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KPF AND HINES DEVELOP RIPPLING FACADE FOR HISTORIC GREENWICH VILLAGE LOT

THE VILLAGE IS THROWN A CURVE

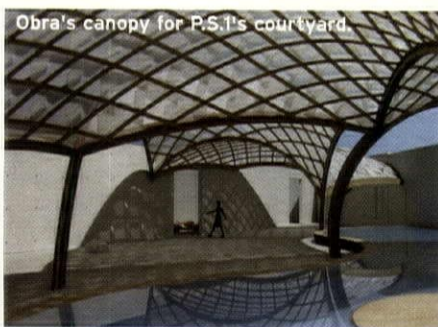
COURTESY LANDMARKS PRESERVATION COMMISSION

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

The proposed building for Greenwich Avenue and 8th Avenue.

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's canopy for P.S.1's courtyard.

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**

COURTESY MOMA / P.S.1



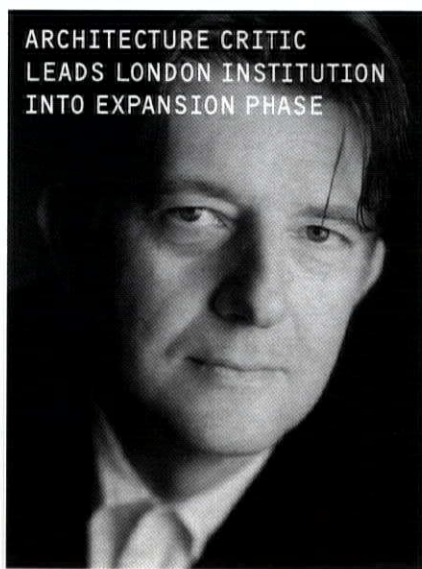
STOREFRONT DIRECTOR TO LEAD CHICAGO FOUNDATION

HERDA TO HEAD GRAHAM

COURTESY GRAHAM FOUNDATION

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**

ARCHITECTURE CRITIC LEADS LONDON INSTITUTION INTO EXPANSION PHASE



COURTESY DESIGN MUSEUM

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 *Blueprint* magazine in 1983. He won early praise for his curatorial abilities when he directed Glasgow's **continued on page 3**

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THE GREAT APPEARING ACT

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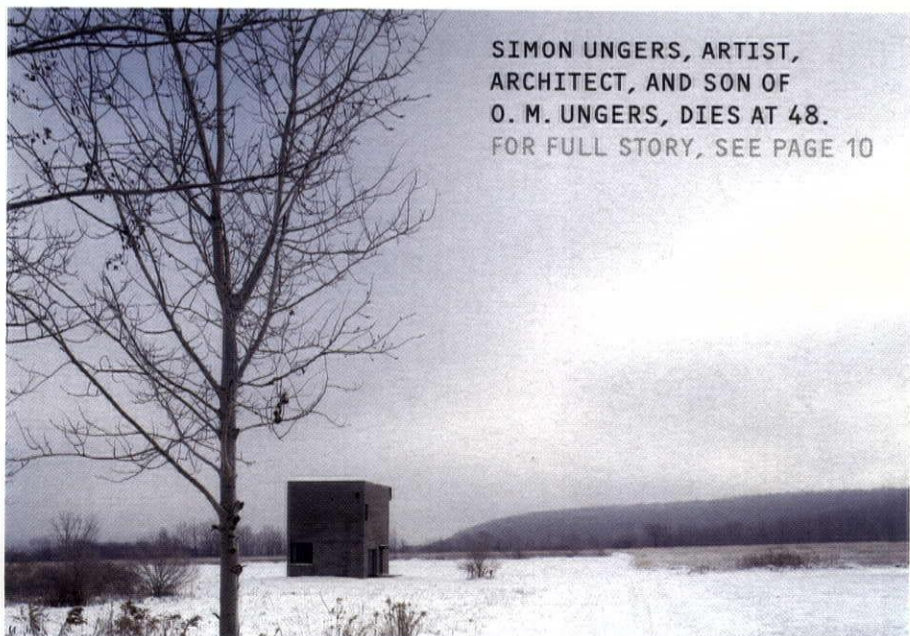
ARCHITECT AND LITIGIOUS CLIENT SETTLE OUT OF COURT

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



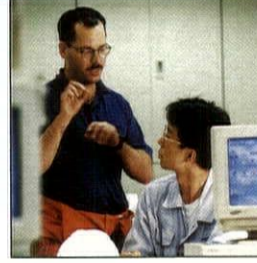
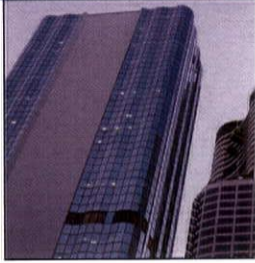
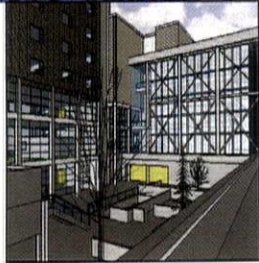
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If not for the tireless efforts of the Greenwich Village Society for Historic Preservation (GVSHHP), much of the district's unique beauty and charm might well have been lost by now. Under the leadership of Andrew Berman, the GVSHHP is a model of community activism, with outreach programs, an oral history project, and more. Most importantly, since it was founded in 1980, 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 1969, following the battles led by Jane Jacobs to halt the city's plan to run an expressway through it.)

While we applaud the GVSHHP's work, we disagree with its opposition to a project proposed for 122 Greenwich Avenue, at the 13th 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 GVSHHP 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 GVSHHP'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, an offshoot of our 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 Häfele Showroom in New York (see www.aiany.org for more information). We hope to see your work!

SUDJIC TO LEAD DESIGN MUSEUM continued from front page UK City of Architecture and Design program in 1999, which galvanized the city culturally and launched the opening of the Lighthouse, a now-thriving design center. Sudjic also served as editor of *Domus* from 2000 to 2004 and curated the Venice Architecture Biennale in 2002, titled *Next*, which had a refreshingly old-school approach, focusing on real projects (planned or under construction) as opposed to theoretical works.

"It's the best possible job one could have," said Sudjic of his new position. As the Design Museum embarks on a £50 million relocation and expansion—it has its eye on a car park in the shadow of the Tate Modern—it was reportedly seeking a director with both strong curatorial and administrative capabilities. Sudjic is enthusiastic about the museum's relocation. He noted, "[The move] will help us broaden what we do. We need to build a museum that's a network for the subject, through history and to the present. We also have to address the idea of a collection, and how to deal with larger audiences." The Design Museum hopes its move will be complete by 2012.

The Design Museum was founded in 1989 by Sir Terence Conran with a simple mission "to excite everyone about design." The museum under Rawsthorn's directorship embraced fashion, graphics, and advertising, while eschewing design realms that are more intimately tied to technology and engineering. Architecture did not appear to be a priority to Rawsthorn, either.

While Sudjic is primarily known for his architectural commentary (his latest book is *The Edifice Complex: How the Rich and Powerful Are Shaping the World*), the critic has also written extensively on design (including books on Ron Arad and Rei Kawakubo) and urbanism. His 1993 book *The 100-Mile City* was a scholarly analysis of the late 20th-century city's crisis. Sudjic is also co-chair of Urban Age, a series of conferences on the future of cities, directed by Richard Burdett.

"We're looking for exciting things everywhere, no matter where they are," said Sudjic of his new challenge. "You want a museum that surprises you, that gives you what you don't expect. And those things seem crop up in the most surprising places."

CATHY LANG HO

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VIÑOLY IN THE CLEAR continued from front page AN 01_01.18.2006, the suit, filed in a U.S. district court on November 23, 2005, argued that Viñoly failed to carry through in his promise to deliver a "world-class building" in line with its \$157 million budget, which had ballooned to \$180 million by mid-2002.

Viñoly counterattacked aggressively, argu-

ing that the price tag grew because of poor decision-making by Kimmel executives. In a February letter to the Kimmel's board members, the *Philadelphia Inquirer* reported, Viñoly made the point that the "center's success has been jeopardized by a management team that has demonstrated professional ineptitude and irresponsibility; not only

towards the people who put forth their best efforts to complete the Kimmel Center, but also to the memory of Bill Rouse, who created the vision the lawsuit now demeans."

However, in settling the suit the center did offer an apology of sorts, saying that it "recognizes that the Viñoly-designed and -delivered Kimmel Center is a stunning,

state-of-the-art concert hall that attracts world-class artists." The settlement is good news for Viñoly, who is a co-defendant in a similar suit brought by the Massachusetts Convention Center. Viñoly recently suffered another recent setback when a building he designed for the Tampa Museum of Art was canceled due to cost overruns. **CLAY RISEN**

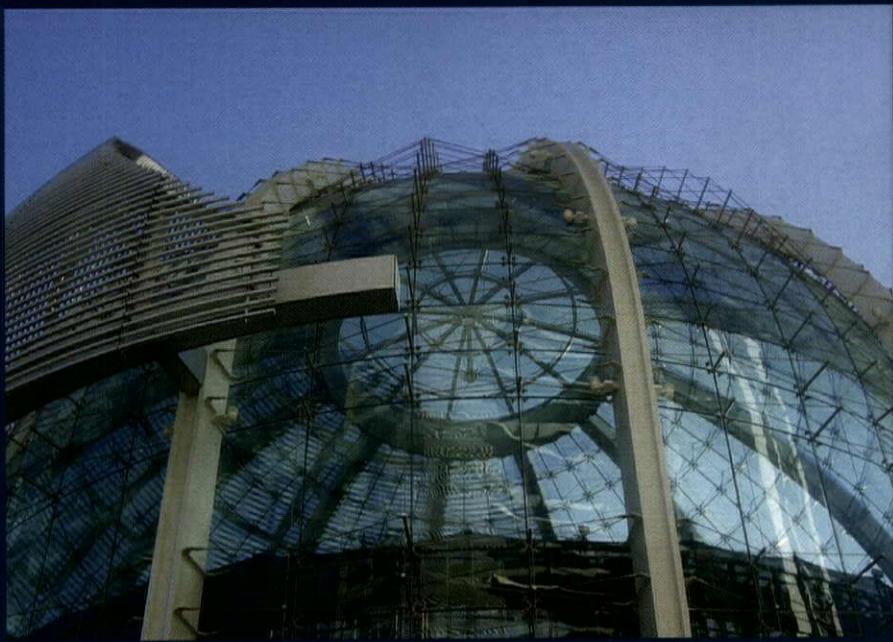


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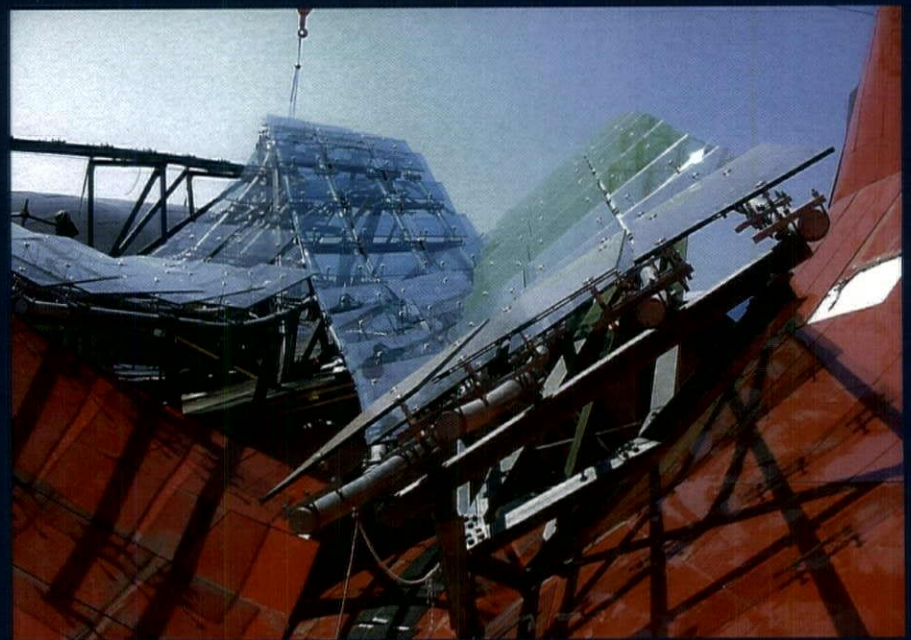
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THE KARIM SHOW, ASIA EDITION

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 invitee, **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 paring 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're told the interview process for one especially strapping Danish candidate included a background check to determine 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: Graying senior designer, heterosexual male. When this dirty old man isn't grossing out female co-workers by discussing the goings-on in their nether regions, we're told he can be found inducting new office interns—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!

LET SLIP: ACHEN@ARCHPAPER.COM

P.S.1 COVER-UP continued from front page and Jennifer Lee, of New York-based Obra Architects, were named winners of the Young Architects Program, a joint venture of the Long Island City exhibition space and its institutional parent, MoMA.

As in years past, the biggest challenge, said Castro, was using limited time and budget to create "a space of interiority that you could inhabit rather than see from the outside as an object." Obra's solution consists of high-tech shapes made with commonplace materials: Their overarching canopy is made up of multiple "concertinas"—shell-like structures that are roughly 75 percent plywood and 25 percent Polypropylene, and CNC-milled to uniquely shape each part. The concertinas fold in on themselves like accordions, and can be economically constructed in the

architects' shop, folded up, and then expanded on site.

The design includes several different climatic spaces. The "caldarium," which occupies the main courtyard, is a large sandbox with no shade; a shallow pool in the center with radial sunbathing chaise lounges surrounding it. The triangular entry court becomes a "tepidarium," and the tiny rectangular side court, which will be encased in aluminum-backed bubble wrap, is the "frigidarium," containing a bench made of ice.

OBRA also suggested purchasable goods for each of the spaces that are to be sold at the P.S.1 gift shop: black rubber duckies for the caldarium pool; T-shirts with a duck logo for the tepidarium; and butt-shaped, inflatable pillows to mitigate the chill of the ice bench.

Obra was selected by a jury consisting of, among

others, MoMA director Glenn Lowry, P.S.1 director Alanna Heiss, and Terence Riley, who left his post as chief MoMA architecture curator on March 15. Riley has been instrumental in the selection and realization process of the summer pavilions since the program began, and it is unclear how the program will change without his guidance. Other finalists in the competition, whose work will be on view at MoMA beginning June 22, include Contemporary Architecture Practice (New York), Gnuform (Los Angeles), Howeler + Yoon (Boston), and Sotamaa Architecture & Design (Columbus, Ohio).

"Queens is a diverse place, and the warm-ups are a celebration of difference," Castro added. "It's like an intimate neighborhood block party and yet it's also an important New York event." **ANNA HOLTZMAN**

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**> FILA**

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Designers: Giorgio Borruso Design, TPG Architecture

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. Inverted 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. **TERESA HERRMANN**

UPSTATE COLLEGE ADDS GWATHMEY SIEGEL-
DESIGNED MUSEUM TO CAMPUS

BUFFALO BUILDS

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

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

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 spacious two-story, box-like design is divided into four intricate interior areas: exhibition galleries, education facilities, visitor amenities like the café 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.

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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**



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COMMERCIAL

NEW 750 MILLION EURO EXHIBITION HALL, DESIGNED BY MASSIMILIANO FUKSAS, IS ONE OF THE LARGEST IN THE WORLD



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

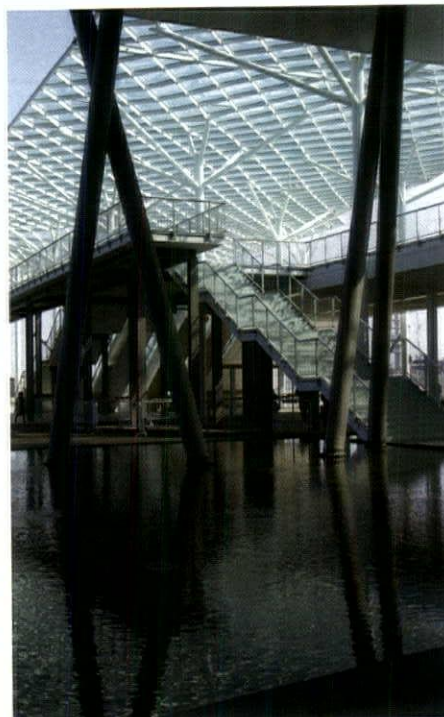
the quality of the place by how it is used."

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.



COURTESY CONEY ISLAND DEVELOPMENT CORPORATION

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'Conner, 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 Pennick, 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 (GVSHHP) proposed to the developers prior to the hearing. Nevertheless, the GVSHHP maintains that the legibility of the building's relationship to

the historic district is still unresolved. Andrew Berman, executive director of the (GVSHHP), 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

disappearing act

Walk through the new expansion and renovation at **The Museum of Modern Art** and all you will see are works of art. The building itself is barely there and the interior stairs seem to float in thin air. Such transparency was the goal of its design architect, Yoshio Taniguchi, and it was achieved through specially fabricated ornamental metal artfully combined with miles of glass.



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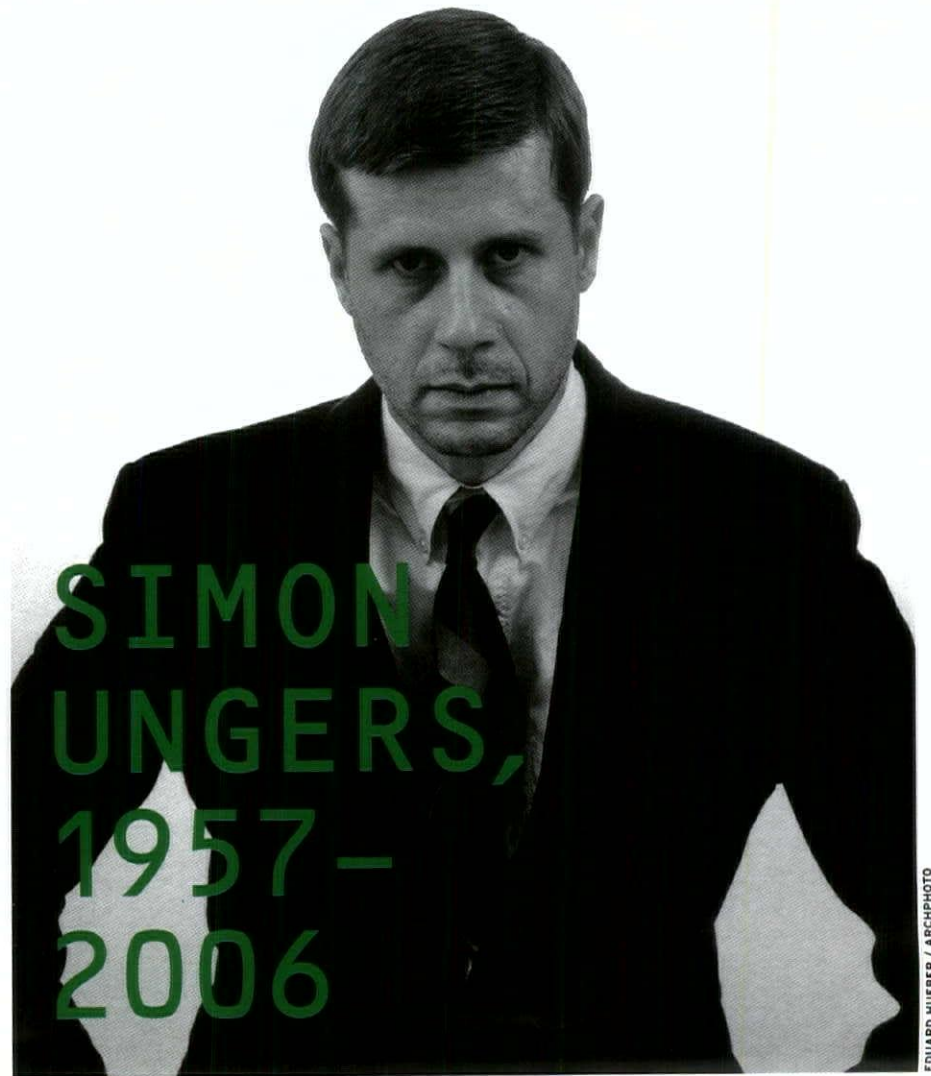
AKRON ART MUSEUM

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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 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 AETS, 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.

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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 19th-century buildings with 21st-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 Architects 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 context than duplication: Instead of using the red brick that characterizes many of the college's older buildings, the architects riff on brick's color and material qualities. The steel-

framed building will have a glass curtain wall whose surface suggests the spectrum of tone and texture inherent to brick.

Weiss/Manfredi won an invited competition to design a new arts library at Barnard in 2004 based on a design that would rectify the long-standing problem of a dramatic grade change between Broadway and the edge of the campus at 119th Street that created an unfriendly wall along the street. Two ideas were central to their early schemes: The first was to draw the public green space up diagonally through the building, making it visible from outside; the second was to develop a curtain wall that was a mixture of terra cotta panels and glass. The terra cotta would be a gesture of solidarity towards Milbank Hall (1896) next door, while the transparency of the glass would let the building light up its corner of the green and encourage students to use it as a social space as well as an academic one. As the design process progressed, however, they began to consider different materials. Principal Marion Weiss described making a series of charcoal sketches of the facade and getting interested in the blurred quality it gave to the panels:

"When we were working with terra cotta and clear glass, it was either figure or ground," she explained, but the charcoal suggested a less definite line. "Sometimes the tools you use are suggestive, and it is important to be

able to capture the quality of an accident."

The project team began to look at glass and different ways of using it. They developed a system whereby the colored glass panels would be backed by a shallow cavity closed off by sheetrock, which they began to refer to as a shadow box. This gap (which is still being determined, but could be anywhere from 3 to 5 inches) is clearly perceptible as sunlight passes through it; the vertical supports, which will be painted, read as somewhat darker, and give definition and depth to the cavity, "Like luminous terra cotta," as Weiss described it. They are still experimenting with the shade of the sheetrock back panel, and Weiss said that it may well change over the course of the building in order to give more texture to the facade. Partner Michael Manfredi described bringing endless samples to the roof of the building and seeing how one piece of colored glass looked 3 inches away from the back panel versus 5, or with white sheetrock behind it versus colored. "The deeper the shadow box," Weiss said, the more expensive it is, but it is also a richer effect."

Weiss/Manfredi found a company, Sevasa, that could acid-etch or bake color onto the number 1 [exterior] surface of a glass panel. "Usually the frit is on the number 2 or 3 surface, so the exterior is still highly reflective," explained Weiss. The acid-etched frit gives a

softer matte texture to the glass surface.

Another issue was color: "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."

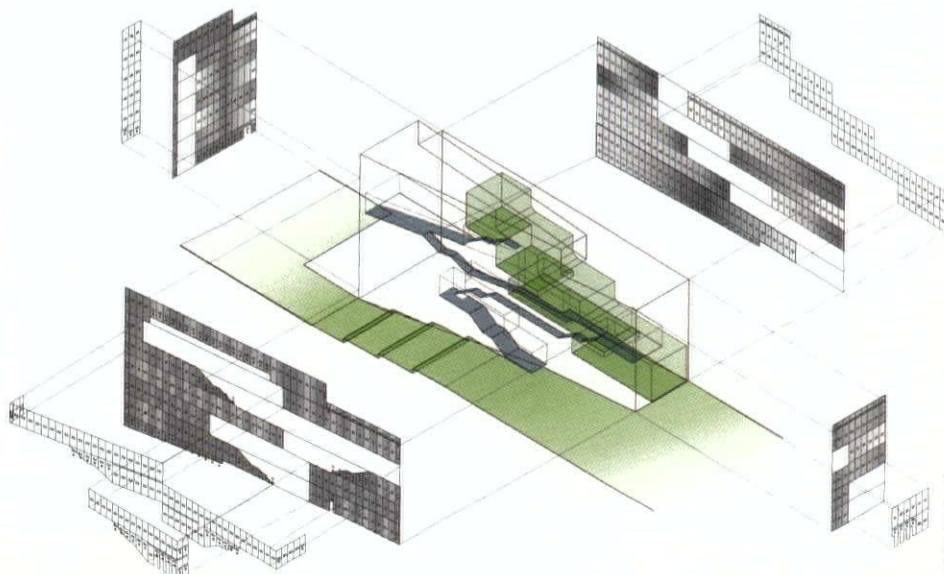
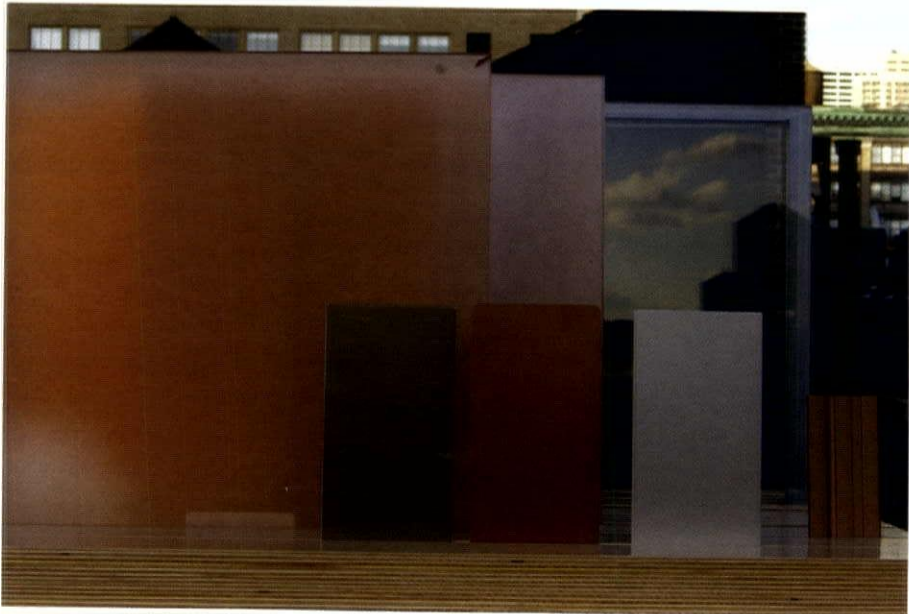
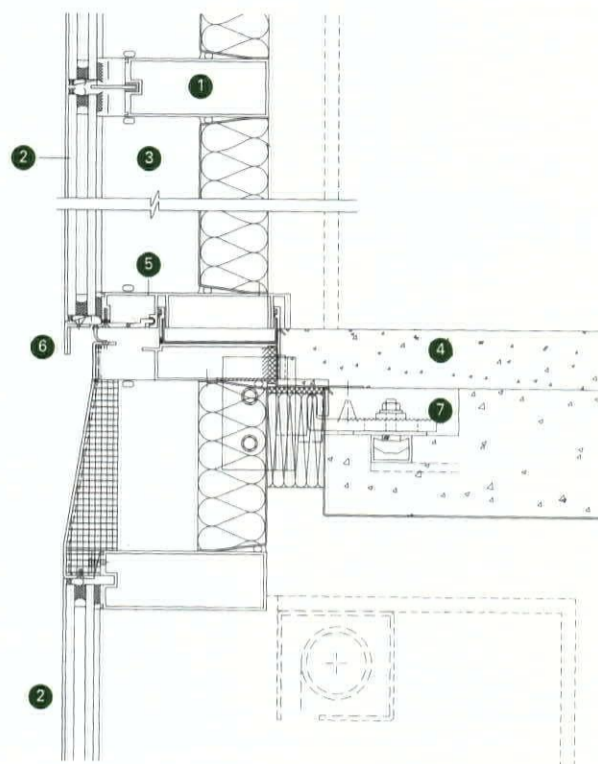
The pattern on the facade loosely follows Nexus' more public spaces, which form a diagonal path through the building and terminate in a rooftop garden. To standardize construction, they developed a five-foot module, but have been able to give the facade a finer overall grain by using more or less frit 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 AN.

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, FRITTED, AND CLEAR 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 SHADOWBOXES OF DIFFERENT DEPTHS WOULD AFFECT COLOR AND OPACITY IN SUNLIGHT.

Shadow Box Detail Section

- 1 Extruded aluminum transom, painted
- 2 Insulated glass unit
- 3 Shadow box
- 4 Finished concrete topping slab
- 5 Extruded aluminum stack joint, painted
- 6 Painted metal spandrel panel
- 7 Pocket slab at anchors



THE ARCHITECT'S NEWSPAPER APRIL 5, 2006

TOLEDO MUSEUM OF ART GLASS PAVILION

TOLEDO, OHIO, 2006
KAZUYO SEJIMA +
RYUE NISHIZAWA / SANAA

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 under a flat roof, but unlike the Barcelona Pavilion or the Farnsworth House, this building houses a series of discrete spaces that serve a wide range of programs including a café, exhibition space for light-sensitive objects, and a workshop for glass artists. The Tokyo-based firm SANAA has used this programmatic diversity to push the possibilities of a glass pavilion in both scale and ambition. For the firm's many admirers, the project—SANAA's first in North America—is an amplification of the work they have become known for, like the Kanazawa Museum of Contemporary Art, which also uses curved

glass and simple massing strategies.

Within the pavilion's all-glass rectangular box, 13 glass volumes float almost bubble-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 3/4-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 1/2-inch steel plate is locked into place after the glass is installed to hold the panel in place.

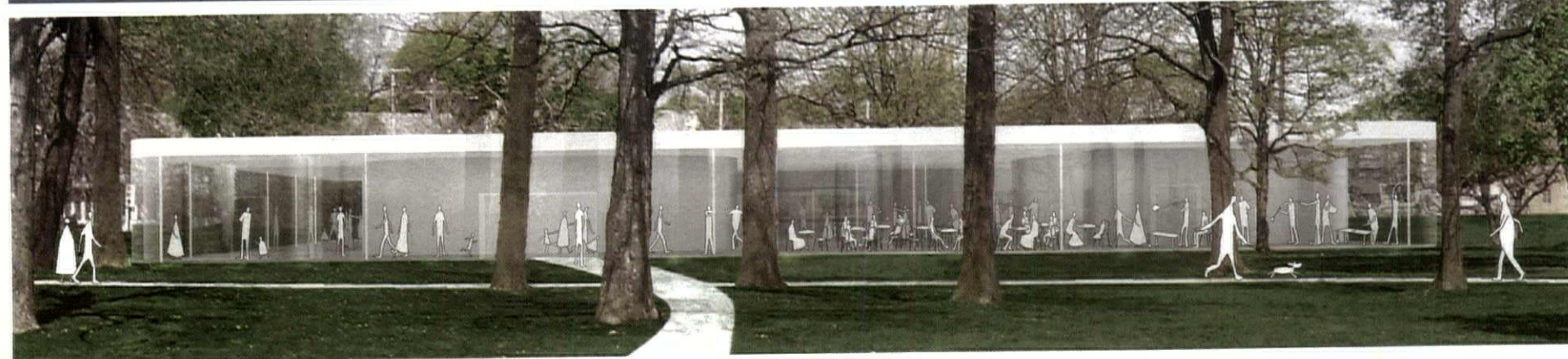
This support system is both stable and flexible, allowing the system to respond to external factors without discernible effect on the panels, which, with many measuring 8 by

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."

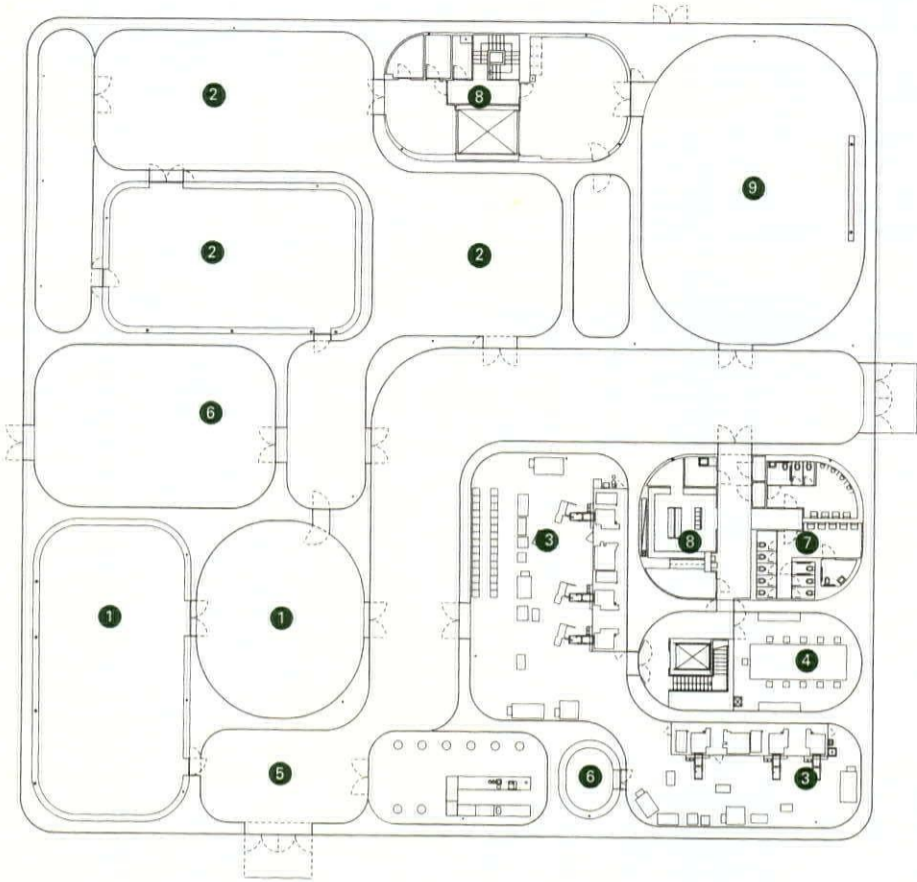
While the firm has worked with curving glass before, Toledo's Glass Pavilion allowed a new kind of experimentation. "We were able to work with much thinner glass in Ohio than in Japan," noted Sejima. The result is both greater clarity and more precision with the forms. The building is a perfect vessel to showcase glass, itself a feat, but as Sejima commented, "the material may be fragile, but working with it is really no big deal."

JAFFER KOLB IS AN ASSISTANT EDITOR AT AN.

SANAA BUILT A FULL-SCALE MOCKUP (LEFT) OF THE TOLEDO MUSEUM OF ART'S GLASS PAVILION (BOTTOM) TO TEST THE VISUAL EFFECT OF LAYERING THE GLASS WALLS, WHICH WERE "SLUMPED" ON FRAMES (CENTER RIGHT) IN CHINA AND ARE HELD IN PLACE BY TRACK INSET INTO THE CONCRETE FLOOR (TOP RIGHT).

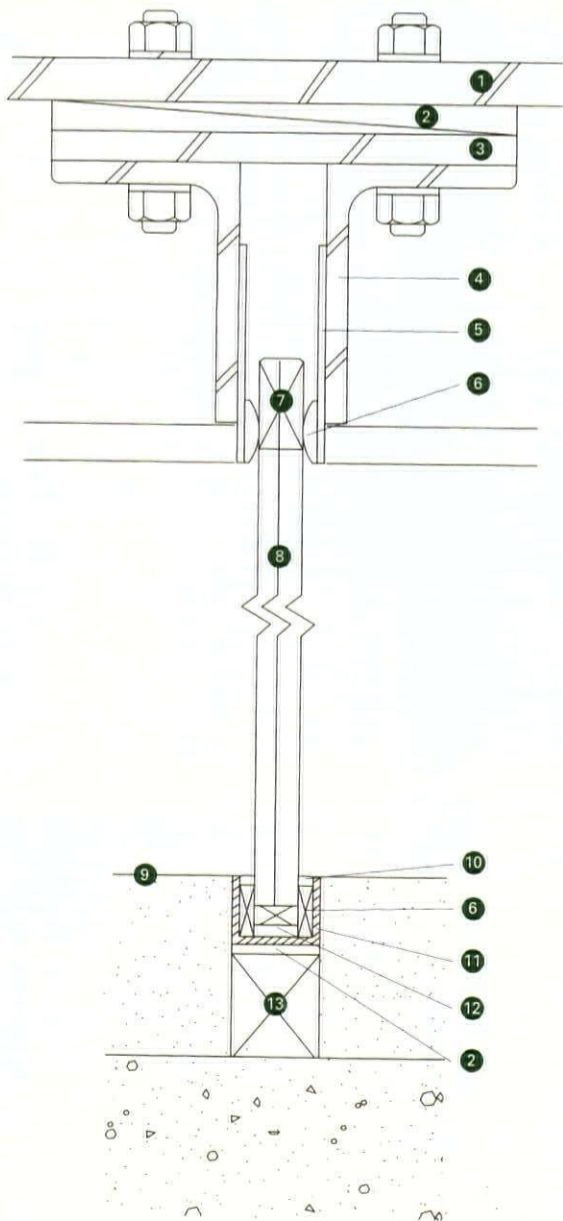


COURTESY KAZUYO SEJIMA + RYUE NISHIZAWA / SANAA



Ground Floor Plan

- 1 Permanent exhibition
- 2 Temporary exhibition
- 3 Hotshop
- 4 Lampworking room
- 5 Restaurant/cafe
- 6 Courtyard
- 7 Restrooms
- 8 Support space
- 9 Multi-purpose room



Glass Track Details, Head and Shoe

- 1 Primary roof structure
- 2 Shim
- 3 1/2" Steel plate
- 4 Head support steel angle
- 5 Stainless steel head support plate
- 6 Teflon slip pad
- 7 Neoprene load transfer block
- 8 3/8" + 3/8" Laminated glass with PVB interlayer
- 9 Finished floor
- 10 Silicone sealant
- 11 Stainless steel glazing channel
- 12 Glass support rocking mechanism
- 13 Shim
- 14 Blocking



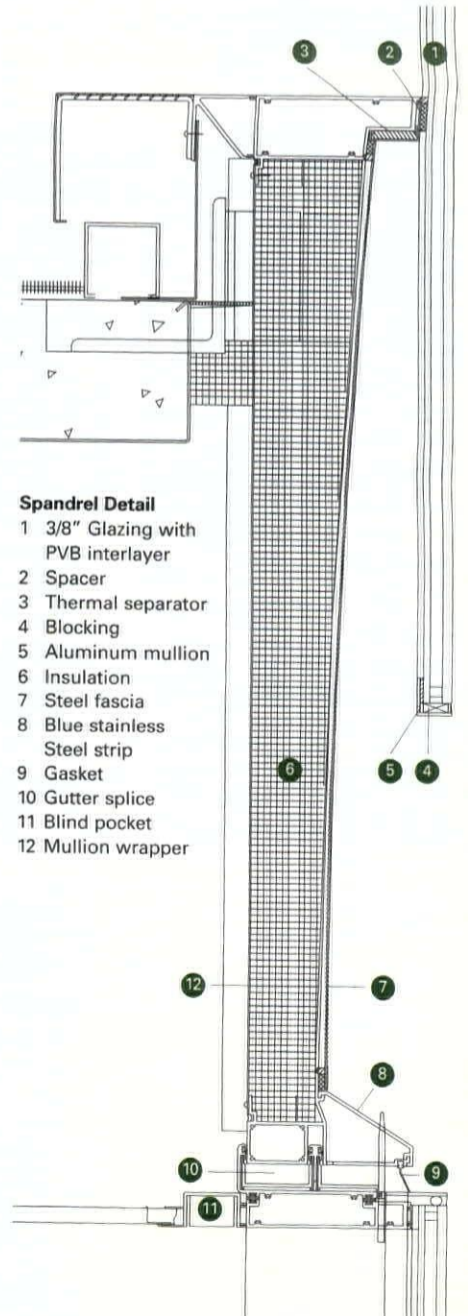
DETAIL

7 WORLD TRADE CENTER

NEW YORK, 2006
SKIDMORE OWINGS & MERRILL

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 1/2 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. **AG**



Spandrel Detail

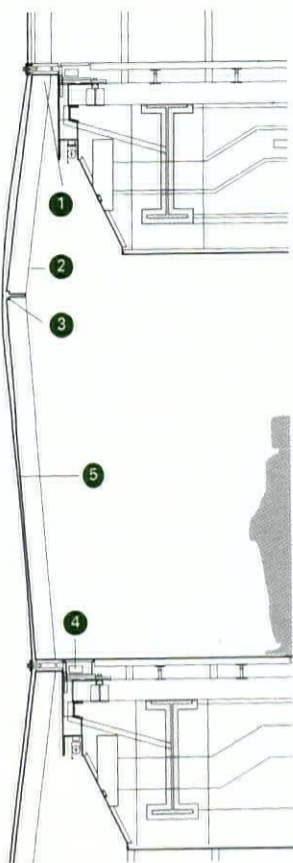
- 1 3/8" Glazing with PVB interlayer
- 2 Spacer
- 3 Thermal separator
- 4 Blocking
- 5 Aluminum mullion
- 6 Insulation
- 7 Steel fascia
- 8 Blue stainless steel strip
- 9 Gasket
- 10 Gutter splice
- 11 Blind pocket
- 12 Mullion wrapper

Curtain Wall Detail

- 1 Steel bracket
- 2 Anti-glare blind
- 3 Aluminum inter joint
- 4 Register with convector
- 5 Double-glazed glass panels

BARKOW LEIBINGER DESIGNED AN OFFICE BUILDING (BELOW) FOR A SITE IN SEOUL'S NEW DIGITAL MEDIA CITY, WHICH IS A MASSIVE GOVERNMENT-INITIATED DEVELOPMENT ON THE OUTSKIRTS OF THE CITY. AS ONE OF THE EARLIER PROJECTS TO GO INTO CONSTRUCTION, THE ONLY REAL CONSTRAINTS ON THE ARCHITECTS WERE ZONING RESTRICTIONS AND BUDGET.

A SCALE MOCKUP (RIGHT) OF THE FACETED CURTAIN WALL GAVE A KALEIDOSCOPIC REFLECTION OF ITS SURROUNDINGS, IN THIS CASE, BARKOW LEIBINGER'S BERLIN OFFICE.



DETAIL

OFFICE BUILDING & SHOWROOM

SEOUL, KOREA, 2007
BARKOW LEIBINGER ARCHITEKTEN



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 would, 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 working on a fur called the *Quasi-Brick Wall* 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 but, promised Barkow, "It's low-iron energy glass—it isn't dark, 1970s stuff, like Houston in the bad old days." **AG**



COURTESY BARKOW LEIBINGER ARCHITEKTEN

PRODUCTS

COMPILED BY AARON SEWARD



COURTESY SCHOTT NORTH AMERICA

Light Points / Schott

Schott's Light Points is a laminated safety glass that incorporates a transparent conductive interlayer imbedded 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. (us.schott.com).



COURTESY GLASSKOTE

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 incentives 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).

FOR CREDITS, VISIT
WWW.ARCHPAPER.COM

DETAIL

BRONX CRIMINAL COURT COMPLEX

NEW YORK, 2006
RAFAEL VIÑOLY ARCHITECTS

After the United States Embassies in Kenya and Tanzania were bombed on August 7, 1998, leaving 224 dead and 5,000 injured, the Government Services Administration (GSA) beefed up its blastproofing standards for new construction. Rafael Viñoly Architects had already begun design work on the Bronx Criminal Court Complex in New York, and while blast resistance was included in the program, the architects decided to team up with curtain wall fabricator Enclos Corporation to incorporate the GSA's new standards into the all-glass design. The court complex was already under construction when September 11 prompted safety requirements to be raised yet again, but Viñoly's building already met most of the new standards, so the architects didn't have to put construction on hold.

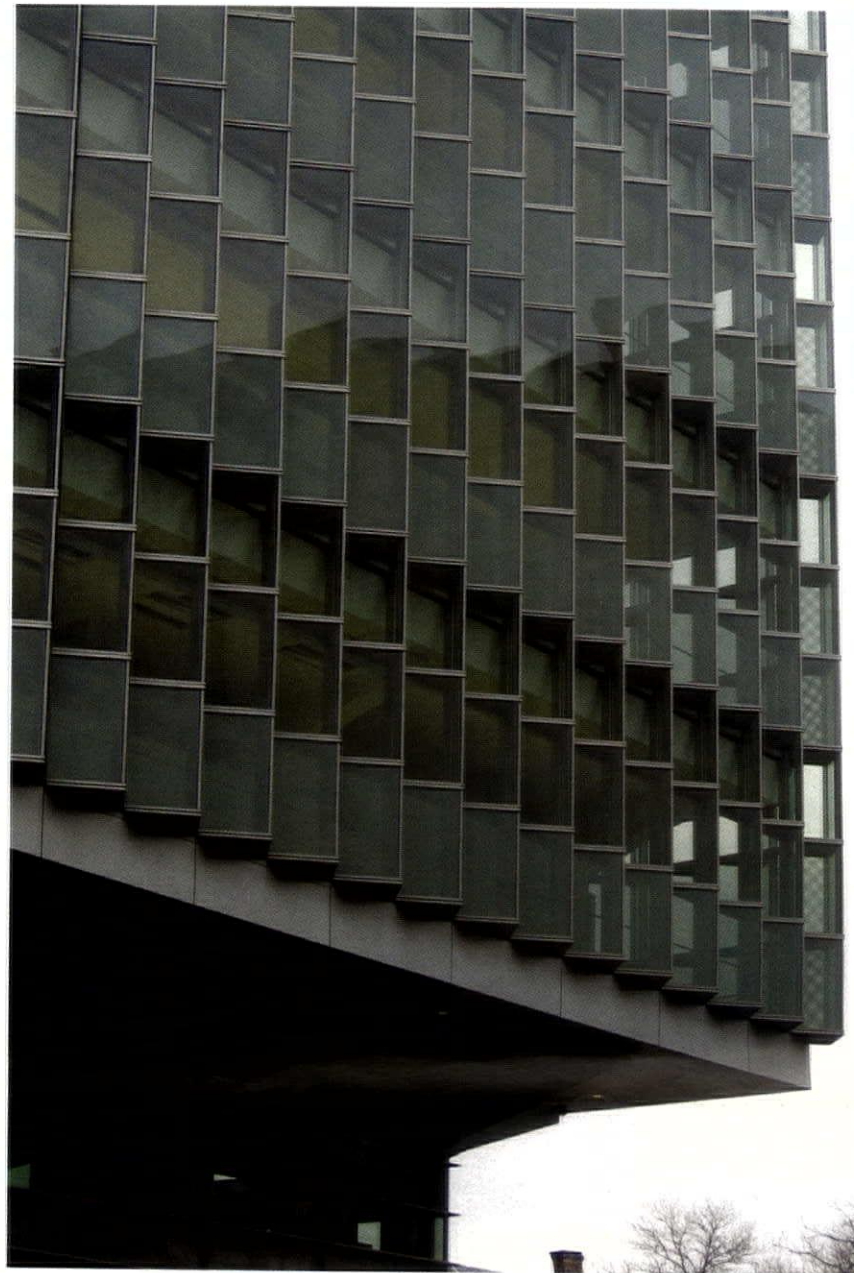
The building's primary street-facing curtain wall is a series of triangular protrusions that form a sawtooth shape in plan; structural silicone holds Viracon low-E insulated glass panels in aluminum mullions. "We were working with the physics of blasts," said Fred Wilmers, project architect at Rafael Viñoly Architects. "They are impulse forces that last a matter of seconds, so a flexible surface that gives with the blast but remains intact, is actually more efficient than a rigid surface." For example, a 1,000-pounds-per-square-foot blast applied to a rigid surface would produce a much higher-static pressure than the same blast load applied to a flexible surface, like a curtain wall system.

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."

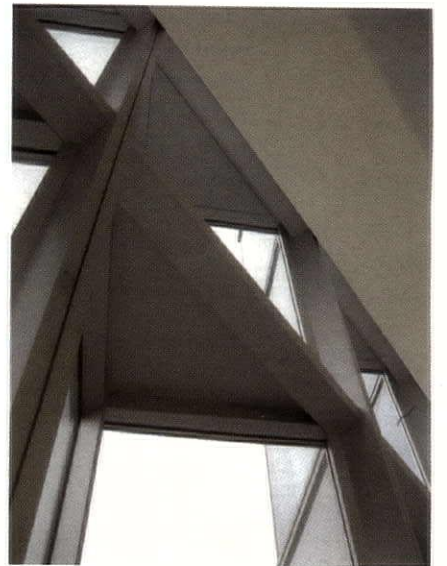
The fact that a glass curtain wall is capable of meeting current security requirements is the key lesson of this building. It offers hope that in this age of terrorism, civic structures don't need to be concrete bunkers.

AARON SEWARD IS PROJECTS EDITOR AT AN.



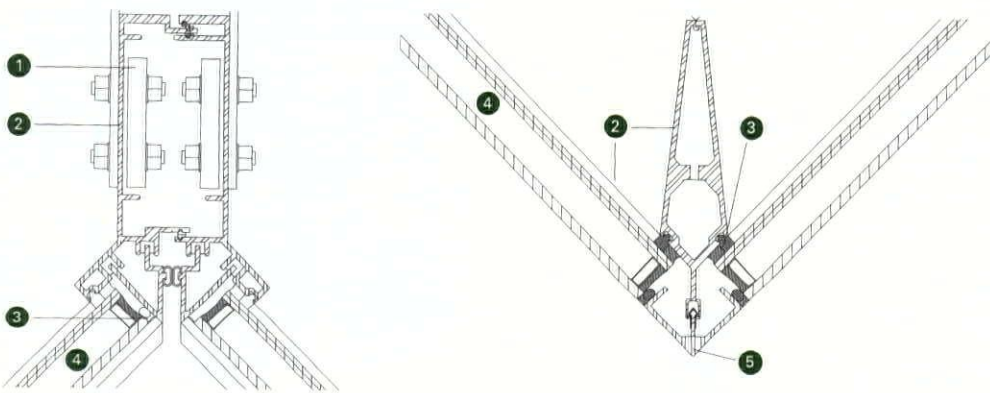
DANIIL ALEXANDROV

THE SAWTOOTH SHAPE OF THE BRONX CRIMINAL COURT'S ALL-GLASS CURTAIN WALL (ABOVE AND AT RIGHT) SERVES A DUAL PURPOSE: IT BOTH MINIMIZES THE MASS OF THE BUILDING AND HELPS DIFFUSE POTENTIAL BLAST THREATS.



Vertical mullion at unit break and outside corner

- 1 Steel reinforcing plate
- 2 Painted aluminum mullion
- 3 Structural silicone
- 4 Insulated laminated glass unit
- 5 Painted aluminum corner mullion



Glass Particle Board-Brillant / Thermopal
Thermopal's Glass Particle Board-Brillant 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. Brillant is environmentally sensitive and does not off-gas when exposed to fire. The product will be available soon through Thermopal (thermopal.de).

COURTESY MATERIAL CONNEXION



COURTESY CRICURSA

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 3/8-inch thick, but the low-iron glass lites provide all of the unit's structural strength. White Portugal and gray Azul Lagoa 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 Carlos Ferrater. Cricursa products are available through Arttexture+ in New York (cricursa.com and arttextureplus.com).



COURTESY ECKLITE GLAS GMBH

Ecklite / Saint-Gobain
Ecklite is an insulating glass that integrates electronically driven blinds between lites 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 louvers. 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 Exprover N.A. in Scottsdale, AZ (saint-gobain.com).

APRIL

**WEDNESDAY 5
EXHIBITION OPENING**
Simo Neri: Recent Works
United States Eastern
District Courthouse
225 Cadman Plaza East,
Brooklyn

**THURSDAY 6
LECTURES**
Hernán Diaz Alonso
Recent Projects
6:00 p.m.
Pratt School of Architecture
200 Willoughby Ave.,
Brooklyn
www.pratt.edu

Tim McDonald
Onion Flats, Philadelphia
6:15 p.m.
Parsons the New School for
Design
25 East 13th St.
www.parsons.edu

Richard Rogers
Current Work
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

Joseph Scaltro
Outdoor Lighting Design
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

**FRIDAY 7
LECTURES**
Sheila Levant de Bretteville
One Woman's View
1970-2005
Woman's Building, Agrado,
Hear Us...
5:30 p.m.
Columbia GSAPP
Buell Center
114 Avery Hall
www.arch.columbia.edu

Frank Gehry and
Paul Goldberger
A Conversation
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

EXHIBITION OPENINGS
Matthew Barney
The Occidental Guest
Gladstone Gallery
515 West 24th St.
www.gladstonegallery.com

Luisa Lambri
Photographs
Luhning Augustine
531 West 24th St.
www.luhningaugustine.com

**SATURDAY 8
EVENT**
Southpoint:
From Ruin to Rejuvenation
12:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.nyfarchitecture.org

**SUNDAY 9
EXHIBITION OPENING**
David Kramer, et al.
Welcome to the Limelight,
You Don't Live Here Anymore
Center for Curatorial Studies
Bard College,
Annandale-on-Hudson
www.bard.edu

**MONDAY 10
LECTURES**
Frederic Levrat
Afghanistan:
Rebuilding a Country
12:00 p.m.
Pratt School of Architecture
200 Willoughby Ave.,
Brooklyn
www.pratt.edu

Quentin Brathwaite
Port Authority Planning
for the WTC
1:00 p.m.
Columbia University GSAPP
201 Fayerweather
www.arch.columbia.edu

Anne Lacaton
Habiter
5:15 p.m.
Cornell University School
of Architecture
Sibley Hall, Ithaca
www.architecture.cornell.edu

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

Marshall Berman,
Christine Boyer, et al.
Should the Future
Be Designed?
6:30 p.m.
New York Institute
of Technology
16 West 61st St.
www.nyit.edu

Thomas Leslie
Louis I. Kahn: Building Art,
Building Science
6:30 p.m.
University of Pennsylvania
Meyerson Hall
3101 Walnut St., Philadelphia
www.design.upenn.edu

**TUESDAY 11
LECTURES**
Do-Ho Suh
12:30 p.m.
Pratt School of Architecture
200 Willoughby Ave.,
Brooklyn
www.pratt.edu

Rodney Léon
Culture and Context: The
NYC African Burial Ground
6:15 p.m.
Perkins + Eastman
115 5th Ave.
www.perkinseastman.com

Ricardo Scofidio, Robert
Hammond, James Corner
The Highline Design Team
6:30 p.m.
Parsons the New School
for Design
Tishman Auditorium
66 West 12th St.
www.parsons.edu

Maxwell K. Hearn
Forbidden City
8:00 p.m.
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

EVENT
Celebration of the Centennial
of Interior Design
6:30 p.m.
Mandarin Oriental Hotel
80 Columbus Cir.
www.parsons.edu

**WEDNESDAY 12
LECTURE**
Michael Maltzan
Breaking Points
6:00 p.m.
Princeton School
of Architecture
Betts Auditorium
www.princeton.edu/~soa

EXHIBITION OPENINGS
Re_dis_Trans: Voltage of
Relocation and Displacement
apexart
291 Church St.
www.apexart.org

Sherril Schell:
Unknown Modernist
Museum of the City
of New York
1220 5th Ave.
www.mcny.org

**THURSDAY 13
LECTURE**
David Rockwell
6:15 p.m.
Parsons the New School
for Design
Glass Corner
25 East 13th St.
www.parsons.edu

**MONDAY 17
LECTURES**
Neville Mars, Yan Meng, Hui
Wang
3X3: A Perspective on China
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Svetlana Boym, Jeff Byles,
and Brian Dillon
Ruin: A Symposium
on Debris, Decay, and
Destruction
7:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

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

A Tribute to William Jordy
David Brownlee,
Alan Colquhoun, et al.
2:30 p.m.
Columbia GSAPP
Buell Center
Room 300 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 19th St.
www.thekitchen.org

Parsons the New School
for Design
66 West 12th St.
www.publicartfund.org

**WEDNESDAY 19
LECTURE**
Suzanne Rheinstein,
Louis Oliver Gropp
Dialogues on Design:
The California Series
6:00 p.m.
New York School
of Interior Design
69th Street Gallery
161 East 69th St.
www.nysid.edu

**THURSDAY 20
LECTURES**
197-A Plans: Consultants and
Communities Share Lessons
Learned, Bedford Stuyvesant
8:30 a.m.
Municipal Art Society
457 Madison Ave.
www.mas.org

Gail Fenske
The Skyscraper and the City:
the Woolworth Building
and the Making of Modern
New York
7:00 p.m.
Woolworth Building
233 Broadway
www.DowntownNY.com

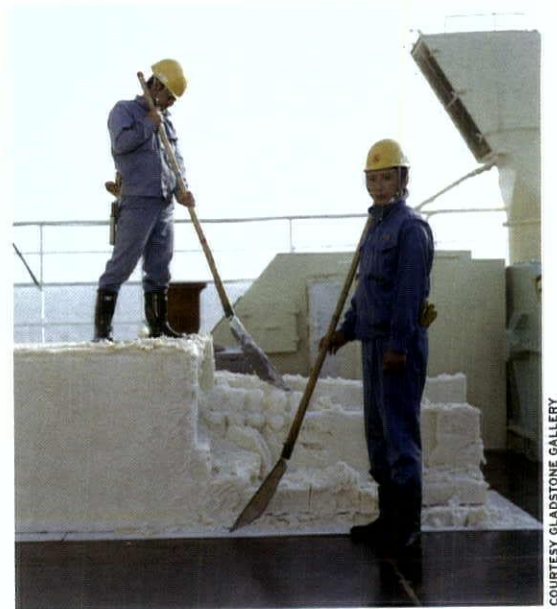
Michelle Fornabai
Soft Structures
6:30 p.m.
Cornell University School
of Architecture
Sibley Hall, Ithaca
www.architecture.cornell.edu

**SATURDAY 22
LECTURE**
Charles Warren, Thomas Low
Town Planners at Work:
The Legacy of John Nolen
10:00 a.m.
Institute of Classical
Architecture and Classical
America
20 West 44th St.
www.classicist.org

SYMPOSIUM
In Process: Contemporary
Architectural practice in
Spain
Terrence Riley, Thom Mayne,
Peter Eisenman, et al.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

**TUESDAY 25
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 27
LECTURE**
Antoni Muntadas
Spaces of Memory
5:15 p.m.
Cornell University School
of Architecture
Sibley Hall, Ithaca
www.architecture.cornell.edu



COURTESY GLADSTONE GALLERY

MATTHEW BARNEY: THE OCCIDENTAL GUEST
Gladstone Gallery, 515 West 24th Street
April 7 to May 13

In 1987 Matthew Barney began a series of installations titled *Drawing Restraint*, each examining the idea that creativity relies on resistance. In the most literal examinations 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* (2005) and a new site-specific performance, *Drawing Restraint 13*, will be at the Gladstone this month.

The two-hour-and-fifteen-minute *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.



COURTESY SIMO NERI

SIMO NERI: RECENT WORKS
United States Eastern District Courthouse
225 Cadman Plaza East, Brooklyn
Through October 8

Paris-based Simo Neri's large photographic mosaics will drape the walls of the gallery space of the new Brooklyn courthouse. The courthouse by Pelli, Clarke, Pelli Architects (formerly Cesar Pelli & Associates) opened in January and Neri's exhibit, chosen by the board of judges of the Eastern District, will inaugurate the court-run public gallery. Neri, known for her metrical, cinematic photographic deconstructions, will display a variety of her recent works on nature, including *Moving Lines* (pictured), images of a Japanese forest. The floor-to-ceiling images, mounted on canvas, aluminum, or sintraboard, are suspended from the ceiling. The works demand that the viewer not only physically interact with the art but visually recompose the fractured image into a cohesive whole. Neri's work is also currently on view in the exhibition *M City: European Cityscapes* at the Kunsthhaus in Graz, Austria.

VISIT WWW.ARCHPAPER.COM
FOR COMPETITION LISTINGS

RETHINKING NEW ORLEANS

Regrounding New Orleans
Columbia GSAPP
Wood Auditorium
March 3

Exposing New Orleans
Princeton University
Betts Auditorium
March 4



This photo of a New Orleans neighborhood, shot in January 2006, accompanied historian Carol McMichael Reese's provided introductory remarks at the Columbia symposium.

THOMAS F. REESE

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 living there when Hurricane Katrina struck in late August 2005. But unlike many others, he already knew his evacuation destination: He was leaving the city to begin a PhD at Princeton in September. Soon after arriving at Princeton he began a mapping project titled "Exposing New Orleans," which led him to begin organizing a symposium to explore the many critical issues and design efforts that have begun post-Katrina. "There are people across the country working on this," he said, "but most of them have never met before. The people in the New York region have little contact with the people dealing with the realities on the ground. We wanted to get a dialogue going between the two groups." In the process of organizing, he discovered that Buell Center director Joan Ockman and program coordinator Salomon Frausto, along with Tulane professor Carol McMichael Reese, were planning a major New Orleans symposium to be held at Columbia. Together, they developed a program that would involve both schools.

The first day of the symposium was held at

Columbia; titled "Regrounding New Orleans," it was meant to be an intellectual forum focused on uncovering the history and politics of the area and to set the groundwork for debate. It brought together politicians, planners, architects, historians, authors, and artists who offered critical perspectives on the city, environmental conditions as well as cultural and social issues the city was dealing with even before Katrina struck. The second day, at Princeton, was structured as a workshop, involving professors and students of architecture and planning from universities in the tri-state area as well as Louisiana to exhibit and discuss projects they have been working on in their respective studios.

At Columbia, after an informative introductory session on New Orleans' architectural and environmental contexts, with presentations by historian Dell Upton and geographer Craig Colten, there was a roundtable discussion on current developments. Participants included Reed Kroloff, dean of the school of architecture at Tulane, as well as Raymond Manning, principal of Manning Architects of New Orleans and a member of the Bring New Orleans Back Commission, which has been charged by New Orleans Mayor Ray Nagin to devise a plan to revive the city as a cultural and economically viable destination.

The stage became heated at points and Manning made it clear that if "a plan is not in place by the [hurricane's] one-year anniversary we will not recover as a community and a state." He went on to refute that design was going to solve the situation. "I don't believe the New Urbanists or design charrettes are the solution. We need to ask how we will mend the racial and class barriers," he said. "This is not about design; if we don't reach out, then we will lose [the city]."

Kroloff agreed and said that a different sort

of professional practice/client relationship was called for in this case. "We need to reach out to some well-known architects; black, white, Hispanic architects who have ideas and solutions. This is not a time for Frank Gehry or Thom Mayne to come in." Andres Duany's name was also bandied about several times as an example of a designer that Orleans Parish does not want.

Manning was a refreshing contribution to the debate: His hard-hitting statements and refusal to compromise when addressing issues of race and class in reference to the problems of New Orleans were in clear contrast to more careful and politically crafted positions often expressed in public forums.

The session ended with many questions about the racial and class politics of the city. This theme was picked up in the final session, which included Andrei Codrescu, Michael Sorkin, and S. Frederick Starr, former vice president of Tulane and author of several books on New Orleans.

Codrescu read an essay that stated "it's the tourism board that markets culture and it is no hurry to bring back [the poor people]." Starr reiterated that tourism does nothing to develop human resources and that the city has been living off the capital of an earlier era.

It was Sorkin, however, who provided the most provocative statement of the evening. "New Orleans has effectively become Palestine," he began. He described the city as a circumscribed place whose population is defined by a way of speaking, a high majority of natives, and clear provincial boundaries. This led to his main point: "Who has the authority to name it? Who has the superior authority to claim and settle it?" He painted a convincing picture of refugees confined to camps and an environment that promotes racist tension, but his forced comparison

failed to contextualize New Orleans fully or provide a working solution.

Tension arose between Starr and Sorkin: Starr insisted that New Orleans needed good economic practices more than good architects. It then became a bit of a civilized argument with Codrescu and Sorkin attempting to gang-up on Starr and attack his position that planning wasn't the issue but a good levee system and increased home ownership were the answer. Considering the urgency of the situation in New Orleans, it's unfortunate that debate remains so theoretical, far removed from the raw reality on the ground.

Some of these problems and concerns were picked up the following day at the Princeton leg of the symposium, "Exposing New Orleans." Though the day was envisioned to be a charrette, it in fact was more of an opportunity for constituents from architecture schools with studios exploring design issues in New Orleans to have a dialogue about their work. Participants included Charles Cross and Diane Reid (City College of New York), Laurie Hawkinson and Lee Ledbetter (Columbia), Coleman Jordon (University of Michigan), Miguel Lasala (University of Louisiana at Lafayette), and Sigrun Prah (Cornell University).

Presenters and planners from the previous day, such as Jeanne Nathan, president of Creative Industry in New Orleans, were joined by Michael Stanton, associate professor of architecture at the American University of Beirut, and Richard Campanella, assistant director of the Center for Bioenvironmental Research at Tulane and Xavier University in New Orleans, who all spoke about how to begin the reconstruction in the city.

The feeling was less tense and more open than the previous day, allowing attendees to imagine the future of the city rather than criticize it for its failings. Skepticism gave way as professors and students presented their projects which, Fontenot hoped, would inspire or guide those working on the city's recovery.

The organizers plan to follow up 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.

FLASH BACK

The Downtown Show:
The New York Art Scene 1974-1984
Grey Art Gallery and Fales Library
New York University
Closed April 1

Anarchy to Influence:
Design in New York 1974-1984
Arnold and Sheila Aronson Gallery
Parsons The New School for Design
Through April 2

SoHo'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' hang-outs, including the Spring Street Bar, Food (famously created by Gordon Matta

Clark and friends), Magoos, 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 periods when they were "crucibles for innovation...and creative flashpoints." It focused on downtown New York between 1969 and 1974. Despite the exhibit's clichéd notion that one city at a particular moment can 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, choreographer Trisha Brown's 1973 *Roof Piece*, which had dancers dispersed among SoHo's rooftops, captured in deep relief by filmmaker Babette Mangolte.

continued on page 20

GONE, DADDY, GONE

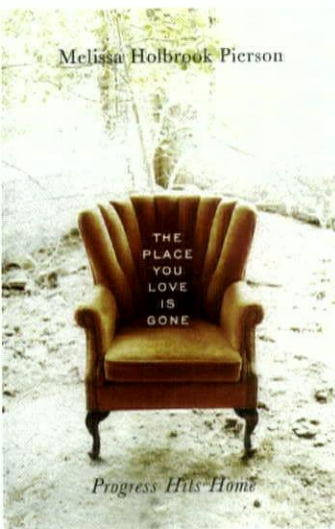
The Place Your Love is Gone: Progress Hits Home
Melissa Holbrook Pierson (Norton), \$24.95

Melissa Holbrook Pierson's fierce little book channels both Jane Jacobs and Patti 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 the book's subtitle, "Progress Hits Home," in the most physical sense. The book is punctuated with images of violence, such as, "Being hit with eminent domain is a bit like 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 tenement 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 "hypocrite" 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 flood 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), followed by her post-college years in Hoboken. Both sections are told in the second person, a surprisingly effective way of translating her particular experiences into a more uni-

versal narrative about the places where we come of age. The third section retraces, in an impressionistic style, the destruction of 26 rural rivers for the Hudson and Delaware rivers for the New York City's reservoir system. She links this destruction to the gentrification of upstate towns by newcomers, very much like herself. "Now the distant fields and woodlots are dotted with smartly designed farmland interpretations of the International Style... but these people do not know one another, do not depend on one another," she writes. "They make nothing, farm nothing, produce nothing."

In the fourth section of the book, she analyzes "back to the land" narratives from the early and mid 20th century—a literary genre, she notes, that has become largely extinct alongside the notion of remoteness itself. She ends with a sampling of quotations about place and home from figures ranging from Calvert Vaux to Emily Dickinson.

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 or corner of undeveloped land down the street from where you live. As 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.

FLASH BACK continued from page 19

The NYU exhibition, curated by Carlo McCormick, senior editor at *Paper* magazine, claims to unravel the "knot of multiple narratives" produced by downtown artists and contends that their work was distinguished for being "populist and subversive as well as utopian and raw." Downtown became an arena where notions about gender, race, privacy, public space were challenged. One can almost imagine the old scene when looking at images of Colab's *A More Store* (1981), an art shop installed at White Columns, and Adam Purple's *Garden of Eden* (1984), a guerrilla garden installation on Forsyth Street, which the city bulldozed two years later.

The Parson's show, curated by exhibitions director Christopher Mount, highlighted the fashion, graphics, and interior and furniture design of the time. (The shows were coordinated, which explains the division of territory.) High Tech style is treated prominently, implying that rubber flooring and exposed pipes were the major design initiatives of the period. The show fails to flesh out the relationship of the physical city and the cultural production on view. Neither show, in fact, addresses architecture in the slightest, despite the fact that many important architects were living and working in the area at the time. Alan Buchsbaum, Hanford Yang, Michael Schwarting, Richard Gluckman, Fluxus artist and developer George Maciunas, and James Wines were all figures noticeably absent from the show.

WILLIAM MENKING IS AN EDITOR AT AN.

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In November 2005, Charles McKinney was named the Chief of Design for the New York City Department of Parks and Recreation (DPR), replacing Bonnie Koepfel. 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," AN 20_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 Fredrick 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 seen as perfecting the historical scene. We have a lot to learn from places like Japan, Barcelona, and Paris. I think a major part of this new vocabulary needs to integrate art and reveal natural processes into the landscape. Our culture has changed and parks should respond to this in ways that facilitate social life and human development. We are currently expanding our vocabulary through our design excellence program, with projects like

Peck 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 playfields.

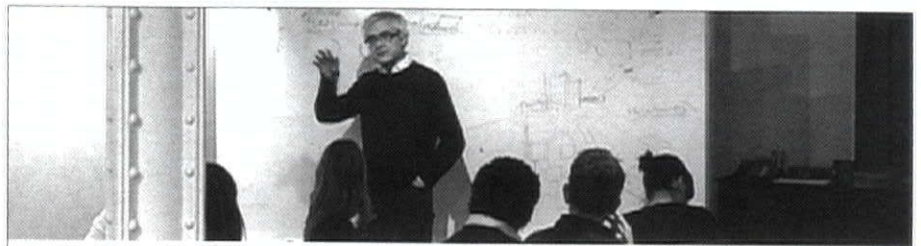
What is your stance on introducing private businesses into the public park system?

I think that parks should not be made commercial areas. There should not be stores, but a café 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 café than in any restaurant.

What are 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. **GUNNAR HAND IS AN EDITORIAL ASSISTANT AT AN.**



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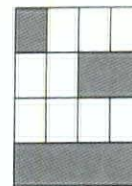
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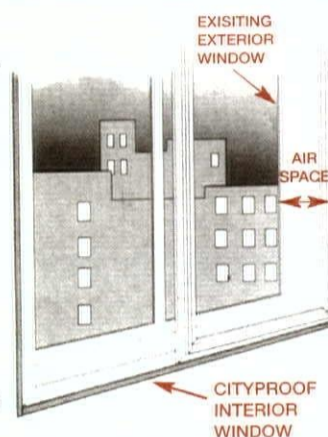
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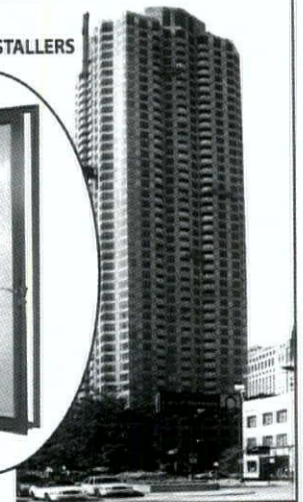
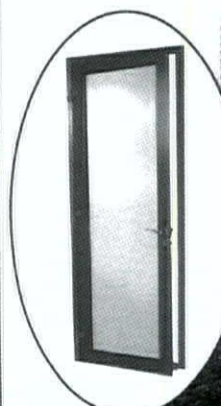
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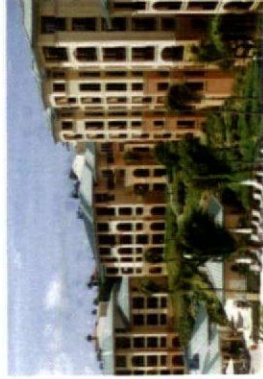
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