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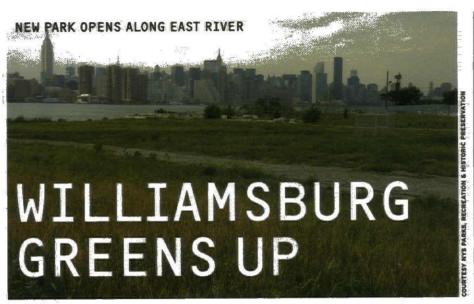
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FIVE SCHEMES IMAGINE NEW GOVERNORS ISLAND PARK

FUTURE PERFECT?

On May 31, the state agency charged with reimagining Governors Island revealed five all-star teams' design schemes for the 176-acre island's public spaces, beginning a juried review process that will stress usable ideas. The jury will prioritize proposals that seem most likely to create a park constituency that will prompt office; institutional, and commercial users to build out the island's southern half. "The park is a first phase to promote future development," the Governors Island Preservation and continued on page 7

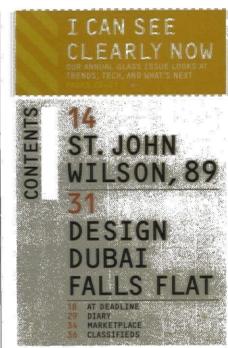


The luxury apartment buildings sprouting up along the newly rezoned Williamsburg-Greenpoint waterfront are not the only recent transformation to this postindustrial landscape. In late May, East River State Park, located along the water between North 7th and North 9th Streets, opened to sun-seeking visitors. The seven-acre expanse of concrete platforms,

sapling trees, and patchy grass is the first in a new belt of parks that will eventually extend along the riverfront from the Williamsburg Bridge to the Bushwick Creek Inlet.

East River State Park is the result of decades of lobbying by Williamsburg and Greenpoint community groups to get a waterfront park for the neighborhoods, which currently rank among

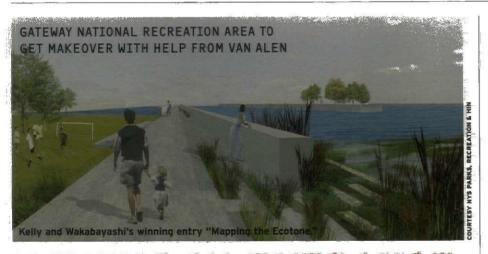
East River State Park.
the lowest in the city in terms
of available green space.
The land for the state park
was acquired by the Trust for
Public Land in 2000 and sold
to New York State, in 2001,
for \$8.3 million. "This took
a long time in coming, but it
is something we have spent
years fighting for," said
CathleenBreen, a founder
of the continued on page 8



CB SHUFFLE COULD ALTER
DEVELOPMENT IN THE BOROUGH

MARTY SHOWS HIS MUSCLE IN BROOKLYN

Brooklyn borough president Marty
Markowitz created a stir when he abruptly
replaced nine members of Brooklyn
Community Board 6 (CB6) last month.
Critics and the media speculated on
whether the move was triggered by a nonbinding resolution passed last year that
stated, among other things, that Atlantic
Yards "will cause irreparable damage
to the quality of life in the borough of
Brooklyn." All nine continued on page 5



MAKING AN ENTRANCE

As part of an effort to invigorate one of New York City's most neglected parks, on June 4 the Van Alen Institute (VAI) unveiled the winning schemes of a competition to redesign Gateway National Recreation Area, the 26.607-acre park spanning Jamaica Bay,

Staten Island, and Sandy Hook, New
Jersey. "Gateway is the most needful park
in the entire National Parks system," said
Alexander Brash, Northeast regional director
of the National Parks Conservation Association
(NPCA), which continued on page 3

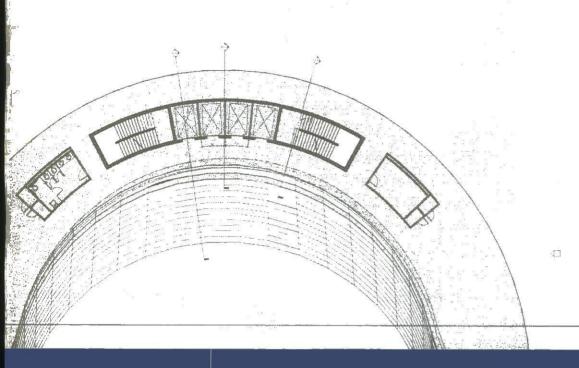


Libeskind: Crystal Clear in Toronto

At an event celebrating the June 1 opening of his addition to the Royal Ontario Museum (ROM) in Toronto, Daniel Libeskind spoke about one of the many pleasures of a building's completion and opening: "The architect doesn't speak for the building, the building speaks on its own, and will be clear." While the design for the Michael Lee-Chin Crystal undoubtedly has conceptual underpinnings that might seem be obscure to anyone but the architect himself, the result has a pleasing literalism that does speak for itself.

The 175,000-square-foot addition is made up of five distinct continued on page 8





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It has never looked better for public greenspace in the New York area. From a new state park along the Williamsburg/Greenpoint waterfront and efforts to spruce up the 26,607-acre Gateway National Recreation Area to the selection of finalists to design the public areas on Governors Island—all of which we cover in this issue—there seems to be an unprecedented amount of energy going into the effort to make the city less asphalt and more jungle. There is also the High Line, the Bronx River Corridor, the project to transform the old Fresh Kills landfill into a 2,200-acre park, and Mayor Bloomberg's ambition to plant a million trees and guarantee that there is a park not more than a ten minute walk from every city resident's home. Organizations like the Bette Midler-led New York Restoration Project are revitalizing small community gardens and neglected spaces in poorer neighborhoods, while the entire 578-mile waterfront of New York is being transformed from an underutilized and undervalued fragment of industrial uses, roads and long neglected piers into one of the most glorious waterfronts in the country. Whether that plan will create more livable communities for everyone or spur wedges of gentrification remains to be seen. In fact,

From the goal to make Central Park a lung for the city—and improve the moral and physical natures of New Yorkers—to the reformist movement's creation of public playgrounds and pools to channel the energies of wayward youths, there has always been a political element to the drive to green cities. Today, that manifests itself in the way that the mayor's PlaNYC sustainability campaign is being promoted for its health benefits.

parks development has never been as simple as planting seeds and letting

the green grow. The philosophical underpinnings of even the simplest

patch of grass (or tarmac) have ranged far and wide.

But this much green space on the verge lends credence to the notion that landscape architecture has replaced city planning, that moribund profession once charged with conceptualizing major transformations of public space. But for some, a fear lingers that large swathes of the new parks may end up as privatized pleasure gardens for the few. Landscape architects are in a key position right now to channel change in the right direction. Today, the profession may be more important to the physical transformation of the city than at any time since the writings and drawings of Frederick Law Olmsted. Like Olmsted, who founded the modern profession, these landscape architects are contributing more than just drawings but ideas about the contemporary city as a whole. They must balance between the demands of fragile ecosystems and private investment, heavy traffic and untouched nature and all against a background of the city going through its own massive changes in population and economic focus. Let's hope that the landscape plans best for the whole population will be harvested, rather than turned into the quicksand of failed good intentions.

continued from tran

page co-sponsored the competition with Van Alen and Columbia University.

Starting in 2009, the National Parks
Service (NPS) will revise Gateway's General
Management Plan, which guides the development and management of the park. VAI
hopes administrators will consider the six
schemes when formulating its plan, though
the NPS is under no obligation to do so. "The
most important thing now is to make them
as visible as possible," VAI executive director
Adi Shamir said.

Though VAI intends to present all six winners as a package to the NPS next year, there was also a hierarchy to recognize the best submissions. "One project kept coming up because it was a moving image-moving in the sense it made an impact," Shamir said. She was referring to "Mapping the Ecotone, the first-place entry by Ashley Scott Kelly and Rikako Wakabayashi, a Brooklyn duo barely old enough to drink who met at the University of Michigan's Taubman College of Architecture and Urban Planning. "It has such a draw with how the profession is moving," Kelly said of the park. "Everyone is moving to LEED certification and this and that. It gave us a chance to deal with something that is happening globally on a local scale." Wakabayashi added that the park's massive scale provided both the competition's appeal and challenge.

North Design Office of Toronto took second place and a team from Virginia Tech took third. Honorable mentions went to loop|8 of Larchmont, New York, and two New York City entrants: Archipelago Architecture and Landscape Architecture, and Frank Gesualdi and Hayley Eber. The designs will be posted on www.vanalen.org this summer and exhibitions are planned for the fall to raise public support for revitalizing the park. The program was underwritten with a \$500,000 gift from the Tiffany & Co. Foundation.

The Gateway National Recreation Area was created in 1972. "It was meant to be a destination park, a park you'd want to go to," Brash explained, "but also the first major urban park for those who couldn't afford to travel somewhere like Yellowstone or immigrants who just arrived." Brash said Congress authorized \$92 million for Gateway—approximately \$1.2 billion today—but it was never appropriated.

"If you invested \$1.2 billion today, you'd have great boardwalks bridging the land and airplane hangars full of jets from World War One and Two and Korea and Vietnam," Brash said, referring to a proposed air museum on the site of the old Floyd Bennet Field. "One million school kids alone could visit, receiving a fantastic ecological and historical education." The money may be gone, at least for now, but Brash and company can only hope their vision will become reality soon enough. MATT CHABAN

LIMITED VALUE

I loved your editorial about designer furniture getting out of hand (Editorial, AN 09_05.23.2007). My idea of a limited edition is something that becomes inadvertently scarce because the project to which it relates has withered on the vine. I think Le Corbusier, Jean Prouvé, Charlotte Perriand, et al. would be appalled. Not just

by the assimilation of poetic functionalism into the catalog of decorative styles, but also by the idea of charging hundreds of thousands of dollars for limited edition shelves you can't put much on...it's a problem at several levels.

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LETTER



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Developer Philip Gesue of Time Equities clearly hasn't been reading his Emily Post. At a June 6 CB1 meeting, Gesue unveiled a 63-story hotel and condo building by Helmut Jahn which would need the air rights from a lot across West Street to get built. Why? Well, the area is "gritty," "rundown," and "blighted," and his new tower will elevate the neighborhood. Newsflash, Mr. Gesue: Manhattan is so spiffed up that there are probably only about three truly blighted blocks left, and that ain't one of them. But we digress. Gesue took great pains to point out that he, project architect Jordan Gruzen, landscaper Barbara Wilks, hell, even his uncle, live or lived in the neighborhood for, you know, a while (even, in Wilks case, if that neighborhood is the West Village, but whatever-it's still downtown.) He repeated the blight argument so many times that one of the non-plussed board board members exclaimed, "We live here, too." Maybe he was channeling

Speaking of Bruce Ratner, there is clearly an opponent of the Atlantic Yards development with too much time on his or her hands-and no, we don't mean Norman Oder, whose Atlantic Yards Report wows us everytime we manage to plow through one of his blog entries. We received an email link to an online game that is all about venting eminent domain agita: A cartoon Ratner drops his pants and a cartoon you kicks his exposed derriere as far as possible. That's pretty much all that happens, but until someone starts making voodoo dolls, it'll do. Here it is: http://www.pictogame.com/game.php?game=oXQWQ9H8mpLh

Londoners have their collective knickers in a twist over the just-released 2012 London Olympics logo, which is not just banal and incomprehensible, but apparently dangerous. The animated version of the graphic posted on the web site reportedly caused at least ten seizures in people with a particular form of epilepsy. We will no longer roll our eyes when our graphic designer friends make grandiose statements about how their work can have impact. Mum's the word!

EDITOR@ARCHPAPER.COM.

continued from front page members were signatories. But many critics also say the true purpose of the shuffle may not be retribution for past transgressions but a warning to keep in line with what Markowitz calls the "Brooklyn Renaissance."

Each year, borough presidents reappoint 25 of the 50 volunteer seats on their community boards, often with advice from local city council members. The CB6 decision drew fire because the ousted members hadn't City Ratner's Atlantic Yards development. But Markowitz was within his rights, regardless of what other board members think. "They should appoint people who are here for the community," Celia Cacace, who is up for reappointment next year, said after a May 31 meeting of the CB6 Landmarks/ Land Use Committee. "You want people who will be independent."

That independence, or at least a very personal form of it, was on view earlier in the evening during a continuing workshop with the Department of City Planning (DCP). The department is building a framework with the committee for the rezoning of the Gowanus Canal Corridor, a 60-block area surrounding the canal that is a mix of factories and toxic sites. Most committee member seemed to have their own ideas about the future of the Gowanus and the surrounding neighborhoods, from remediation, to business improvement, to affordable housing. "If those voices change and start to say the same thing, which does not represent the entire voice of the community, then you have a problem," committee member Bette Stolz said.

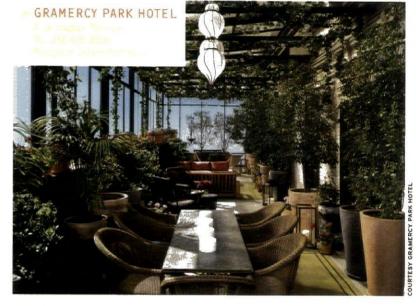
Gowanus rezoning presents CB6 with a different challenge than Atlantic Yards.

Whereas the Frank Gehry-designed megaproject is a state deal involving rail yards on state land—CB6 mailed a letter highlighting its resolution to the state's Economic Development Corporation to little effect rezoning the Gowanus starts and just about ends at the community board. In addition to its own analysis of the neighborhoods, DCP relies heavily on the advice of local community boards when it devises rezoning plans. "We are happy to see you here taking an important role in shaping your commusupported the president's pet project, Forest nity," DCP Brooklyn Director Purnima Kapur said at the start of the meeting. "Without you, we would not know where to begin."

In fact, one of the most common defenses of Markowitz's decision is that community board members play merely an advisory role. This is true in many matters, but rezoning is one of the exceptions. Asked after the meeting how she thought Markowitz's move might impact the rezoning process, Kapur demurred. "I don't know how that affects the community," she said. "After all, [the borough president] is elected by the community." Markowitz's office declined to answer questions concerning the Gowanus rezoning and Brooklyn development. Instead, it referred to a written statement by the borough president that says in part, "I must consider the benefits of continuity over time and the need for fresh perspectives to be heard."

Cacace, who said Markowitz personally threatened her last year with removal from the board, pointed to the back of the room at the end of the meeting, to a handful of what she called real estate-friendly appointees. "Go talk to them," she told a reporter. "They'll tell you the real story." Asked for comment, they declined.

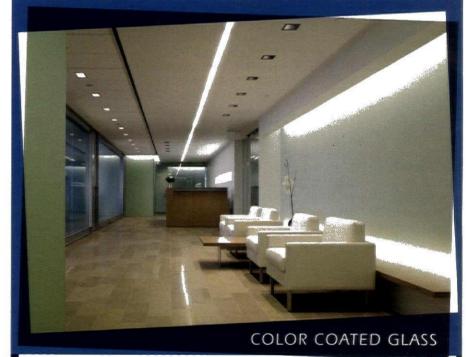
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With the much-anticipated Private Roof Club and Garden atop the 16-story Gramercy Park Hotel, hotelier Ian Schrager hopes to create a place that's equal parts exclusive hipster scene and nostalgic nook. Dissolving the boundaries between indoor and outdoor spaces with a retractable roof, the ceiling is adorned with an undulating light installation that gives way to ivy-covered trellises above the open terrace. Over 1,000 glowing light bulbs are clumped in random patterns above leather sofas and candlelit corners. Inspired by turn of the century private rooftop clubs—think Stanford White giving Evelyn Nesbit a push in her swing—crossed with today's penthouse publicity gigs at Soho House, the space is furnished with custom-designed recherché wicker and velvet furnishings. Julian Schnabel, the artist-designer, lathered the space (as he did the entire hotel) in a deep Renaissance palette, spiked with works by Andy Warhol and Damien Hirst dotting the walls. With his finger firmly on the pulse on what the beautiful people want, Schrager calls his Roof Club a refinement on "lobby socializing." In other words, here's a scene to see without being seen.



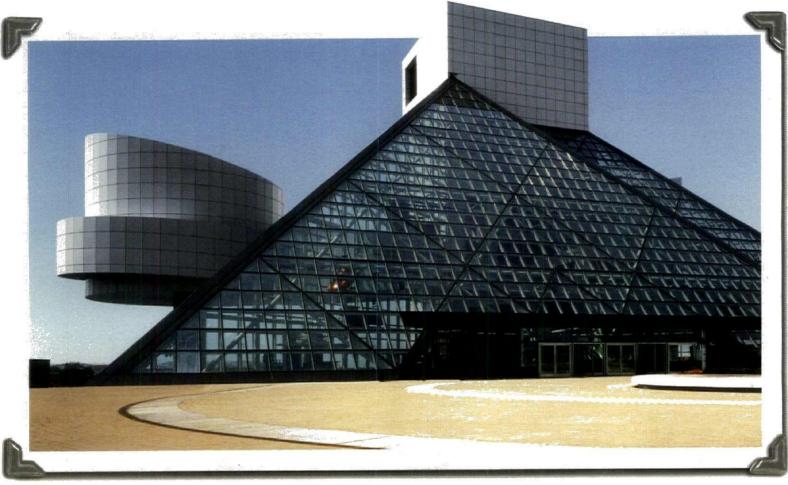
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Education Corporation (GIPEC) president Leslie Koch told AN. "We need a public space people will visit and visit again," she said. "The word we use is 'compelling'."

The five finalists are Field Operations/
Wilkinson Eyre; Hargreaves Associates/
Michael Maltzan Architecture; REX/MDP;
West 8/Rogers Marvel Architects/Diller
Scofidio + Renfro/Quennell Rothschild &
Partners/SMWM; and WRT/Urban Strategies.
The brief requires a promenade circling the
island and a park big enough for festivals.
GIPEC seeks uses that wouldn't necessarily
work in nearby Brooklyn Bridge Park or

Battery Park, and that will lure bikers and picnickers to ride a ferry or come across in a gondola from those areas, which are undergoing their own renovation. "It must offer completely unique, compelling experiences...as well as provide for common activities in an uncommonly wonderful setting."

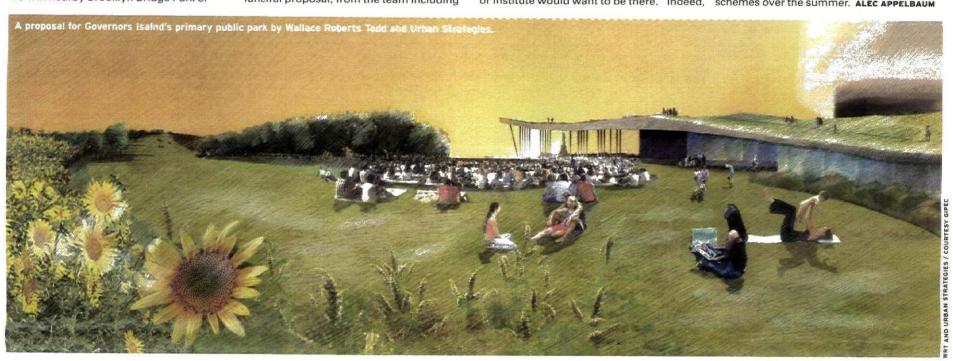
In that context, even virtuosos like Field Operations chief James Corner have submitted restrained or low-key playful approaches. "Do too much and you get the world's biggest theme park," he told AN, "so we really minimize the architecture." The most fanciful proposal, from the team including

Diller Scofidio + Renfro, works around the concept of "urban illusions," including loaner bikes. Such fancy has prompted some observers to question whether the architectheavy roster is equipped to handle the site's many challenges.

REX-NY principal Joshua Prince-Ramus, whose describes his firm's proposal as a development scheme, endorses GIPEC's logic of using public space to prompt private investment. "What they're doing is really smart," he told AN. "Private development won't come without the grounds cleaned up in such a beautiful way that a university or institute would want to be there." Indeed,

GIPEC had tried earlier to start the revitalization process by asking developers' teams to submit ideas for building out the island, then dismissed all those proposals, except for a small charter school, as insufficiently imaginative or financially feasible.

The future, then, begins with open space that the public will use and love. A panel discussion on June 11 and public hearing on June 20, Koch promises, will clarify the public's priorities for uses of the new park. The jury, which includes SHoP's Gregg Pasquarelli and former Planning Commissioner Joseph Rose, will evaluate schemes over the summer. ALEC APPELBAUM









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LIBESKIND: CRYSTAL CLEAR IN TORONTO

continued from front page glass-and-aluminum volumes that burst forth from the arms of the original building, and looks very much like the geodes in the collection that reportedly inspired it. Visitors now enter the museum through the Crystal's lobby, a tightly-framed space that opens up dramatically into an atrium where the old and new buildings meet. The entire first floor will be open and free to the public, in keeping with Libeskind's original proposal

to make a grand public room.

At the center of the museum, both literally and metaphorically, is the "Spirit House", a space created by the intersection of the five volumes. Other than 13 massive Libeskind-designed stainless steel chairs, there is nothing in it, although the museum plans to add a sound installation by composer John Oswald. This atrium extends up the full height of the museum, and is criss-crossed by metal bridges that connect different galleries. The bridges are an important part of

The cladding on ROM's Lee-Chin Crystal, which seems to burst forth from the masonry of its parent building, is 75 percent aluminum and 25 percent glass.

the museum's circulation, which is designed to allow visitors different views of the building, both old and new: One can look across the atrium and can see an exquisite kimono neatly framed in an interior window, or the clean juncture of the old building's yellowgray brick and the plaster walls of the new.

The logic of the jagged form means that there are very few vertical walls in the whole addition. This level of follow-through is certainly admirable, but it does create some highly irregular spaces. At times, as in the top floor gallery for temporary exhibitions, it can work very well: A small statue of Buddha is set into a tight corner with a spot light, turning the otherwise-difficult space into a purposeful frame. According to director William Thorsell, because the majority of the ROM's collection is made up of threedimensional objects, a traditional museum's concern-i.e., wall space for hanging paintings-doesn't factor. Dinosaur fossils, for example, look just as dramatic against a tilted wall as a straight one. The basement level, however, has a more traditional gallery space, which at 17,000 square feet, is the largest in the museum. The massive diagonal steel members that support the addition, which is structurally independent of the original building, cut through the space, but other than that, the gallery functions more or less as a white box, and will be dedicated to traveling shows. ANNE GUINEY

WILLIAMSBURG GREENS UP continued from front page Friends of Williamsburg Waterfront Park.

According to Breen, the new park is gratifying for community groups because many people feel overwhelmed by the development occurring throughout the neighborhoods: "So much of the building feels out of people's control."

Though it opened, the park isn't actually finished, and a more complete design is in the works. Currently, the landscaping (by RG Roesch Architecture and Landscape Architecture) feels rather spare, and the park is only open on weekends because there aren't vet any facilities for park rangers. Several rows of trees extend from the entrance at the base of North 9th Street to a rocky beach, which on a recent Saturday afternoon was mainly populated by neighborhood residents. Much of the park is still occupied by concrete loading platforms where barges from Jersey City unloaded sugar and flour when it was part of the Brooklyn Eastern District Terminal, which closed in 1983.

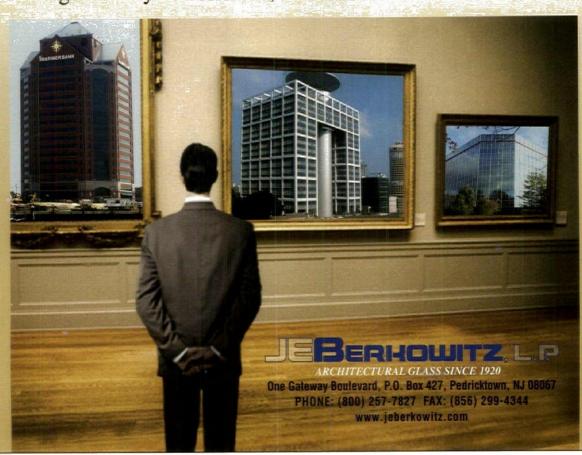
According to state officials, the final design for the park could also be affected by what happens to the 43 acres along the river directly to the north, which have been mapped as parkland by New York City as part of the Williamsburg-Greenpoint rezoning. "Programming will probably come from the community, but who knows how this park will get integrated into the larger one, once it is created," says Erik Kulleseid, Deputy Commissioner of the New York State Department of Parks, Recreation, and Historic Preservation. "At this point we are committed to seeing how use develops." ALEX ULAM

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NEW HAVEN LOOKS UP

After decades of decline and botched urban renewal efforts, New Haven, Connecticut, has seen a dramatic turnaround in the last ten years. Following dozens of rehabilitation able and urban redevelopment projects," and conversion projects downtown and many says Becker. new businesses, the recently announced plan to build a 32-story residential tower marks the first large-scale new construction Philip Langdon, an editor at New Urban in the city in decades. Designed by architect and developer Bruce Becker of Fairfield-based argued, "Unless the current concept is Becker + Becker, the tower will include 420 rental apartments built to LEED Silver standards and serve as a pilot project for the new LEED Neighborhood Development standards.

Located at the corner of State and Chapel Streets, just across from the New Haven Metro-North and Amtrak station, the building will be a landmark of green design and high will rise on the site of the old Shartenberg Department Store, which was demolished in the 1960s. "We have been looking to build a high-density, green, transit-oriented development," said Becker. "This site had all the elements." A five-story podium with ground floor retail and a green roof will cover most of the site, maintaining the height of the surrounding commercial buildings. From the podium will rise a glass tower. Becker + Becker negotiated an easement with the city to drill geothermal wells under the sidewalks.

Most of the units will be high-end rentals, but there are plans for up to 50 units of affordable housing. Becker + Becker's pro-

posal prevailed over eight other better known firms, including locals Pelli Clarke Pelli and Herbert Newman. "They brought the whole package," said Kelly Murphy, City of New Haven economic development administrator, "from sustainable design to affordable housing to up-front financing." Becker + Becker secured \$100 million from a pension fund, which they previously used to work on the redevelopment of the Octagon on Roosevelt Island in New York. "We're an integrated design and development company, which gives us the freedom to take sustain-

The building will be the third tallest in New Haven, a fact that has caused some concern. News, writing in the Hartford Courant, discarded outright, it's likely that the project will discourage the spontaneous improvement now taking place in much of downtown." Becker is undeterred. "Having a vacant parking lot in the center of downtown is not a good symbol," says Becker. "This technology, and will demonstrate that New Haven is friendly to new businesses and innovation." ALAN G. BRAKE



NEW RATE PROPOSAL MAY BOLSTER MAYOR'S SUSTAINABILITY INITIATIVE

When Con Edison released a proposal on May 4 to raise electricity rates, many proponents of Mayor Michael Bloomberg's sustainability initiative started immediately working to make sure that the utility's capital improvement programs are not at odds with the goals of PlaNYC, the sweeping effort to reduce New York's greenhouse gas emissions by 30% by 2030 Gil Quinones, a senior vice president with the city's Economic Development Corporation, vowed to use the 11-month approvals process to secure investment from Con Ed to support the mayor's plan. And while it's early, Con Ed looks inclined to cooperate.

Every few years, Con Ed proposes a schedule of rates, called a rate case, which the state reviews and uses to set allowable profits. This year, the utility requested a rate increase of 17 percent per residential bill for a total 11.6 percent bump, but that's only part of the story. A central element of PlaNYC is a proposal to spend a tenth of the city's energy bill on efficiency measures to green-up city owned rates and incentives could come via a negotiated buildings. Privately owned buildings would come next, with retrofits to come through a mix of incentives and mandates. Con Ed's investment in power plants and lines will deter-sions reductions that the mayor and Governor mine much about that mix, so the city is care- Eliot Spitzer have announced. fully preparing to challenge the proposal.

had indicated that they intend to invest in energy scale up these efforts to be comprehensive." AA

efficiency to achieve a 500 megawatt demand reduction on top of their current effort. If that is their target then we are aligned.

Also optimistic is Ashok Gupta, a senior scientist with Natural Resources Defense Council, who advised on the mayor's initial sustainability planning last year. In setting gas rates earlier this year, Gupta told AN, Con Ed embraced the idea of "revenue decoupling," which would tie its rates to the gap between forecast revenues and actual delivery, rather than to the total amount of energy it sells. "Revenues and profits would not be tied to how much energy they waste," said Gupta "That would be a huge step to help triple or quadruple investment in efficient equipment."

Gupta explained that the Public Service Commission, a state-appointed body that approves all utility rates, will probably extend revenue decoupling to electricity. A procedural hearing is set for June 18, after which EDC and advocates will submit comments. The final deal or an adjudicatory process. Advocates like Gupta aim to get the PSC to add performance incentives and targets to encourage the emis-

"Implementing PlaNYC is mostly in these "We want to make sure they're making the procedural hearings," Gupta said. "Efficiency is investment in their infrastructure to support about a lot of things lining up, whether it's office anticipated growth," said Quinones. "Con Ed lighting or envelope issues. You need to really

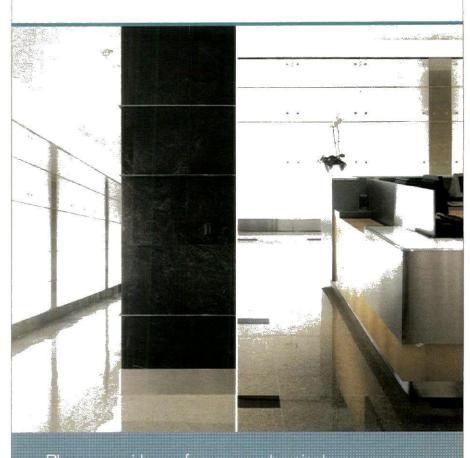
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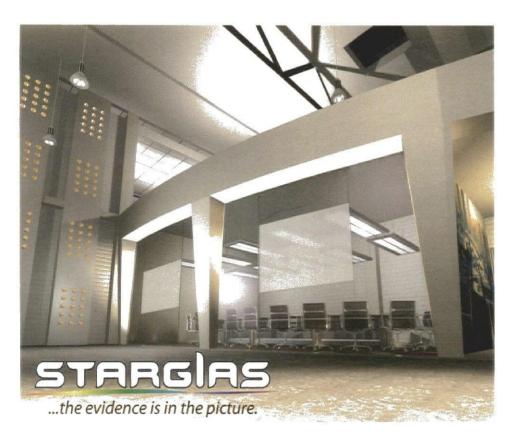




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LIST OF 100 MOST ENDANGERED SITES HAS SOME SURPRISES

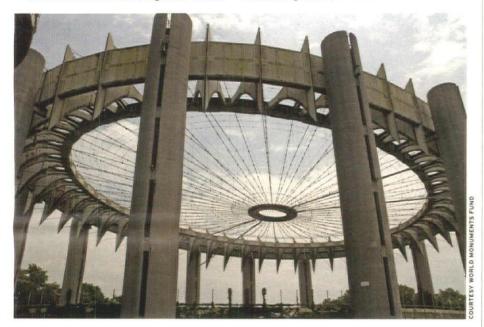
A-LIST

Fund (WMF) pulls together a list of culturally residential or commercial buildings, it is significant sites around the world that the non-profit organization believes are in imminent danger. This year's list reaches beyond such verifiable monuments in distress as the 1964 World's Fair New York State Pavilion, designed by Phillip Johnson with Richard Foster and Lev Zetlin (below), to embrace less tangible architectural legacies such as Route 66 and an entirely new category called Main Street Modernism.

Neither the oldest nor longest of United

States highways, Route 66 was the most direct link between the Midwest and the West Coast, becoming a symbol of "Westward, Ho!" mobility from the Depression through the road-tripping 1960s. According to the WMF, many of the gas stations, trading posts, and Googies along the way are now threatened by rampant development. As for Main Street Modernism, the WMF's president Bonnie Burnham explained, "More than the civic architecture of post-World War II America that retains the early modernist agenda to democratize design and society. A Marcel Breuer public library in Grosse Point, Michigan, and a Paul Rudolph high school in Sarasota, Florida, are among such buildings at risk.

Fortunately, the Watch List has been responsible for rescuing—or at least winning temporary reprieves for-some 75% of the sites it singles out. JULIE IOVINE



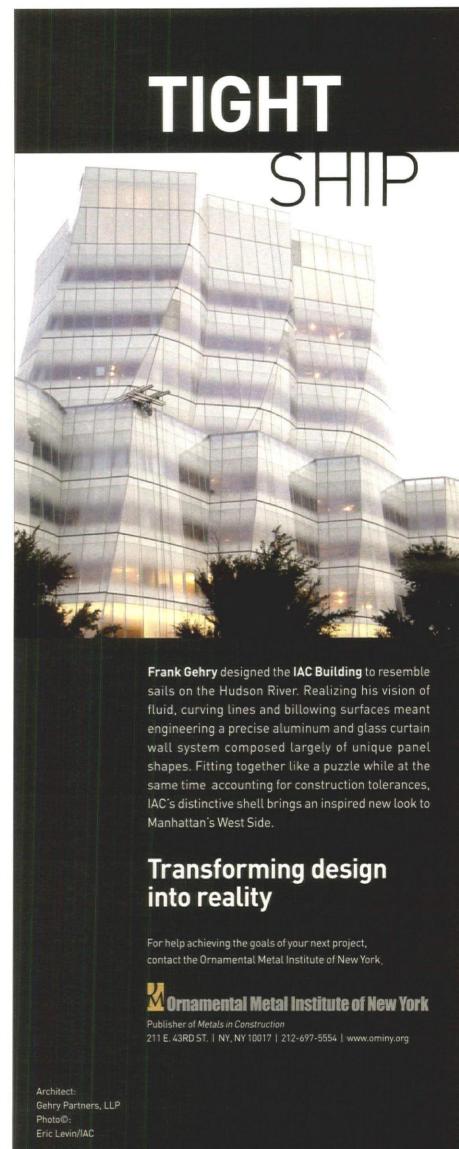
This year's Marcus Corporation Foundation Prize went to Berlin-based architects Frank Barkow and Regine Leibinger from the firm Barkow Leibinger Architecten. Some of the prize money will go toward funding a graduate-level class at The University of Wisconsin-Milwaukee School of Architecture and Urban Planning that the pair will teach in spring 2008.

Every year the American Academy of Arts and Letters grants more than 50 awards to different artists, architects, writers, and composers. The Arnold W. Brunner Memorial Prize went to Eric Owen Moss for his contributions to architecture as an art; Wes Jones, Tom Kundig, and Lebbeus Woods were also honored for the strong personal direction in their work. The jury was made up of architects Peter Eisenman, Steven Holl, Richard Meier, Cesar Pelli, and James Polshek.

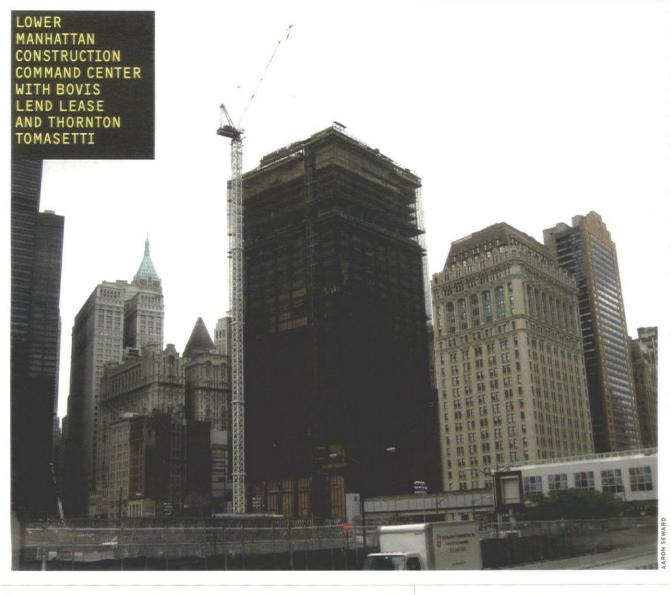
The Van Alen Institute recently awarded its 2007-2008 senior fellowship to curator Hans Ulrich Olbrist who is currently the co-director of the Serpentine Gallery in London, During his one-year tenure for the Van Alen, he will continue his lifelong Interviews Project where he documents interviews with many different international artists and architects. Soo-in Yang and David Benjamin were granted fellowships to study public space.

The AIA/HUD Secretary's Housing and Community Design Awards are given annually to the best affordable housing designs throughout the country. The award is given by the United States Department of Housing and Development (HUD) in collaboration with the American Institute of Architects. This year's winners were the El Carillo Housing Authority in Santa Barbara designed by Cearnal Andrulaitis, the Salishan Neighborhood Revitalization in Tacoma, Washington, by Torti Gallas & Partners, and High Point Community in Seattle, Washington, by Mithun.

Nine of the 76 AIA members appointed as members of the College of Fellows are from New York. They are Mustafa Abadan, Roger Duffy, Frank James Greene, Paul Katz, D.B. Blake Middleton, Margaret Sobieksi Rietveld, Henry Stolzman, Calvin Tsao, and Adam Yarinsky.



IN DECONSTRUCTION: 130 LIBERTY STREE



When the south tower of the World Trade Center collapsed on September 11th, 2001, hurtling pieces of debris collided with the Deutsche Bank Building at 130 Liberty Street and left a 15-story gash in its north facade. As emergency workers struggled to evacuate the area and extinguish the fires that raged across the site, many expected the damaged edifice to fall as well. It didn't. Once the smoke cleared from downtown, the crippled structure loomed empty—shrouded in black netting, a dour reminder of the day—while Deutsche Bank and their insurers bickered over what to do with the property.

This March, though, workers finally started to dismantle the 40-story, 1.4 million-square-foot tower to make way for new development. In 2004, the Lower Manhattan Development Corporation (LMDC) acquired the property from Deutsche Bank and began devising a \$45 million deconstruction plan that took nearly two years to ratify through public hearings and coordination with regulatory agencies. "This is the first time that I've seen a highrise in the City of New York simultaneously abated, decontaminated, and deconstructed from top down, in sequence," said Bob Harvey of the Lower Manhattan Construction Command Center, the agency that is coordinating deconstruction efforts at 130 Liberty. Bovis Lend Lease is the primary contractor on the job, Thornton Tomasetti is providing structural engineering services, and URS Corporation is overseeing the operation for the LMDC.

The first step of the demolition involves

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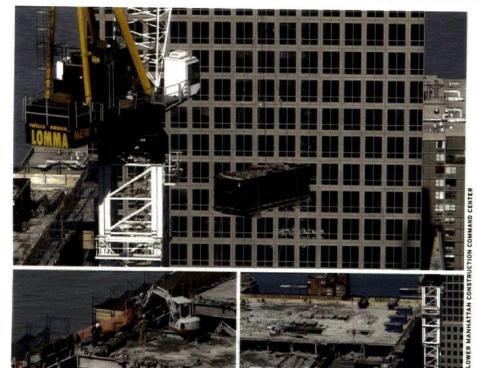




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Facing page: 130 Liberty looms above Ground Zero. Above: Workers break up and saw apart structural members before craning them to the ground. Below: Air quality sensors.

ripping out the interiors and then removing the column covers and facade, leaving just the structural steel frame and concrete floors on metal decking. Workers conduct the interior demo in a negative pressure environment, wearing hazmat suits and respirators to protect themselves from the asbestos fireproofing and dust from the World Trade Center's ruins. To prevent dust from getting loose in the air and possibly contaminating the work area or the neighborhood, the contractors wet down all sheet rock and other interior materials before ripping it out. After getting double bagged, the detritus gets floated down via a single tower crane to ground level, where it is stored in an airtight room before sealed trucks transport it to a certified landfill. Bovis is taking similar care in removing the glazing and column covers. All glass gets washed inside and out before being pulled off the frame, taken inside the building, bagged, and removed. "The internal cleaning work is done with very fine tools, down to pipe cleaners," said Harvey. "That's the level of standard that's required. You can't find any place on the floor that would collect dust." Sensing devices on the scaffolding outside the building, at ground level, and on surrounding buildings keep a close watch on air quality: If toxins ever rise to dangerous levels, work gets halted, the job area gets wetted down, and workers are evacuated until conditions normalize. Several environmental consultants monitor the work at 130 Liberty, including TRC and Ambient Group.

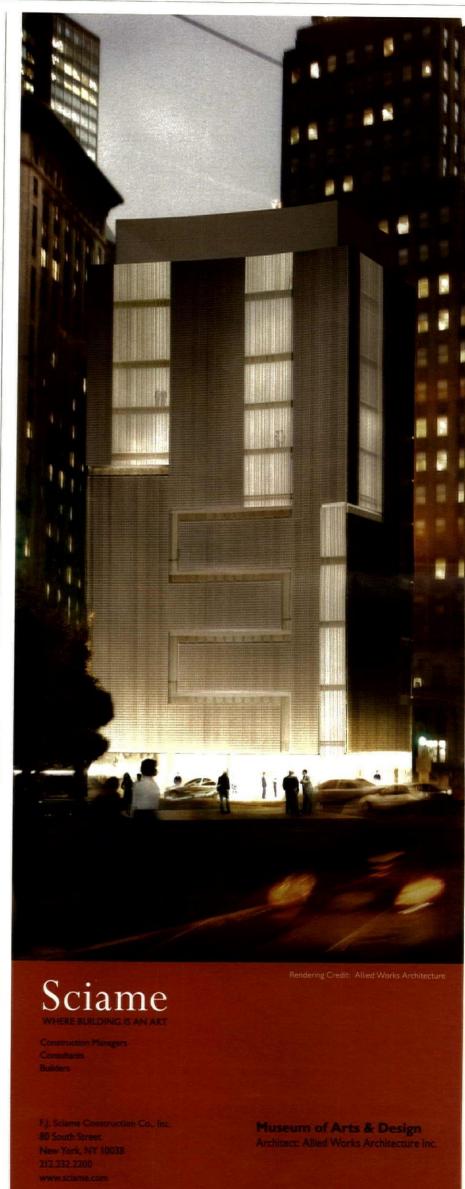
While the interior demolition and decontamination work continue, workers are already taking apart the structure piece by piece. According to Harvey, as of press time, cleaning is complete down to the 14th floor, they have already removed the 39th and 38th floors, and are currently breaking through the 37th. LMDC's deconstruction plan requires a minimum four-floor buffer between decontamination work and structural dismantling. "The top two floors were difficult due to the mechanical equipment," continued Harvey. "As we move down we hope to pick up speed in deconstruction and decontamination. It's all laid out very carefully."

As with the interior demo, workers wet the structure down before taking it apart to keep silica and heavy metals from contaminating the area. The concrete flooring gets broken up with jackhammers, then placed in buckets and floated down. Ironworkers saw the structural steel beams and columns away, using the crane to stabilize the larger girders in the process. Much of this material is getting reused in one way or another. All of the structural steel will be recycled, though some of it will be used to cross brace the structure to maintain lateral safety as the building comes down. Some of the concrete is also being used to stabilize the buildingin the form of temporary fill in the basement. "It is a hydrostatic slab on steel piles," said Harvey. "So as the building comes down the foundation has to be counterweighted."

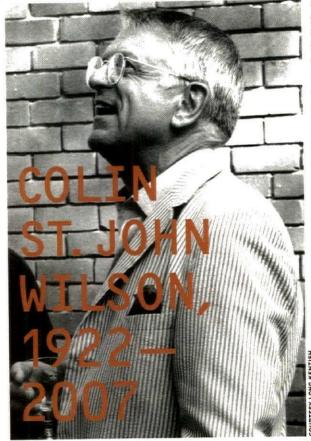
The deconstruction continues apace, but even with all of the oversight, careful planning, and delicate environmental procedures, work is frequently stopped at 130 Liberty. If it's not an air quality alarm, then it's the discovery of more human remains. According to some reports, 760 bones have been discovered on the site since fall 2005, all of which have to be collected and identified by the medical examiner. And on May 17th, a 15-foot length of metal pipe fell from the 35th floor crashing through the roof of a nearby firehouse. There were no injuries, but a temporary stop-work order was issued while contractors figure out how it happened. Keep your eye on the skyline-with so many buildings going up it won't be hard to spot the one coming down.

AARON SEWARD









Colin St. John Wilson, always known as Sandy, came to work in London in 1950, the born in 1922, the year modernism came of age, and we met at Mary Banham's Sunday morning receptions, where we hailed Le Corbusier style, as more familiar to as the patron saint of modern ordinary Britons. architecture, disagreeing with Peter Banham, who thought Corb too monumental. At that time Sandy was in rebellion-he wore black, rode a black motorbike, and leniency, he was able to painted his apartment black: black meant no compromise. When we protested, he made the small concession of painting his kitchen ceiling a glossy black, so that it reflected the colors of fruit.

His father was Bishop of Chelmsford, who had a certain left-wing reputation, so Sandy could not have been too serious a rebel, and remained a practicing Christian all his life. He was educated at Felsted School, then at Cambridge, where he read architecture. He served with the Royal Navy during the war, then completed his architectural training at University College London, where he first encountered Albert Richardson, and learned about the orders of architecture. In the early ered their common affinity and Eduardo Paolozzi, working for and involved in was appointed Professor Martin's bold plan to build public housing in a Corbusian style. In addition to the

Roehampton estate, many "Corb blocks" were built across London, and Sandy same year I did. We were both was the leader of a discussion group that defended this building policy against the attacks of the Communists, who preferred the Voysey

In 1956, Martin became

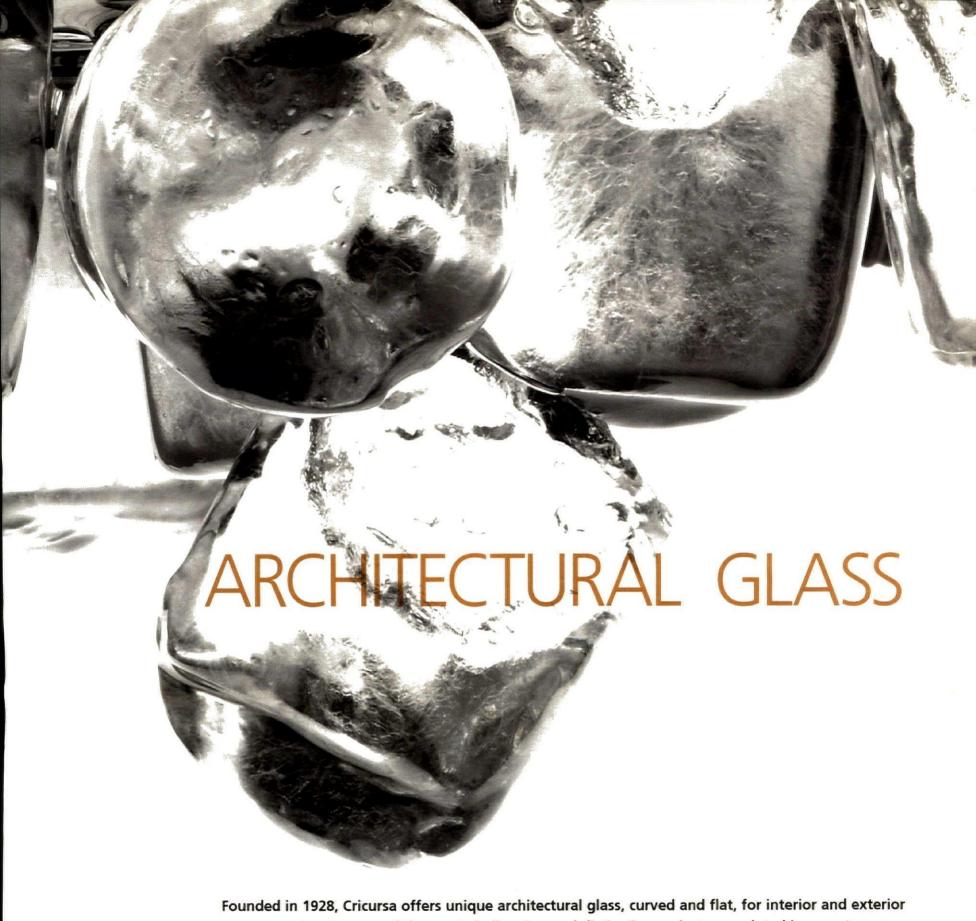
Professor of Architecture at Cambridge, and Sandy soon returned there himself as a lecturer. Thanks to Martin's exercise his own skills, designing the Law Library in Oxford, and Harvey Court for Cambridge's Gonville and Caius College. More personal was his design for a pair of houses in Granchester Road, one for himself, built in concrete blocks with a limestone aggregate, left unpainted. His own house eventually became the Wittgenstein Archive, an indication of his long-held interest in philosophy. But most remarkable was the house for the painter Christopher Cornford, on which he worked with his new wife, M. J. Long, whom he had met at Yale during a stint there as a visiting critic. Throughout this period, Sandy was collecting the work of modern artists, many ornament, was light enough of whom became his friends: to be carried by just four 1950s, he met Leslie Martin, Graham Sutherland, Patrick then chief architect of London Caulfield, Frank Auerbach, County Council, and discov- Richard Hamilton, Ron Kitaj, M.J. used to sail. for modern art. Soon, he was among them. In 1975 Sandy of Architecture.

In 1962 he began work, with Martin, on the British Library. The client was the government, which meant a horde of committees, often in disagreement with each other, so that for the architect it was a struggle, one that dragged on for 35 years. At the outset the library was meant to stand in an area of housing close to the British Museum, and it was with a sigh of relief that we heard, in 1974, that the site was now to be near St. Pancras Station, presumably to allow more space for books. I remember being called to a Sunday morning party to see the final design: The library was no longer a white-walled modern piece, but was now dressed in a rosy brick to match St. Pancras, with a clock tower and an informal entrance. The library did not open to the public until 1997.

What transpired was that Sandy had been introduced to the work of Alvar Aalto in the meantime, and had fallen in love with The Other Tradition, the title of a book he published in 1995, which was "dedicated to members of the Resistance, then, now, and forever." (He also published, in 1922, Architectural Reflections, and a new monograph, Colin St. John Wilson: Buildings and Projects, is forthcoming.) The "resistance" was to the empty rationalism of CIAM, looking instead to the more flexible approach of the "organicists": Haering, Scharoun, Aalto. As it happens, the British Library is full of historical references, certainly to modernist sources, and could even be described as postmodern, which would have been anathema to Sandy, but it has been praised in particular by all who have worked there as being comfortable, soothing, and conducive to the task of carrying out research.

Now Sandy has gone, or as the French say disparu. But at least Long and Kentish, his successor firm, has completed the Pallant Gallery at Chichester, where, by a major bequest, the fruits of his sharp eye for art are now housed. It somehow seemed fitting that at his funeral, the coffin, simple and lacking pallbearers. And Chichester? Close to where Sandy and

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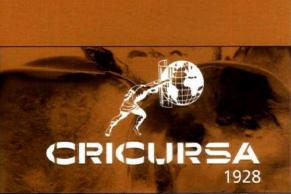
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In 1987, Aldo Rossi started a New York office together with Morris Adjmi, his former student at the Institute of Architecture and Urban Studies, in New York City. Their ten-year partner-ship ended with Rossi's tragic death in a car accident, leaving Adjmi with several unfinished projects, including the Scholastic Headquarters in Soho. Adjmi continued the work but no longer under Rossi's name. "Working with Aldo was the best thing that ever happened to me as an architect, but I didn't see my future in continuing his work: Making a change was important to me," he said. But parting with Rossi's powerful identity was not so easy. It took the newly established MA Architects four years to finish the projects initiated by Rossi, and for clients to accept MA's new language and identity.

Although Adjmi's interest in history and the importance of context inherited from Rossi remained essential to MA's work, the new firm clearly headed in a new direction. For Adjmi, a fascination with new materials and close attention to detail differentiate him from Rossi, who rarely worked on a building beyond the initial sketch. For him it is essential to control the entire process—from the first sketch to the last detail of construction.

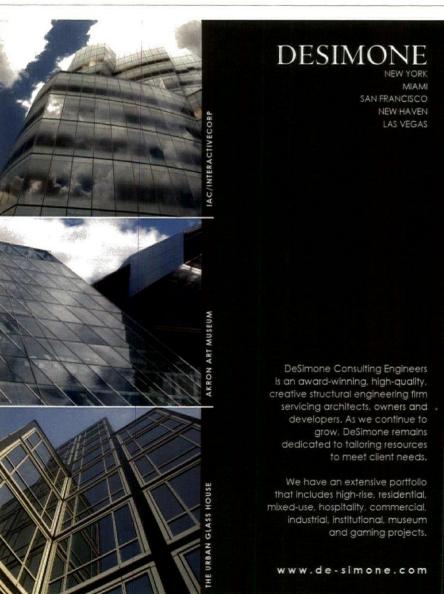
"In our buildings we try to emphasize the essential qualities of the district, but also bring a very different, contemporary element," said Adjmi. "This combination can make architecture more interesting." MA's recent 480 Greenwich Street project in Soho was inspired by the mixed style essential to the neighborhood and its combination of industrial and classical languages. "In our work we bring the context and history together with new materials and new construction techniques, or rearrange the historical elements in a new way," he said.

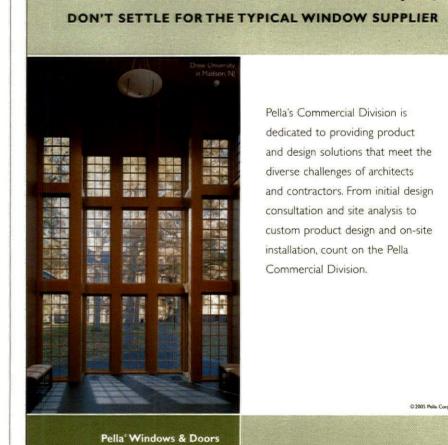
MA's buildings are somewhere between original and anonymous: they try to create architecture that blends in, but at the same time has some unique quality that makes it stand out. "A huge statement in architecture has often a very limited appeal and it's our responsibility as architects to create buildings that will look good in ten to twenty years," said Adjmi.

MASHA PANTELEYEVA









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The 50,000-square-foot Theory headquarters, completed in 2006, was one of the first projects to be approved after the Gansevoort district was designated a landmark. Designing in sympathy with the history of the neighborhood became a priority in MA's approach, but the firm also wanted to introduce something distinct. "We didn't want the building to mimic the surrounding fabric: We tried to combine a factory's industrial qualities and smaller scale language and also reinterpret the language of the historic buildings in the neighborhood." A combination of metal, brick, factory windows, and metal awnings links the building to the industrial context of the district, while allowing for a unique identity. Its special feature is a fullheight round terracotta column at the corner. According to Adjmi, it was an interpretation of a unique feature of the neighborhood-many buildings along Greenwich Street have this detail, but only at ground level.

PRUDENTIAL CENTER NEWARK

40 GANSEVOORT STREET

In 2004 MA won the competition to design the exterior of a new 18,000-seat arena for the New Jersey Devils hockey team. The arena will be an important step in Newark's Core Redevelopment Plan. The 250,000-square-foot structure is currently under construction and scheduled to be completed in October 2007. MA is working in tandem with HOK Sport + Venue + Event and El Taller Colaborativo.

who designed the interior and the workings of the arena. "Newark has been ignored for so long, but now it's time for its revival," said Adjmi.

According to the architect, the original design concept was to create a bold, almost graphic statement in the city but at the same time to reflect the historic architecture and industrial landscape of Newark "The building is so big compared to the small-scale architecture of the neighborhood, but it's not overwhelming. We used a simplified industrial language and a selection of materials and colors to help it fit in the context," said Adjmi. At the same time the building makes a bold statement, introducing long-awaited modernization to the neighborhood. It features a curved curtain wall that reflects the shape of the interior bowl of the arena onto the facade, giant glass atriums, and an extra large LED screen for viewing games live.

450 WEST 14" STREET OFFICE BUILDING NEW YORK

Building on top of an existing structure is challenging enough, but if a disused railway (the highly anticipated regenerated High Line) happens to bisect the structure, an especially creative solution is required.

Fortunately, the existing five-story warehouse proved structurally sound enough to provide enough support for the planned ten-story office tower. While designing his 75,000-square-foot glass box, Adjmi was inspired by Rachel Whiteread's Monument-a clear resin replica of a Trafalgar Square plinth that was then inverted on top of it. "We wanted to make some reference to the building below in terms of its geometry and articulation. But we wanted to create a lighter and more contemporary structure that is not necessarily just an extension of [it]." At the same time, MA's design incorporates some of the industrial aesthetics of the neighborhood by using steel, factory windows, and stainless grating balconies. "It is important for the High Line to keep some of the original structures and details to reflect the history of the place," said Adjmi.

sound technologies, such as high-performance glass and energy-saving building methods.

This 3,600-square-foot house is being designed for Adjmi's sister, whose previous home was destroyed by Hurricane Katrina. As an owner of several day spas, she wanted her future house to reflect one, with large open bathrooms, several outdoor spaces, and a yoga room. Adjmi's main inspiration was the traditional New Orleans shotgun house-a narrow rectangular structure with doors on either end and a railroad arrangement of rooms. The cantilevered second floor features a ten-foot wide sky-lit gallery with rooms on the sides, connecting a yoga studio and an outdoor space at each end. The main feature of the house is the operable shutters that embrace the second level and provide privacy in contrast to the more open, loft-like space of the ground floor.

The building will also incorporate environmentally

A HOUSE IN NEW ORLEANS





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- Copia: The American Center for Wine, Food and the Arts, Napa California, PWP Landscape Architecture.

CONGESTION PRICING SPEEDS

On June 7, Mayor Michael Bloomberg scored key support from upstate and beyond for his congestion pricing plan. Following a meeting with the mayor and U.S. Transportation Secretary Mary Peters at his Manhattan office, Governor Eliot Spitzer announced his support for the plan because he said it will help with "both reducing traffic in the central business district and increasing ridership on our mass transportation system, and the environmental impacts would be critically important." The same day, Senate majority leader Joseph Bruno, a Republican, introduced legislation to enact Bloomberg's plan, though he did not explicitly back it. Meanwhile, Sheldon Silver, Bruno's counterpart in the Democrat-led Assembly, voiced his concerns. Support from Albany is crucial because, as Peters made clear, New York is one of nine cities in the running for \$1.1 billion in federal funding for traffic easement programs, but its \$500 million

stake could be in jeopardy if politicians cannot reach an agreement.

STARCK **PROBLEMS**

The Royalton, the midtown boutique hotel that bills itself as the first in the field, shut its doors June 10th for a renovation; this is the first closing since it opened in 1988. Hailed for its lavish Philippe Starckdesigned lobby and lounge, which encouraged hanging out as well as checking in, the hotel became a prototype that revolutionized the industry. Well, those spaces will be gutted, along with the rooms, restaurant, and three penthouses. Surprisingly, Starck, who frequently designs for owner Morgans Hotel Group, will not be involved in the project this time. The Royalton is scheduled to reopen in October.

ISRAEL **TEAR DOWN** THIS WALL

A group of activist designers and thinkers have banded together to form Architects

and Planners for Justice in Palestine (APJP) and on May 29, released a petition calling for responsible practice in Israel and Palestine. "We oppose the building of such projects as the illegal settlements, check points, settler-only highways and above all the Separation Wall," the petition stated. "Palestinian land has become so fragmented that a viable Palestinian State has been rendered impossible." Major signatories included Charles Jencks, Will Alsop, RIBA president Jack Pringle, Israeli architect Zvi Hecker, Aga Khan Professor of Architecture at MIT Nasser Rabbat, and City of Quartz author Mike

COLLEGES JOIN

Pratt Institute in Fort Greene on June 6 to applaud the school and eight others for becoming the first 2030 Challenge Partners. The schools have agreed to adopt the city's goal of reducing emissions training course. by 30 percent by 2017. The other eight schools are Barnard, Columbia, Cooper Union, all 23 CUNY campuses, Fordham,

NYU, St. John's, and The New School. "As a college of art, design, and architecture, Pratt has a responsibility to innovate and teach sustainable practices and to model the city's sustainable lifestyle through the buildings, interiors, and products our students, faculty, and alumni create," Pratt president Thomas Schutte said.

SLUMLORD-PROOF **NEW YORK CITY**

The City Council passed on May 30 the Safe Housing Act, which reorganizes the Emergency Repair Program-now widely regarded as a patchwork quick-fix that leads to long term problems-into a more uniform, proactive maintenance tool. The new program targets the city's 200 most distressed buildings and then requires Mayor Michael Bloomberg dropped by the landlords to correct all heat and hot water issues and 80 percent of all other hazardous and immediately hazardous violation within four months. Landlords will also have to pass an HPD-approved

COURTESY RESPECTIVE

EAST RIVER MAY GET FLOATING, MOBILE SWIMMING POOL

P00LS BARGE IN

Imagine one day swimming in the East River again, or on it, at least. "The Floating Pool Lady," a rescued cargo barge with a seven-lane, 25-meter pool installed in the deck, might afford that very opportunity. The pool barge is the brainchild of Ann Buttenwieser, who conceived of it nearly 30 years ago while researching the city's waterfront and the floating pools that served residents from 1870 to the 1930s. She later founded the Neptune Foundation, a not-for-profit that raised the \$4 million construction cost.

After naval engineers C. R. Cushing finished outfitting the barge in a Louisiana shipyard, it sailed last October to New York for architectural finishing by Jonathan Kirschenfeld Associates. On a deck of concrete pavers, the barge features teak furniture and brightly colored pavilions (containing offices, changing rooms, and a snack bar) arranged in a courtyard plan around the pool. "While the focus is the pool," says Jonathan Kirschenfeld, "as an architect, I also wanted to design an urban space. You're not there just to be in the water, but to watch people in the water and on the terrace." Though the pool's capacity is 174 people, 400 will be allowed on board at a time.

The floating pool still needs approval from the New York State Department of Environmental Conservation (DEC), which has concerns about the barge's impact on river habitats. Still, Joshua Laird, assistant commissioner for planning and natural resources at the New York City Department of Parks and Recreation, is "optimistic" that the DEC will allow the pool to open to the public during the week of July 4. When it does, it will be moored at Brooklyn Bridge Park between Piers 4 and 5, next to an artificial beach for sunbathing, volleyball, and soccer. In the future, Laird said, it may also berth at sites in Greenpoint, Brooklyn, and Hunts Point, in the South Bronx. CARL YOST







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GLASS IS PERFORMING IN WAYS THAT WERE INCONCEIVABLE EVEN A DECADE AGO, NOT ONLY IN TERMS OF TECHNOLOGICAL ADVANCES BUT ALSO CULTURAL PERCEPTIONS. AN TAKES A LOOK AT GLASS IN ITS PRESENT GLORY, CASTING A GLANCE AT ITS PAST AND FUTURE, TOO.



RISE OF THE TRANSPARENT CONDO IN NEW YORK CITY THE UNPRIVATE HOUSE

Ever since Richard Meier's crystalline Perry Street residential towers touched down on the outer verge of Greenwich Village in 2002 (and were quickly snapped up by celebrity buyers), the New York City luxury condo market has found the courage to embrace a new aesthetic-the transparent glass envelope. Several of these sparkling emissaries of modernism are occupying prominent locations in the city's brick slums of vore: Gwathmey Siegel's residential tower stands like the embassy of Fort Lauderdale on Astor Square and Meier's Charles Street apartment building crosses its legs bashfully beside its more adventurous Perry Street cousins. Condos of even greater transparency are in the works, including Smith-Miller -Hawkinson's 27 Wooster and Kohn Pedersen Fox's One Jackson Square. Even brownstone Brooklyn is getting the treatment, with another see-through Meier condo filling out across from Prospect Park, and an 11story condo by TEN Arquitectos with at least two diorama-like faces planned for Park Slope. If any of these buildings seem out of place-they won't for long.

The question is not why is this happening now, but why hasn't it happened sooner? Curtain wall technology, which most of these new projects feature, has been around for a long time. Architects favor the system because it frees facade detailing from structure, allowing greater design latitude than the traditional window wall, which is slavishly bound to the spacing of floor plates Until recently, though, the steep price tag of curtain wall has kept it beyond the reach of New York's bottom line-driven residential development market. Every curtain wall is custom engineered, prototyped, and pretested off site, raising up-front costs (and putting more of the liability for a building's performance in the hands of the architects and engineers). The price hasn't dropped in recent years (it's actually increased), but since developers can sell even small units in fashionable glass buildings for multiple millions, the extra cost doesn't seem like such a strain.

Of course, with so much construction going on in the city right now, the cost of everything building-related has skyrocketed. "All products and systems are getting more and more expensive," said Joe Blanchfield, head of Gilsanz Murray Steficek's building envelope department. "For the past several years it's been a seller's market, and the suppliers of premium curtain wall systems are very selective with what they take on." If you're going glass, and you can convince a curtain wall purveyor that your project is worthy, the upfront cost may seem reasonable. A heavy portion of construction costs these days is comprised of onsite labor. Curtain wall is prefabricated in the factory; it arrives onsite in unitized panels that workers simply lift off the truck with a crane and then bolt onto the slab. You can erect it faster than

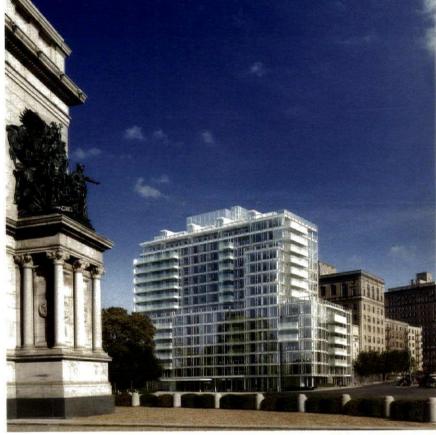
traditional window wall, and it doesn't clutter floor plates with materials during construction—a big plus considering the smallish footprints of many of today's condo buildings.

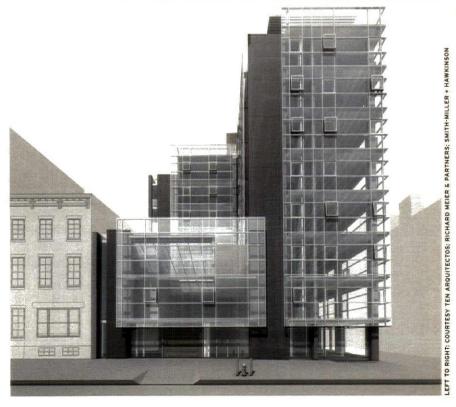
Another factor that is making transparent glass facades more feasible is the increased energy efficiency of the material. Over the past ten years, low-emissivity glass technology has improved drastically, allowing architects to clad more of their buildings in glass while still meeting energy code requirements and avoiding the tinted and reflective coatings that are so closely associated with office buildings. But just because you can wrap your building in floor-to-ceiling glass while satisfying code does not make it environmentally responsible. "From a sustainability point of view I find the allglass buildings to be problematic," said Dan Kaplan, a senior design principal at FXFOWLE. "We've taken advantage of the advances in glass efficiency not by making buildings more energy efficient, but by building larger expanses of glass." Probably one of the most transparent of the glass condos being built right now-clearer even than the Meier towers-is One York Street, by TEN Arquitectos. There, an all-glass tower will rise out of two converted Civil War-era brick warehouses. The architects were able to use glass without even a hint of reflective or tinted coating, by calculating the tower's energy rating together with the masonry warehouses at the base, putting the project in the green as a whole.

Still, it appears that fish-bowl residences will continue to be a desirable commodity in New York for some time, and we should only expect to see more of them. While these glass homes deliver the benefit of more natural light and better views, the trend seems tantamount to a cultural phenomenon. "My personal theory is that the film industry had something to do with that," said Henry Smith-Miller of Smith-Miller + Hawkinson Architects. "Part of the glamorization of SoHo and living in lofts came from the movies. The general public got the idea of living in these big spaces and when they decided that they could participate in this urbanity they did so not on the 5th Avenue model, but on the loft model. The next iteration of that is the glass condo. There's a filmic quality to [the Meier Perry Street] buildings, you get the sense you're being projected out on the city at the end of a camera boom."

So if the buyers of these glass boxes want to see the city in their homes and don't mind the city seeing them, how do architects feel about their hard-wrought facades being altered, since a large part of the look of these buildings will depend on how they are furnished or how windows are dressed. "You have to accept the fact that people have their own belongings, their own taste," said Joseph Ruocco, who worked on Astor Place for Gwathmey Siegel & Associates Architects. But not everyone is so willing to leave these matters up to the whim of residents. The board at Meier's Perry Street towers has specifications for how windows should appear from the exterior, and their Charles Street cousin comes standard with uniform built-in shading. Only in eclectic Brooklyn does this formula vary. At One Prospect, buyers have the option to purchase the Meier-approved window blindsand, hey, who wouldn't jump at the chance to have Richard Meier contribute to their interior décor? AARON SEWARD







MR. GLASS

When New York architects think about glass, chances are that Robert Heintges comes to mind. He is one of the world's foremost authorities on the design of curtain wall, cladding, and glazing systems, and is a trained architect with an understanding of the design process. Over his 30-year career, he's worked at scales from houses to highrises, and collaborated with architects including Richard Meier, Peter Marino, Weiss/Manfredi, and Steven Holl. For Michael Manfredi, his skills go beyond engineering: "Marion and I appreciate Bob's technical skills and knowledge of the way materials perform, but we also value his architectural aesthetic. He is, Manfredi continues, "a consultant with whom one can have a sophisticated discussion on design." The Architect's Newspaper recently paid a visit to his Manhattan office (a treasure trove of glass, metal framing, and wall section mock-ups) to find out about trends in glass walls from the expert.

Chanel headquarters in Tokyo designed by Peter Marino. By day (left), the glass facade is transparent, while at night the glass transforms into a translucent signboard with programmable LED lights.

You are an authority on curtain wall construction. What do you see as the most challenging issues today in architectural glass?

The biggest challenge for glass engineers is that the most creative architects want to play with the paradox of transparency and materiality; i.e., they want glass to have a real sense of materiality while allowing it both transparency and reflectivity. For example, Christian de Portzamparc wanted to make sure that his Louis Vuitton Moet Hennessy tower had its own presence and didn't reflect the IBM building across 57th street.

In terms of pushing the technology, another big issue that we are encountering now is that architects want to use larger and larger pieces of glass to create different scales. While no sheet of glass is absolutely perfect, large ones in particular can become very wavy. Most glass has been heat-treated in some way—it is either heat-strengthened or fully tempered—and this induces stresses that create distortion or optical quench patterns. One technical challenge for the industry is achieving quality control when adjusting the furnace to get the best possible

heat treatment.

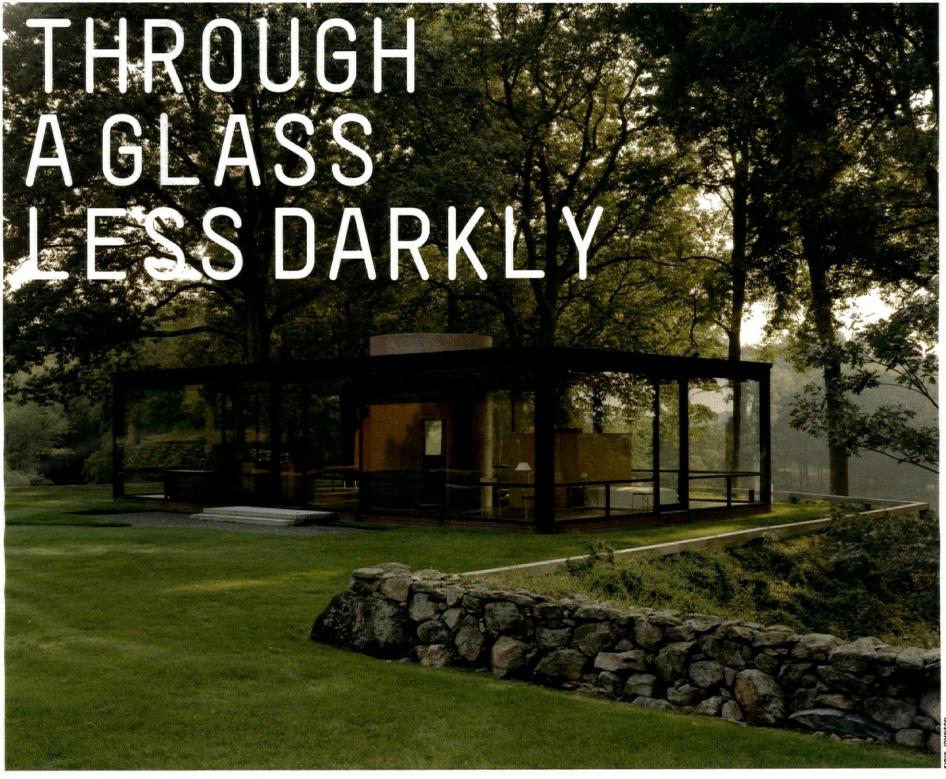
At the United Nations, for example, we are working on the restoration of the Secretariat tower, and are replacing all of the building's glass in order to meet energy requirements. We'll be using insulating high-performance glass that's designed and engineered to look exactly like the existing glass. What's interesting though is that we don't really know what the original glass looked like: Six months after the building was finished, they glued a film on it, and later added a layer of reflective film. The original glass was manufactured by PPG, and while they still produce it, the color isn't the same. So we identified another glass that will match this color in order to bring back that original transparency.

Since that building went up in 1952, has curtain wall technology changed?

The technology isn't new, but what has changed is that it is more financially accessible. Architects are now realizing they can do so much more than simply pick a product out of a catalog: By combining different glasses and base materials with different coatings and frits and surface treatments,







Now in the hands of the National Trust for Historic Preservation, Philip Johnson's personal monument to transparency is undergoing a complete glass makeover.

For the next two years, the minivans of pilgrims streaming in to view the Glass House will see something future visitors will not: the headline material itself. Beginning in 2008, a year-long renovation will replace the old glass—all of it—with new. "It is essentially like rebuilding the house entirely!" says Christy Maclear, executive director of the Glass House.

In truth, this will not be the first time panels have been swapped out; during his lifetime, Johnson replaced pieces that cracked or broke. And last year, several months after Johnson's death, a wild turkey smashed through one of the original walls, necessitating its replacement. Most of the remaining original glass is in very good shape. However, the National Trust for Historic Preservation is choosing to bring the house up to code for safety (both human and avian). The site will remain open throughout the process.

The replacement is being sponsored by Oldcastle Glass, and the Trust has applied for a Save America's Treasures grant for matching funds. According to Mary Carol Witry, a technical expert from Oldcastle, the original house was constructed with ¼ inch annealed non-safety glass in 1949. The replacement panes must be at least ¾ inch sheets of laminated safety glass to meet code. The framework, however, gets a pass. While there are instances—Mies or Gropius

houses in Europe, for example—where the casework had to be modified to accommodate new, deeper glass, such structural changes are unnecessary here. Only the stops that hold the glass in place will have to be adjusted slightly.

But will it be the same house? It could be argued that new glass will enhance the "viewing platform" aspect, as Johnson called it, of his home. Says Maclear, "I believe Johnson would have adjusted to the latest technologies."

Among the earliest of those advances was the development of float glass in 1957 by the British company Pilkington Brothers Limited. The process, whereby molten glass is floated on molten tin, eliminates the need to grind and polish the glass to make it clear, and the use of tongs that can leave marks on the final product. It is perfectly flat and perfectly clear. The new glass will all be float, as was most of the glass used for replacement along the way.

Johnson did not like tempering, however, because of the slight wavy stress patterns it leaves behind. "You know architects—they're always walking around with sunglasses on," jokes Glen Greenberg, president of Elmont Glass in Garden City Park, New York. "If you're wearing polarized sunglasses, you see the waves more." Mr. Greenberg's company has done work for the Four Seasons Hotel and the Rainbow Room in New York. For the record, he thinks old glass is "almost dull" by today's standards, preferring the new product from both aesthetic and safety perspectives.

Johnson also disliked the mandatory seal etched on safety

glass, and ordered new panels to be larger than necessary and then trimmed, which indicates it must have been laminated and not tempered. (By the way, one really does have to watch out for thrown stones; even ordinary lawnmowers can hurl with tremendous force. In the proximity of such fragility, a human-powered reel mower works best, but a customized rotary mower with mulcher is used in New Canaan. These can, at best, manage only a weak toss of an offending pebble.)

As for those pilgrims, they're already seeing an "imposter" at the site. This past winter, the roof of the Glass House was replaced. A roof consultant, brought in to assess the overall condition, found two distinct systems with water trapped between them, indicating a second roof had been installed over the original at some point. A decision was made to replace the whole thing with a coal tar pitch built up roof with stone aggregate surfacing to match that of the original. The glass roof of the Sculpture Gallery is also slated for replacement at a later date.

Do these replacements ultimately change the house's original nature? In 1950, Johnson wrote that his inspiration was "a burned-out wooden village I saw once, where nothing was left but the foundations and chimneys of brick. Over the chimney I slipped a steel cage with a glass skin." Considered this way, it's really just a simple question of sum versus parts.

STEPHEN TREFFINGER WRITES ABOUT ARCHITECTURE AND DESIGN AND IS A REGULAR CONTRIBUTOR TO THE NEW YORK TIMES.

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they can reinvent it as they go along. Ceramic frtitting is nothing new either, but combining it with a certain laminated base glass or other constant-color surface treatment in an insulating unit is new. We work with our clients to create and specify curtain walls from many different vendors: Increasingly, the base glass might go from one company to another for processing, and then to another for fritting, to somebody else to be laminated, and yet another company for a particular special treatment. For example, there are combinations of ceramic frit patterns that are subscripted on the glass with coatings or with surface treatments like acid etching. Or there might be additional coatings on other surfaces and then laminates, with or without color, or screen-printed inner layers. Using these things in endless combinations, however, creates entirely new issues about patterns that may or may not be visually acceptable.

It seems that glass is becoming one of the most energy-efficient building materials around. Could that be true?

You're partially right. New energy-efficient coatings on glass are so sophisticated, but the real advance is using glass in plenum walls. We are able to create 'climate walls' where super-insulating elements like shades or layers are sandwiched in between the lites in a plenum of anywhere between 6 inches and 2½ feet. The shade is accessible from the top so that it can be fixed or replaced. It affords you the opportunity to use huge expanses of glass and be much more energy efficient because you don't have your window shades on the interior losing all that radiant energy. This way the heat is trapped outside and then evacuated while the inner lite is the true building enclosure. This is what we have done at Polshek Partnership's Riverhouse in Battery Park City.

Are there glass problems unique to commercial buildings?

We worked with Peter Marino on the Chanel headquarters in Tokyo, which is a wonderful project in which the wall system is a triple layer of glass with two air spaces. The outer lite is a gray laminated glass; then the middle sheet is laminated with an electro-chromic film that can switch from transparent to translucent. After that comes a defusing layer in a diamond grill pattern made of polished stainless steel that acts as a light refractor. And finally there's clear glass. The entire composition is about 100 millimeters thick. Inside of all that and attached to the mullions are LEDs housed in horizontal tubes, each about ten inches apart. These span the entire facade (except the storefront) and are entirely programmable. The effect is such that during the day people using the building can actually see out of it, but at night the building becomes a gigantic signboard created by flipping a switch.

This is a complicated curtain wall assembly and, on top of all that, we had to consider earthquake issues and the demanding code requirements for Japanese buildings. But the real challenge was that the glass with the electro-chromic film could not be used on the exterior, and so by putting it right in the middle of the triple-layer assembly it isn't exposed to the elements but simply

becomes part of the wall.

There is also an outrageous project in Macau that will look like a gold glass curtain wall when it's completed. It is a casino designed by a very big Hong Kong firm, Dennis Lau & Ng Chun Man Architects & Engineers, and was a huge challenge not in terms of pushing the technology but because it required 30,000 (out of 120,000 total panes) made in unique sizes and shapes of glass. And, here again, we are using LEDs in the walls.

What are some other new technologies for glass?

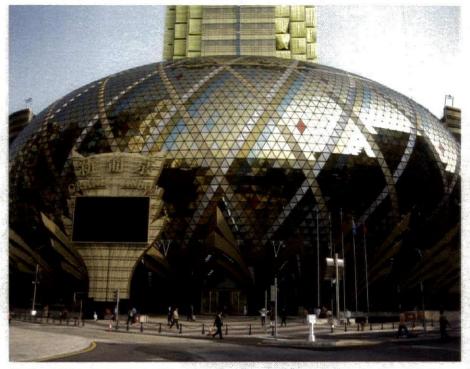
There are some interesting things going on with the idea of using holograms to bend daylight upward and reduce glare. One of the biggest problems with some of these high-performance glasses-these so-called low-E coated products—is that they are so efficient they let in too much visible light. It can result in glare issues with ambient lighting conditions and be quite uncomfortable.

What other challenges do you see?

Glass is now being sourced as a global commodity coming from China, Italy, Germany, Mexico, etc. One project in our office had glass made in England, treated in Germany, and 'sampled' in Italy. The LEED requirements for sourcing close to sites is probably less feasible with glass than with other building products.

How about Fumihiko Maki's World Trade Center #4 Building? Isn't it an all-glass wall without a visible metal frame?

Yes, but that's not what's important about what Maki is trying to do. He is trying to transcend more traditional vision and spandrel glass to play with perceptions of scale by using very large lites. He's created a very minimal, almost mysterious effect, and is playing with the potential of glass for materiality, It's a wonderful idea, but is very subtle and probably not exciting to write about. But here in the office, it's the kind of thing we spend hours worrying about: The things that no one is ever going to see.



The Grand Lisboa Casino Hotel with its gold glass curtain wall was designed by the Hong-Kong firm Dennis Lau & Ng Chun Man, Architects and Engineers. The casino opened in February, 2007, and the tower (rendering, below) is scheduled for completion in 2008.



IN THE LAST CENTURY, ARCHITECTS PURSUED TRANSPARENCY IN GLASS WITH AN INTENSITY UNSURPASSED BY INTEREST IN ANY OTHER BUILDING MATERIAL EXCEPT, PERHAPS, STEEL. THAT WAS THEN. TODAY, PRACTITIONERS ARE STILL FASCINATED WITH GLASS ONLY NOW THEY ARE EXPLORING AN EXPANDING ARRAY OF NEW WAYS TO MATCH DESIGN TO NEW DEVELOPMENTS IN ENGINEERING AND ENERGY-EFFICIENCY. HERE, FIVE NEW PROJECTS SHOW THAT THE LIMITS OF GLASS ARE ANYTHING BUT CLEAR.

WEILL GREENBERG CENTER, JOAN AND SANFORD I. WEILL MEDICAL COLLEGE CORNELL UNIVERSITY

POLSHEK PARTNERSHIP ARCHITECTS NEW YORK, NY

The gleaming, faceted glass facades of Polshek's Weill Greenberg Center cuts an unusual profile for a medical facility, but the architects wanted to avoid the institutional identity usually associated with this type of building. In other ways, however, this highly engineered wall provides just what the doctor ordered—a gentle buffer between the patient areas and the outside. A white ceramic frit pattern on the Guardian UltraWhite Glass forms a diaphanous veil around the building, resulting in a perceived distance from the city.

Realizing the cut-diamond aspect of the envelope proved more difficult. First, to achieve the superior flatness of the surface and avoid the usual pillowing effect created by windloading, the architects specified thicker glass panes than usual. Curtain wall

specialists Permasteelisa resolved the facets themselves into individual panel shapes with the help of 3D software, and the architects profiled the steel beams at the edge of the floor slab to meet the various folds of the wall. But perhaps the most important factor in creating the prismatic volume was designing the wall with no visible exterior framing—the panels of glass seem to come together in one unbroken surface. To make this happen the designers used a four-sided structural silicone glazing system and beefed up the mullions on the interior. As



DEERFIELD ACADEMY KOCH CENTER FOR SCIENCE, MATH & TECHNOLOGY SKIDMORE, OWINGS & MERRILL DEERFIELD, MA

"Sublime calm" is not what you would normally expect to find in the hallway of a boarding school, but that is how Roger Duffy describes the glasswalled public corridors of the SOM-designed Koch Center for Science, Math & Technology at the Deerfield Academy, in Deerfield, Massachusetts. Developed in collaboration with the artist James Turrell, the glass walls and the Baswaphon acoustic ceiling are embedded with continuous strips of 25-milimeter cold cathode tubes (and a vertical section of fiber optics, shown right) in red, blue, and green that can be programmed to any intensity, color, and in any sequence. "There are no down lights, no sconces, no fluorescents, not even any sprinkler heads," said Duffy. "It's very concise and rather pure." The wall-sized electronic glass panels that surround the public spaces are lined with fiber optics along the mullions to inject light directly into the glass. They can turn either translucent to close off science labs from view or transparent to create a "deeper sense of public space," according to the architect. In a translucent state, the glass walls can also show projections or run films on either interior or exterior surfaces. The \$35 million building, dedicated in May, is the fourth building at Deerfield Academy to be completed by SOM. "It's thanks to David Childs that we can do all this creative work here; he's an alum," noted Duffy. JI



HOWARD HUGHES MEDICAL INSTITUTE, JANELIA FARM RESEARCH CAMPUS RAFAEL VIÑOLY ARCHITECTS ALEXANDRIA, VA

Glass is rarely used as a structural material, even though, thanks to modern lamination techniques, it can bear loads comparable to steel and concrete. Whether the aversion is psychic or historical or even superstitious, Rafael Viñoly Architects (RVA) threw convention to the wind when it designed and built a 1,000-foot circulation corridor entirely out of glass as part of a new research facility at the Howard Hughes Medical Institute in Alexandria, Virginia. "As far as I know, it's the largest application of load-bearing glass in the world," said Charles Blomberg, RVA director of technology.

RVA had to sink its three-story facility, on the banks of the Potomac River, underground because a historic easement prevents construction above grade, a restriction that made natural lighting and exposure all the more important. Furthermore, the tall overhead spaces that typically service lab equipment weren't feasible. Instead, a service corridor was driven to the back of the hill while the glass corridor emerged as the pedestrian space, organically tracing the hillside.

This all-glass approach exposed the facilities to breathtaking views of the surrounding farmland and let in daylight especially precious to an underground facility. The use of structural glass meant both the corridor as well as the labs beyond would be suffused with landscape and light. The glass was thoroughly tested with Rochester Insulated Glass, the only U.S. operation capable of fabricating the massive 10-footby-10-foot panels, but it never broke under load or impact. "It's like building a house of cards that won't fall down," Blomberg said. Mc



WESTCHESTER REFORM TEMPLE ROGERS MARVEL ARCHITECTS WESTCHESTER, NY

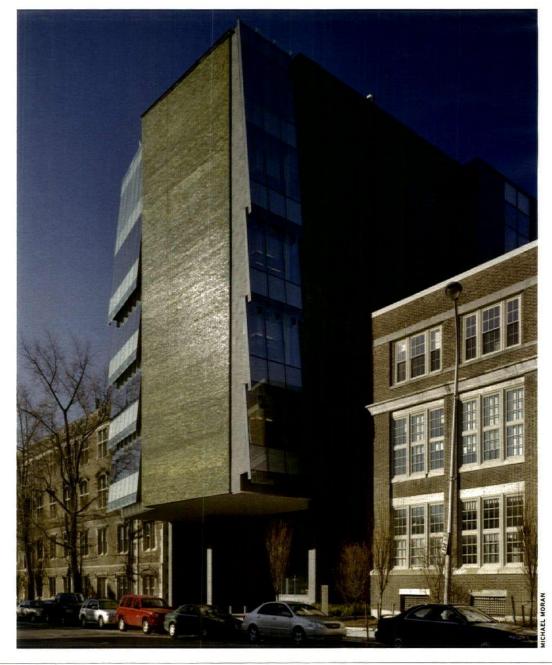
A new sanctuary space at the Westchester Reform Temple will feature a custom glass wall that serves a double purpose-one symbolic, the other quite practical. Designed for acoustic performance, the sanctuary is essentially a box within a box. The congregation will face east, toward Jerusalem, looking at a glass wall that opens onto a "spiritual" garden. An outer glass panel wall will keep the rain out, while an interior wall of L-shaped glass louvers, supported by nearly invisible aluminum blades hung from the ceiling, will create an acoustic backdrop and control daylight. The vertical portions of these louvers will be clear but subtly patterned, offering glimpses out to the garden. The horizontal portions of the louvers, however, will be nearly opaque-the top surfaces coated with a white dot screen designed to bounce and diffuse daylight into the interior, and treated underneath with a reflective interlayer that will offer an idealized view of the garden. The entire wall, being glass, will be slightly reflective, offering a dim reflection of the congregation as well. Embedded in the wall will be an acacia wood copy of the arc-the vessel that carried the sacred tablets through the desert—and this, combined with the reflections and views created by the glass, makes up the religious symbolism: The reflections of the world and the congregation supporting the arc. As



SKIRKANICH HALL UNIVERSITY OF PENNSYLVANIA TODD WILLIAMS BILLIE TSIEN ARCHITECTS PHILADELPHIA, PA

No single quality defines the work of Todd Williams Billie Tsien Architects (TWBTA) so much as the impeccable craftsmanship of their buildings. This emerges again in Skirkanich Hall, a bioengineering laboratory at the University of Pennsylvania that is the fifth and final piece of a multidisciplinary engineering complex. The firm took inspiration from the brick that predominates campus and used a manganese-rich ceramic glazing that gives off a soft luminescence. It is a marked departure, but far from the risk taken with the building's dramatic curtain wall.

"Penn has a lot of brick, and our brick was pretty unusual, so when we introduced something as unusual as curtain wall, we really had to make it work," project architect Philip Ryan said. The solution, to shingle each floor of the curtain wall, creates a natural juxtaposition whereby the brick and granite of the building transform the cascading glass into a fluid, natural form. "It is a difficult balance we had to strike," Ryan said. "We like the idiosyncrasies in work." No wonder, given that the interplay between the brick and the glass serve to unite both in an organic whole. Ryan acknowledges the system is not as revolutionary as it might look—"it's no Kimbell Center"—employing a hanging system that extends 10 to 36 inches off the slab, with dead loads at the top and wind loads at the bottom. The result, however, still looks extraordinary. MC



JUNE

WEDNESDAY 20

Richard Serra: Film John Wayne Centenary Szabolcs Hajdu's White Palms Museum of Modern Art

11 West 53rd St. www.moma.org

THURSDAY 21 LECTURE

David B. Peraza Avoiding Failures During Construction

10:00 a.m. LaGuardia Community College The Little Theater 31-10 Thomson Ave., Queens www.nyc.gov/html/ddc/

EXHIBITION OPENINGS

Christian Denzler Rivington Arms Gallery 4 East 2nd St. www.rivingtonarms.com

Equal, That is, to the Real Itself Marian Goodman Gallery

24 West 57th St. www.mariangoodman.com

Genesis I'm Sorry Greene Naftali 526 West 26th St. www.greenenaftaligallery.com

Lynda Benglis, Louise Bourgeois: Circa 70 Cheim & Reid 547 West 25th St. www.cheimread.com

Miriam Vlaming: Good Morning Revival Moti Hasson Gallery 330 West 38th St. www.motihasson.com

The Orchestra Rare Gallery 521 West 26th St.

www.rare-gallery.com
Strange Magic
Photographic Works

Luhring Augustine 531 West 24th St. www.luhringaugustine.com

Thomas Flechtner Marianne Boesky Gallery 535 West 22nd St. www.marianneboesky gallery.com

EVENTS

www.ps1.org

Ball-Nogues: Liquid Sky Opening P.S.1 Contemporary Art Center 22–25 Jackson Ave., Queens

International Center of Photography Summer Party 6:30 p.m. International Center of Photography

Photography 1133 6th Ave. www.icp.org Nineteen Lines:

A Drawing Center Writing

Anthology 6:30 p.m. The Drawing Center 35 Wooster St. www.drawingcenter.org

Summer Celebration

5:00 p.m. Socrates Sculpture Park Broadway at Vernon Blvd., Queens www.socratessculpturepark.

FRIDAY 22
LECTURES
David D'Arcv

Woody Allen's New York 6:00 p.m. Metropolitan Museum of Art Grace Rainey Rogers Auditorium 1000 5th Ave. www.metmuseum.org

Taryn Simon, Tina Kukielski An American Index of the Hidden and Unfamiliar 7:00 p.m. Whitney Museum of American Art 945 Madison Ave. www.whitney.org

EXHIBITION OPENING

Ideo Selects: Works from the Permanent Collection Cooper-Hewitt,

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

SATURDAY 23 EXHIBITION OPENING

David Macaulay: The Art of Drawing Architecture National Building Museum 401 F St. NW, Washington D.C. www.nbm.org

TUESDAY 26

www.aiany.org

Dayna Baumeister, et al.
Biomimicry for a Sustainable
Built Environment
5:30 p.m.
Cooper Union
Wollman Auditorium
51 Astor Pl.

Andrew Padian Greening Your Architectural Services

6:00 p.m. Steven Winter Associates 307 7th Ave., Ste. 1201 www.swinter.com

EXHIBITION OPENING

Substance & Surface Bortolami Dayan 510 West 25th St. www.bortolamidayan.com

EVENT

Meet the Real Estate Industry Andrew Cooke, Walter Edwards, Patricia Lancaster, Marsilia Boyle, Frank Pampalone, Gloria Guillo 5:30 p.m. Club 101 101 Park Ave. www.pwcusa.org

WEDNESDAY 27

www.aiany.org

Keller Easterling,
Martha Kohen, Mary McLeod,
Elsie Maio, Michael Mein,
Anna Klingman
Brandism Series:
Beyond Cool
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.

EXHIBITION OPENINGS

Automatic Update
Young Architects
Program 2007:
Ball-Nogues,
Gage/Clemenceau Architects,
IwamotoScott, Mos,
Ruy Klein
Museum of Modern Art

ceci n'est pas... Sara Meltzer Gallery 525-531 W. 26th St. www.sarameltzergallery.com

The Glory Days: New York Baseball, 1947–1957 Museum of the City of New York 1220 5th Ave. www.mcny.org

11 West 53rd St.

www.moma.org

1950s-1960s: Kinetic Abstraction Andrea Rosen Gallery 525 West 24th St. www.andrearosengallery.com

EVENT

BuildingsNY Jacob K. Javits Convention Center 655 West 34th St. www.buildingsny.com

THURSDAY 28

Joseph Aliotta, Henry Jackson, Steve Emspak Designing for Emergencies: New York City's Office of Emergency Management 6:00 p.m. Science, Industry, and Business Library 188 Madison Ave. www.aiany.org

Yates McKee Presents: The Monstrous

7:00 p.m. SculptureCenter 44-19 Purves St., Queens www.sculpture-center.org

EXHIBITION OPENINGS

Duet Lehmann Maupin 540 West 26th St. www.lehmannmaupin.com

The Project 37 West 57th St. www.elproyecto.com

John Bisbee, Talia Chetrit, Andrea Sulzer Plane Space 102 Charles St. www.plane-space.com

Have a Seat!
The Beylerian Collection
of Small Chairs
Inspired by China:
Contemporary Furniture
Makers Explore Chinese
Traditions
Museum of Arts and Design
40 West 53rd St.

In the Belly of the Whale Tracy Williams Ltd. 313 West 4th St. www.tracywilliamsltd.com

www.madmuseum.org

Jim Isermann Vinyl Smash Up 1999–2007 Deitch Projects

18 Wooster St. www.deitch.com

Project to Surface m127 127 Madison Ave. www.projecttosurface.com

The Rapture of Form The Matrix of Abstraction Agora Gallery 415 West Broadway www.agora-gallery.com

Rudolf Stingel: Painting Whitney Museum of American Art 945 Madison Ave.

www.whitney.org

EVENT

Niklaus Troxler: Music/Man 6:30 p.m. Cooper Union Great Hall 7 East 7th St.

www.aigany.org

FRIDAY 29 EXHIBITION OPENINGS

Banks Viollete
Gladstone Gallery
515 West 24th St.
www.gladstonegallery.com
Team Gallery
83 Grand St.
www.teamgallery.com

Ilya Lipkin, Sean Raspet, Ned Vena Cohan and Leslie 138 10th Ave.

138 10th Ave. www.cohanandleslie.com

Unannounced/Unexpected Lombard-Freid Projects 531 West 26th St. www.lombard-freid.com

JULY

MONDAY 2 EXHIBITION OPENING

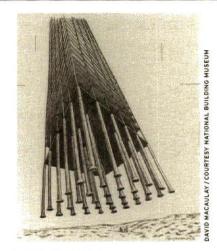
Marc Handelman, Arturo Herrera, Vik Muniz, Janaina Tschape, Kara Walker Sikkema Jenkins & Co. 530 West 22nd St. www.sikkemajenkinsco.com

FRIDAY 6
EXHIBITION OPENINGS

Richard Aldrich, Nathan Hylden, Alice Konitz, Michael Wilkinson: Laying Bricks Wallspace 619 West 27th St. www.wallspacegallery.com

Easy Rider Yancey Richardson Gallery 535 West 22nd St. www.yanceyrichardson.com





DAVID MACAULAY:
THE ART OF DRAWING ARCHITECTURE

National Building Museum 401 F Street NW, Washington, D.C. June 23, 2007 to January 21, 2008

In the classic sci-fi film X: The Man With the X-Ray Eves. the hero can't resist peeking through his comely companion's clothes. Architecturally trained artist David Macaulay indulges similar fantasies, but with buildings instead of blondes. This exhibition of more than 100 of his architectural drawings and sketches gives some uncommon views into the hidden layers of buildings. In one illustration, a giant hand lifts off the dome of St. Paul's Cathedral to reveal what's inside. Another (above) offers a view of the underside of a skyscraper floating in midair. The show is divided into four themes: Playing With Perspective, Revealing Structure, Inspiring Imagination, and Visual Archeology; the latter is devoted to the artist's research and artistic process for the book Mosque. To check out the master in action, don't miss opening day, when Macaulay and others will lead a hands-on drawing exercise for visitors of all ages. Let's hope he doesn't pass out x-ray glasses to all the little boys.

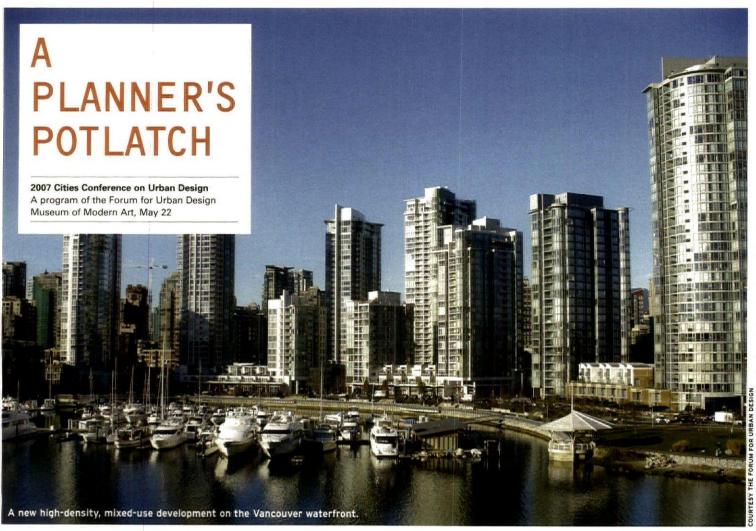


HAVE A SEAT!

Museum of Arts & Design 40 West 53rd Street June 28 to October 28

There's something about chairs that has always been a magnet for designers, and when you shrink them down to miniature size, they practically become the objects of fetish. Just ask George Beylerian. For the past 30-some years, he's been a merchant and manufacturer of chairs, and in his spare time, he's collected untold numbers of doll-sized ones, of which more than 350 are displayed in this exhibition. Some are manufacturers' models; others are pieces of art created by designer/architect Ron Arad, jewelry maker Robert Ebendorf, and others. At 9 inches high and 15 inches long, a mini patio chaise lounge (above) is on the big-andclunky side—the exhibition's items range from 12 inches high to a mere ½ inch. The chairs might be small in size, but not in ingenuity. One is constructed of twigs; another is made of silverware. Even gum wrappers, scrub brushes, and ticket stubs have found a second life in these designs. So hold onto your museum ticket: You might have the ingredient for Beylerian's next tiny treasure.

THE ARCHITECT'S NEWSPAPER'S ONLINE RESOURCE GUIDE WWW.ARCHPAPER.COM/SEARCH



Could the midcentury modern
Chase Manhattan Bank Building
Plaza on Wall Street, which breaks
every one of Jane Jacobs' basic
rules of urbanism, possibly be
"almost all right"? Architecture
critic Paul Goldberger asked city
planning directors from Boston,
London, New York, Singapore,
Toronto, and Vancouver that question at a panel discussion, admitting
that he had often criticized the
building himself, but wondered
if they thought Jacobs' principles
were sacrosanct.

Robert Freedman, the Director of Urban Design for the City of Toronto, where Jacobs moved when she left New York in 1961, said that in his city her influence has been so profound that "once in a while it has to be dispensed with."

Vancouver's Director of Planning, Brent Toderian, disagreed, "Every time we've broken the rules of urbanism, we've failed," he said. He said he had been in Times Square that afternoon and, even there, a sunken plaza doesn't work.

This engaging discussion among experienced urban planners took place on May 22 at the Museum of Modern Art, and was sponsored by the Forum for Urban Design, a nonprofit New York–based group that holds several events a year to encourage new thinking about cities.

This one was certainly lively. None of the participants gave speeches—they had gotten that out of the way the night before at another forum—but flashed pictures of projects underway in their respective cities on a screen behind them as they talked, which gave the audience some idea of how each city is tackling the issues of the public realm.

"It's important to challenge sacred cows. Many different things make great cites," said Kairos Shen, Director of Planning at the Boston Redevelopment Authority. "When you break sacred cows, you must have a reason. It's important to have a planning process that enables someone to challenge an idea," argued Cheong-Chua Koon Hean, CEO of the Urban Redevelopment Authority in Singapore, leading the discussion on the role of public participation.

"If I don't like an architect, we don't have him," offered Peter Rees, the most plainspoken of the group. He has served as City Planning Officer for the City of London for 22 years. Norman Foster's "Gherkin [Swiss Re Headquarters] was opposed by the public, the press, the business types who said it would be impossible to let." It did

fill up with tenants, albeit slowly, and is now a major tourist site that appears on post cards. It has become a symbol of the city. "London is the least planned city," Rees added. "Planning a city like London is more like gardening. You don't rip it all out. You just weed out the bad and help the good, making subtle changes. Overall, the challenge is for people [architects] to come in and surprise us."

"What you have to do first of all is identify what you have and work with it, like knitting back the Emerald Necklace in Boston," he continued, referring to the Olmsteddesigned string of parks there. Boston's Shen had already mentioned the role of landscape design in planning, noting that Olmsted had taken very different approaches in New York and Boston.

New York City Planning Director

Amanda Burden pointed out that Toronto is taking an "iconic approach" to landscape, citing a waterfront scheme by West 8 of Rotterdam. Bruce Mau won a competition for an ambitious conversion of the underused Downsview airport into park space, designed with Rem Koolhaas, David Oleson, and Petra Blaisse in 2001.

The value of iconic architecture also came up several times. "It doesn't help when architecture is practiced as a branch of the anarchic movement," Rees said, "art galleries with sloping walls, fire stations you can't get a fire engine in, buildings with roofs that leak." Although he is right to note that some celebrated works of architecture are silly, not all, including his city's own Gherkin, are bad, and once in a while one does have the desired "Bilbao effect."

Toderian claimed, apocryphally, that Vancouver is the number-one tourist destination in North America and that it is consistently named one of the three most livable cities, even though it has no great buildings. "We've focused on consistency of the public realm," Burden said. "Vancouver is very good at creating quality of life. ... It is what we are all trying to achieve."

After hearing general agreement that Jane Jacobs' rules still applied, despite some qualifications, Goldberger ended the discussion by asking each participant to name something in another city that he or she admired. The responses ranged from Burden's appreciation of Berlin's public realm, rich arts culture, sustainability, and affordability, to Rees, who commended San Francisco for removing the Embarcadero Freeway, "even though it took an earthquake." Toderian, who noted that they had never built freeways in Vancouver so they didn't have to destroy them. commended Boston's Big Dig, despite the cost and time involved. There were, perhaps too many, congratulatory verbal handshakes all around, but the audience left with the sense that they all still had a lot to say. That doesn't happen often enough.

JAYNE MERKEL IS THE AUTHOR OF EERO SAARINEN (PHAIDON, 2005).

POWER LINES

Third International Architecture Biennale Rotterdam

Kunsthal Rotterdam and the Netherlands Architecture Institute Rotterdam, The Netherlands Through September 2 Urban planning and military planning have been virtually indistinguishable for most of history. Ancient Roman towns, such as Timgad and London, were first conceived as military encampments or *castras*, and during the late 16th century, many of the earliest radially planned cities, such as Scamozzi's Palmanova, were constructed as defensive garrison outposts. Even as late as the 1860s, Baron Haussmann constructed his boulevards with the aim of stemming civil unrest in Paris' medieval core.

Given this history, are there ways of thinking about urban planning that are not necessarily militaristic or destructive? Are there more democratic ways of intervening in the city? These are some of the questions raised by the third International Architecture Biennale in Rotterdam, which focuses on the relationship between cities and power. The event, curated by the Berlage Institute, features three exhibitions, an international master class, and a series of lectures and debates. Two of the exhibitions, *The New Dutch City* and *Visionary Power*, are being held at the city's Kunsthal; a third, *A Better World—Another Power*, takes place at the Netherlands Architecture Institute. According to the organizers, the goal of the Biennale is to foster interdisciplinary research and debate, particularly on the subjects of architecture, politics, and the city.

Both Visionary Power and A Better World—Another Power attempt to diagnose and propose responses to the large-scale forces influencing the contemporary city,

forces as varied as neoliberalism and nativism, populism, tourism, and poverty. Many of the exhibits also focus on the relationship between people and power. In Visionary Power, organizers Alfredo Brillembourg and Hubert Klumpner present research that illustrates how informal and extra-legal settlements in places like Caracas are helping generate new approaches to community development, waste management, food production, and zoning. In a similar vein, Southern California architect Teddy Cruz explores the ways in which the adaptive reuse of buildings, bartering, agricultural self-help, and collectivized living can help improve housing conditions for the urban poor. Cruz's collaboration with nonprofit community groups, like Casa Familiar, has

NECESSARY OBJECTS



Milan Furniture Fair or New York's ICFF can tell you, there are literally countless numbers of young designers aching to break into the design establishment. Lately-in a sea change even more evident in the art worldcommercial and cultural marketplaces are clamoring to snap up fresh design talent. And, apparently, publishing has its corresponding appetite for the new, as Phaidon and others have demonstrated in recent years with an outpouring of increasingly creative design books. With & Fork, a stand-alone title that demands explanation (it comes five years after Spoon, the first of the "cutlery" series), the Shirtvase from Meric Kara of Istanbul, Phaidon adds a hefty design tome to a fastexpanding genre.

& Fork is something of an exquisite corpse exercise, wherein ten curators each chose ten emerging designers. One selector didn't know the taste, sensibilities, or criteria of the next as the collection was created. As a default method of curatorial organization, the 100 designers are presented alphabetically, which results in quite a lot of hopping

As anyone who has walked the circuits of the around geographically, culturally, and in levels of design sophistication—an assemblage that unfolds page by page like the game of surprise invented by the Surrealists almost a century ago.

> Yet its haphazardness is also the book's strength. & Fork does an admirable job of delivering "the world's most interesting product designers to have emerged during the last five years," as Emilia Terragni, the editor, promises in the intro. Lavish and generously illustrated, & Fork doesn't skimp on its romp through the design portfolios of today's enterprising and clever. There is a sealed plastic "vase" that allows a corsage pinned to a shirt to flourish; the Twig bench from Russell Pinch of London, where thin branches are gathered and invisibly pinned to form a naturalistic cube for sitting; an ingenious vase called Hope Forever Blossoming from D-BROS of Tokyo, which ships flat and becomes structural when filled with water; and the Butterfly Table (above) by Alexander Taylor of London, which is

designed with a modular base capable of sustaining a heavy load.

Not surprisingly, a strong craft ethos pervades the work. Emerging designers are almost by definition making things, and some of the more intriguing entries include images of the handicraft that came before the glossy photo shoot. Nido Campolonglo of São Paulo is seen working magic with found paper and cardboard tubes, the step-by-step process behind Peter Traag's molded Sponge Chair is nicely illustrated in an image grid, and Kenneth Cobonpue's rattan chairs and steel woven sofas are shown in their deconstructed state. Of course, & Fork also includes its share of the usual student-ish projects, where garden spades are turned into chairs and old records are made into stools in a fifth-generation Duchampian homage. Too clever by half, but still enterprising, which for young designers is almost as essential a skill set as talent.

One note that should be gently pointed out to the book's organizers is that as worldly as the selection is, it is hardly global. My fairly close reading found not a single practitioner from Africa, India, or even China. Surely the world of design is not so limited to Western-influenced industrialized nations as & Fork's curators would have us believe.

Still, this unmethodical gathering of young Turks insightfully reveals who may be nipping at the heels of a design establishment that itself only came of age in the past decade. When lush monographs are devoted to the likes of Tord Boontje, Marc Newson, and Marcel Wanders, you know they've entered the canon of design heroes. & Fork serves as a great gift not only to those upand-comers fortunate enough to be selected, but to design aficionados interested in a snapshot of the talent coming of age right now. CHEE PEARLMAN IS THE PRINCIPAL OF CHEE COMPANY AND A JOURNALIST, CURATOR, AND



ARABIAN TRITE

Despite an ambitious goal to critically evaluate the role of design in the Arab world, the inaugural International Design Forum held in Dubai at the end of May was marred by vague dialogue, underexplored themes, and, possibly worst of all, predictable discourse. The forum, organized by Moutamarat—a partnership between Dubai-based developer Tatweer and the Saudi Research and Publishing Company, whose goal is to foster business knowledge in the region-was held May 27th-29th, and attracted a diverse mix of international and local designers, media, students, and developers.

When the International Design Initiative (IDI) was first announced at last September's London Design Week, organizers promised a panel comprising, in addition to prominent Arab participants-IDI-head Khalid Al-Malik and Sheikh Majed Al-Sabah, among othersa list of stars including the editors Stefano Boeri and Tyler Brûlé, architects Zaha Hadid and Rem Koolhaas, and Ricky Burdett, the former head of the London School of Economics' Cities Program. However, the lineup remained unresolved until just moments before the forum kicked off. Of the initial group, only Koolhaas and Boeri appeared, while Hadid's absence was noted and apologized for. There were, however, numerous notables in attendance, including architects Shigeru Ban and Michael Rotondi, designer Marcel Wanders, and curator Paola Antonelli.

The opening plenary gave the first indication of the problems ahead. Moderated by Raghida Dergham, New York correspondant for the London-based pan-Arab newspaper continued on page 32



"Roof Houses," by Santiago Cirugeda of Recetas Urbanas in A Better World-Another Power on view at the NAI.

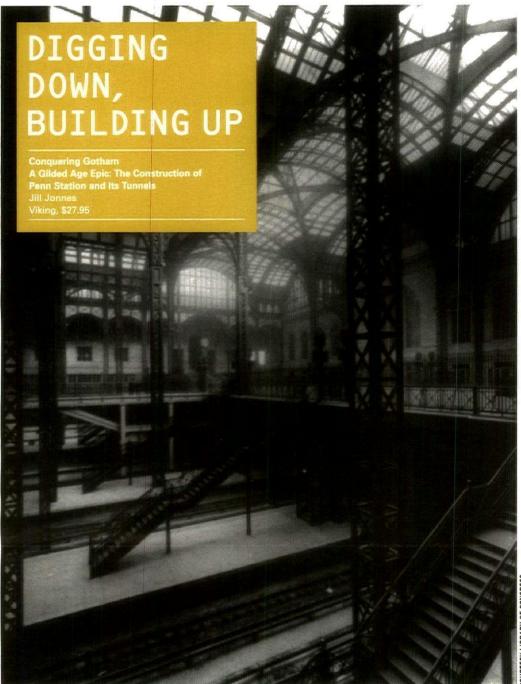
focused on finding ways of injecting "microeconomic tactics such as time banking through sweat equity to produce alternative modes of affordability (barter housing units, exchange of rent for social service, and so forth)."

One point of tension centered on the question of whether built form alone can transform a city. Pier Vittorio Aurelli and Martino Tattara, both of the Berlage Institute, and Dan Wood and Amale Andraos of New York's WORK AC, argue for the importance of icons in the contemporary urban fabric. They seek to recuperate an idea of the city as polis, a political and social entity and not just as a system of flows or infrastructural networks. In a project they produced with students at the Berlage Institute, Aurelli and Tattara seek to illustrate how Oscar Niemeyer's monumental designs for Brasilia "accelerated," as they put it in the catalogue accompanying the exhibition, "the inhabitants' process of cultural identification with their own city." Meanwhile, through a series of conceptual diagrams and models, WORK AC argues that the development of iconic programs and buildings in war-afflicted regions, such as Beirut, could help populations sublimate and ultimately bring forces of civic unrest under control.

Also featured were projects by architect Keller Easterling, Belgian philosopher Lieven De Cauter, and urbanist Michiel Dehaene, all of whom are far less optimistic than Aurelli about the capacity of built form to effect social change. In an excellent essay published in the Visionary Power catalogue, Easterling argues that Special Economic Zones (SEZs), Free Trade Zones (FTZs), and Export Processing Zones (EPZs) have contributed

to the erosion of environmental and labor standards, allowing for insidious forms of social and economic exploitation to take root. In a study of European immigration policy, De Cauter and Dehaene consider the impact that ever-more restrictive immigration policies are having on urban life. They focus especially on the proliferation of detention centers, prison boats, and secret prisons in extra-national territories, and consider these sites as new typologies that will have profound implications for the future of civic life.

How successful is this biennale? The curators do a great job of connecting architecture and urbanism to questions of politics and social change. Many of the contributions in the show, especially City of Refuge by Office Kersten Geers and continued on page 33



In 1900, the Hudson River resembled the most chaotic of bathtub play scenes—a perpetual jumble of passenger ferries, barges full of ice, corn, and livestock, and railroad "floaters" carrying freight cars. Although the Gilded Age railroad companies had set the nation's clocks to Railway Standard Time, they had yet to conquer the mile-wide Hudson. While Pennsylvania Railroad, the largest of the companies, forced its passengers to detrain and wait on the New Jersey waterfront for the next double-decker ferry to Manhattan, Vanderbilt's New York Central Railroad slipped across the Harlem River to deposit its passengers at Grand Central Terminal. By bridge or by tunnel, Alexander Cassatt, the newly elected president of Pennsylvania Railroad, was determined to break the Vanderbilt monopoly and loosen its stranglehold on New York's industrial growth. Cassatt is the central hero of the "titanic battle with nature," which culminated in the building of

McKim, Mead and White's Penn Station, and his story is recounted in Jill Jonnes' Conquering Gotham—A Gilded Age Epic: The Construction of Penn Station and its Tunnels.

Conquering Gotham is what might be called a civil engineering thriller. Jonnes fashions an entertaining history of the building of the subaqueous tunnels beneath the Hudson and East Rivers and the design of Penn Station, giving full view to the political and human forces that challenged the project during its nine years of construction. Before a shovel has touched ground, Jonnes contextualizes the construction story within the push and pull of the Hearst media empire, the federal government, rival railroads, and, of course, Tammany Hall. Cassatt's determination to avoid paying off Tammany, as the Roeblings were tunnel walls, challenged the forced to do during the construction of the Brooklyn Bridge, provides for exciting political drama. Cassatt, "that rare being, a rich

corporate Democrat who welcomed regulation as necessary and inevitable," also had his fair share of confrontations with many of the city's most powerful robber barons, including Carnegie, Vanderbilt, and Rockefeller.

Jonnes provides a harrowing account of the actual construction of the tunnels, together with some amazing photographs. Maritime traffic continued unabated while laborers, known as sandhogs, tunneled in "a perilous underworld of quicksand, coarse sand, huge boulders, gravel, and clay between the water and the bedrock." The sandhogs pushed forward twoand-a-half feet at a time behind a 193-ton cast iron shield as the muck was shoveled into little cars—a seemingly Sysphyean task. The bends, dynamite explosions, fires, and "blows" in the bravery of the workers and the patience of the public. Jonnes adeptly captures the human drama involved in the horrific

accidents and engineering quandaries that repeatedly threatened the tunnel construction projects.

And of course there is the bittersweet story of Charles McKim's last building in New York. Cassatt wanted to give New Yorkers "a monument worthy of his railroad and their city" and McKim, Mead & White delivered a slice of ancient Rome in the heart of the city's Tenderloin district. Jonnes describes how McKim found aesthetic inspiration in the Baths of Caracalla to produce a Doric temple of pink granite that embodied "his delight in detail and light, his pleasure in the romance of departures, arrivals, and novel sites." Stringing together a dramatic tale of the firm during this period, Jonnes recounts the turbulent life and scandalous murder of Stanford White, the subsequent trial, its financial impact on the partners, and the associated health problems of Charles McKim. Penn Station, a building Thomas Wolfe said could "hold the sound of time," but drew mixed feelings from New Yorkers, opened in 1910 and was demolished in 1963.

Conquering Gotham arrives at an opportune moment. As the legacy of Robert Moses is up for reexamination, Jonnes has added a significant contribution to the history of the city's big projects. But the book is also an important prologue to a muchneeded public discussion about the Moynihan Station project at the James A. Farley Building. The New York Times famously editorialized that "we will probably be judged not by the monuments we build but by those we have destroyed." If New Yorkers never truly loved the old Penn Station, does the city deserve a new monumental rail terminus? And how much will it cost the public to preserve the Farley facade? One thing is certain: few will fear judgment for destroying what replaced the original.

KEENAN HUGHES IS A GRADUATE STUDENT IN ARCHITECTURE HISTORY AT THE PRATT INSTITUTE, IN BROOKLYN.

Penn Station concourse, 1911 (left), and waiting room, 1930 (below).



Dar Al Hayat, the panel, which included Lebanese architects Nadim Karam and Bernard Khoury, Khalid Al Malik, and Karim Rashid, broached a wide range of issues such as how design can benefit users and its impact on urban environments. However, participants seemed as inclined to advance personal agendas

as engage in dialogue.

continued from page 31

The result, which set the precedent for the rest of the conference, alternated between those with a vested interest in local business, who defended the oftderided development practices in the Arab world, and the designer-cum-ideologue, pontificating on globalization and critical regionalism with equal surety-a role first adopted by Rashid. These issues recurred throughout the conference, which included 36 lectures, seminars, and studios.

Fortune International editor Robert Friedmann moderated a discussion on the economies of design, in which panelists Al Malik, Rodney Fitch of Fitch Design, Andrew Summers of Londonbased Design Partners, and Red Dot president Peter Zec discussed the effect of design on business. The discussion began with Dubai, where, Fitch said, " we can't parachute design into the city, but it must be built in through schools, government, and participation." Zec then emphasized the need to invest in design, a position supported by Summers. While the debate raised interesting points, it was tellingly entangled in such undefined concepts as regional competitiveness and the distinctions between tech-based and industrial design. While some of the participants tried to clarify certain terms, they were all speaking from vastly different backgrounds, and much of what they were saying was lost in translation.

Later, a discussion on urban design and infrastructure underscored how discussions on planning are challenged by the same semantic problems. Despite moderator Justin McGuirk's repeated attempts to keep the discussion focused on concrete topics and examples, the panel-Mayor Omar Maani of Amman, planning academics Amer Moustafa and Rasem Badran, and Mattar Al Tayer of Dubai's road and transport authority continually argued their points with jargon-laden language: "demand-led" versus "supply-led" planning, "upgrading," and "planning paradigms" led the discussion away from the topic and into the murky waters of theory.

Ultimately the initiative, and, by extension, the conference, collapsed under the weight of its own ambition. Trying to generate meaningful debate with such diverse figures over so many topics, and with the association of international starsboth the no-shows and those with ego in close tow-was destined to be too much. Unfortunately those most adversely affected by the shortcomings are those most serious about the issues of design in the Arab world, which has earned an unfortunate reputation of late. The dialogue is bound to continue, but perhaps forcing it is not the solution. JAFFER KOLB IS A LONDON-BASED WRITER STUDYING AT THE LONDON SCHOOL OF ECONOMICS.

continued from page 31

David Van Severen, are provocative in terms of how they diagram in concise, if chilling, terms the iniquities defining the contemporary urban landscape. At the same time, the show as a whole-and the Visionary Power exhibition specifically-fall vastly short in terms of how they communicate and display their subject matter.

RESOURCES

socialism in 19th-century France.

for example, self-help settlement

development in post-World War I

Vienna, or the World Bank's "sites and services" development strategies of the 1960s.

All this is not to suggest that the issues and ideas raised by the biennale were shallow or shortsighted; on the contrary, the range of work was quite illuminating,

particularly in the accompanying catalogue. But engagements with politics and power should not only be explored in a conceptual or academic vacuum, as this biennale largely does, and new strategies of information design, visual communication, and spatial planning

The Foundation for Achieving Seamless Territory's project "Hotel Abkhazia" documents the South Caucasus.

Bio Glass

Coverings Etc

www.coveringsetc.com

need to be developed in order not only to activate and engage public space, but to help politicize-and in many respects problematizethe very contexts in which such

issues are explored.

NADER VOSSOUGHIAN IS AN ASSISTANT PROFESSOR OF ARCHITECTURE HISTORY AND THEORY AT NEW YORK INSTITUTE OF TECHNOLOGY.

Old glass shards find new usefulness and

beauty when they're molded together into

slabs. Bio Glass has a distinctive, multi-

textured look derived from the recycled

green (left), white, and brown. It can be

used for countertops, interior floors, or

percent postconsumer or postindustrial

Etc's ecofriendly ECOverings line. Each

recycled 110-by-49-by-%-inch slab saves

one cubic yard of landfill and reduces 35

pounds of carbon dioxide emissions. Now

other decorative surfaces. Made from 100

content, it's the latest product in Coverings

fragments inside, and it's available in light

WWW.ARCHPAPER.COM

PRODUCTS

The Unprivate House (p. 20): The curtain wall for One York was manufactured by Ferguson Neudorf Glass, 4275 North Service Rd., St. Catharines, Ontario, L2N 7P8, 905-563-1395, www.fnglass.com. It was installed by Enterprise Architectural Sales, 20 West 64th St., Lower Level, New York, NY 10023, 212-362-6577, www.enterprisearchitectural.com. The façade consultants for On Prospect Park as R.A. Heintges & Associates, 126 Fifth Ave., 9th Fl., New York, NY 10011. www.heintges.com. The window-washing consultant was Entek Engineering, 200 Broadway, Suite 2, Troy, NY 12180, 518-274-5550. The structural engineering was done by Rosenwasser/Grossman Consulting Engineers, 132 West 36th St., New York, NY, 212-564-2424, www.rosenwassergrossman.com. The curtain wall for 27 Wooster was fabricated by Schüco USA, 240 Pane Rd., Newington, CT 06111, 860-666-0505, www.schuco-usa.com Weill Greenberg Center (p. 24): The curtain wall was fabricated by Permasteelisa Cladding Technologies, 32 Avenue of the Americas, 20th Fl., New York, NY 10013, 718-361-8822, www.permasteelisa.com. It was installed by Tower Installation, 23 Day Hill Rd., PO Box 767, Windsor, CT 06095, 908-735-7606.

Howard Hughes Medical Center (p. 25): The structural glass for the corridor of the Janella Research Farm Campus was fabricated by Rochester Insulated

Glass, 73 Merrick Circle, P.O. Box 168, Manchester, NY 14504, 585-289-3611, www.rochesterinsulatedglass.com. The structural engineers were Thornton Tomasetti, 24 Commerce St., Eighth Fl., Newark, NJ 07102, 973-286-6100. www.thettgroup.com. The MEP for the underground building was Burt, Hill, 1056 Thomas Jefferson St. NW. Washington, D.C. 20007, 202.333.2711, www.burthill.com.

Skirkanich Hall (p. 26): The curtain wall was fabricated and installed by National Glass and Metal Company, 1424 Easton Rd., 400, Horsham, PA 19044, 215-938-8880, www.ngmco.com. Curtain wall consultation provided by Axis Group, 145 Hudson St., Suite 203, New York, NY 10013, 800-919-2947. The bricks were glazed by Western Quarry Tile 490 East Duarte Rd., Monrovia, CA 91016, 626-303-1013.

Westchester Reform Temple (p. 26): Structural engineering was provided by Robert Silman Associates, 88 University Place, New York, NY 10003, 212-620-7970. The stainless steel connections of the custom glass wall are being fabricated by TriPyramid Structures, Inc., 59 Power Road, Westford, MA 01886, 978-692-0555. www.tripyramid.com. The treated and bent glass louvers on the wall are being fabricated by Fox Fire Glass, 180 North Saginaw Street, Pontiac, MI 48342, 800-536-0150, www.foxfireglass.com



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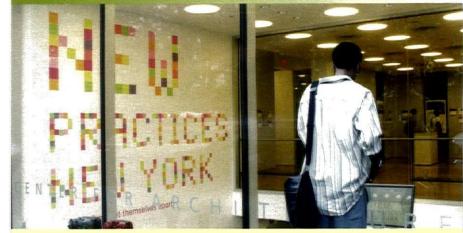








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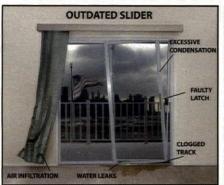
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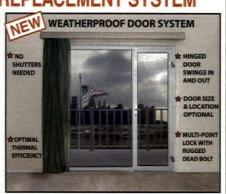
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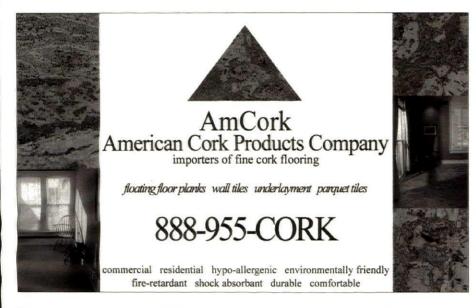


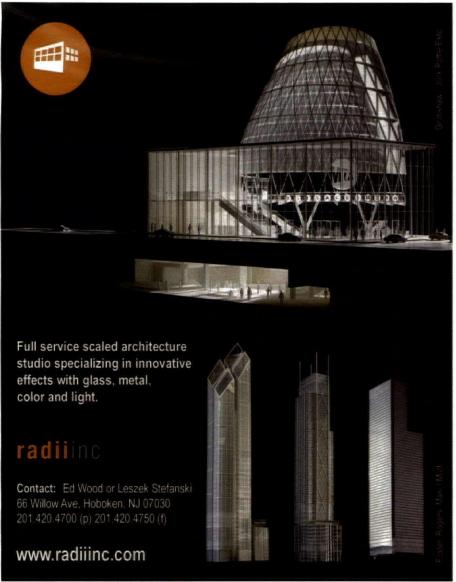
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One day in spring 2006, Ben Krone of SHoP Architects was working on a highrise conversion project at 127 Madison Avenue (m127) in Manhattan, when he decided to try a little experiment. As part of his role as project architect, he was designing some lobby panels. Why not recruit some artists to help out? With the help of curators Richard Chang. and Alexandra Chang of the collective Dream So Much, he found five painters and illustrators to work with him: David Diao, Kaws (aka Brian Donnelly), Tomokazu Matsuyama, Leah Raintree, and Kenji Hirata. Using architect's tools such as Rhino software and a CNC mill run by Associated Fabrication, he worked with the artists and others to create three-dimensional artworks none of them could have made alone. Project to Surface goes on view at m127 beginning June 28.

How did you first get the idea to work with artists on this project?

We originally thought about it as a sort of panel system for a wall. We experimented with taking 2D line drawings and tweaking them, or scanning graphics from books, magazines, and the Internet, and translating those images into 3D panel reliefs. But then I thought it would be more interesting to develop graphics with people who actually design these things, as opposed to collecting inspiration from outside sources, which architects tend to do a lot. They look at what's already existing, as opposed to creating something from a clean slate

This kind of collaboration must present its own challenges, though. What was it like using tools typically used by architects to help these artists realize their ideas? What technical and artistic hurdles did you encounter?

Each artist took a very different approach, and so one of the big challenges for me has been shifting the way I work with each of the artists. The process was different with each one, the Rhino files were very different, and what we were creating was so diverse that it was nearly impossible for me to be working with all of them simultaneously.

Leah's drawings tend to be extremely complex. Her piece (top right) required us to come up with a method to change the way she works, to meet me halfway. She'd hand draw one layer of information on an entire sheet, then we'd have that layer scanned into Illustrator and Photoshop CS3, where I'd vectorize the line art and map the spatial depths. Then she'd draw the next layer.

It was a true collaboration in that I was changing my way of working: I was minimizing the amount of information I was dealing with at one time and trying to understand the

piece spatially by actually separating it into its layers. At the same time, she was changing the way she works to align with the techniques we were using. For me, that piece was particularly interesting and challenging in that it required a lot of testing as to what the range of possibilities were, and then we kind of met in the middle. Associated Fabrication helped us determine the range of material limitations.

Kenji's piece also evolved during the collaboration. The original piece was based on a painting that was beautiful, but there was too much unresolved information: a lot was implied through textures in the paint and on canvas. It was more about his painting technique, rather than the forms and shapes, whereas the painting we ended up working with is very precise and intentional.

Did all the artists create panels, like you originally envisioned?

Kenji's and Leah's are panels, but the others are freestanding sculptures. Kaws' is in the form of a children's school chair. He collects the chairs from a school dumpster across the street from where he lives, and in the past, he's done some flat graphics on them. For this project, we reproduced one of the chairs in Corian, and then we actually CNC milled some graphics into the back and the seat. It's kind of this angry cat face in relief.

David Diao's piece is a sculpture of a Spartan trailer, cantilevered out from a column so it's suspended in midair. It's 4 feet long and made of high-density foam, so it's not too heavy. He has a house upstate that Marcel Breuer designed around a Spartan trailer. His piece is about fetishizing

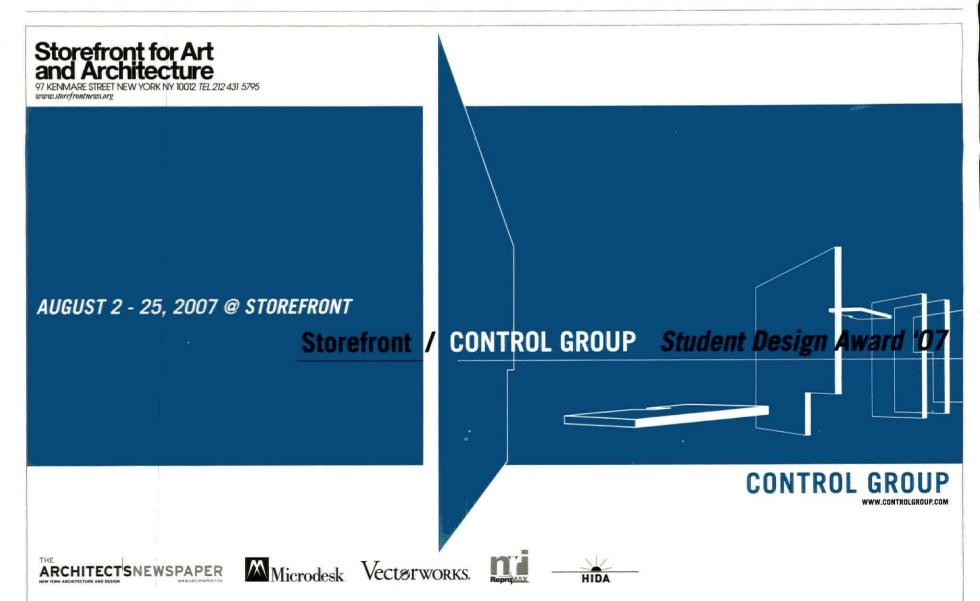


the trailer as an object, much as his house fetishizes it. Matsuvama's is like a gigantic toy chicken. It's made of flat parts assembled together to give the appearance of a three-dimensional object. That piece is intriguing because it's an object that's purely based on the limitations of the three-axis mill we used, as opposed to the limitations of the machine in general.

One thing I found really interesting is that almost all the artists we're working with use color a lot, but in this project, they immediately went toward what makes three-dimensional objects different: they were more interested in light and shadow.

What's next?

The exhibition is temporary, but the pieces might end up traveling to other shows. I'd love to do something like this on the scale of a building, and with Leah I've toyed around with the idea of doing whole interior spaces. I feel like as an architect, I'm well-trained and well-suited for making these sorts of translations. By collaborating with someone who thinks about these things purely in graphic terms, it makes the result richer.





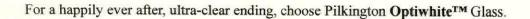
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