What do you do with the last vacant lot available in the Greenwich Village Historic District? For Hines Development Company and the architecture firm Kohn Pedersen Fox Associates (KPF), you build an icon. The building's site, adjacent to Jackson Square at 122 Greenwich Avenue and currently a parking lot, will become an 11-story, 128-foot-tall residential glass tower with ground-floor retail spaces if all goes as planned.

At a March 7th public hearing, the Landmarks Preservation Commission (LPC) received public testimony on the project. The project needs the LPC's approval before proceeding because it is within

Continued on page 9

OBRA IS SELECTED TO DESIGN
THIS YEAR'S SUMMER PAVILION

P.S.1 COVER-UP

Over the past six years, P.S.1's "warm-up" parties on Saturdays in the summer have become an anticipated event—along with the unveiling of the new design scheme each year for the museum's outdoor courtyard. On March 13, Pablo Castro continued on page 5

STOREFRONT DIRECTOR TO LEAD
CHICAGO FOUNDATION

HERDA TO HEAD GRAHAM

The Graham Foundation for the Advancement of the Arts recently announced the appointment of Sarah Herda, currently director of the Storefront for Art and Architecture, as its new director. Herda, who has been at Storefront since 1998, succeeds the Graham's longtime director, continued on page 7

SUDJIC TO LEAD DESIGN MUSEUM

The Design Museum in London has appointed critic and curator Deyan Sudjic as its new director. His appointment comes less than two months after the abrupt departure of Alice Rawsthorn, who served as director from 2002 until late January this year. When Sudjic starts his new job on September 1, he will be leaving his current positions as architecture and design critic of the Observer (the Sunday edition of the daily Guardian) and dean of the faculty of art, architecture and design at Kingston University, a post he's held since last August.

Trained as an architect, Sudjic has been a widely respected voice in the architecture and design fields since founding Surface magazine in 1983. He won early praise for his curatorial abilities when he directed Glasgow's continued on page 3

ARCHITECTURE CRITIC LEADS LONDON INSTITUTION INTO EXPANSION PHASE

Viñoly in the Clear

More than three months after filing suit against Rafael Viñoly Architects for breach of contract, Philadelphia's Kimmel Center has settled with the New York-based firm. While neither side has released details about the settlement, which is still pending approval from a federal judge, the latest development is welcomed by both Viñoly and the performing arts center, whose attempt to recuperate cost-overruns caused a public relations backfire.

As reported in continued on page 3

ARCHITECT AND LITIGIOUS CLIENT SETTLE OUT OF COURT

Viñoly in the Clear

More than three months after filing suit against Rafael Viñoly Architects for breach of contract, Philadelphia's Kimmel Center has settled with the New York-based firm. While neither side has released details about the settlement, which is still pending approval from a federal judge, the latest development is welcomed by both Viñoly and the performing arts center, whose attempt to recuperate cost-overruns caused a public relations backfire.

As reported in continued on page 3

SIMON UNGERS, ARTIST, ARCHITECT, AND SON OF O. M. UNGERS, DIES AT 48.

FOR FULL STORY, SEE PAGE 10
Is your CAD Manager stretched too thin? With over 34 seasoned application engineers and developers at your disposal, only Microdesk can help you fill gaps in expertise and implement the improvements you need to save steps, time, and money. Complete projects on time, on budget, and on target. Get more projects, win more business—and work wonders.

When you choose Microdesk as your CAD advisor, you always get:

- Complete CAD Management services that save you money on personnel
- An outside point-of-view to help you make critical, unbiased decisions
- 3–5 year CAD Master Planning to get you where you want to be
- Billable options to provide full CAD Management services or to supplement your CAD Management staff

To find out more about how Microdesk CAD Management can help you succeed beyond measure, call 866.695.2495 or visit www.microdesk.com.
If not for the tireless efforts of the Greenwich Village Society for Historic Preservation (GVSHP), much of the district's unique beauty and charm might well have been lost by now. Under the leadership of Andrew Berman, the GVSHP is a model of community activism, with outreach programs, an oral history project, and more. Most importantly, since it was founded in 1989, it has been an active watchdog, keeping an eye on new developments and renovations to ensure that they adhere to landmark laws. (The district received historic designation in 1996, following the battles led by Jane Jacobs to halt the city's plan to run an expressway through it.)

While we applaud the GVSHP's work, we disagree with its opposition to a project proposed for 122 Greenwich Avenue, at the 3rd Street and 8th Avenue (see front page). Developed by Hines and designed by Kohn Pedersen Fox, the project is an 11-story mixed-use building (52,000 square feet are allotted for 36 residential units, and 8,000 square feet to retail space). The GVSHP believes the building is inappropriate for the district, citing in particular its lack of relationship to the historic context and its obstruction of sightlines from surrounding streets.

The downside of historic designation has always been its potential to enforce nostalgia, and in this particular case, to preserve a coherence that has not existed for decades. In Berman's testimony to the Landmarks Preservation Commission on March 7, he quoted the designation report, "The new building should relate well to its neighbors in terms of the materials that are used, the architectural proportions, the size and shape of the windows and the details on the front of the building... Essentially the most successful design in an Historic District will be the simplest. The architects should avoid the use of too many different materials and the creation of bizarre effects."

The proposed design from KPF does not strike us as one with bizarre effects. It has a curving glass facade that recedes from the street, with vertical bronze mullions and windows of varying widths that add dimensionality to the building. Nor is this particular patch of the Village intact. It has long been a patchwork of styles, eras, and uses. Along with 19th-century rowhouses, the busy intersection has an Art Deco tower, a 17-story brick apartment building from 1960, and a homely gas station.

Historical continuity can be manifest in many ways: The Village "was widely known as a bohemian enclave... with a tolerance for radicalism and nonconformity," as the GVSHP's own website states (quoting from the Encyclopedia of New York, edited by Kenneth T. Jackson). By these terms, Hines and KPF's project could be considered right at home.

On a separate note, The Architect's Newspaper is cosponsoring, with the AIA New York Chapter, the New Practices Showcase, this month's well-attended roundtable series on the practical challenges facing new architectural firms. We have issued a call for entries for mini-portfolios (due May 10), and will select six to eight firms to exhibit at the Center for Architecture and the Haitel Showroom in New York (see www.atany.org for more information). We hope to see your work!
Artexture+ has been providing New York area architects with the most innovative building products for over 25 years. We are proudly announcing the opening of our new Manhattan showroom.

You are welcome to visit us by appointment.
THE KARIM SHOW, ASIA EDITION

In case you haven't heard, we're big in Malaysia. That's right. Last month, we were in Malaysia, being big. Our face appeared on billboards. Fans lined up for our autograph. We kid you not; this really happened. You see, we were asked to speak at the inaugural MIDI Convention in Kuala Lumpur and—besides giving us a big head, of course—it was a chance to marvel at our fellow invitees, Karim Rashid. Why Karim Rashid? Because, in a funny way, we like him. Because he's also big. And there he was, in all his white-on-white, pink-on-pink, phantasmagory. He informed us that he and brother Hani Rashid aren't speaking—something to do with sibling rivalry. He railed against style, promoted panning things down, and then demanded a bigger, fancier hotel room for himself. He said he'd had enough of signing autographs but, at a party just an hour or two later, couldn't help scrawling his name—in permanent marker—all over the stainless steel serving trays. (Organizers were not happy.) Rashid is a man of contradictions, truly a prophet of the future, we thought, as he started busting moves on the dance floor like it was 1999.

MEIER'S PIANO LESSON

We recently got to find out how Richard Meier really feels about Renzo Piano's new addition to Atlanta's High Museum of Art, the breakthrough building that Meier completed in 1983. "I haven't been to Piano's addition yet, so I have to withhold any comment," Meier told us during an interview for a forthcoming issue of Whitewall, the snazzy new art magazine. But was he disappointed that the commission didn't go to him? "Yes, I was," he said unhesitatingly, adding that "(The museum) felt that if I did it, it would somehow...They wanted someone new." So the decision to hire Piano was based as much on marketing as architecture? "Oh yes," Meier said.

SEX AND THE ICKY

Which flashy New York architecture firm is a sexual harassment suit waiting to happen? Exhibit A: Homosexual male principal. He's a likable fellow—except, it seems, when he's terrorizing an entire generation of cute young things with his predatory behavior and unsolicited late-night booty calls. "It was sort of creepy," says one victim, who confesses to being a past conquest of our hardy horndog. "Why was this man calling me at all hours?" And what of his poor interns? We've told the interview process for one especially strapping Danish candidate included a background check to direction in the direction in which the, um, Nordic winds blew. Turns out it was the wrong one, but no matter: We hear our Lothario had better luck getting into the pants of another, less fortunate assistant. Exhibit B: Gay senior designer, heterosexual male. When this dirty old man isn't grossing out female co-workers by discussing the goings-on in those poor interns—with visits to a nudie bar. Exhibit C: Female principal, heterosexual (allegedly). Upon entering an elevator with a male client, who asked if those poor interns—with visits to a nudie bar. Exhibit C: Female principal, heterosexual (allegedly). Upon entering an elevator with a male client, who asked if they were "going down," we're told her groaning response was "I LOOOVE going down." Control yourselves, people!

SEXANDTHEICKY

Imagine:
Your firm is awarded the design of a new project and you don't have a full team.
Now imagine having a resource to get you ready.
It's all about people.

Prêt-à-Porter

Joel Berman's acclaimed glass textures are available now in four exclusive designs, cut to size or in panels up to 80" x 132".
At last, unique, economical, designer-driven textured glass, finished to order, delivered on time.
Berman Glass editions—Ready to wear!

Call for detailed product information and a Distributor near you.
U.S.A. 1 888 505 4527 ext. 240
www.bermanglasseditions.com | info@bermanglass.com
Santa Monica architect Giorgio Borruso's design of Fila's first U.S. retail store takes its cues from the theme "movement" and from the elite performance brand's products themselves. The 4,000-square-foot space is lined with walls for displaying shoes, featuring undulating grooves in white-lacquered MDF that echo the elegant curves of Fila's footwear. The shoe wall creates an organic upward movement as the shoe clusters dissipate, while two 15-foot columns wrapped in mirrored strips continue the reach-for-the-sky motion. Benches are topped with techno-gel cushions, the same material that appears in Fila's sneakers. Inversed running paths hang from the ceiling and white fabric-covered metal frames are dropped 16 feet below the actual ceiling to help set a theatrical atmosphere. Halide lighting, often used in sports arenas, reinforces the feeling of an athletic stage.

The New York–based Sport Brands International acquired Fila in June 2003 and intends to open 10 to 12 stores a year throughout the country, each echoing Borruso's design.

Gwathmey Siegels spacious two-story, box-like design is divided into four intricate interior areas: exhibition galleries, education facilities, visitor amenities like the cafe and museum store, and museum storage and offices. The new museum will double its gallery space from its existing 9,000-square-feet in the university's Rockwell Hall, to 18,000 square feet. The new facility will create six times as much space for educational and public activities. Completion is expected in the fall of 2007.

Gwathmey Siegels design of the Burchfield-Penney Art Center at Buffalo State College. The Charles Burchfield Penney Art Center and Buffalo State College unveiled the design for the museum's new facility in Buffalo, New York. Designed by Gwathmey Siegel and Associates Architects, the $30 million project is a 75,000-square-foot, two-story structure that will be the center's first freestanding home. Located on a 5-acre site at Elmwood Avenue and Rockwell Road in the heart of Buffalo's museum district, the new art center will be the latest addition to the cultural area that includes the Buffalo and Erie County Historical Society and the nearby Albright-Knox Art Gallery, which was designed by E. B. Green in 1904 and got an addition by Gordon Bunshaft in 1966.

The Charles Burchfield Center was formed in 1966 as part of Buffalo State College to showcase artists who, like landscape painter Burchfield, were based in Western New York. Renamed the Burchfield-Penney Art Center in 1994 to acknowledge the patronage of Charles Rand Penney, the center has since been situated in various academic buildings, with no real home. Seven years ago, Buffalo attorney William J. Magavern II and his wife Louise Morris Magavern made a generous pledge towards the construction of a new building, which led to the center's incorporation as an independent nonprofit. Currently, the museum's capital campaign has raised $26.5 million for the building, and hopes to raise an additional $3 million for an endowment.

On February 15, the Burchfield-Penney Art Center and Buffalo State College unveiled the design for the museum's new facility in Buffalo, New York. Designed by Gwathmey Siegel and Associates Architects, the $30 million project is a 75,000-square-foot, two-story structure that will be the center's first freestanding home. Located on a 5-acre site at Elmwood Avenue and Rockwell Road in the heart of Buffalo's museum district, the new art center will be the latest addition to the cultural area that includes the Buffalo and Erie County Historical Society and the nearby Albright-Knox Art Gallery, which was designed by E. B. Green in 1904 and got an addition by Gordon Bunshaft in 1966.

The Charles Burchfield Center was formed in 1966 as part of Buffalo State College to showcase artists who, like landscape painter Burchfield, were based in Western New York. Renamed the Burchfield-Penney Art Center in 1994 to acknowledge the patronage of Charles Rand Penney, the center has since been situated in various academic buildings, with no real home. Seven years ago, Buffalo attorney William J. Magavern II and his wife Louise Morris Magavern made a generous pledge towards the construction of a new building, which led to the center's incorporation as an independent nonprofit. Currently, the museum's capital campaign has raised $26.5 million for the building, and hopes to raise an additional $3 million for an endowment.

Gwathmey Siegel's design of the Burchfield-Penney Art Center at Buffalo State College.

TERESA HERRMANN

W&W GLASS
FOR OVER 60 YEARS NEW YORK'S SOURCE FOR...

ARCHITECTURAL GLASS AND GLAZING

- Curtain Walls
- Architectural Metal
- Entrances & Storefronts
- Canopies & Skylights
- Pilkington Planar™ Systems

W&W GLASS, LLC... providing superior solutions to your most challenging projects.

wwglass.com 1.800.452.7925
HERDA HEADS TO GRAHAM continued from front page: Richard Solomon, who passed away last July. The Graham Foundation was founded in 1956, and funded by a bequest from Chicago architect Ernest R. Graham, who designed, among others, the Wrigley Building in Chicago. With nearly a $45 million endowment, the foundation bestows roughly $1 million a year in grants to architects, historians, and interdisciplinary scholars who are working within, or around, the field of architecture. Last year, the foundation awarded a total of 136 grants, worth nearly $960,000. Because of its generosity in architectural circles, the Graham Foundation occupies an historic place in the architecture world both for practitioners and academics.

The Storefront for Art and Architecture, a not-for-profit located on the fringes of Soho, has long been a treasured institution in New York. Under Herda's tenure, the space, which is only about 800 square feet, has mounted dynamic shows that have come from the leading edges of architectural and interdisciplinary research. Founded in 1982 by architectural theorist Kyong Park and artist Shirin Neshat, Storefront is distinguished by a façade of pivoting panels designed in 1993 by Vito Acconci and Steven Holl.

"Sarah clearly knows what is going in architecture," said Roberta Feldman, president of the Graham's board of trustees and who also served as interim director. "If we had judged her solely by what she is doing at her current place of work, it might not have made as much sense. Her knowledge base is much larger than what she does on a day-to-day basis at Storefront." Prior to her directorship at Storefront, Herda worked a series of jobs in publishing, including serving as director of marketing for Monacelli Press in New York, and as an associate editor at William Stout Publishers in San Francisco. Herda's appointment, according to Feldman, helps position the Graham for a new direction. "The Graham's board is very interested in Sarah because one of our more current objectives is to have a large presence in the public sphere—in Chicago and across the country."

"On any given night, a project supported by the Graham is opening somewhere in the world," said Herda. "It's an amazing network to tap into for the future development of the foundation."

Herda is set to depart Storefront in July. Storefront's board plans to move quickly to fill her position, according to Belmont Freeman, the board's president. "Some candidates have already approached us or have been suggested to us," he said. "It's interesting to me that largely or entirely because of Sarah's phenomenal work, the position has become very appealing to a lot of people."

Herda took over Storefront from Park, who had been running it since its inception. Its role in the architecture and art scenes in New York has been ambitious, considering its limited financial scope. "The appointment of a new director is also an occasion for the board to do some serious thinking about our mission and direction," said Freeman, who also announced that the board had added new members including Michael Manfredi, Lindy Roy, and Carlos Brillembourg. "In this day and age," said Freeman, "we are also going to need someone who's got fundraising skills." ANDREW YANG

ARCHITECTURAL STAIRS THAT MOVE THE BODY, MIND AND SOUL.

888 STAIRS-9
daVinciByDesign.com

Over a Century of Design Innovation.

FSB's unique design program allows nearly all levers to be used with our entire range of roses, escutcheons, ANSI Grade 1 and UL (3-hour) rated mortise locks and tubular latches, with matching window handles. FSB USA can provide over 100 different designs, in up to twelve finishes, from our North American distribution center.

FSB USA
Architectural Hardware
www.fsbusa.com
info@fsbusa.com
A FAIRER FAIRGROUND

One of the main attractions of the historic Fiera Milano, the Milan Trade Fair, built in 1920, was its location, in the city's center. But its location was also a hindrance, limiting the Fiera's expansion and, by occupying prime real estate, the city's economic development. In 2001, the Fiera Milano, in partnership with municipal and regional governments, sponsored an international competition for the design of a new fairground on the site of a former oil refinery on the edge of the city, at Rho-Pero. Rome-based architect Massimiliano Fuksas' winning and recently completed design of the new Fiera will be a stunning setting for the International Furniture Fair opening this week (April 5-10). The event, which is concurrent with fairs on furnishings, lighting, kitchens, baths, and office furniture, features nearly 2,500 exhibitors and is expected to attract a quarter of a million visitors. Though the building was inaugurated last year, this is the first event to utilize the entire complex, which occupies a 2-million-square-meter site (at one point it was the largest construction site in Europe). "For me, this is the real opening," said Fuksas. "You can only check the quality of the place by how it is used."

The new Fiera is more than a convention center; it is a city within a city. "I wasn't thinking at all about the convention hall type," said Fuksas. "I was thinking about the life of a place and how people who use it, how people meet, socialize, work, relax. I wanted a structure that could be a simulation of a city." The Fiera is organized along a central 1.5-kilometer-long "avenue" with a people-mover that links both ends of the mega-complex. A spectacular, sweeping 47,000-square-meter glass-and-steel canopy tops the promenade, which is lined with cafes, restaurants, a reflecting pool, and piazza-like sitting areas. Many areas are open to the general public, for the Fiera (which is linked to Milan's metro system) is meant to bring life to the former industrial area.

Eight pavilions (six single-level and two double-level) radiate from the avenue; administrative offices, press areas, and services are located in the middle, next to the canopy's highest point, a dramatic 36-meter-tall volcano-like form that serves as a wayfinder and a symbol for the Fiera. "It was the dream of my life to make a shape without geometry," said Fuksas. "We used a lot of sculpture to develop the form. The unconscious inspiration was a cyclone or a black hole. I wanted something dramatic and fascinating, like the elements that have a powerful force over the world or galaxy." To his amusement, workers on the project started to call the volcano La Montagna Fuksas, or Mt. Fuksas. To construct the irregular form, engineers devised a steel frame that holds thousands of triangular panes of tempered glass, each the same dimension. With 26,000 nodes (joints where the triangular tips meet), the canopy is strong enough to be walked on, which is necessary for maintenance. The site of the old Fiera is being redeveloped as a new quarter, with offices, housing, cultural buildings, and parks, by the competition-winning team of Daniel Libeskind, Zaha Hadid, Arata Isozaki, and Pier Paolo Maggiora.

CATHY LANG HO

The Fiera Rho-Pero is urban in plan, with a pedestrian spine linking pavilions and an organic glass canopy that allows views of the sky.
DEVELOPMENT MOVES FORWARD WITH CONSULTATION
FROM ARQUITECTONICA AND HARGREAVES

CONEY ISLAND'S NEXT STOP

Those aching for a Coney Island chili dog year round will be content to know that on March 1 the New York City's Economic Development Corporation (EDC) entered the second part of strategic planning for Coney Island's redevelopment by hiring Arquitectonica and landscape architecture firm Hargreaves Associates as consultants. The massive project to revitalize the area was launched in September 2003 with the city's creation of the Coney Island Development Corporation (CIDC), which is chaired by EDC chair Joshua Sirefman and which received a pledge of $83.2 million from Mayor Michael Bloomberg six months ago (see "Coney: Comeback Kid?" AN 17_10.19.2005).

The city plans to spur economic growth in the area by enhancing entertainment venues, redesigning Steeplechase Plaza and the famous Parachute Pavilion while improving infrastructure, encouraging residential development, and creating a new community center to make Coney Island more active throughout the year. In order to encourage new development, the CIDC hopes to revise current zoning laws, which protect the amusement parks but prevents large-scale residential development on city-owned properties.

Arquitectonica and Hargreaves are charged with developing a zoning strategy that will preserve existing monuments and distribute density between commercial and park space. Arquitectonica is focusing on commercial and retail spaces while Hargreaves Associates is looking at streetscape and infrastructure improvements. The design groups will work in collaboration with the NYEDC, the CIDC, and the Department of City Planning (DCP).

Kevin O'Connor, an architect at Arquitectonica, noted, "We are in an early phase of analysis and, as of yet, have not made any decisions on the plans."

Janel Patterson, spokesperson for the EDC and CIDC, confirmed the selection of the designers but denied the involvement of specific developers at this time. When asked when developers might become involved or when an RFP might be released, Patterson deflected further questions to the CIDC's website, which was last updated in September 2005.

TERESA HERRMANN

THE VILLAGE IS THROWN A CURVE

continued from front page The bounds of the Greenwich Village Historic District, an area bound roughly by Greenwich Street and University Place to the west and east, and 13th and West 4th streets to the north and south. The area was designated a historic district in 1969 to preserve its unique character. The designation requires the LPC's approval of changes to existing structures and new developments within the district.

The LPC adjourned the hearing with the understanding that the final decision on the development would be made at a later date, still to be determined. This decision comes after Community Board 2's landmarks committee, which has no binding authority over the project, voted down the proposal. Amid growing preservationist outcry, David Pannick, press secretary for Hines, declined to comment for this story, citing that it was too early in the process.

The design of the project, which was presented by a representative of KPF, reflected changes that the Greenwich Village Society for Historic Preservation (GVSP) proposed to the developers prior to the hearing. Nevertheless, the GVSPH maintains that the legality of the building's relationship to the historic district is still unresolved.

Andrew Berman, executive director of the GVSPH, said, "It is very hard to draw a connection between the undulating design and the neighborhood."

The building's distinctive envelope was shaped in part by the zoning of the two-lot parcel. Along 8th Avenue, zoning calls for a 10-foot setback after a height of 75 feet from the street, with a maximum height of 120 feet. Along Greenwich Avenue, the same setback is at 60 feet with a maximum height of 75 feet. In order to provide for larger ceiling heights, the development is seeking a variance at the Board of Standard and Appeals (BSA) for an 8-foot height limit extension. The zoning variance has not been discussed with Community Board 2's zoning committee, and the BSA has not yet set a date to review the request.

The 60,000-square-foot building is to have 36 residential units and 8,000 square feet of retail space. KPF also declined to comment for this story.

Since there are no zoning changes involved in the project, if the LPC and the BSA approve the project and its variance, the developers can begin building immediately.

GUNNAR HAND
DeSimone Consulting Engineers, PLLC is an award-winning, high-quality, creative structural engineering firm servicing architects, owners and developers. As we continue to grow, DeSimone remains dedicated to tailoring resources to meet client needs.

We have an extensive portfolio that includes high-rise, residential, mixed-use, hospitality, commercial, industrial, institutional, museum and gaming projects.

www.de-simone.com

Architect and artist Simon Ungers passed away on March 6 in Cologne, Germany, after a long illness. He was 48 years old.

Born in Cologne in 1957, Ungers attended an English-speaking school in Germany before moving with his family to Ithaca, New York in 1969, when his father, Oswald Mattias Ungers, became the dean of the school of architecture at Cornell University. The young Ungers studied architecture at Cornell from 1975 to 1980. Upon graduation, he returned to Cologne to work in his father’s studio, which had become a training ground for other Cornell-educated architects, including Rem Koolhaas and Hans Kollhoff.

From 1985 to 2000, Ungers established himself as an architect and artist in New York, becoming deeply involved in the experimental art circuit. Of his realized architectural work, the T House in upstate New York (designed with Thomas Kinslow, 1988–92) and the Cube House in Ithaca (2001) are legendary. These widely published projects were exercises in minimalism and inspired references to Bauhaus and Italian Rationalism.

Along with his art-related projects, Ungers also wrote and published widely. His writings covered diverse subjects such as the identities of cities, such as Bucharest and Chemnitz. In such cities, Ungers tackled their problematic histories with restrained architectural gestures that showed his talent for interpreting memory in the public realm. This ability was confirmed when he won first prize in the competition for the Holocaust memorial in Berlin. Never realized, Ungers considered the commission’s failure to materialize as one of the tragedies of his life.

His sensibility and sense of interpretation made him a beloved teacher in the architectural schools of Syracuse, Rensselaer Polytechnic Institute, and Harvard University.

According to his former collaborator Kinslow, now in Boston, Ungers became an important mentor to his students “because of his conceptual and poetic understanding of architecture and his ability to excavate the world around an idea.”

Since 2000, he worked primarily in Cologne, focusing increasingly on his artwork. Exactly a year ago, Ungers’ book Autonomy and Dialogue (to which I contributed) was published. Filled with new architectural designs, the book showed that Ungers’ work was constantly developing new themes, with extraordinary creative strength. Even after many years of concentrating on his artwork, Ungers’ profound and prolonged wish, he confessed to me in a film interview last September, was to build.

At his memorial service at the Jesuit church St. Peter in Cologne, a very poetic series of sacred buildings designed by Ungers—including a cathedral and a mosque—were projected as an animated movie with specially composed organ music. He was buried in a neighboring village where he spent the last years of his life, in a city that always remained his second home.

“If in Germany, then in Cologne…” was a fragment I heard him pronounce on various occasions.

He worked in his last years with two young dedicated architects, twin brothers Sven and Thorsten Roettger. His sister Sophia had also committed herself to bringing attention to his work.

Ungers is survived by his wife, Janet O’Hair, a playwright based in New York and Berkeley, California, as well as both his parents, who live in Cologne.

Dutch architectural historian and author Jos Bosman has contributed to Archis as well as to books on Wiel Arets, Le Corbusier, and others.
INTERIOR OPEN
On March 31, Interior Secretary Gale Norton stepped down from her position leading the National Park Service, the U.S. Fish and Wildlife Service, and the Bureau of Indian Affairs. After five years, Norton cited her desire to return to private life and the private sector as her primary reasons for leaving. Norton has been criticized for streamlining the approval process for drilling on public lands, including her support of drilling in the Arctic National Wildlife Refuge. She is also responsible for a shift in conservation strategy and policy that puts conservation in the hands of the people who use the land, e.g., farmers, ranchers, sportsmen, and outdoor enthusiasts. Idaho Governor Dirk Kempthorne has been nominated to replace Norton.

BIG BRO’ IS HERE
On March 22, the New York City Police Department (NYPD) announced that it will spend $9.1 million to install 505 surveillance cameras around the city. The first cameras will be tested in Brooklyn then spread to the other boroughs. These cameras will be located in 253 spots identified as either having a high crime rate or being possible terrorist targets. This comes amid the NYPD’s application with the Department of Homeland Security for $81.5 million to develop heightened security measures in Lower Manhattan, especially in the Financial District. There are currently 1,000 cameras on the city’s subways, which are to be increased to 2,100 by 2008, and 3,100 cameras monitoring the city’s housing projects.

WALK ON
On April 8, the Municipal Art Society (MAS) will retrace its first walking tour 50 years to the day after its inaugural Saturday excursion. “The First Walk: From Madison Square to Gramercy Park” is one of six tours originally created by architectural historian Henry Hope Reed in 1956 in hopes of rediscovering some of the city’s classical architecture. Four other tours, originally designed by Ada Louise Huxtable, will retrace her tours of the city’s modernist architecture. For more information go to www.mas.org.

Add Polish To Your Designs.
Clayton architectural block products not only enhance design creativity and structural quality while minimizing maintenance and labor costs, but also help projects meet LEED™ (Leadership in Energy and Environmental Design) credit requirements toward LEED™ Certification.

Architectural Polished Block
- Marble-like appearance
- High-performance masonry
- Cost-effective maintenance
- Variety of masonry colors and multi-blends
- Exceeds requirements of ASTM C-90

GLASSTONE™
EXCLUSIVELY FROM CLAYTON BLOCK
- Environmental benefits of recycled material
- Durability of masonry
- Ideal for interior or exterior applications
- Rich, terrazzo-like finish
- Variety of shapes and sizes
- Available in arctic and warm-tone units

To learn more, call or click today!
1.888.452.9348
www.claytonco.com

WWW.ARCHPAPER.COM
P.O. Box 3015 Lakewood, NJ 08701
BEYOND TRANSPARENCY

Architects are interested in glass for reasons well beyond its ability to disappear. For our second annual Glass Issue, we looked for projects that explore its rich material presence. Each of the five projects featured here exploits a different quality of this everyday building component, from mutable color and reflectivity to blast resistance.

Produced by Anne Guiney
BARNARD NEXUS
NEW YORK, 2009
WEISS/MANFREDI ARCHITECTS

The word "contextual" strikes fear in the hearts of many architects, not because sensitivity to one's surroundings is a bad thing, but because its definition has proved to be so elastic, and even political. At one end of the spectrum, there is Prince Charles and his advocacy for 19"-century buildings with 21"-century technology; others argue that scale, massing, and material should be the central concerns for architects working within a developed site. For an arts building for the Barnard College campus, New York's Weiss/Manfredi is making a strong argument for the latter approach. When the Barnard Nexus is complete in 2009, it should show that sensibility can be more faithful to one's surroundings.

The acid-etched frit gives a softer matte texture to the glass surface. Another issue was " يأتي: "It is often laminated between two sheets, but the problem is that you are paying for more glass, and because the panel is heavier, the curtain wall structure has to be stronger."

The pattern on the facade loosely follows Nexus' more public spaces, which form a diagonal path through the building and terminate in a rooftop garden. To standardize construction, they developed a five-foot module, but have been able to give the facade a finer overall grain by using more or less frit as needed. Mindful of the lessons of the charcoal sketch, the transitions from clear to opaque are rarely abrupt. "Glass is typically treated as a neutral skin, and architects want to dematerialize it and make it go away," said Weiss. "We got interested in its presence and potential for decorative richness."

ANNE GUINEY IS AN EDITOR AT THE

BELOW: EXPLODED AXONOMETRIC SHOWING THE NEXUS' PRIMARY CIRCULATION ROUTE (BLUE), THE OPEN, PUBLIC SPACES WHICH ARE AN EXTENSION OF THE CAMPUS GREEN OUTSIDE (GREEN), AND THE GRADATIONS OF COLORED, POTTED, AND CLEAN GLASS PANELS WHICH CLAD THE EXTERIOR (GRAYSCALE). BELOW LEFT: WEISS/MANFREDI PHOTOGRAPHED VARIOUS GLASS SAMPLES ON THE ROOF OF THEIR OFFICE IN ORDER TO BETTER UNDERSTAND THE WAY SHADOWSHAPES OF DIFFERENT DEPTHS WOULD AFFECT COLOR AND OPACITY IN SUNLIGHT.
Like its pristine Miesian predecessors, the Toledo Museum of Art's new Glass Pavilion is seductively light and deceptively simple. It appears to be a straightforward glass box like in plan and act as various gallery, event, and exhibition spaces. The programmatic requirements for the space were the primary generator for SANAA's emphasis on discrete volumes in the project, explained principal Ryue Nishizawa. "Our design came from the museum itself. Different temperatures and humidities were needed for various rooms, including a hotshop that generates an enormous amount of heat. Also, it is a big place 76,000 square feet and we needed to break up the space." Between most volumes are interstitial spaces that act as insulating pockets, further regulating the interior conditions of the galleries.

While minimalism is often thought of as stripping down and removing the inessential, it is just as much about hiding the unappealing but necessary. In this case, SANAA embedded most of the structural columns within the four rooms which are not glass enclosed—three are built with standard wood frame and sheetrock, and the fourth is clad in rolled steel. Slender columns are scattered throughout the interstitial cavities, but sited to obstruct sightlines minimally. To avoid disrupting the irregularly spaced and sized rooms, the firm, with structural engineers Guy Nordensen & Associates, planned an intricate roofing system to accommodate mechanical systems and maximize structural capacity without requiring a regular column grid. They managed this by using differently sized beams that worked around the columns and HVAC systems, all of which were locked into perpendicular girders through flanges. "Given that the roof is only 24 inches from top to bottom, it required coordination between the structural and mechanical drawings," described SANAA project manager Toshihiro Oki. Also, they used ¾-inch plate steel on the corners of the building to act as bracing for lateral loads. This allowed the columns to be smaller and support only vertical loads.

The 13-foot-high glass panels which define most of the volumes had to be shipped from Austria to a plant in China and custom-formed through a "slumping" process, in which the glass is placed above a curved mold and then heated until it settles into place. The glass panels are flat, fully, or partially curved, and while many are different, the designers tried to standardize some of the curvatures in the building. Oki estimated that approximately 30 different molds had to be fabricated to create the panels. These panels are slotted into tracks on the floor and ceiling. The lower tracks are embedded into the structural concrete floor with 3-inch slabs, and employ a U-track system with a rocker device at the bottom of each track to allow the glass panels some degree of movement. The rocking mechanism is stainless steel, and has a shallow parabolic shape. This keeps the glass level and vertical, and the flexibility minimizes the potential for breakage. The top track employs Teflon slip-plates to minimize friction and allow the glass to move slightly based on vertical loads. An L-shaped ½-inch steel plate is locked into place after the glass is installed to hold the panel in place.

This support system is both stable and flexible, allowing the system to respond to external factors without discernible effect on the panels, which, with many measuring 8 by 13 feet, are quite large. The designers used low-iron, Pilkington Opti-white glass in order to minimize green tint and provide colorless transparency, and also to acknowledge their interest in manipulating that transparency: "We realized that curved glass would transfer light differently, and also transparency would change in the building just through the layering of glass," said principal Kazuyo Sejima. "In the mock-up we built, even two layers created a certain level of opacity."

While the firm has worked with curving glass before, Toledo's Glass Pavilion allowed a new kind of experimentation. "We were able to work with much thinner glass in Ohio than in Japan," noted Sejima. The result is both greater clarity and more precision with the forms. The building is a perfect vessel to showcase glass, itself a feat, but as Sejima commented, "the material may be fragile, but working with it is really no big deal."
According to Chris Cooper of Skidmore Owings & Merrill, creating an all-glass building in New York City is a lot harder than it seems, especially while trying to work within the financial constraints of a speculative office tower like 7 World Trade Center. "In Europe, it is becoming more and more common to use a double skin. As we were thinking about how to brighten the exterior while still using standard construction techniques, we reached out to Jamie Carpenter of James Carpenter Design Associates (JCDA), and together we looked at ways to bring light into the spandrels." The solution the two firms ultimately came up with is a system whereby the window glass hangs over the finished edge of the floor slab, which is clad in galvanized steel panels. The resulting cavity—which is open to the air, as each glass panel covers only 1/3 of the 3 1/2-foot slab depth—allows the glass to seemingly lighten the building's facade between floors. "Clear glass with space behind it is always brighter," said Cooper. To subtly increase that effect, they added a strip of blue stainless steel to the base of the sill. "You can't see it, but the blue steel tempers the quality of the light as it reflects it," explained Cooper.

Because SOM decided to use single-glazed windows on 7 WTC, there was concern that the spandrel detail would cause the glass to lose its insulating value: For 1 1/2 feet, each pane would be exposed to the weather on both sides, and presumably conduct the cold in. Before glass manufacturer Viracon would sign off on the system, it conducted a temperature distribution analysis, as did SOM and two other consultants. All four found that, while the glass felt cold to the touch, heat transfer—and its attendant condensation inside—could be kept to a minimum by insulating the spandrel and using thermal separators.
When architects Frank Barkow and Regine Leibinger were asked to design a spec office building in an area of Seoul that hadn’t even been developed yet, they realized they wouldn’t be able to turn to the usual sources—the needs of clients, the feel of the neighborhood—to begin the design process. The site is a part of Digital Media City, a government-initiated project that will ultimately be a 2.5-square-mile business center between the airport and downtown Seoul. Since the only truly known quantity they had at the outset of the process was the budget, Barkow Leibinger decided to plan for the worst: The architects developed a highly reflective glazed primary façade that, in Barkow’s words, “take the neighbors—no matter how terrible they might be—and pixilate them into coolness.” A mockup they built and put in the courtyard of their Berlin office showed endless fragmented images of the brick building, small triangles of blue sky, and cubist versions of anybody who happened to walk by.

The polygonal geometry of the façade grew in part from conversations with the artist Olafur Eliasson, who was also working on a piece called the Quasi-Brick that explored likeminded ideas. Eliasson served as an in-house critic for Barkow Leibinger while the Berlin office of Arup helped them turn the idea into a working curtain wall.

For all its kaleidoscopic glory, the 11-story building’s plan is actually quite straightforward, and the curtain wall is based on a single module to make construction easier. The primary façade is comprised of one 4-by-3.3-meter module that is rotated and flipped upside down to create a varied pattern; on the rear of the building, the curtain wall is flat to accommodate the service core, which is pushed to a rear corner to leave interior spaces open enough to accommodate any future tenant. According to Barkow, who has seen full-scale mockups in place on the construction site, “It is a shallow, economical section, but when they are put together, there is the sense of being within a volume—the façade itself becomes volumetric.” Each of the module’s seven surfaces is a piece of highly reflective glass held in place with silicone. The silver-white glass may fracture everything that ultimately passes by it, promised Barkow, “It’s low-iron energy glass that lets in 49 percent of the sunlight—it isn’t dark, 1970s stuff, like Houston in the bad old days.”

**PRODUCTS**

**COMPiled by AARON SEward**

**Light Points / Schott**

Schott Light Points is a laminated safety glass that incorporates a transparent conductive interlayer embedded with light-emitting diodes (LEDs). Since the conductive layer allows electricity to travel throughout the entire piece of glass, there’s no need for any visible wiring. The LEDs come in a variety of colors, and do not draw much electricity—12 to 24 volts for most applications. Schott says that the lights will burn for decades before they need to be replaced. As with any LED panel, the lights can be patterned and programmed as desired. Available from Schott North America, Inc. (usa.schott.com).

**Dkote / GlassKote USA**

Unlike traditional image-to-glass technologies that require an interlayer, the Australian company GlassKote’s new process Dkote chemically bonds a photo-quality image to glass on a molecular level to form a permanent and durable surface. This offers certain benefits over the interlayer solution: It performs better around wet areas, has a cleaner edge, can be less thick, costs less, and comes in larger sizes. Dkote has been specified for several interior projects in the U.S. Available through GlassKote USA, LLC (glasskoteusa.com).
Due to security concerns, Wilmers was unable to speak specifically about the level of blast the court is built to withstand. He did say that the criterion for passing blast force is that glass doesn’t fly into the building more than a certain distance. This means that not only does the glass have to stand up to a blast (a PVB interlayer on the interior pane prevents it from shattering), but so does the aluminum and silicone. The sawtooth shape that is so central to the building’s aesthetic is also an important component of the curtain wall’s blast resistance: Because the blast force would presumably meet the glass at an angle, its impact would be more diffused than on a flat surface. The designers also worked with the assumption that blasts would come from street level, so the wall was designed with a vertical gradient of blast resistance. On lower floors, mullions are reinforced with steel.

“Blast resistance is about protecting the people inside the building,” noted Wilmers, “not the building itself. After a blast, the outer panes of the glass would be shattered and the aluminum would be distorted, but the people inside wouldn’t be hit with shredded aluminum and glass shards. It is for a one-time use, however—it couldn’t resist a second blast.”

The fact that a glass curtain wall is capable of meeting current security requirements is the key lesson of this building. It offers hope that in this age of terrorism, civic structures don’t need to be concrete bunkers.

Due to security concerns, Wilmers was unable to speak specifically about the level of blast the court is built to withstand. He did say that the criterion for passing blast force is that glass doesn’t fly into the building more than a certain distance. This means that not only does the glass have to stand up to a blast (a PVB interlayer on the interior pane prevents it from shattering), but so does the aluminum and silicone. The sawtooth shape that is so central to the building’s aesthetic is also an important component of the curtain wall’s blast resistance: Because the blast force would presumably meet the glass at an angle, its impact would be more diffused than on a flat surface. The designers also worked with the assumption that blasts would come from street level, so the wall was designed with a vertical gradient of blast resistance. On lower floors, mullions are reinforced with steel.

“Blast resistance is about protecting the people inside the building,” noted Wilmers, “not the building itself. After a blast, the outer panes of the glass would be shattered and the aluminum would be distorted, but the people inside wouldn’t be hit with shredded aluminum and glass shards. It is for a one-time use, however—it couldn’t resist a second blast.”

The fact that a glass curtain wall is capable of meeting current security requirements is the key lesson of this building. It offers hope that in this age of terrorism, civic structures don’t need to be concrete bunkers.

**Glass Particle Board - Brilliant / Thermapal**

Thermapal’s Glass Particle Board - Brilliant is a non-flammable interior design and construction board made from 100 percent recycled-glass particles. It is suitable for use as structural, soundproof, and fireproof board, can be cut with standard woodworking tools, and comes in a variety of finishes, colors, and textures. Due to its soundproofing qualities, its manufacturer is also suggesting it for ceiling applications. Brilliant is environmentally sensitive and does not off-gas when exposed to fire. The product will be available soon through Thermapal (thermapal.de).

**Crimar / Cricursa**

Cricursa’s Crimar is a laminated safety glass bonded to a layer of marble that’s so thin light can pass through it. Each layer is 1/4-inch thick, but the low-iron glass facing provides all of the unit’s structural strength. White, Portuguese, and grey Azul Lagos marbles are the standard options, although any marble can be specified if supplied by the client. Crimar is available for interior and exterior uses and comes with a 10-year warranty. The glass has been used in a Miami house by Wood + Zapata and a Barcelona condo by Canxelles Ferrer. Cricursa products are available through Architectural Resources in New York (cricursa.com) and Artecture Plus (artectureplus.com).

**Ecklite / Saint-Gobain**

Ecklite is an insulating glass that integrates electronically driven blinds between layers to provide a higher degree of solar and glare control than is possible with room-side blinds. By sealing blinds into the glass unit, blinds are protected from dust. A 24 volt motor moves the blinds up and down, and adjusts the pitch of the slats. Ecklite can achieve a level of energy transmission of up to 6 percent, which is concurrent with insulation standards. The product has been used in several new buildings in Europe, but has just become available in the U.S. through Saint-Gobain Glass Exporex N.A. in Scottsdale, AZ (saint-gobain.com).
MONDAY 10 LECTURE: Frederic Levrat, Afghanistan: Rebuilding a Country 12:00 p.m. Pratt School of Architecture 200 Willoughby Ave., Brooklyn www.pratt.edu

QUINTIN BRATTIWALTZ PORT AUTHORITY PLANNING FOR THE WTC 1:00 p.m. Columbia University GSAPP 201 Fayerweather www.arch.columbia.edu

Anne Lacaton Habiter 5:16 p.m. Cornell University School of Architecture Sibley Hall, Ithaca www.architecture.cornell.edu

Monday 10 LECTURE: Dr. Jack Eichenbaum Geography of New York City 6:00 p.m. Urban Center 457 Madison Ave. www.mas.org


Tuesday 10 LECTURE: Thomas Leslie Louis Kahn: Building Art, Building Science 6:30 p.m. University of Pennsylvania Meyerson Hall 3701 Walnut St., Philadelphia www.design.upenn.edu

Tuesday 11 LECTURE: Ho-So Suh 12:30 p.m. Pratt School of Architecture 200 Willoughby Ave., Brooklyn www.pratt.edu


Thursday 11 LECTURE: Ricardo Scofidio, Robert Hammond, James Corner The Highline Design Team 6:30 p.m. Parsons the New School for Design 200 Willoughby Ave., Brooklyn www.pratt.edu

Wednesday 12 LECTURE: Michael Maltzan Breaking Points 6:00 p.m. Princeton School of Architecture Betts Audatorium www.princeton.edu/osa

Wednesday 12 EXHIBITION OPENINGS Re_stra: Trans. Voltage of Relocation and Displacement Axesart 291 Church St. www.axesart.org


Thursday 13 LECTURE: David Rockwell 6:15 p.m. Parsons the New School for Design Glass Corner 25 East 13th St. www.mas.org

Monday 17 LECTURE: Neville Yang, Man Meng, Hui Wang 3X3: A Perspective on China 6:00 p.m. Center for Architecture 538 LaGuardia Pl. www.aiany.org

Svetlana Boyen, Jeff Byles, and Brian Dillon Ruination: A Symposium on Debris, Decay, and Destruction 7:00 p.m. The Kitchen 512 West 18th St. www.the-kitchen.org

Tuesday 18 LECTURES: François Rocha "Once upon a time" 12:00 p.m. Pratt School of Architecture 200 Willoughby Ave., Brooklyn www.pratt.edu

A Tribute to William Jody David Brownlee, Alan Colquhoun, et al. 2:30 p.m. Columbia GSAPP Buell Center Room 400 South www.arch.columbia.edu

Peter Eisenman and Michael Graves 6:30 p.m. Steelcase 4 Columbus Cir. www.steelcase.com

Sina Najafi On Ruins 7:00 p.m. The Kitchen 512 West 18th St. www.thekitchen.org

Thursday 22 LECTURE: William Cronon Saving Nature in Time 6:30 p.m. Parsons the New School for Design Tishman Auditorium 66 West 12th St. www.parsons.edu

Thursday 25 LECTURE: Antonio Muntadas Spaces of Memory 5:15 p.m. Cornell University School of Architecture Sibley Hall, Ithaca www.architecture.cornell.edu

American art and culture are inextricably linked to the landscape. The relationship between Barney and Björk—self-proclaimed Occidental Guests—and their Japanese hosts. The exhibition also includes drawings and sculptures recalling the ship and the events that take place on it.

In 1997 Matthew Barney began a series of installations titled Drawing Restraint, each examining the idea that creativity relies on resistance. In the most literal examination of this idea, Barney is seen wrestling against various physical hindrances and spatial objects, impeding his attempts at drawing. Seventeen years later, he is still at it. Drawing Restraint 9 features Barney, musician Björk, who also scored the film, and others aboard a whaling ship in Japan. The film is the first artistic collaboration between the married couple. Drawing from influences that include the Shinto religion and the history of the whaling industry, the film exposes the relationship between Barney and Björk—self-proclaimed Occidental Guests—and their Japanese hosts. The exhibition also includes drawings and sculptures recalling the ship and the events that take place on it.
Six months after Hurricane Katrina devastated the Gulf Coast, much remains unknown about the region's future. Countless architecture-related interests and organizations, from housing nonprofit ACORN to various AIA chapters to the new urban design think tank Forum for Urban Design have organized events, symposia, excursions, charrettes, and publications to address the challenges of rebuilding the hurricane-wrecked region. The latest is a two-day symposium organized by Columbia University's Temple Hoyne Buell Center for the Study of American Architecture and Princeton's School of Architecture, sponsored in part by their Woodrow Wilson School of Public and International Affairs.

Anthony Fontenot, a native of New Orleans, was among those who spoke at the symposium in the coming months by inviting different groups to travel to New Orleans and install their projects in the neighborhoods for which they have been designing. Maybe then we will know if architects can become agents of change rather than simply generators of ideas.

JERRY PORTWOOD IS A NEW YORK-BASED WRITER AND MANAGING EDITOR OF THE NEW YORK PRESS.

Soto's evolution into a shopping mall and one of the most expensive zip codes in the country is remarkable given that, not long ago, the city and property developers had basically written off the area. Since 1940 it had been mapped for demolition to make way for Robert Moses Lower Manhattan Expressway, so landlords stopped maintaining the area's old industrial buildings. In 1969, however, the freeway project was halted and the artists who had been living in the area since the late 1950s were quickly joined by galleries like Paula Cooper, Sonnabend, Leo Castelli, Park Place, and White Columns, performance spaces like The Kitchen, and a retinue of artists' hangouts, including the Spring Street Bar, Food (famously created by Gordon Matta-Clark and friends), Magoon, Barnabas, and the Mudd Club. Canal Street's history as a mine for cheap art materials is still visible, if fading. The art produced and exhibited in downtown New York from 1974 to 1984 is the subject of two recent concurrent exhibitions at New York University and Parsons The New School for Design. The creative production of this time and place "radically altered American art and culture," as the program for the NYU show rightly asserts. Both exhibitions also aimed to demonstrate how the spaces of Lower Manhattan influenced the artwork generated.

This is not the first time that 1970s Lower Manhattan has been presented as an important art center. As far back as 1976, Rene Block staged Downtown Manhattan: SoHo for a festival in Berlin. In 2001 London's Tate Modern presented Century City: Art and Culture in the Modern Metropolis, which selected nine different cities at particular moments in time when they were "crucibles for innovation...and creative flashpoints." It focused on downtown New York between 1969 and 1974. Despite the exhibition's desire to show that one city at a particular moment could sum up global artistic trends, the Tate show did convey how work developed directly out of a particular physical space or urban context. It featured, for example, cho­ reographer Martha Graham's 1973 Roof Piece, which had dancers dispersed among SoHo's rooftops, captured in deep relief by filmmaker Babette Mangolte.
Melissa Holbrook Pierson's fierce little book channels both Jane Jacobs and Pati Smith. Part memoir, part social history, the book is a haunting meditation on the loss of cherished places, on dislocated populations, on greed, and on overdevelopment.

Pierson, a nonfiction writer who lives in the Hudson Valley, means "being jumped in a dark street at night: One minute you're walking along, and the next you've got someone's arm tight against your throat." She depicts gentrification as murderous, writing "Between 1978 and 1982, 56 people, most of them children, died in highly suspicious basement fires in Hoboken."

In five years, one-fifth of all the rental housing stock in town had been converted to condos and, no matter their provenance...were declared to be "luxury." Before you can dismiss her, Pierson beats you to it, declaring herself an "extremist" and a "hype-rite" in the book's first section. And while it is easy to find comfort in some of her occasionally cloying assertions—"I can't help it if I want to live in the past!"—the book's unrelenting doom gets under your skin. Take, for example, this convincing passage: "There is not a power upon the earth that will stop progress. Except progress itself. When the air can't be breathed, when the psyche starts running amok from too many others crowding the elbow, when the spring comes four weeks too soon, when the fixed comes, when the trees wither...when selfishness calls the chickens home to roost, then it will stop." Divided into five sections, the book begins with Pierson's recollections of her hometown of Akron, Ohio (undone by deindustrialization), and home from figures ranging from Calvert Vaux to Emily Dickinson.

Depending on your mood, reading this book will make you want to give in to the all inevitability and waste, or it may make you fight a little harder to save that old building and home from figures ranging from Calvert Vaux to Emily Dickinson.

"Pierson writes, "I am part of the problem, and I long for a solution." ALAN G. BRAKE IS A DESIGN WRITER BASED IN LOUISVILLE, KENTUCKY."
In November 2005, Charles McKinney was named the Chief of Design for the New York City Department of Parks and Recreation (DPR), replacing Bonnie Keoppel. Before taking the position, McKinney had been employed at the DPR for 20 years, working his way up to the position of administrator of Riverside Park. He left the DPR in 2001 and had a brief stint working as a landscape architect on several independent projects including a conceptual plan for the redevelopment of the south end of Roosevelt Island. McKinney now oversees a staff of 50 landscape architects, 20 engineers, and 10 architects working on capital projects within the city’s 50,000 acres of parks. He is also inheriting a roster of six outside architectural firms, which are guaranteed contracts of up to $4 million each as part of the DPR’s new design excellence program (see “Parks Get Boost,” AV29, 12, 14, 2005). McKinney took time to speak with us about his goals for the DPR.

What do you hope to bring to the DPR in your new position? I would like to bring the legacy of Frederick Law Olmstead into the 21st century. He had a social agenda and an egalitarian view of the park as a place where all walks of life could rub shoulders. New York City is now made up of 100 different nationalities, each with different recreational preferences. There are many emerging recreational trends that we have to provide facilities for, such as skateboarding, snowboarding, and BMX biking. We have to build parks that meet these new demands while simultaneously maintaining the many passive uses that have become landmarks for the city.

How will these new facilities be integrated into existing the existing park system? Well, we are creating a fair number of new parks by converting industrial areas and brownfields, like the Brooklyn waterfront and Fresh Kills. There are also underused park areas, and we need to look at who might use these spaces and how. Anytime you see a piece of unused parkland, it is a great opportunity for adaptive reuse. The Parks Department, like the DDC, has recently embarked on raising design standards for its projects. Can you talk about this effort? Clearly in the new parks a new design vocabulary needs to be developed. New York City needs to be seen as a leader in park design, and we are currently expanding our vocabulary through our design excellence program, with projects like Pick Slip on Fulton Street in Manhattan, a masterplan for Fort Totten in Queens, and a community building in the Bronx by Toshiko Mori. What is the DPR’s role in preserving the ecology of the area? Ecological diversity is a factor that we consider in every project. In every city there is a huge problem with impervious surfaces. Our park system plays a huge role in ground water recharge. We are also responsible for the protection, preservation, and planting of street trees. About 20 percent of the city’s land is under a tree canopy, and it is our goal to increase that figure by 10 percent. We must also consider our parks as wildlife habitats. New York City is on a major migration route for birds. When will the people of New York City be able to sit on the grass again? Active uses like soccer or football compact the soil and deteriorate the grass. It is necessary to fence off these sections in order to allow the grass to root, and let the lawn reestablish itself. In this sense there is a rhythm of change in our open spaces. People need to recognize that they contribute to erosion and thus the destruction of soft spaces. The answer to erosion is multi-faceted, but it includes creating places solely for active uses. To that end, we have expanded the number of synthetic fields in the parks department to provide consistent playgrounds.

What is your stance on introducing commercial activities into the public park system? I think that parks should not be made into stores, but a cafe makes sense because it is an amenity. Places like the Boathouse Café in Central Park and Luna Café in Union Square add to the vitality of these public open spaces. While the facilities should be located in a way that does not adversely affect views, they are a critical part of making the park financially sustainable. If the public wants to maintain the quality of its parks, then we need to develop ways to have them pay for themselves. We need to reframe our views about what constitutes park amenities. I would rather people spend time in a park cafe than in any restaurant.

What is the DPR’s role in preserving Ecological diversity is a factor that we consider in every project. In every city there is a huge problem with impervious surfaces. In this sense there is a rhythm of change in our open spaces. People need to recognize that they contribute to erosion and thus the destruction of soft spaces. The answer to erosion is multi-faceted, but it includes creating places solely for active uses. To that end, we have expanded the number of synthetic fields in the parks department to provide consistent playgrounds.

What is your stance on introducing commercial activities into the public park system? I think that parks should not be made into stores, but a cafe makes sense because it is an amenity. Places like the Boathouse Café in Central Park and Luna Café in Union Square add to the vitality of these public open spaces. While the facilities should be located in a way that does not adversely affect views, they are a critical part of making the park financially sustainable. If the public wants to maintain the quality of its parks, then we need to develop ways to have them pay for themselves. We need to reframe our views about what constitutes park amenities. I would rather people spend time in a park cafe than in any restaurant.

What is your major long-term goals for your division? I want to focus on three major areas. I want to increase the number of new uses and diversify activities in our parks. Although this goes against the pastoral characteristics promulgated by Olmsted, I want to continue the legacy of parks for all citizens. I want to increase the strength and depth of relations with the operations division. We do not consider our parks successful unless they are thriving horticulturally. Finally, I want to ensure a satisfied and committed workforce. I know from experience that creating opportunities for educated individuals in the parks department can change the whole system.

QA > CHARLES MCKINNEY

WWW.ARCHPAPER.COM

ARCHITECTURAL TRAINING AND RESEARCH PROGRAMS
An independent initiative to advance the craft of architecture through training and research.

ARCHITECTURAL TRAINING
Offered for a second time, the four-month course develops the operational and intellectual instruments to form the basis of professional practice. Without substituting for a formal architectural education, weekly classes are addressed to advanced students and practicing architects who need to bridge the gap between their formative instruction and the challenges they face as professionals. The course is designed around the idea that architectural know-how is not an innate ability that comes only with experience but a body of knowledge that can be taught. Classes, taught principally by Rafael Vinoly, begin in September, 2006. Tuition is free. Applications are due July 1, 2006.

RESEARCH FELLOWSHIP
Rafael Vinoly Architects is again offering fellowships to support original research that advances the craft and practice of architecture and can benefit from being carried out in the environment of an architectural office. In addition to a stipend and research expenses of up to $60,000, Rafael Vinoly Architects will provide space and support within the firm’s New York headquarters. Fellows are to be resident for terms of three to twelve months, between September 2006 and September 2007. Applications are due June 1, 2006.

RAFAEL VINOLY ARCHITECTS PC

ILLUMINATING CONCEPTS IN ENERGY MANAGEMENT

Building Relationships™
Toll Free: (800) 472-9988
www.crystalwindows.com/AN
marketing@crystalwindows.com

STATE-OF-THE-ART 215,000 SQ.FT. MANUFACTURING IN QUEENS, NY • NYC • NJ • MD • CHINA

Manufacturing Custom Solutions With Your View In Mind.

AAMA Certified
NAHB Member
ISO 9001
MARKETPLACE

Images of Architecture & Design
See www.estocom for the work of our assignment photographers. Call to discuss photography of your new projects: 914.698.4060.
And now www.estostock.com, our new online image database. More than 75 photographers worldwide contribute to this archive of important historical and contemporary material. Take a look.

ASSOCIATED FABRICATION LLC

SERVICES
CNC milling
finishing
programming
prototyping
post-processing
design

info@associatedfabrication.com
www.associatedfabrication.com
T 718.387.4530
F 718.228.6285
12 North 15th Street
Brooklyn, NY 11222

Tel 203.531.3493
Fax 203.532.9727

PK-30 system
The Finest Materials. Extraordinary Engineering, Attention to Aesthetics. Creates A Superior Sliding Door System

PK-30 SYSTEM, INC.
www.pk30system.com
10-11 43rd Avenue, Long Island City 11101
(718) 786-1600 • (800) 287-6869 • cityproof@aol.com

HIGH-RISE BALCONY DOORS BY DOMEL
• Meets & Exceeds HC40 Performance Requirements
• Weather - Tight in Extreme Weather Conditions
• Maximum Glass Area
• 5 Point Vault Latch
• Structural Thermal Break
• Interior & Exterior Colors Can Be Different

Dome'l Inc.
800-603-6635
973-614-1800 Fax 973-614-8611
3 Grunwalt Street, Clifton, New Jersey 07013
www.domelinc.com

RATED #1
NEW YORK
Magazine
May 12-19, 2003

Cityproof
INTERIOR WINDOW SYSTEMS

• Choice of Leading Architects & Interior Designers
• We Design Manufacture & Install
• All Custom Design, Construction, and Glazing
• Windows, Doors, and A/C Enclosures

HOW IT WORKS
The Cityproof Interior Window works in conjunction with the existing exterior window to create a "Buffer Zone" (air space) that seals out noise, cold, draft, and dirt.

www.cityproof.com

The Architect's Newspaper Marketplace showcases products and services. Formatted 1/16 page, 1/8 page, or 1/4 page, black and white ads are available as at right.

CONTACT: Karen Begley
Advertising Sales
P. O. Box 937 New York NY 10013
TEL 212-966-0630 / FAX 212-966-0633
kbegley>>archpaper.com

Sorpetaler
since 1881

Custom Windows
Doors Hardware

www.sorpetalerusa.com
info@sorpetalerusa.com

PK-30 SYSTEM, INC.
www.pk30system.com

621 E. 11th St. NYC 10003
T. 212.473.8050

PK-30 SYSTEM, INC.
www.pk30system.com

#1 CHOICE OF BUILDERS & INSTALLERS

The Architect's Newspaper Marketplace showcases products and services. Formatted 1/16 page, 1/8 page, or 1/4 page, black and white ads are available as at right.

CONTACT: Karen Begley
Advertising Sales
P. O. Box 937 New York NY 10013
TEL 212-966-0630 / FAX 212-966-0633
kbegley>>archpaper.com
EMPLOYMENT

ARCHITECT / PROJECT MANAGER

Architect / Project Manager experienced in building exterior, including restorations, inspections and documentation is needed. Ability to communicate and adjust to changing project requirements is critical. Minimum five years experience.

We offer a great work environment, competitive salary and benefits package (www.bonelevine.net).

Please send cover letter, salary requirements and resume (do not send samples of work via email to info@bonelevine.net.

PROJECT ARCHITECT

Mid-sized NYC Architecture and Landscape Architecture firm seeking candidates for Project Architect positions (5 to 10 yrs., RA preferred). Please fax Resume to 212-337-3657 or e-mail ralmarol@dsl rp.com.

ARCHITECTS

Motivated and talented Architects with 5 to 7 years experience - Solo/Office

Career minded professional architect competent in design, design development, construction documentation and presentation work needed to join our firm's -NYC office to work on high profile, large scale commercial national and international projects. Great opportunity to gain valuable responsibility and experience in all phases of design and construction administration.

Bermello Ajamil & Partners, Inc. (B&A) is an internationally recognized multi-disciplinary A/E firm providing complete planning, design and construction services in the disciplines of architecture, engineering, planning, interior design and landscape architecture. We specialize in transportation, commercial, residential, municipal healthcare, education, aviation, ports, and institutional campuses. Founded in 1939, B&A has offices in Miami, Ft. Lauderdale, Palm Beach and Orlando and New York City. By maintaining a professional staff of over 355 personnel, B&A is able to provide all the services in-house to take a project from concept to completion and deliver an extraordinary level of service throughout the process.

For immediate consideration, please e-mail your resume to: mbotoman@barmiami.com

ARCHITECTURAL DETAILER

Architectural Detailer needed immediately - NYC based construction company w/ annual sales of $15MM seeks an architectural detailer w/ experience in high-end retail interior/exteriors.

Position description:
- Architectural and millwork detailing
- Construction document production
- Assist PMs w/ drawings, etc.
- Full time position
- Possible travel required
- Proficiency in Auto Cad 2005 or 2006 a must
- 5 to 7 years experience preferred
- Salary commensurate with experience

Fax resume to (212) 884-7099 or email to info@骨levine.net.

ARCHITECT

Successful small firm seeking project architect degree - 5 yrs experience. Must have good design sense, the ability to detail and produce complete construction documents, ability to work in 3D modeling. Varied interesting project types: new condominium buildings, high-end apartment and loft renovations, retail, industrial and Hollywood clientele. Paid O.T., insurance, etc.

Visit our website: www.jvarchitects.com. Send resume to email@jvarchitects.com.

Ruth Hirsh Associates Inc.

Listed below are some of the open positions for which we are currently recruiting:

- Architectural Designer with ground up building experience to back Design Principal and assist in creating a design team.
- Seasoned Project Manager with client and healthcare experience.
- Project Architect competent in both design and administration for high end contemporary retail and residential projects.
- Senior Project Architect with corporate interior experience, able to lead team.
- Project Architect with classical architectural portfolio.

Please call, email or fax your resume: 212-396-0200 Fax: 212-396-0679

info@rchihirshassociates.com

REAL ESTATE

OFFICE DESKS AVAILABLE MAY 1ST

Four extra desks to rent starting May 1st. The desks can be rented as a group for $2,000 per month, or as individual units for $600 a desk per month. Kitchen, conference room, wireless network, fax, copy machine, and phone network are included. One month deposit and references required.

Please contact classifieds@archpaper.com.

WORKSTATIONS

1 to 4 workstations in quiet studio environment available 1 May Term 1 to 4 years

Spectacular 32nd floor financial district

Great light / views.

$600 each incl utilities

Shared Conference room / DSL available

Contact info@archpaper.com

THE ARCHITECT'S NEWSPAPER

NEW YORK ARCHITECTURE AND DESIGN

SUBSCRIBE today to the New York's only architecture and design tabloid!

The Architect's Newspaper is published twenty times per year.

Registered architects in NY tri-state area FREE

You must fill out the following information:

- Tri-state P.A. □ U.S. □ Students
- U.S. Students
- FREE*
- U.S. Students
- $39
- $25**
- $149
- $75
- $160

*Must provide RA number **Must provide proof of valid student ID

Mail this form with a check payable to: The Architect's Newspaper, LLC

The Architect's Newspaper, P.O. Box 937, New York, NY 10013

SIGNATURE REQUIRED

Name

Company

Address

City/State/Zip Code

Email

Phone

Fax License Number

Credit Card Number

Credit Card Expiration

Mail this form with a check payable to: The Architect's Newspaper, LLC

PC. Box 937, New York, NY 10013

The Architect's Newspaper, LLC

Employment

FIRM INCOME

• $1 million to 5 million

• $500,000 to 1 million

• Under $500,000

INDUSTRY

• Architecture

• Construction

• Design

• Engineering

• Interior Designer

• Landscape Architect

• Planning / Urban Design

• Academic

• Government

• Real Estate / Developer

• Media

• Other

JOBS IN ARCHITECTURE

PROJECT DIRECTOR

FULL-TIME POSITIONS

ARCHITECT

ARCHITECTURAL DETAILER

ARCHITECT

CONSTRUCTION MANAGERS

ARCHITECTS

ANNOUNCING THE GROWTH OF THE MICHIGAN OFFICE

Microsol Resources

ARCHITECTS

We are known as team builders. We find talented people and help them build their careers.

Microsol Resources Placement Services have immediate openings for New York's top architectural firms on a temporary and permanent basis.

- Project Managers/Architects for high end custom residential projects.
- Designers for hospitality and corporate interior projects.
- Project Managers/Designers for high rise tower.
- Intermediate Architects looking for growth potential with a firm

We offer competitive salary.

Submit your resume to Anna Liza Montenegro at recruiter@microsolresources.com

ROZ GOLDFARB ASSOCIATES

Leading recruitment and search consultancy with senior design and management assignments in architecture, interiors, retail, brand environments, and exhibition design. Among them:

- Architectural Project Director, cultural institutions - NYC.
- Senior Interior Design Leader, hospitality - NYC, Philadelphia.
- Project Architect / Manager, educational - NYC, New Haven.

Visit our web site and contact Margot Jacob: www.rjrecruiting.com

EMPLOYMENT

API partners, llc

Are you interested in learning about career opportunities or curious about the marketplace for Architecture & Design professionals and want to do so confidentially? We work with A/E/C professionals whether they are actively or passively looking for a new position, want to inquire about the job market, or strategize about their career.

Our client, an award winning 400 strong New York, London and now in the Far East, has an enviable portfolio ranging from large international master planning competitions and corporate tower schemes to high-profile local national projects. They are seeking talented professionals for the following positions:

ARCHITECT

(Intermediate Level) (JB-020409)

ARCHITECT

(Junior Level) (JB-020407)

SENIOR ARCHITECTURAL DESIGNER

(JB-020410)

> Our client, an international, award winning design practice, has been at the forefront of quality design for a century. Their reputation is founded on the quality of their client relationships, their creative thinking, business acumen, and pragmatic approach. They are seeking talented professionals for the following positions:

DIRECTOR OF ARCHITECTURAL DESIGN

(Intermediate Level) (JB-020428)

ARCHITECT

(Intermediate Level) (JB-020413)

SENIOR TECHNICAL COORDINATOR

(JB-020443)

> Our client, an award winning international practice with studios in NYC, DC and the Far East, possess a diverse portfolio that includes large hospitality and office tower commissions in addition to retail, residential and mixed use projects. They are one of the most respected global design practices and are committed to professional growth of the firm’s human capital. They are seeking talented professionals for the following positions:

SENIOR ARCHITECTURAL DESIGNER

(JB-020445)

PROJECT DIRECTOR

(JB-020452)

ARCHITECT

(JB-020454)

ARCHITECT

(Intermediate Level) (JB-020455)

> Since 1999 API Partners has provided Talent Recruitment and Career Management solutions to A/E/C firms and professionals locally, nationally and internationally.

Please send your resume to careers@apipartners.com or contact Lonny Rossman, AIA or info@archpaper.com.

CLASSIFIEDS

The Architect's Newspaper is published twenty times per year.

The Architect's Newspaper

www.archpaper.com

Visit our web site and contact Margot Jacober: www.rjrecruiting.com

...and resume (do not send samples of work via email to info@bonelevine.net.

Please send cover letter, salary requirements and resume (do not send samples of work via email to info@bonelevine.net.

Please send cover letter, salary requirements and resume (do not send samples of work via email to info@bonelevine.net.

Please send cover letter, salary requirements and resume (do not send samples of work via email to info@bonelevine.net.

Please send cover letter, salary requirements and resume (do not send samples of work via email to info@bonelevine.net.

Please send cover letter, salary requirements and resume (do not send samples of work via email to info@bonelevine.net.

Please send cover letter, salary requirements and resume (do not send samples of work via email to info@bonelevine.net.
perfect storm

When hurricanes have shaken things up, glazing has always been vulnerable. And while there is no perfect storm, StormGlass™ hurricane impact-resistant glazing is the perfect solution. Perfect because StormGlass™ resists 140 mph winds along with high-speed projectiles—even design pressures in excess of 100 psf. All proven by independent laboratory tests. What's more, StormGlass™ meets the most stringent building codes for large glazed openings up to 50 sq. ft. in both residential and commercial applications. The result? The look you want with the critical peace-of-mind you need.

And hurricane-resistant glass is just the beginning of our safety glazing portfolio. Oldcastle Glass® also offers blast mitigation, forced-entry, and bullet-resistant glazing options. For information or to speak with an architectural glass specialist, call 1-866-653-2278 or visit www.oldcastleglass.com.