMANN**

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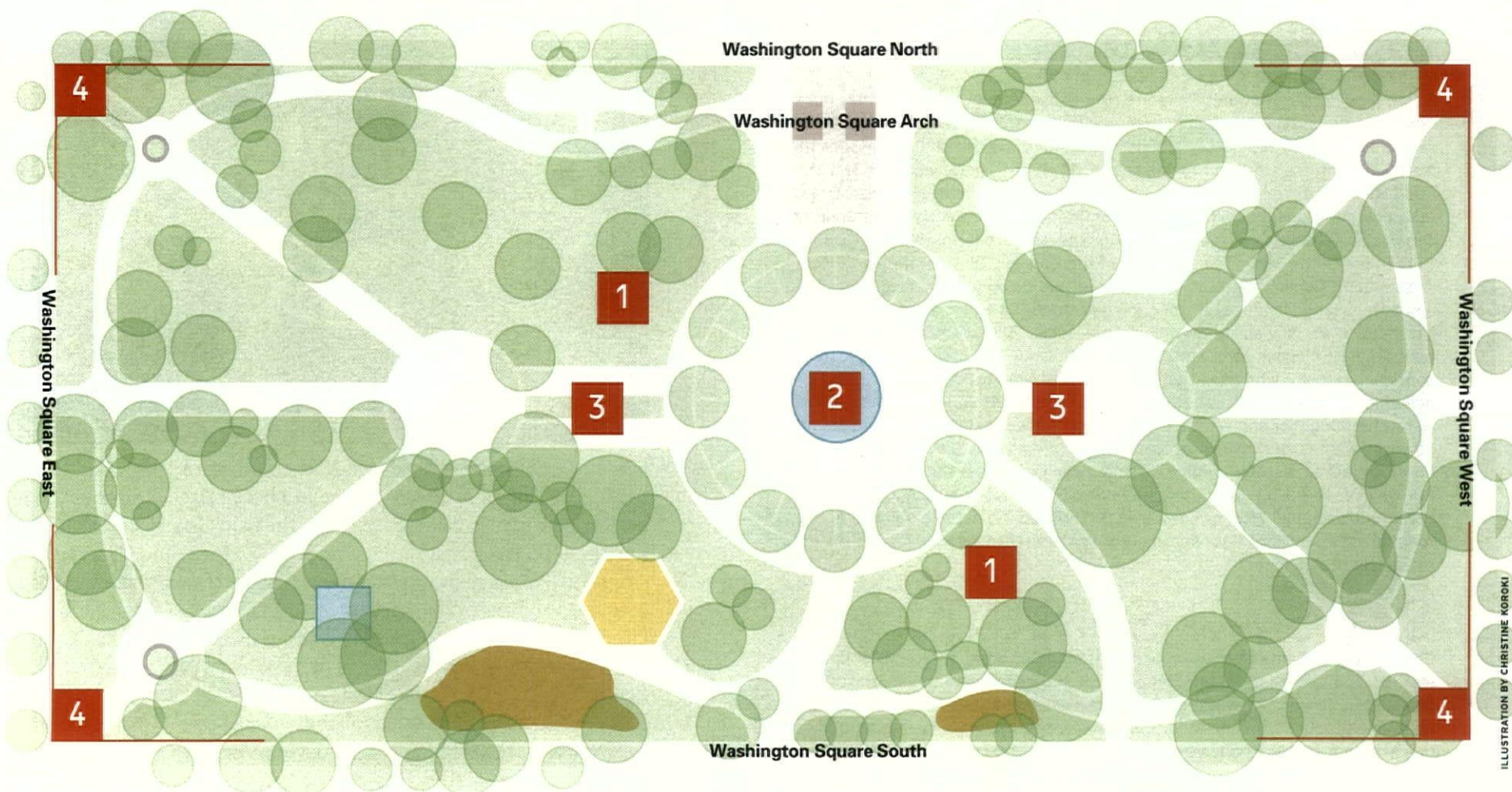


ILLUSTRATION BY CHRISTINE KOROBU

THE BELOVED GREENWICH VILLAGE SPACE—AND ONE OF THE MOST FAMOUS SMALL PARKS IN THE WORLD—IS ABOUT TO RECEIVE A REDESIGN, COURTESY OF THE CITY. LANDSCAPE ARCHITECT KATE ORFF CRITIQUES THE NEWLY UNVEILED REDESIGN OF THIS ICONIC URBAN SPACE.

WASHINGTON SQUARE PARK:

EXTREME MAKEOVER

Washington Square Park, having languished in a state of benign neglect since its most recent facelift in 1970, is set to be remade. The new \$16 million design, with its tranquil lawns and Beaux Arts aspirations, does not necessarily build upon the essential DNA of the park as a culturally mixed and contested public space (it was once a former burial ground) in the heart of Greenwich Village. It is difficult to comment on the new plan, since most of the changes—moving the fountain, adding fences, and eliminating level changes—are perceived in section and elevation. However, here are some observa-

tions and comment:

1 The Asphalt Mounds

One of the most debated design changes is the replacement of the quirky asphalt mounds near the central fountain with a “graceful lawn.” One wonders if the new design could have referenced the mounds, which for all of their perceived faults, represent an intent to inspire adventure and exploration, a sense that radically departs from what prevails in today’s parks: the cult of passive occupation and an emphasis on a historic aesthetic. Perhaps the mounds could

come back to life in the form of grassy berms or knolls that could still inspire kids to run up, down, around, and through them, while in an unstructured environment that offers an alternative experience than the “enlarged tot playground” with standard equipment.

2 The Fountain

A major expense in the Park’s rehabilitation is certainly the re-grading, filling, and alignment of a new fountain with the Washington Square Arch. In my view, this move lacks subtlety. The ambition to align, flatten and build a “new” old fountain will profoundly alter the use of this space. Here circular seat walls and a change in grade provoke an almost stage-like atmosphere, where people congregate to sit, see, and be seen. At the same time, replacing the existing fountain with a new “classical” version represents a lost opportunity to create a dynamic, accessible, contemporary water feature that balances aspirations for change while keeping the impromptu, populist spirit of the place intact in order to define a new agenda of use and occupation.

3 Display Gardens

The placement of the new display perennial gardens on axis with the realigned Central Plaza is emblematic of a real shift in ideology: The old Washington Square Park, while dilap-

idated and unsafe, put people and social dynamics on stage. In the new scheme, horticulture and history serve as a centerpiece.

4 Fence

A lightning rod of controversy, the debate over whether or not to fence the border of the park has become a key issue. The fence, to be around four feet tall, keeps horticulture intact, while defining entries and exits more clearly. Central Park is bound by low walls and fences, forming a complex street edge and interface with the city. It is impossible to comment on the fence in this rendered plan, but surely a mixture of low walls and fences could create a layered, textured relationship with the street and control traffic without presenting a barrier. Such a mix of fencing strategies would be in keeping with the balance between transparency and privacy, openness and enclosure, landscape and activity that a new Washington Square Park should create.

KATE ORFF IS A REGISTERED LANDSCAPE ARCHITECT AND AN ASSISTANT PROFESSOR AT COLUMBIA UNIVERSITY’S GSAPP.

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TOWERING OVER MIES continued from front page

dramatic use of a large plaza which sets the building back nearly 90 feet from the sidewalk. As a result, the Seagram only uses part of its site. The building, at 375 Park Avenue, is not built to the maximum height allowable by zoning laws.

RFR is a high-profile real estate firm headed by Aby Rosen and Michael Fuchs. The company owns the Seagram Building and the Lever House, among other properties in the city. *The New York Post* reported in January 2005 that

Rosen and Fuchs paid \$31.5 million for the YWCA property.

So far, the project has won approval from the Landmarks Preservation Commission, a plan that stipulates maintenance standards for the Seagram as part of the transfer. The developers are now seeking approval from the Department of City Planning to waive a setback rule so that the tower could rise as one continuous slab, set back 10 feet from the street. Despite the fact that 610 Lexington Avenue will be nearly 200 feet taller than its neighbor, it is unlikely to cast

shadows on the Seagram due to its slender shape and distance from the Mies building. RFR also insists that the tower will be barely visible from Seagram’s plaza.

“When you look at the Seagram building from 53rd Street, the form is that of a shaft and a bustle,” said Michael Sillerman, legal counsel to RFR, noting that Seagram looks like one slender tower but hides a complex at its base. “The process [transferring of air rights] allows us to mirror that bustle-and-shaft design.” **ANDREW YANG**

CCNY SHAKE-UP continued from front page
underway on City College's south campus—part of what she calls CUNY's "decade for science," referring to the university's current focus on research and technology. KPF has been contracted to build a CUNY-wide advanced science research center, as well as a major CCNY facility to replace SOM's crumbling 1971 Robert E. Marshak science building in the college's historic north campus. The firm was also subsequently commissioned to produce a detailed master plan for the south campus. A new building for the architecture school is being designed by Rafael Viñoly.

Over two years ago, Ranalli, as part of his master plan contract, had developed a program distribution study for the south campus and was preparing to design a physical layout when, he said, CUNY effectively tabled the project, informing him that the school had run out of money. According to Macari, however, "Ranalli [had] completed the entire scope of the work that he was contracted to do." She explained that his site assessment "gave us a framework to help us go to the next step—but we always knew we'd do the next step with the architects for the science labs." Ranalli meanwhile countered, "We never got notice that we were officially off the project—we were just told that it was on hold."

Despite the master plan debacle, Ranalli took another stab, bringing CUNY a proposal for an 1,800-bed dormitory with developer LCOR attached. After receiving approval throughout the university board, Ranalli reported, the project was thwarted at the last minute when Macari, citing LCOR's lack of

dormitory experience, opted to go with Alabama-based Capstone Development, which will finish the dorm this September.

Meanwhile, KPF is now finishing schematics on both science buildings, with a total budget of \$400 million. Construction will start in about a year, with occupancy slated for 2009. According to Ranalli, KPF's designs echo the campus' 1960s and '70s "behe-moth" structures, which his plan would have sought to minimize. As dean of CCNY's architecture school since 1999, Ranalli said he assumed that he would play some part in shaping the future of the campus, however he has not been asked for his input regarding the current plans.

Best laid plans die hard, and Ranalli was not the only one to fight defeat. Michael Sorkin, director of CCNY's graduate program in urban design and Ranalli's "urban consultant" on the master plan project, launched his own protest campaign, independently drawing up a master plan proposal and sending it to CUNY officials as a provocation. "But nobody was provoked," he reported, except perhaps Ranalli, who did not condone the effort. "My theory [about why the master plan commission changed hands]," posited Sorkin, "is that it's personal. I think Macari was instructed by the chancellor to hire Ranalli, and it wasn't her own decision." Macari, meanwhile, denied the existence of any conflict. She also clarified that while KPF has done a "mini-master plan" for CCNY's south campus, the university has put out an RFP for a campus-wide master plan that will examine programmatic distribution throughout City College.

ANNA HOLTZMAN

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COURTESY GLUCKMAN MAYNER ARCHITECTS

While some of the best design architects in the United States may be in New York City, one has to go elsewhere to see many of the best contemporary projects by American firms. That is the conclusion reached by the juries of the 2006 American Institute of Architects (AIA) Honor Awards through their selections. The winning projects, chosen from more than 680 total submissions, were announced on January 13. Of the 30 honor award recipients in architecture, interiors, and urban design, none are located in the New York area. And only three of the honor award winners, all in the architecture category, are by New York architects. The three firms are Richard Meier & Partners

Architects, Gluckman Mayner Architects, and Polshek Partnership Architects.

The honor awards juries seemingly snubbed New York this year compared to 2003, for example, when nine of the 31 winning projects were in New York City and nine separate New York firms were honored. And as for new, younger New York practices, it's "wait until next year" as three established firms are being honored in 2006.

The only stateside project by a New York firm to win is the William J. Clinton Presidential Center in Little Rock, Arkansas, by Polshek Partnership Architects. "The bridge-like expression of this structure fits beautifully in the riverfront environment in

which it is built," said the jury. "The symbolism is skillfully executed in the detailing and craft of the enclosure."

Another project, Richard Meier's Frieder Burda Collection Museum in Baden-Baden, Germany, was honored because "it is flawlessly detailed and constructed," according to the jury. "The building's architectural expression is delicately balanced with the fine art it houses." It is a private collection of 550 paintings, sculptures, and works on paper of classical, modern, and contemporary art.

Gluckman Mayner Architects and Camara/Martin Delgado Arquitectos of Malaga, Spain won for the Museo Picasso Malaga in Malaga. The architects restored the 16th-century

Clockwise from left: Richard Meier's Frieder Burda Collection in Baden-Baden, Germany; an interior view of the Burda; a view of Gluckman Mayner's Museo Picasso Malaga's interior spaces; overview of the Museo Picasso Malaga.

Palacio de Buenavista and added six new buildings to the complex. The jury commented, "This is a beautiful job of restoration architecture. New portions were elegantly inserted in and around the castle, the outdoor courtyards and the city streets."

The 30 projects granted honor awards and their architects will be recognized at the AIA 2006 National Convention, June 8-10 in Los Angeles. **JOHN CZARNECKI**

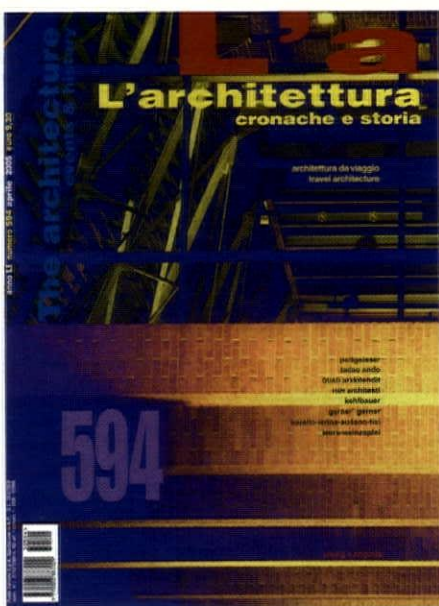
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AFTER 50 YEARS, THE HEIRS OF
BRUNO ZEVI CLOSE UP SHOP

L'ARCHITETTURA FOLDS

After over 600 issues and nearly 50 years, *L'Architettura* is going out of print. The magazine, founded in 1955 by the critic Bruno Zevi, was entrusted to Furio Colombo, a well-known Italian journalist, after Zevi's death in 2000. In Zevi's absence, the maga-

zine began to lose its polish and energy. While it managed to hang on for another six years, the editor and Zevi's heirs have recently decided to cease publication.

The magazine shined in the 1960s and '70s, when it was at the center of architectural debate. *L'Architettura* also produced important monographic issues, including one on the work of Giuseppe Terragni, originally published in 1968 and recently reissued.

The magazine suffered from the profession's shunning of its director during the 1980s. Zevi was firmly set against post-modernism, which put him out of favor with the likes of Paolo Portoghesi, Vittorio Gregotti, and Aldo Rossi. Conceived as a magazine with well-delineated and strong points of view, and aligned with the choices of its battle-ready director, *L'Architettura* was always in favor of experimentation. During the 1950s it endorsed the organic movement; in the 1970s it supported action architecture; and in the 1990s it stood behind the deconstructivist movement.

While its graphic appearance and layout were not particularly striking, the magazine remained a clear and explicit point of reference for generations of Italian architects and, above all, those who did not relate to the traditional historicism of Manfredo Tafuri and the school of Venice. The magazine also stood out for its support of local architects who did not belong to the international star system. **LUIGI PRESTINENZA PUGLISI**

MOSTAFAVI MAKES HIS MOVES continued from front page ambitions for Cornell's AAP, which will ultimately be housed in Milstein Hall: to bring a star architect to Ithaca and more of a New York City presence to the upstate school. Mostafavi, who left the AA amid some faculty tension and quickly landed at Cornell, replaced Porus Opadwala, a professor from the department of city and regional planning.

Within a year of his arrival, Cornell had signed a lease for the second floor of Manhattan's 50 West 17th Street for AAP's use. Mostafavi's idea is for the space to house a mix of workshops, studios, alumni forum, lecture hall, and social network hub. "This is a chance for us to critically reinvent the Institute for Architecture and Urban Studies (IAUS) and what it did as a meeting and research center in relation to contemporary innovative practices," said Mostafavi, citing the legendary Peter Eisenman—founded think tank that lasted from 1967 to 1985.

Starting this summer the space will host two community outreach programs: Urban Scholars, which connects with area high school students, and Growing Up in Cities, which engages community groups to explore relationships with the city. In the fall, studios for upper-level AAP students will work with local practitioners and institutions.

This openness is a distinct contrast to the process that has dogged the planning of Milstein Hall, which began in 1994 with a \$10 million donation from the Milstein family. Now in its 11th year of planning, the process has so far seen the dissolution of a major competition and the cancellation of one major contract, if not more.

Steven Holl, the 2001 pick of an all-star jury, parted ways with the university in July 2002 over irreconcilable design differences. In November 2002 a Cornell committee unanimously picked Berlin-based Barkow

Leibinger Architects (BLA). They were charged with designing a 30,000-square-foot, \$24 million building with offices, classrooms, and a gallery. The design was to replace Rand Hall, a 1912 warehouse-style building.

BLA pursued several iterations and completed schematic design in summer 2003. Tishman Construction was hired for pre-construction services. Then former president Jeffrey Lehman initiated an external advisory committee that suggested maintaining Rand Hall. BLA's design study yielded code issues and increased costs. The project stalled in 2004. Partner Frank Barkow, who taught at Cornell from 1994 to 1996, declared, "I knew the project would be difficult but didn't think it would be impossible." In late 2005 Dean Mostafavi informed BLA that they would be taken off the project.

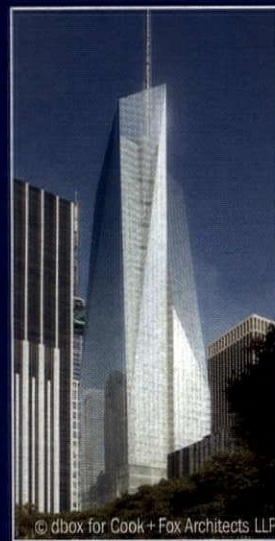
Even before notifying BLA, the university decided to start the entire process over because of a change in program. Mostafavi said, "This is a different project. Now that it is more interdisciplinary, we need to have spaces that enhance these interactions." The enlarged program exceeds the previous plan by 10,000 square feet, with an additional 30,000 square feet left from keeping Rand Hall. The \$34 million project is expected to break ground in 2007.

While the new program is meant to invite collaboration, some observers feel the process is sending a message that undermines professional and institutional integrity. Michael Manfredi, a member of the external advisory committee, said, "It's unfortunate but hopefully in 15 years no one will remember the painful process and we'll have a great building." Mostafavi maintains his respect for BLA, stating, "They are an incredible firm, but certain dynamics and forces made [the change] inevitable. We had to go with who we thought would be best for the project." **JAMES WAY**

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LOST ICON

When the Pilgrim Baptist Church burned down last month, it was a loss for Chicago's architectural and cultural history. The church, originally the Synagogue Kehilath Anshe Ma'ariv, was designed in 1891 by Louis Sullivan. The building was in the midst of a \$2.6 million restoration when the roof caught fire and left it a complete ruin. The 10,500-square-foot structure was historically landmarked by the City of Chicago in 1981, both because of its architectural merit and its association with the origins of gospel music. The church hosted Thomas A. Dorsey during the time when he is credited with developing the gospel sound in the 1930s.

UNIVERSITY CAMPUS EXPANSION

Quinnipiac University has announced a \$100 million expansion plan for its campus in Hamden, Connecticut. The five-year plan, released on January 31, calls for the construction of a \$60 million health sciences center and a \$15 million liberal arts building. Funding for the project will come from a multitude of sources including fundraising, operational funds, bonding, and the university's endowment. Final approval of the proposal by the university's board of trustees is expected in May.

MARKET ALTERNATIVE

An alternative proposal has been laid on the table for tenants of the soon-to-be closed Bronx Terminal Market in the South Bronx. Irwin Cohen, developer of the Chelsea Market in Manhattan, has proposed building a new structure directly behind the existing market on the

Harlem River that would combine the current food merchants and wholesale businesses with 40 small food preparers to create a synergy similar to his market in Chelsea. The proposed lot is currently slated for park space as part of a larger proposal by the Related Companies, developers of the Time Warner Center and the Gwathmey Siegel tower at Astor Place. Related plans to replace the existing market with a \$395 million mega-mall named the Gateway Center.

GREAT PARK, KEN

On January 23, Ken Smith Landscape Architect (KSLA) of New York was announced as the winner of the competition for the master design of the Orange County Great Park in Irvine, California. The 1,347-acre park is the focal point of a larger residential, educational, commercial, and retail redevelopment of the former 4,700-acre Marine Corps Air Station El Toro. The KSLA proposal bested 24 other firms in an eight-month-long competition. The winning scheme includes an amphitheater, sports park, nature trails, hot air balloon rides, and the retention of the base's airstrip, which is to be lined with fighter planes. Contract negotiations with KSLA are now underway and a groundbreaking ceremony is scheduled for Spring 2006.

VITRA NOVA

On February 1, Hanns-Peter Cohn, CEO of Vitra, appointed Martin Feller as managing director of Vitra Inc., USA. Feller had been acting as the interim country manager since last July before being appointed to the post. Vitra collaborates with architects and interior designers for the furnishings of both office and home designs.

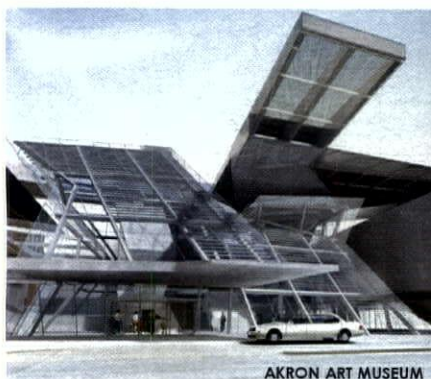
DAMN YANKEES

At a luncheon at the New Bronx Chamber of Commerce on January 31, Yankees president Randy Levine discussed the updated \$800 million Yankee Stadium plan, which incorporated measures to mitigate some of the community outcry against the previous plan. A community benefit agreement, negotiated by Bronx Borough President Adolfo Carrión, includes a commitment from the ball club for 25 percent of new jobs to go to Bronx residents, for parking spaces to be made available year-round, and for replacement parkland and a parcel of land for a hotel and convention center to be set aside on the site of the old stadium. The new stadium will recreate the historical façade of the 1923 stadium, including the reinstallation of the original frieze and other details removed from the original during a renovation in the 1970's.

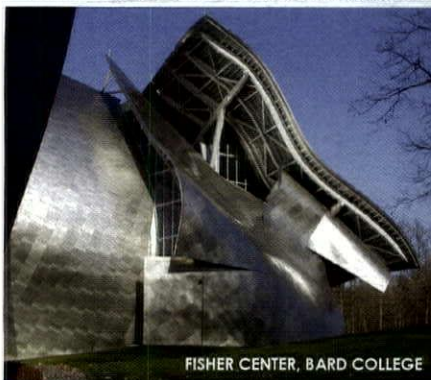
EXPRESS RIDE

Last month the Metropolitan Transportation Authority (MTA) announced that, this spring, select subway stations will undergo a trial to study a replacement for the often-frustrating magnetic Metrocard. Proposed stations include all stops on the Lexington Avenue line (4,5,6) between 125th Street and Bowling Green, the Jay Street/Borough Hall station (A,C,F) in Brooklyn, and 23rd Street/Ely Avenue stop (V,E) in Queens. MasterCard and Citigroup will fully fund the project, which uses radio-frequency technology to create a key chain that activates the turnstile. Later this month, the Port Authority in conjunction with NJ Transit and the MTA will test various smart-card readers at PATH stations.

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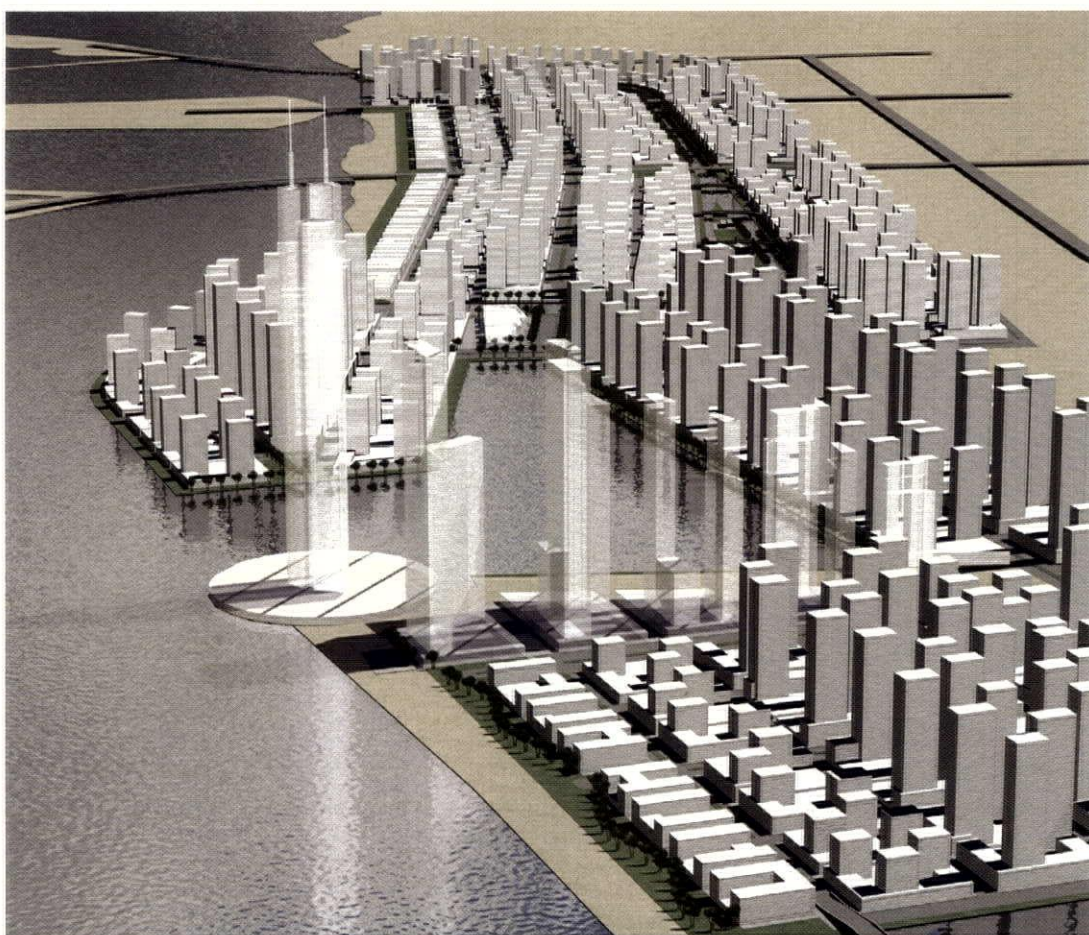


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FINDING BETTER WAYS



Gruzen Samton's project, which faces the Persian Gulf, features mixed-use neighborhoods spliced with ribbons of greenswards. Stepped zoning along the waterfront will preserve views (above, left). The firm also helped to plan sections of an adjacent island development, Palm Jebel Ali (below, left). The large half-crescent to the west of the palm island is a proposed future development.

The idea of designing a city from scratch is usually reserved for urban dreamers and over-the-top Disney ventures. Yet in Dubai, a city of approximately 36 square kilometers designed by New York-based architecture firm Gruzen Samton, is quietly in the works. The developer backing the ventures is Nakheel, a local firm owned by the Sheikh of Dubai, which is also behind the highly visible Palm and World island developments off Dubai's coast.

The firm started with a virgin desert site and an unfixed coastline, the result of a shallow seabed. The waterfront settlement, located between Dubai and Abu Dhabi, the two largest cities in the United Arab Emirates, will include at least 1,000 buildings for a population of around 500,000. It's situated between Sheikh Zayed Road, the highway that connects the two cities, and the Persian Gulf. To the west, it will be bordered by a proposed 75-mile artificial canal that will meander and twist like a natural river, ultimately meeting Dubai's marina.

Gruzen Samton started the project by establishing the basic organization of space and roadway systems. Exits from Sheikh Zayed Road will act as larger boulevards leading to the gulf, and will be spaced about 2 kilometers apart. Running roughly perpendicular to these north-south boulevards are larger east-west roads that segment the city into 15 or 20 smaller sections. Each one will have its own character and be served by green spaces, schools, and community facilities.

While the design team wanted to create walkable neighborhoods with medium to high density, the government required a compromise: Because utilities can't go under highways by law, a system of service roads surrounding the highways had to be created. The buildings along these major roads are thus relatively far apart. According to principal Jordan Gruzen and senior associate Scott Oliver, the team was forced to work with Los Angeles-style sprawl while trying to keep the density of a European city. They responded by requiring what Oliver described as "a four- to six-story Barcelona-like streetwall."

An important feature of the new town is a web of interconnected parks that bridge the 3-mile-long "central park" to the gulf coast. If built as designed, a cyclist could theoretically ride through most of the city via open greenery. Schools have been planned along north-south ribbons of parks.

The team is currently focusing on the more valuable coastal parcels of the development (see plan, above). By carving water channels through the land, the firm created more waterfront property, which are residentially zoned with required community facilities, and will be urbane in spirit. Directly facing the gulf is a strip of hotels.

Gruzen Samton is also proposing the creation of a harbor with a land extrusion to the east they have nicknamed "the thumb." This will be the downtown area of the city, which Gruzen likens to Times Square, and will be zoned for mixed-use (coded orange in the plan, above).

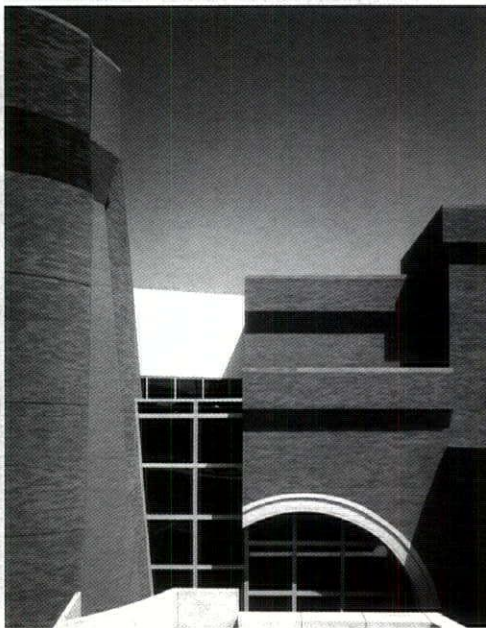
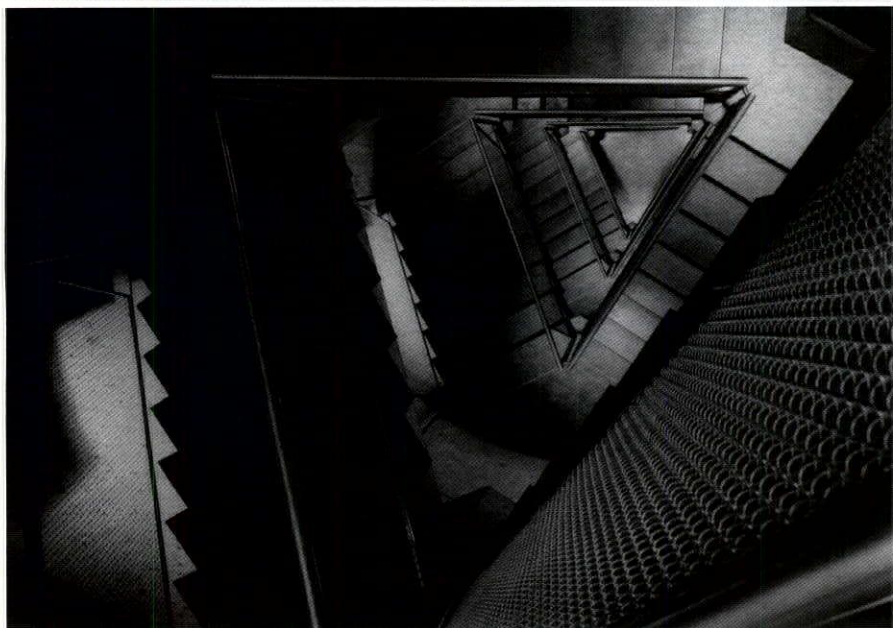
Public transportation includes a light-rail and high-speed bus system. The light rail is an extension of a pre-existing one in Dubai and will connect to Abu Dhabi by way of the main expressway looping north to pass through the center of the city. The bus services will connect to the halo surrounding the palm.

In planning the development, Gruzen Samton wants to create a relatively dense atmosphere while working with a car-oriented culture. The city hopes to capitalize on the booming expatriate community and the economy of tourism that has come to dominate Dubai. According to Gruzen, "By becoming firmly capitalist, Dubai recalls a 1940s Switzerland, a neutral place where anything can happen." **JAFFER KOLB**

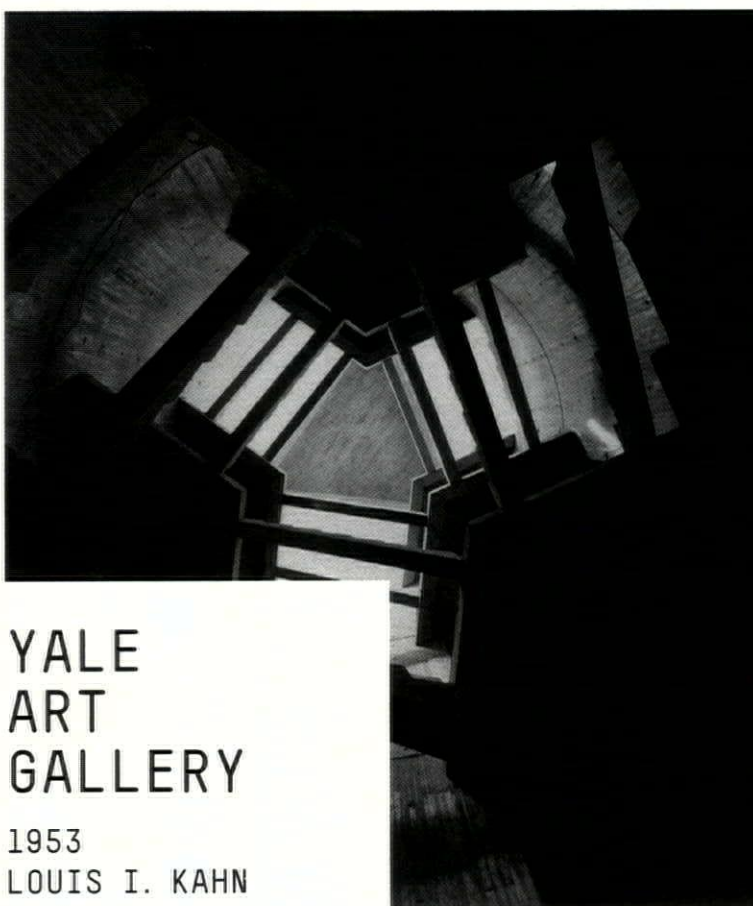
THE RESTORATION ERA

MODERNISM'S FOCUS ON INDIVIDUAL ARTISTIC EXPRESSION HAS LED TO EXTRAORDINARY BUILDINGS LIKE LOUIS I. KAHN'S YALE ART GALLERY, FRANK LLOYD WRIGHT'S SOLOMON R. GUGGENHEIM MUSEUM, AND PETER EISENMAN'S WEXNER CENTER FOR THE VISUAL ARTS. EACH REPRESENTS AN ATTEMPT BY ITS ARCHITECT TO TRY WHAT HAD NEVER BEEN DONE BEFORE, TESTING THE LIMITS OF ARCHITECTURAL FORM AND BUILDING TECHNOLOGY. THEIR PROGRESSIVENESS, HOWEVER, MADE THEM MORE SUSCEPTIBLE TO DEPREDATION. AND UNLIKE MOST PRECEDING ARCHITECTURAL STYLES, WITH THEIR FAMILIAR MATERIALS AND CONSTRUCTION TECHNIQUES, MODERNIST BUILDINGS REQUIRE UNIQUE ANALYSIS AND SOLUTIONS AS NOVEL AS THOSE THAT BROUGHT THEM INTO BEING.

THE RECENTLY COMPLETED RENOVATIONS OF THE YALE ART GALLERY AND WEXNER CENTER AND THE GUGGENHEIM'S CURRENT FACELIFT BRING THEM INTO THE 21ST CENTURY WHILE PROVIDING AN OPPORTUNITY TO REVISIT LANDMARK MOMENTS IN ARCHITECTURAL HISTORY.



FAR LEFT: LIONEL FEININGER / COURTESY YALE UNIVERSITY ART GALLERY ARCHIVE.
CENTER: EZRA STOLLER © ESTO. RIGHT: JEFF GOLDBERG © ESTO



YALE ART GALLERY

1953
LOUIS I. KAHN

BY JOSEPH GIOVANNINI

Something about modernist buildings keeps them from aging with grace. They do not look better patinated by time, nor more picturesque when barnacled with accretions. Their purity does not accept the accidental event that might add character on a traditional building. Their abstraction is a demanding, high-maintenance mistress who would prefer to stay forever unblemished.

The Yale Art Gallery by Louis Kahn, finished in 1953, will be receiving its AARP card in a couple of years. The half-century has not been kind to this landmark of modernism, even though Yale is well-practiced at maintaining its rich architectural patrimony. The university's benign neglect has, over the decades, taken its toll on the gallery, which was not only a seminal work by an American master, but one that kicked off Kahn's career and Yale's historic turn to modernism. "It was the flagship building that set the precedent for other Modernist buildings at Yale," said Jock Reynolds, director of the Yale University Art Gallery. "We also think of it as a great artwork."

Kahn's gallery is a masterpiece of understatement. On Chapel Street, its undecorated brick facade meets the Italianate Gothic Swartwout building, a part of the museum complex, and defers to its elegant arches. Kahn's brick, austere in its planarity but gentle in its coloring, is a foil to the decorative complexity of the adjacent wall, and a datum of simplicity for the new gallery itself: A stairway up to an entrance between two planes of the bronze-colored brick cleanses the visual palette, and prepares the visitor for the nearly devotional space within.

Kahn was a master of environmental tone, which he modulated through his choice of materials and his handling of light. Just beyond the entrance, the architect achieved a nearly religious aura in the cylindrical concrete stairwell, where a triangulated staircase rises up to light that suffuses the interior of the drum. The cylinder and a nearby prism of smooth-faced concrete block, which contain a service core of bathrooms and an elevator, were the only forms articulating the gallery's otherwise-open loft space. He conceived the ceiling as a tetrahedral space frame made in concrete, which floats out, freespan, to the glass-and-steel perimeter walls.

Over the decades, two forces eroded the integrity of the design. Pressed for room, the museum started cannibalizing the interiors, adding offices and storage areas within the galleries; the sunken sculpture garden was roofed over in the same desperation for additional square footage. The encroachments reduced the purity of the galleries and obscured the geometric clarity of the concrete cylinder and the block prism. "The divisions of space started to impede the way you saw the building," said Reynolds. Administrators also plastered

sheet rock over the concrete block service core and the entire south wall, diminishing the sense of material gravity in a space whose tone was defined by the sobriety and light-absorptive qualities of concrete.

The spatial distress inside was matched by the cumulative failure of the glass facade. By today's standards, the original wall system was elemental—supported simply on a solid steel frame that conducted cold in and heat out. At dew point, condensation formed, and anticipating the water, the architects actually detailed a gutter pan at the floor that would catch condensate running down the steel. In theory, the radiators next to the pan would evaporate the water. Over the years, however, the water corroded the steel. Furthermore, each bay of the window wall did not have enough tolerance for expansion so the glass wall deformed the edges of the concrete slab, which in turn resisted the pressure, sending bending forces back into the wall. Numerous panes of glass failed.

Yale hired the New York firm Polshek Partnership to restore the building in the first phase of a larger program to create a master plan for the arts district on the campus. Though Kahn's gallery was the youngest of the three buildings that make up the Yale Art Gallery, it was the neediest. The environmental systems, too—HVAC, lighting, communications lines, security—also needed to be updated.

In what must be the most gratifying aspect of the restoration, Duncan Hazard, partner in charge, and project manager Steven Peppas removed the structures squatting in the galleries to reveal the loft-like spaces. At the same time, they peeled the sheet rock off the smooth-faced block, reestablishing the materiality of the wall and its tonal impact. The architects also removed the roof over the original sculpture garden, which when restored, will be occupied by a site-specific piece by Richard Serra.

"The window wall was the most tortuous problem in a difficult project," attested Hazard. The troublesome steel frames are being recreated in aluminum, with the same profile, but with a thermal break. "We built in more allowance for expansion in the connections," said Hazard.

Another difficult task was updating the building systems. Kahn laid the electrical conduits, HVAC ducts and lighting tracks over the tetrahedral ceiling before pouring the concrete floor slab above, and the architects found it difficult and labor intensive to replace or rework the ducts and conduits within the closed cavity. They managed to snake in new sections of light track by using short sections. Cables for security systems and communications that had been surface-mounted over the years were also laid up into the cavity. The dimensions in the cavity between the ceiling and floor above

offered little forgiveness.

What director Reynolds called "the absolute simplicity and minimalist sensibility" of the building was the root of the problems in its restoration, which is scheduled to be complete next year.

"It's amazing how difficult the project has been," noted Hazard. "Buildings from the 1950s and '60s are tremendously difficult to work with because there's no place to hide anything—there's no poché, as in traditional buildings. In modernist structures, everything is simple and exposed, making it very difficult to bring in new services. Maintaining that purity is very tough when trying to bring it up to 21st century standards."

The architectural archaeology in this extensive \$44 million restoration yielded insights into Kahn's design. "You could retrace his design process and see how he figured things out," said Hazard. "He was working out certain details for the first time, like corner conditions, where he turned the interior back to accommodate a window."

"There are brilliant solutions, like **continued on page 16**

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LEFT: VIEW OF THE YALE ART GALLERY STAIRCASE, 1952.
RIGHT: VIEW OF THE BUILDING FROM THE NORTH OR GARDEN SIDE, CA. 1953-54.
BOTTOM: THE YALE ART GALLERY WHILE UNDER RENOVATION LAST YEAR.



SOLOMON R. GUGGENHEIM MUSEUM

1959
FRANK LLOYD WRIGHT

BY DAVID D'ARCY

It took seventeen years to get the Solomon R. Guggenheim Museum built on Fifth Avenue. For the five decades that the museum has been standing, exterior maintenance has consisted mostly of painting. Now the spiral is covered with scaffolding, and the exterior is finally being studied for eventual repairs that are projected to finish in late 2007. The extent of the work is yet to be determined, but the price has been set at about \$27 million, ten times what it cost to build the inverted spiral that opened in 1959.

The project is still in its study phase, said the architects from Wank Adams Slavin Associates LLP (WASA), who will do the preservation work. In March 2005, sensors were placed on the building's exterior to measure contraction and expansion. In December, the paint was stripped off to reveal the concrete walls underneath: vast Twombly-esque abstract surfaces with scratched patterns and cracks that look like beginnings of Clyfford Still crevices. Architects are now studying these mostly vertical cracks, and trying to determine their causes before any repairs begin.

"It was a challenge when it was built almost 50 years ago. If we had to build it today, it would still be a challenge, because of the geometry of the building, the construction techniques, and the use of concrete to the extent that it was done here," said project architect Angel Ayon of WASA.

Part of the building's uniqueness stems from Wright's goal to make its form a "continuous" uninterrupted pattern of circles, spheres, and a ramp that spiraled upward. "Those continuous elliptical walls that we all know about are walls that he didn't want to put expansion joints in. As a result, there is a lot of cracking," Ayon noted.

The 6-inch walls are made of Gunnite, a sprayed concrete mixture. "Our goal is obviously to keep as much original material as we can and then to do a minimal intervention, first to understand exactly what's wrong, the extent of the damage, and then how to repair it in the least obtrusive way,"

said Ayon. "A lot of the work we do is based on having done similar buildings. You develop a tool chest of problems and repairs. This building is so unique that we have to approach it from scratch."

Cracking had been a problem since the concrete was poured, Ayon said, noting that Wright had used a vinyl-based paint called "the cocoon" in the hope that the coating would breach the cracks. Yet cracks were always visible, as were abrasions, bubbles, and craters in the concrete under the paint, even 12 coats later, in 2005. In the 1990s, studies based on limited samplings examined the cracking. "What's different now is that the team can remove the paint and study the extent of the cracking," Ayon said.

Structural engineer Robert Silman, also part of the team, doubts that the cracks pose a structural risk: "The risk is only that, as a crack opens, water gets into it and the water can cause corrosion of reinforcing steel. Over a long period of time, it's a maintenance headache. Will it cause a collapse? Not likely." Silman said that a laser survey, underway as this article goes to press, will indicate where the building could be under stress.

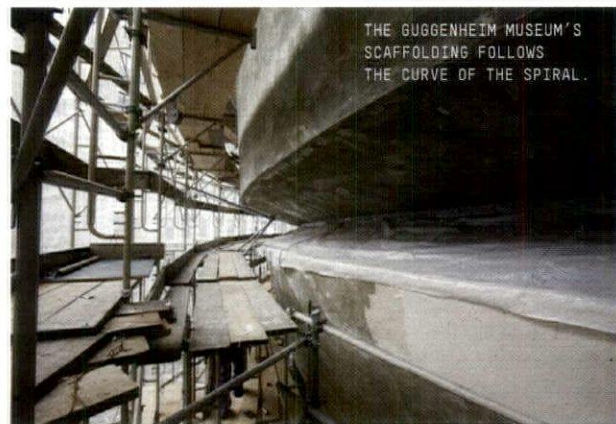
Exterior cracking is the most visible problem. The terrazzo floors on the interior ramp are also cracked, the rotunda suffers from condensation (an annoying dilemma for anyone operating a climate-controlled space), and the front of the building, on the upper levels of the spiral near the skylight, is moving forward for reasons not yet known. The sidewalk, which Wright embedded with stainless steel circles (which, like the building, are landmarked), is also set for renovation. It was repaired in 1992 as part of the renovation that included the museum's expansion below ground.

The momentum for repairing the exterior seems to have come from one individual, Peter B. Lewis, the former chairman of the Progressive Corporation, who has now contributed \$15 million to the project. Lewis was chairman of the Solomon R. Guggenheim Foundation from 1998 to

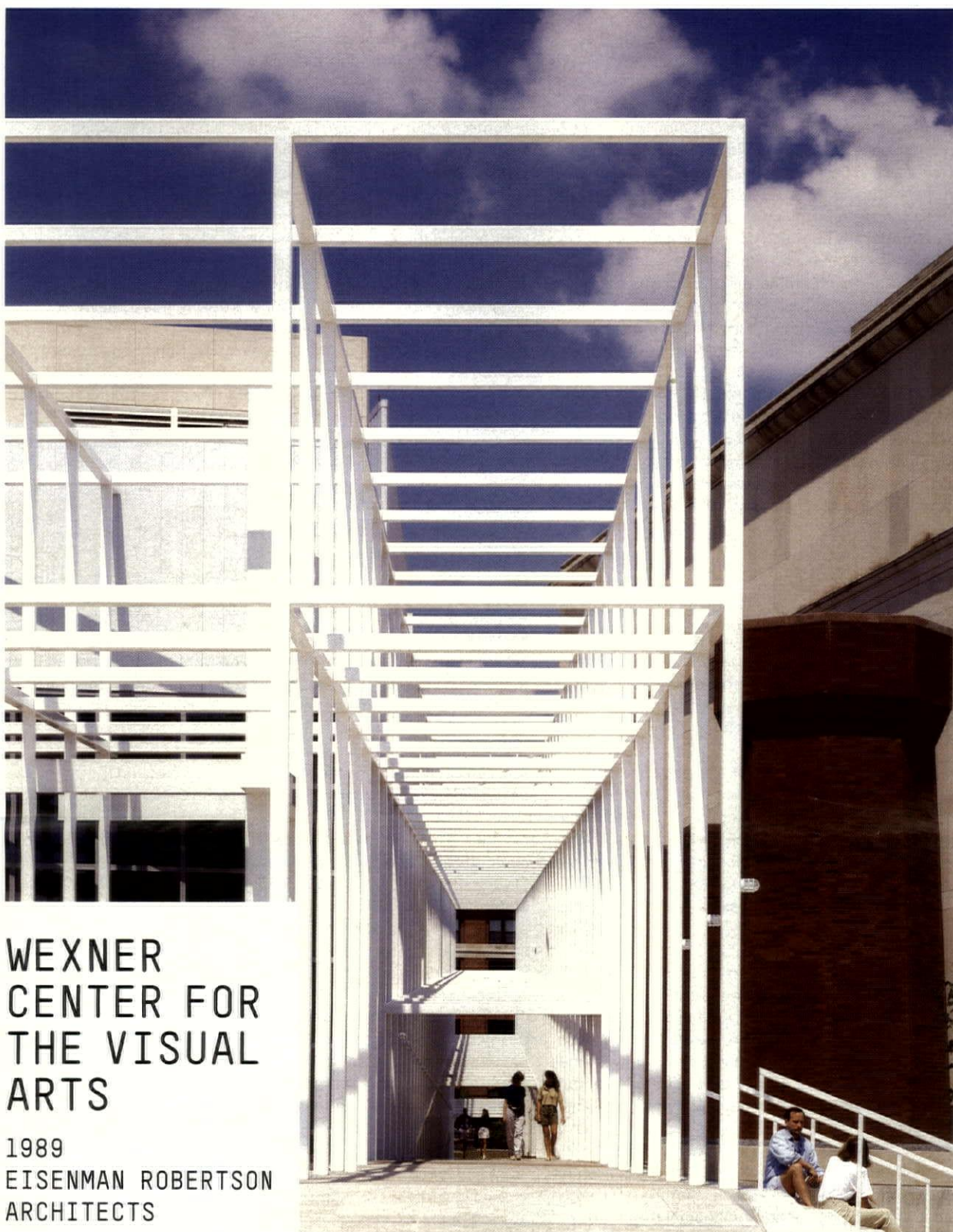
2005, and he donated a total of some \$90 million before resigning his chairmanship in a dispute with Guggenheim director Thomas Krens. Lewis thought that Kren's expansion policies were draining the foundation's resources. "It is the building, after all, that is the museum's most valuable work of art," said Lewis.

Lewis was always an admirer of the Frank Lloyd Wright structure but he was also, he noted, "always conscious of how badly the toilets worked." Lewis offered \$15 million towards the renovation, and the board subsequently came up with an additional \$5 million. But it still isn't clear whether that will be enough. Lewis said last **continued on page 16**

PRESERVATION ARCHITECT: WANK ADAMS SLAVIN ASSOCIATES LLP
STRUCTURAL ENGINEER: ROBERT SILMAN ASSOCIATES, PC
MECHANICAL ENGINEER: ATKINSON KOVEN FEINBERG ENGINEERS, LLP
CONSTRUCTION MANAGER: F. J. SCIAME CONSTRUCTION COMPANY
ARCHITECTURAL CONSERVATOR: INTEGRATED CONSERVATION RESOURCES
CONSULTANT ON THERMAL AND MOISTURE MIGRATION: WILLIAM B. ROSE & ASSOCIATES
INTERIOR ARCHITECT: GWATHMEY SIEGEL AND ASSOCIATES ARCHITECTS



THE GUGGENHEIM MUSEUM'S SCAFFOLDING FOLLOWS THE CURVE OF THE SPIRAL.



WEXNER CENTER FOR THE VISUAL ARTS

1989
EISENMAN ROBERTSON
ARCHITECTS

BY JAYNE MERKEL

When Peter Eisenman's Wexner Center for the Visual Arts at Ohio State University opened in 1989, admirers lined up to get the architect's autograph, a series of famous artists performed, and the Ohio State Marching Band paraded from the new art center to the football stadium.

When the Wexner Center reopened last fall after Arup's three-year, \$15.8 million renovation, the architect was nowhere to be found. A series of performances took place, and supporters of the institution came from miles around, but there was no parade. Architecture, it turns out, is a complicated business. Having a famous, challenging building had been deemed worth the inconvenience and expense, but having this particular famous, challenging building was also, obviously, a mixed blessing.

How could a 13-year-old, \$43 million building possibly require a three-year, \$15.8 million renovation, largely financed with state funds (\$14.8 million from Ohio State University, \$1.3 million from the Wexner Center Foundation) at a time of rising tuitions and cuts in student loans?

A university press release cautiously explained why: "The new curtain wall system results in significant improvements over the original, both in terms of light levels in the galleries and in temperature and humidity control... [It provides] a threefold improvement in air filtration over the original, which

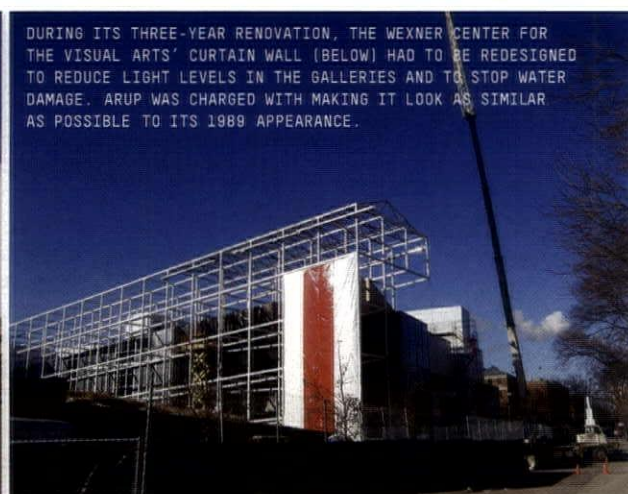
was built to the best 1980s standards. The new system also specifies thermal and condensation resistance tests that were not widely available in the 1980s. The skylight was entirely redesigned, including its unusual dual-directional slope, to better manage rainwater and protect the exterior seals and glazing gaskets. The new curtain wall framing system... significantly improves the thermal performance of the curtain wall. The curtain wall and skylight glass have been upgraded from the best material available in the 1980s (1-inch dual-pane glass) to contemporary high-performance material (1 1/8-inch heat-strengthened, low-iron triple-pane glass, with inert argon-filled air spaces, reflective coatings, and other features). The new glass reduces visible light to curatorial standards via transmission and diffusion filters and removes ultraviolet light via PVB interlayers. It also benefits the temperature and humidity control in the galleries."

We are not talking about an ancient hut sheathed with animal skins here. Surely building technology has not leaped forward so dramatically in a decade and a half that such drastic measures should be necessary?

What the press release did not say was that all this was necessary because the roof leaked badly, the original curtain wall subjected works of art to ultraviolet glare, and the inside temperature could shift as much as 40 degrees.

And while innovative buildings do often encounter techni-

DURING ITS THREE-YEAR RENOVATION, THE WEXNER CENTER FOR THE VISUAL ARTS' CURTAIN WALL (BELOW) HAD TO BE REDESIGNED TO REDUCE LIGHT LEVELS IN THE GALLERIES AND TO STOP WATER DAMAGE. ARUP WAS CHARGED WITH MAKING IT LOOK AS SIMILAR AS POSSIBLE TO ITS 1989 APPEARANCE.



ARCHITECT: OSU FACILITIES PLANNING & DEVELOPMENT
ASSOCIATE ENGINEER: ARUP
PROJECT MANAGEMENT: PROJECT CONTROL SYSTEMS
CONSTRUCTION MANAGER: TURNER CONSTRUCTION
PUBLIC SPACE RENOVATIONS: JEROME M. SCOTT ARCHITECTS INC.
M/E ENGINEERS: KORDA/NEMETH
RETAIL CONSULTANT: DESIGN COLLECTIVE

cal difficulties, not all innovative buildings do. Eero Saarinen's, for example, have survived astoundingly well for over half a century even though almost every one used new materials, structural systems, or technologies. On the other hand, university officials are rarely wild men. If they decided to make an investment of this kind, they must have decided that the building was worth its weight in gold.

The Center for the Visual Arts (as the project was initially called before Leslie H. Wexner pledged \$25 million) was not a building created to house an existing institution. It was conceived to create energy on and draw artistic activity to a campus known more for its football team than anything else. Ohio, unlike other midwestern states, does not have one major dominant university, like as in states like Michigan. Instead, there are half a dozen state schools with various strengths and appeals. Ohio State is the biggest research university and has many solid departments, but its flat, spread out campus is not very lively, and the school was not known for academic excellence or artistic daring. Also, Columbus did not have major art museums like Cleveland, Cincinnati and Toledo. The Wexner Center has helped change all that.

Peter Eisenman (who was practicing with Jacquelin Robertson at the time) won the commission to design the center (with capable Columbus architects Trott & Bean) in a highly publicized national competition in 1983, edging out finalists Arthur Erickson, Michael Graves, Cesar Pelli, and Kallman McKinnell & Wood. It was Eisenman's first major building. And since his scheme and that of his old friend Michael Graves were easily the two most successful, it amounted to a contest between modernist and postmodern approaches and a duel between friendly rivals.

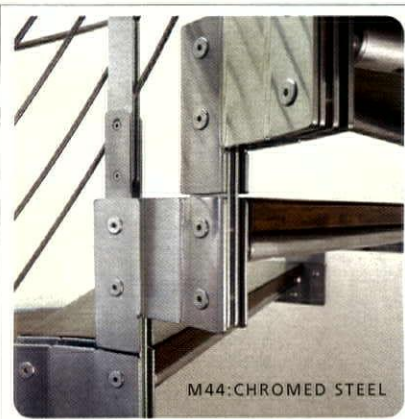
Working as a critic in Ohio at the time, I was initially attracted to Graves' entry, which was eminently sensible, occupying an ugly underused site, elegant, and dignified—a proper museum on a proper site. But Ohio State didn't need a museum. It didn't have an art collection and was not likely to get one. It needed an energizer, something to get people excited about the arts and about life on campus, and the Eisenman Robertson scheme did just that.

It slashed between two existing

continued on page 16

JEFF GOLDBERG © ESTO

COURTESY WEXNER CENTER FOR THE VISUAL ARTS



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YALE ART GALLERY continued from page 13

placing a heating pipe at the bottom of a cavity in the wall at the front of the building, so that the heat would rise and lift the moisture out of the wall," added Peppas. "That wall looks as good today as it did when it was built."

Perhaps the most intriguing aspect of the restoration is the controversy latent in the confrontation between the imperatives of restoration and today's curatorial expectations that the white box is the best viewing environment. Properly restored, Kahn's galleries are not white boxes. Kahn's spaces have an almost preternatural serenity about them that are unusually conducive for seeing art, but in their materiality and character, they are not neutral. In Yale's desire to restore the building to Kahn's intentions, the university is assuming a radical position that critiques the white box in the same way that Kahn himself posited his original critique. "In general, museums like white hanging walls made of sheet rock," said Hazard. "We're not going to have that."

The museum, instead, is going the full nine yards, recreating Kahn's "pogo" wall, a moveable wall-panel system with adjustable poles, spring-loaded at top and bottom, that hold the panels in place by compression. The architects are also uncovering the long south wall (opposite the north window façade) to reveal the original smooth-faced block. They will add a discreet hanging rail so that pictures will

SOLOMON R. GUGGENHEIM MUSEUM continued from page 14

spring. "The building needs a lot of work, and whether \$20 million is enough remains to be seen."

The insurance mogul was right. An additional \$7 million came from New York City—about \$5 million by early 2005 and an additional \$2 million around the time of last November's mayoral election. The project is overseen by the Paratus Group, the firm that Lewis designed as owner's representative which reports to Lewis and Guggenheim vice president Mark Steglitz.

"When the project was initially conceived, a strong and comprehensive maintenance program wasn't in place," said Jon Maass, an architect with the Paratus Group. "The repair policy up to this point was, 'If it's dirty, if it's faded, if there are cracks, add more paint to it.' What will be part of this project is not only fixing what's underneath the paint, but designing a more comprehensive maintenance program for the museum. The public may see more maintenance on the building on a regular basis as opposed to just putting more paint on."

The official story from the Guggenheim is that the broader renovation proceeded in stages, beginning with the construction of the current tower on the northeastern corner of the site and the renovation of the Frank Lloyd Wright interior, opened in 1992, which was followed by the renovation of the below-ground theater, now named the Peter B. Lewis Theater in recognition of his \$15 million gift for that project. The exterior was always next, say Guggenheim officials.

WEXNER CENTER FOR THE VISUAL ARTS continued from page 15

buildings (2,500-seat Merston Auditorium and Weigel Hall, which has a 770-seat theater) at a 12½-degree angle, aligning itself with the city grid beyond the campus confines instead of the campus grid, which is slightly ajar—therefore, symbolically at least, tying together town and gown. It resurrected the crenellated towers from a medieval-style armory that had once occupied the site, but the scheme housed most of the facilities in a glass-walled cruciform grid where sloping corridors overlap with exhibition spaces.

The building definitely stands out on the campus, in an interesting and inviting way. And its wider impact was enormous. When it opened, schemes with shifted grids appeared on student drawing boards throughout the nation.

Although it was not suitable for the exhibition of many works of art, Syracuse University architecture dean Mark Robbins, who served as the Wexner's first curator of architecture and also showed his own work there, said, "I liked the active quality of the space. As an artist, I liked being able to play off the errant structural system. The building was flexible when we mounted exhibitions that had been organized for more traditional spaces."

The only thing that rankled him was that there was not enough space for the staff. It had been cut from the budget—not surprisingly. The original budget for the center was \$16 million. By the time it was completed six years later, it had cost almost three times that.

Some of the practical problems at the Wexner are attributable to the fact that when it was built, it had no strong client voice, as represented by a museum director or curators to insist on appropriate light levels and other criteria.

Eisenman has often suggested that once he has finished a project, he is finished with it. *New York Times* reporter Robin Pogrebin

hang on wires. "We're interested in expressing Kahn's original materiality," said Peppas.

The effort at restoring a national architectural treasure also masks the controversial fact that fully half the perimeter is glazed. Windows, of course, are usually discouraged or at least minimized in contemporary galleries. The architects have, however, invented a solution that satisfies curatorial demands for protecting art: They simply conceived the interior as a light bank that receives a safe, calibrated amount of light over the year. Motorized black-out shades will drop after closing hours, eliminating a source of deleterious light. Light-permeable scrims over most windows further reduce the total amount of light banked. Scrims over windows in spaces where collections, such as sculpture, can tolerate light, will be left open.

Far from being simply a feel-good restoration of a known and celebrated architectural quantity, the restoration of Kahn's art gallery resituates the building in the polemic about what constitutes a desirable or optimal viewing environment. The gallery exemplifies a persuasive argument that there are valid alternatives to the supposed neutrality and objectivity of the white cube. Fifty years later, Kahn weighs in again with his brilliant argument about designing for subjectivity in space.

JOSEPH GIOVANNINI IS A WRITER AND ARCHITECT WHO DIVIDES HIS TIME BETWEEN NEW YORK CITY AND LOS ANGELES.

"There was never a sense that this was urgent, in the way that the interior restoration was. It looked fine," said Anthony Calnek, a Guggenheim spokesman. "Every time you scraped away the old flaking paint and repainted it, it looked pretty good. It was sort of the last thing that needed to be done. You go from the most urgent thing to the least urgent thing." Yet the architects working on the building say the exterior was disfigured, with cracks widening just above the entrance, and hardly looked "fine."

Once the work is done, sometime in 2007, the Guggenheim will open an exhibition devoted to Frank Lloyd Wright and the building, organized by junior architecture curator Monica Ramirez-Montagut.

Yet the experts stress that it's still uncertain what they'll be celebrating. "The exterior finish now is pretty rough and ready. You could see a lot of blemishes through the paint," said Robert Silman. "When the sun struck the building at a very flat angle, all of these blemishes showed. To me it's not very handsome. I don't think there's a paint that would cover them. It doesn't look at all like the interior spiral, which is beautifully smooth, like sour cream. The ramp wall is just gorgeous."

"I can't imagine that Mr. Wright wouldn't want the outside to look like that as well, but it never did," Silman said. "Will our repairs be invasive enough that it's going to require us to do some kind of patching of the outside? What will that patching look like under the paint? We don't know what we have to do yet, if anything."

DAVID D'ARCY IS A REGULAR CONTRIBUTOR TO THE ART NEWSPAPER.

seemed scandalized at his apparent lack of remorse for the many leaks and faults in the Wexner; an article dated September 18, 2005, quoted him as saying of his buildings, "Once they're up, they lose any magic for me."

The energetic current director, Sherri Geldin, also finds it mysterious that the architects did not consider these things. But she said, "Still, I love this building. It has made so many things possible." It seemed essential to correct its deficiencies. And correct they have: some of the most important elements of the new Wexner are indistinguishable from the old. According to principal Nigel Nicholls of Arup, his firm went to great pains to make sure that the curtain wall, which is so central to Eisenman's design, looks no different from its predecessor, though it functions in a much more efficient fashion. They maintained the notational system Eisenman developed for the glass panels, in which the panes darken or lighten depending on what is behind them, but reduced the overall light levels inside. Nicholls explained, "There was too much light inside from day one, so we kept the relationship of one shade to another while shifting them all down the scale."

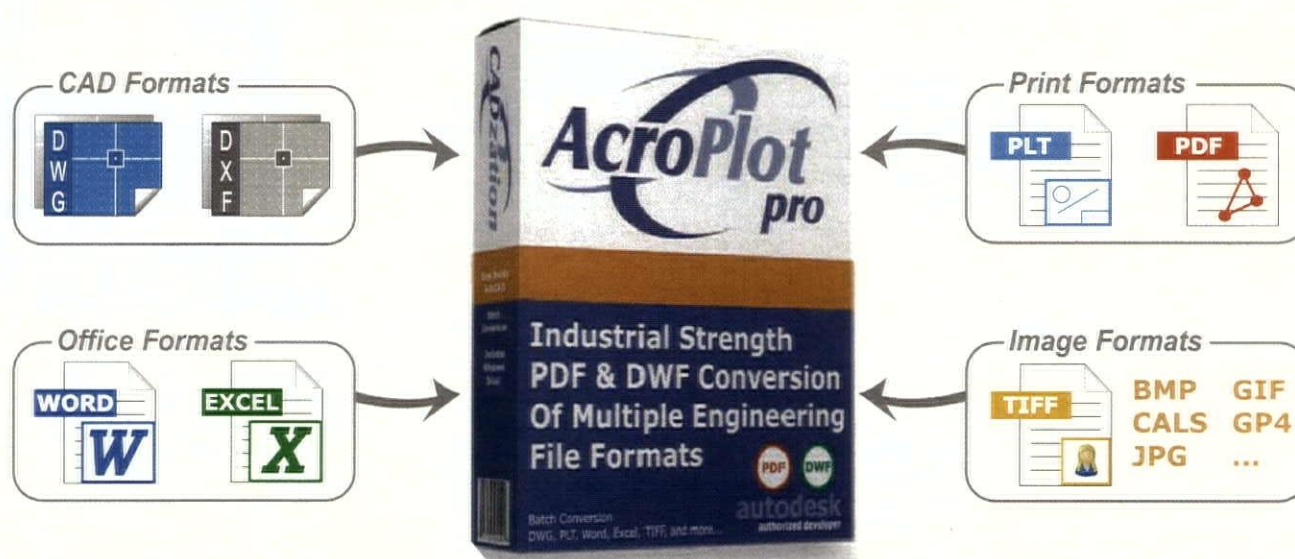
The Wexner Center story dramatically raises the question: What does a building need in order to be considered great, important, or significant? Is it enough to be interesting, or does it also have to be, as Mies believed, "good"? Architecture, especially "great" architecture, really needs to be both.

JAYNE MERKEL WAS ARCHITECTURE CRITIC OF THE CINCINNATI ENQUIRER IN THE 1980S AND REPORTED ON THE WEXNER CENTER COMPETITION FOR INLAND ARCHITECT.



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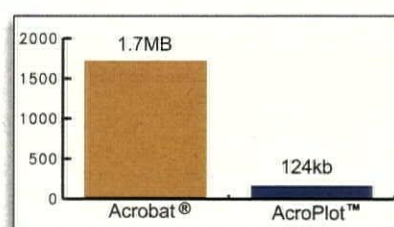
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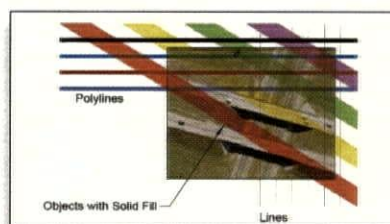
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FEBRUARY

WEDNESDAY 15

LECTURES

Denise Scott Brown
Systems as Pattern
6:00 p.m.Princeton School
of Architecture
Betts Auditorium
www.princeton.edu/~soa**Karla Quintero**
Neighborhoods and Traffic
6:30 p.m.
Urban Center
456 Madison Ave.
www.urbancenterbooks.org**Brian O'Doherty**
Studio and Cube
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu**EXHIBITION OPENING**
Bad Design Darts and Other
Methods for Community-
Led Improvement
Urban Center
456 Madison Ave.
www.urbancenterbooks.org

THURSDAY 16

LECTURES

Eric Allison, Frank Branconi,
Michael Lahr
What Does Preservation
Do To Neighborhood
Economics?
6:00 p.m.Pratt Institute Manhattan
144 West 14th St.
www.pratt.edu**Craig Dykers**
Empathy and Architecture
6:00 p.m.
City College
Shepard Hall
Convent Ave. and 138th St.
www.cuny.cuny.edu**Stan Allen**
Objects and Fields
6:00 p.m.
Center for Architecture
536 LaGuardia Place
www.aiany.org**Brian McGrath, David**
Bergmen, Bart Bettencourt
Green Design
7:00 p.m.
CUNY Graduate Center
365 5th Ave.
www.cuny.edu**SYMPOSIUM**
Philip Johnson and the
Constancy of Change
Jeffrey Kipnis, Terence Riley,
Charles Jencks, Vincent
Scully, Peter Eisenman,
Rem Koolhaas, Phyllis
Lambert, Joan Ockman,
Michael Sorkin, Mark Wigley
6:00 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu**EXHIBITION OPENING**
Michal Rovner
Fields of Fire
PaceWildenstein
534 West 25th St.
www.pacewildenstein.com

SATURDAY 18

LECTURE

Saskia Sassen
Berlin-New York:
Construction, Planning,
and Architecture NOW
11:00 a.m.
Center for Architecture
536 LaGuardia Pl.
www.nyu.edu/deutcheshaus**EXHIBITION OPENINGS**
Shirazeh Houshiary
Lehmann Maupin Galley
540 West 26th St.
www.lehmannmaupin.com**Dan Walsh**
Paula Cooper Gallery
534 West 21st St.
www.paulacoopergallery.com

MONDAY 20

LECTURES

Craig Dykers
A Way of Thinking,
a Way of Working,
and the Works of Snohetta
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu**Jane Crawford, Philip**
Ursprung, Wendy Owens
Anarchitecture?
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu**Charles Jencks**
The Iconic Building:
the Power of Enigma
6:30 p.m.
University of Pennsylvania
Meyerson Hall
3101 Walnut St., Philadelphia
www.design.upenn.edu**EXHIBITION OPENING**
Gordon Matta-Clark
and Anarchitecture:
A Detective Story
Columbia GSAPP
Buell Hall
Arthur Ross Gallery
www.arch.columbia.edu**TUESDAY 21**
LECTURES
Steve Christer
Peripheral Vision: Recent
Works from Studio Granda
6:30 p.m.
Scandinavia House
58 Park Ave.
www.scandinaviahouse.org**Michael Brenson**
Primitivism, Myth, and Magic
6:30 p.m.
Solomon R. Guggenheim
Museum
Peter B. Lewis Theater
1071 5th Ave.
www.guggenheim.org**WEDNESDAY 22**
LECTURE
Scott Bukatman
Secret Identity Politics
6:00 p.m.
Princeton School of
Architecture
Betts Auditorium
www.princeton.edu/~soa**EXHIBITION OPENINGS**
Dave Muller
Gladstone Gallery
515 West 24th St.
www.gladstonegallery.com

Goya's Last Works

Frick Collection
1 East 70th St.
www.frick.org

THURSDAY 23

LECTURE

Michael B. Teitz
Regionalism in California
6:00 p.m.
University of Pennsylvania
Meyerson Hall
3101 Walnut St., Philadelphia
www.design.upenn.edu

SYMPOSIUM

The Making of Modern
New York: Puerto Rican
Architects and Their
Contributions to New York
Warren James,
Celeste Umpierre, Jonathan
Marvel, Victor Morales,
Luis Aponte-Parés
6:30 p.m.
Hunter College Auditorium
129 East 79th St.
www.centropir.org

SATURDAY 25

LECTURE

Richard Deacon,
Rachel Harrison,
Alain Kirili, Tom Sachs
Contemporary Sculptors
on David Smith
6:30 p.m.
Solomon R. Guggenheim
Museum
Peter B. Lewis Theater
1071 5th Ave.
www.guggenheim.org**EXHIBITION OPENING**
Joëlle Tuerlinckx
Drawing Inventory
The Drawing Center
35 Wooster St.
www.drawingcenter.org

SUNDAY 26

EXHIBITION OPENING
Wolfgang Tillmans
Freedom from the Known
P.S.1 Contemporary
Art Center
22-25 Jackson Ave., Queens
www.ps1.org

MONDAY 27

LECTURE

Brad Lander, Vicki Weiner
Historic Preservation and
Community Development:
Conflicts and Opportunities
6:00 p.m.
University of Pennsylvania
Meyerson Hall
3101 Walnut St., Philadelphia
www.design.upenn.edu

TUESDAY 28

LECTURE

Walid Raad
The Dead Weight of a
Quarrel Hangs: Documents
from the Atlas Group Archive
6:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org**EXHIBITION OPENING**
The Fabric of Life: Ikat
Textiles of Indonesia
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

MARCH

THURSDAY 2

LECTURE

Peter Eisenman
Architecture Against Itself
6:00 p.m.
City College, Shepard Hall
Convent Ave. and 138th St.
www.cuny.cuny.edu**EXHIBITION OPENINGS**
Whitney Biennale 2006
Day for Night
Whitney Museum
of American Art
945 Madison Ave.
www.whitney.org**Silvio Wolf**
Thresholds
Robert Mann Gallery
210 11th Ave.
www.robertmann.com

SATURDAY 4

FOR THE KIDS

Family Day at the Center:
ESTO NOW
12:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

TUESDAY 7

EXHIBITION OPENING

Samuel Palmer
Vision and Landscape
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

WEDNESDAY 8

LECTURE

Edward Dimendberg
Falling to Bytes:
Preservation and Cinematic
Memory in Los Angeles
6:00 p.m.
Princeton School of
Architecture
Betts Auditorium
www.princeton.edu/~soa

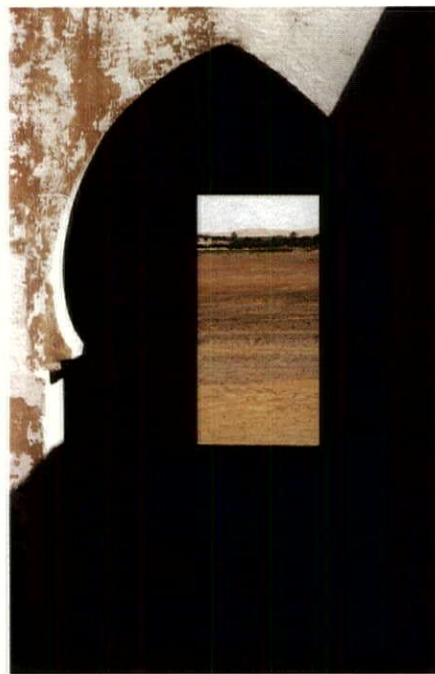
THURSDAY 9

LECTURES

Line Voltage vs. Low Voltage
Lighting: Choosing the
Proper Lighting System
6:00 p.m.
Häfele New York Showroom
25 East 26th St.
www.hafeleonline.com**Peter Lynch**
5 After 12
6:00 p.m.
City College, Shepard Hall
Convent Ave. and 138th St.
www.cuny.cuny.edu**Market Forces and**
Community Vision: The Role
of Community in 'As-of-
Right' Development, Flushing
8:30 p.m.
Municipal Art Society
457 Madison Ave.
www.mas.org

FRIDAY 10

SYMPOSIUM

David Smith:
A Centennial Symposium
Solomon R. Guggenheim
Museum
Peter B. Lewis Theater
1071 5th Ave.
www.guggenheim.org

SILVIO WOLF / COURTESY ROBERT MANN GALLERY

SILVIO WOLF: THRESHOLDS
Robert Mann Gallery, 210 11th Avenue
March 2 through April 22

A new exhibition at the Robert Mann Gallery displays the work of Silvio Wolf, an Italian photographer and instructor at Milan's European Institute of Design. The title of the show, *Thresholds*, is also the theme that ties the photographs together. Wolf photographs mostly uninhabited structures, and while the exhibition could be bogged down with the obvious symbolism of liminal spaces, the graphic beauty of the photographs more than carries the weight of the show. Images such as *The Two Doors* (1980, pictured) demonstrate compositional mastery and formally sophisticated techniques that capitalize on the potential for creative framing. But the pictures don't focus exclusively on the inside/outside dichotomy. Some show the threshold at an angle that obscures what lies beyond, instead allowing the subject to stand alone.



COURTESY STUDIO GRANDA

STEVE CHRISTER
PERIPHERAL VISION:
RECENT WORKS FROM STUDIO GRANDA
February 21, 6:30 p.m.
Scandinavia House, 58 Park Avenue

Studio Granda opened in 1987 and struck gold that very year when they landed the job of designing Reykjavik's new City Hall—a dream come true for any young firm. They are now Iceland's most prominent architecture firm with such projects under their belts as the Supreme Court of Iceland (1996) and the Reykjavik Art Museum (2000). Steve Christer, who graduated from the AA in 1984, is coming to New York to speak at the Scandinavia House about his firm's recent work. The British-born architect will focus on the cultural peculiarities of working as an architect in Iceland, where verbal agreements take the place of contracts even for large projects, but also about designing for the island's natural landscape. For instance, in the Skrudas Residence (pictured) a terraced garden provides privacy, shelter, and unobstructed views of the Atlantic Ocean.

FASHION DON'TS

The Fashion of Architecture
The Center for Architecture,
536 LaGuardia Place
Through March 11



Meejin Yoon's *Möbius Dress*.
Opposite: Hussein Chalayan's
Fin top with matching skirt,
2000.

The Center for Architecture's latest exhibition, *The Fashion of Architecture*, demonstrates that, like fashion, weak concepts can still have stunning and powerful moments. Curated by Bradley Quinn, a New York-based writer and critic, the show is founded on his book of the same name, published by Berg Publishers in 2003.

The exhibition includes some buildings (shown only through photographs) and wearable garments, from dresses and coats to shirts and shoes, most of which were created independently of the show. The work is by both clothing designers and architects, including Meejin Yoon, Lars Spruybroek, Shigeru Ban, David Adjaye, and Zaha Hadid. However, the show is fashion-heavy; as Quinn noted, "My book was written for a fashion audience."

The exhibition is comprised of physical pieces, boards, and video installations, and divided over two floors of the Center for Architecture into thematic categories. These are tied together by a series of cables designed by architect Margaret Helfand of Helfand Architecture. According to Quinn, the cables were originally meant to invoke the idea of thread. The system was designed around specifically engineered tensions and interweaving parts but was simplified due to budgetary restraints. The metal cords help to guide the viewer

along an ordered sequential path through the sections and also display many of the show's pieces, which hang from them.

The themes of the categories—geometry and scale, graphic form, social spaces, volume and voids, construction (or destruction), surface and space, and finally, dynamic structures—present one of the show's biggest failings: to anyone with a rudimentary understanding of design, their similarities are, frankly, obvious. That they share a descriptive lexicon of "geometry," "surface," "voids," et cetera, is a basic concept, and instead of using it as a point of departure to offer a more creative argument, the show stops at simply presenting the similarity.

The pieces contained in the show, however, are at times spectacular and thought provoking. For example, two dresses in the surface and space section—the *Klein Bottle Dress* by Nicola de Main and the *Möbius Dress* by Meejin Yoon—explore mathematical models of continuous surfaces through dynamic (and literal) forms.

Some parts of the exhibition do creatively relate fashion to architecture. In the section on social space, Paris-based Lucy Orta installed a series of space-age looking suits that connect via soft, flexible tubes to form a grid. The piece, called *Nexus Architecture*

(2001), suggests how interconnected bodies can form a network akin to built environment. Other pieces by Orta show how combined modules of clothing and shelter, in the form of individual and collective tentlike structures, can intersect.

At its core the show demonstrates a fallacy of categorical syllogisms: Just because the two disciplines share a set of characteristics, they are not necessarily related. There is much to get out of the show, but little of it really speaks to the potentially complex relationship between fashion and architecture.

JAFFER KOLB IS AN ASSISTANT EDITOR OF AN.



CHRIS MOORE / COURTESY CENTER FOR ARCHITECTURE

Getty's Folly

The Getty Villa
17985 Pacific Coast Highway,
Pacific Palisades, California
www.getty.edu

In less than a decade, J. Paul Getty's multi-billion-dollar trust has put the museum that bears his name to the forefront of Los Angeles cultural institutions. The oil baron's endowment carries an obligation to spend his money—something the sedulous skinflint himself notoriously refused to do—and spend Getty officials have. Nine years after Richard Meier's \$1.2 billion travertine-clad complex opened atop Brentwood and made museum-going an essential pass-time in Los Angeles, the J. Paul Getty Museum in Malibu has reopened after a \$275 million expansion. The Villa, as it is now called, has been deftly and subtly fine-tuned into a series of splendid galleries for showcasing Getty's vast (if questionable) collection of Greek, Roman, and Etruscan artifacts.

The architects, Machado and Silvetti Associates, essentially left the 1974 villa intact, while transforming what had been a warren of dark and confusing spaces into rooms

suffused with natural light, intelligibly configured around the central, inner garden. Fifty-eight new windows and two enormous skylights allow the ocean light to pour in. And a new, broad staircase of solid bronze, glass, and veined marble connects the second floor to the first, a useful addition and the architects' most powerful assertion that the past is by no means sacred, or static.

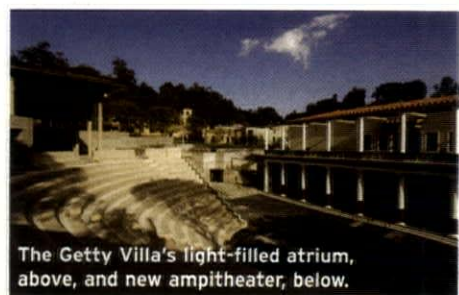
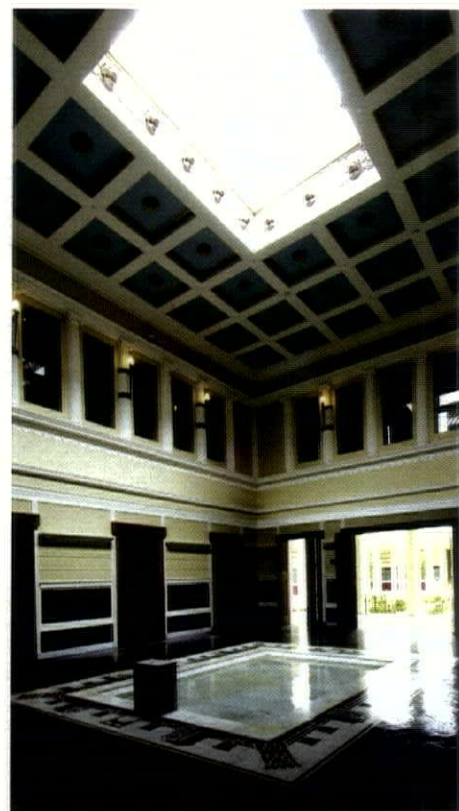
At last, you can now gaze at the antiquities without feeling physically lost or claustrophobic. The new walls and corridors recede into the background, and the art stands on its own, as it should.

The chief accomplishment of the Boston-based firm was to jettison Getty's original conceit of faithfully reconstructing the Villa dei Papiri, a Roman country house buried by the eruption of Mount Vesuvius in A.D. 79. Getty was spellbound by the ancient world (he even wrote a novella, *A Journey to Corinth*, about the 1st century Roman statue, the *Lansdowne Herakles*, which is a centerpiece of the museum). He believed that by building a replica on his 64-acre estate overlooking the Pacific and endowing it with his collection, he could assure himself a spot in the pantheon of great art patrons and give the local plebes a genuine experience of Roman life. The trouble was, the mid-20th century copy looked a bit like a theme park, which should have surprised no one: the Getty was a faithful reproduction of nothing that had ever existed, a "villa-a-clef," as architectural historian Kazys Varnelis has said. Because the original has still never been fully excavated—two new levels were recently discovered—Getty's architects Langdon Wilson borrowed details from

other similar houses of the period. The resulting pastiche can be seen as the apogee of aspirations of a nouveau-riche to buy his way into cultural respectability. The public never minded, and came in droves, making it one of the most popular destinations in Southern California. They soaked up the sun, the second-rate European paintings, and the odd piece of erotic black pottery.

Through the masterful use of materials—stone, metal, concrete, wood, glass—and a supremely confident commitment to putting the building in the service of art, Machado and Silvetti have sent these ghosts packing. The Villa is after a Roman model, but it no longer attempts a slavish *rendition* of Villa dei Papiri. The architects grasped this part of their assignment perfectly. The original atrium, for instance, was very nearly fully enclosed, a box lined with classical references. Rodolfo Machado and Jorge Silvetti added windows to an upper gallery and punched out the old skylight, making it into an impluvium, a rectangle open to the sky. The room comes to life with natural light entering from all sides. Before the ceiling loomed imposingly; now it soars.

Similar care is taken throughout. The terrazzo floors are poured in delicate patterns that evoke ancient mosaics, but have the precision of computer-generated lines. The gently vaulted ceilings of the upper floor breezeways are inscribed with plaster arches that keep time to the stride of someone strolling along. Oak shutters, which are definitely not a Roman concept, sit snugly in shallow reveals behind wide window moldings. Oil-cured bronze mullions and casings harmonize with lighter **continued on page 20**



The Getty Villa's light-filled atrium, above, and new amphitheater, below.

BOTH PHOTOS RICHARD ROSS / COURTESY J. PAUL GETTY TRUST

THE ARCHITECT'S NEWSPAPER FEBRUARY 15, 2006

GETTY'S FOLLY continued from previous page materials, adding a subdued heft that is appropriate to the weightiness we often attribute to classical antiquity. The new Villa reminds you of any number of Paris museums, where the fact that you are in the 17th century l'Hôtel Salé, admiring Picasso's prodigious output, or in the Musée Marmottan, absorbing Monet's purple-blacks, lends another layer of meaning to the works—like a good frame around a painting.

The museum, in short, is a success. But re-working the 1970s copy is where Machado and Silveti's work began, not ended. When it closed, the Getty Malibu had two buildings. There are now eleven, including an amphitheater, auditorium, four gardens, a cafe, museum store, several office buildings, three parking lots, and a towering entry pavilion. Carved into the steep canyon walls, the buildings are composed of horizontal and vertical layers of exposed aggregate concrete seeded with black raven marble, deeply sandblasted white cement containing dark brown pebbles, bronze, rough-hewn board-formed concrete, red porphyry stone, Chinese black marble, African teak, translucent Turkish onyx, and nut-colored travertine—the last a conscious reference to the Brentwood Getty. The architects call these "strata walls," rough, earthen, heavily textured surfaces with no identifiable style, like the scraped ground of an archeological dig. You want to reach out and touch them, and you want to step back to absorb the muted spectrum of light radiating from them. The ragged purity and composed silence plainly suggest antiquity without summoning it up wholesale. Yet, these rather conservative 21st

century buildings are proof that the Getty directors could have been courageous and told the architects to build a museum from scratch. Or, at the least, insisted upon less restraint. The 1974 building, after all, is hardly sacrosanct, and there are moments when you find yourself wishing that the entire approach to showing antiquities had been radically reconsidered. Reverence is not enough.

And, good as the buildings are, they are hitched to an idea that is, in its way, as cockeyed as Getty's initial folly. The impetus behind surrounding the original villa was, officials proclaimed, "One Getty, Two Locations." Translation: A discrete museum dedicated to the unalloyed pleasure of encountering the ancient world wasn't enough. A complex had to be built, as with Meier's empyrean, dedicated to research, scholarship, conservation, lecturing, and above all, teaching. Like the great big super-rich colossus it is, the Getty showered money to advance its presumed mission.

Alas, they've taken that didactic agenda too seriously. Just to get to the revived museum, you now must pass through the entry pavilion, climb nearly 60 stairs, cross beneath a grape trellis, saunter along a pathway nearly 50 feet above the villa, dip down to the rim of the amphitheater, pass the cafe, only to descend another staircase that leads you past the gift shop, across the amphitheater stage, and finally to the enormous bronze doors opening into the atrium.

This journey is deliberate. In the past, visitors entered the museum via the outdoor peristyle garden, which offered dramatic views of the villa and the ocean. Admittedly,

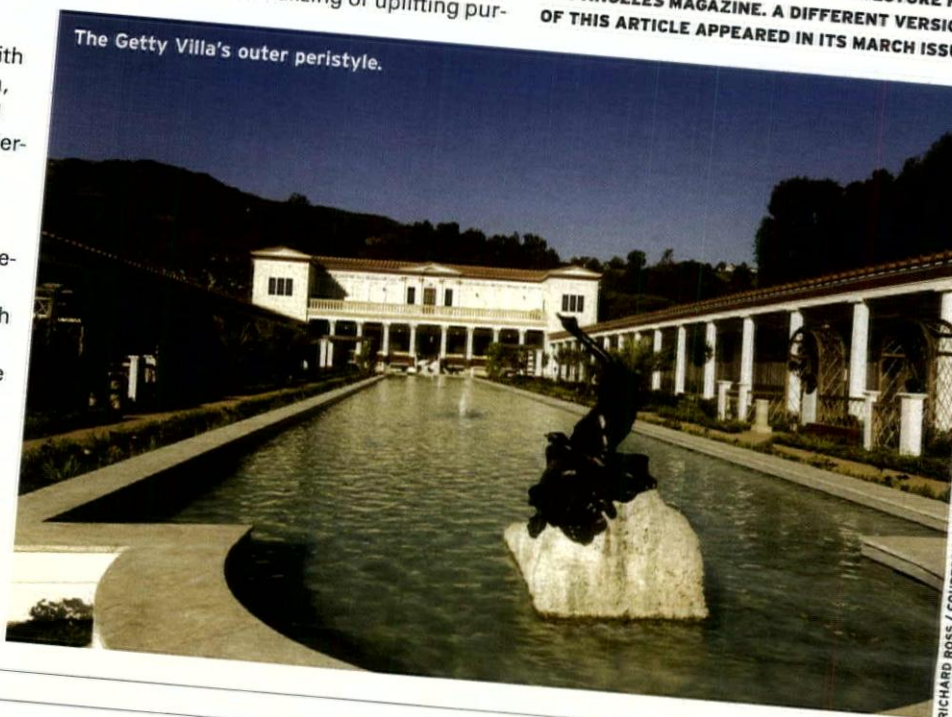
it was a purely concocted southern California vista, and not how Lucius Calpurnius Piso Caesoninus, Julius Caesar's father-in-law and the owner of the original, would have made his way inside his seaside house. He would have entered through the atrium; so too must we. Why? As the Getty proudly announces, "To use the building as a teaching tool." So, the surprise and thrill of coming upon the huge pediment of Getty's showy villa, and ambling amid the reproductions of ancient statuary, has become an afterthought in the service of executing a proper lesson plan.

Art, we are given to understand, must be hitched to some moralizing or uplifting pur-

pose, or it is worthless. Under the hand of Marion True, who led the de- long reconstruction before her abrupt scandal-ridden departure last year, an- ties were reorganized around themes: Gods and goddesses in one room, mo- sters and minor dieties in another, ani- here, women and children there. Like t- circuitous route to the front door, a bit- instruction is necessary lest the imager- speak to us on its own across time. Had- been the objective, we'd have a museum- where a campus now stands.

GREG GOLDIN WRITES ABOUT ARCHITECTURE IN LOS ANGELES MAGAZINE. A DIFFERENT VERSION OF THIS ARTICLE APPEARED IN ITS MARCH ISSUE.

The Getty Villa's outer peristyle.



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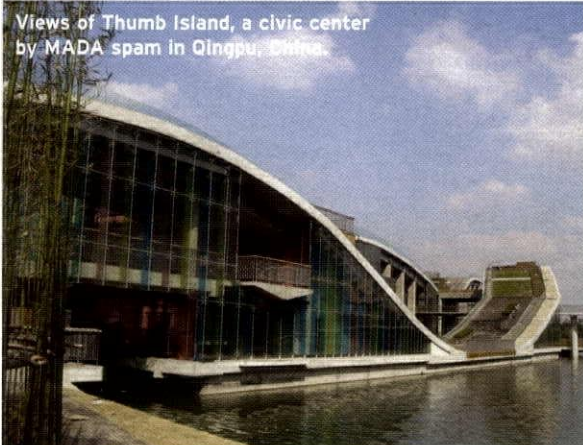
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Views of Thumb Island, a civic center by MADA spam in Qingpu, China.



you'll be killed before you grow to five. You have to start big and shrink. I think this process is unique to China.

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How was the collaboration on CCTV?

It was a very exciting. I was Rem's student, so I really understood his position towards China. Also, the building came in for a lot of criticism, all across the country; if it hadn't, I don't think it would be as successful today. I think we worked three times as hard because we were under so much scrutiny.

This building—if I may say so—is so bad in people's eyes that it can only happen once. It's a true monument, as it was intended to be. It is bad because it's so far off from people's expectations of a building. But what justifies it is the nature of the client. CCTV is the biggest centralized media organization in one of the last communist countries in the world—whatever that means. CCTV needed an image that does not resemble the towers that normally come with capitalism, and that is what Rem brought them.

A significant building, after it is built, elevates the level of the whole building industry. Contractors are being trained as they go through this process. So a bad thing can be a good thing.

Since he settled in Shanghai in 2000, architect Qingyun Ma (pronounced Ching-Yoon Mah) has built a considerable body of large-scale work and earned a reputation as one of the brightest native talents to emerge from the current building boom in China. Educated at Tsinghua University and at the University of Pennsylvania, Ma, 41, worked for five years in New York at Kohn Pedersen Fox before returning to China in the mid-1990s. His firm MADA spam (spam stands for strategy, planning, architecture, media) has designed major campus buildings for Zhejiang University in Ningpo; Thumb Island, a civic center built on a lake in Qingpu; and the central business district for the city of Wuxi. A former student of Rem Koolhaas and an early advisor on OMA's CCTV project, Ma is teaching a studio at Columbia University this spring. AN recently caught up with the young internationalist.

What are some of the factors that make it difficult for young Chinese architects to practice in China?

The biggest difficulty is coming to terms with what's going on there. For people like me, who have just returned from abroad, things are very different than they were when we left. For example, you never quite

know how to get a project. There are so many dynamics that aren't really understandable to us. You can get really frustrated. But I think that's really the first barrier to overcome—to become comfortable with the social conditions, and to not become frustrated and bitter.

The second biggest problem is that development in China is fairly primitive. The whole society prefers bigger, more established practices with brand names and prestige. For a young firm to compete is difficult.

The third difficulty is the construction process. It's quite chaotic and unorganized compared to the U.S. For example, you can never do an accurate budget—you can't do a set of spec drawings that is defined by a budget and a fixed end. But I quickly realized that it can also be an amazing opportunity, because there are fewer rules and you can be very inventive. You can also actively alter or modify [as the project is going on], which for me became an advantage.

How did you win so many large-scale projects?

It's the reverse of a normal survival instinct. Normally a practice grows from very small to middle range, then large. But in China, if you start from a firm of two people,

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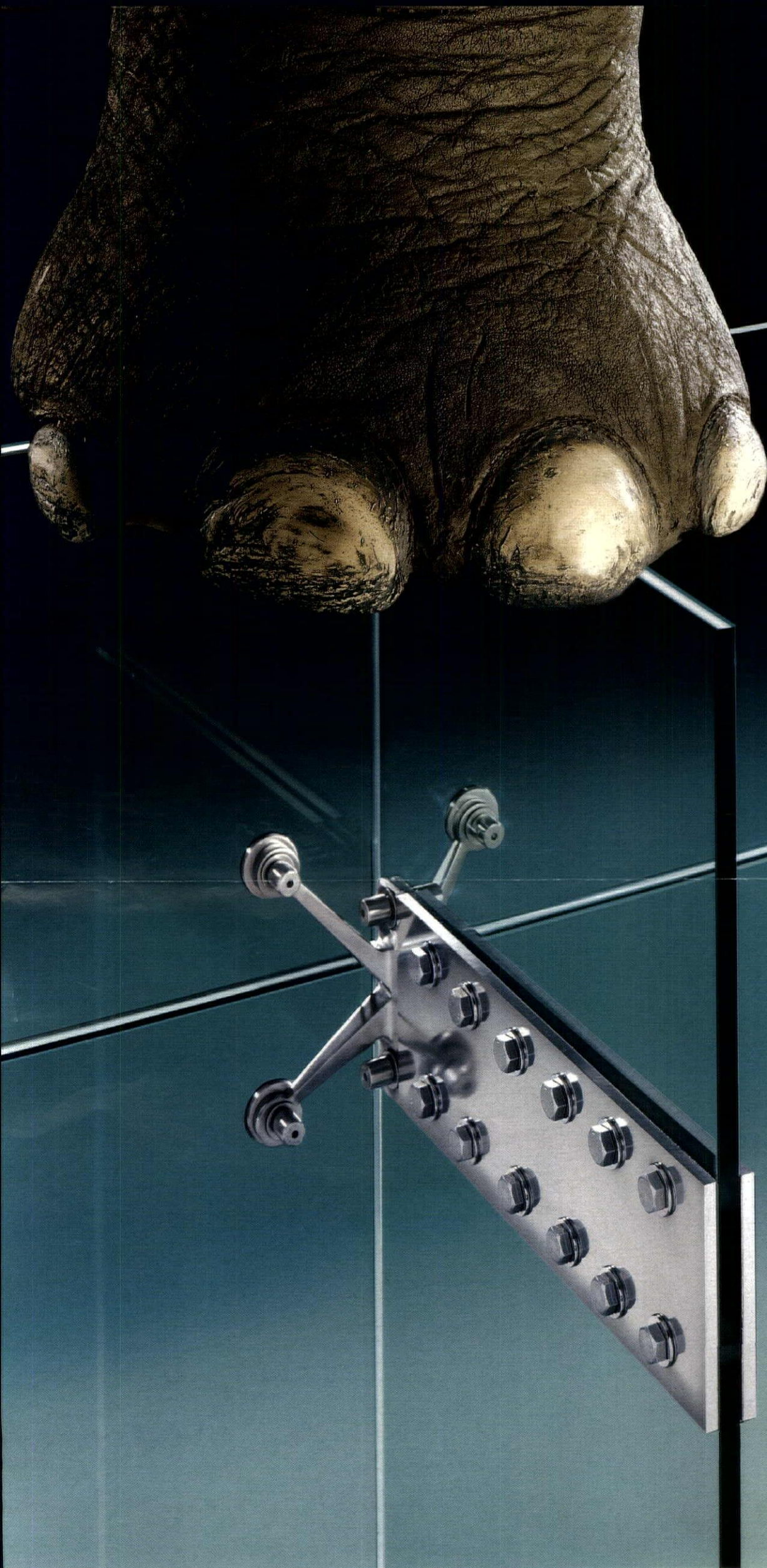
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