YONKERS POLITICAL BATTLE OVER MASSIVE FCR PROJECT HEATS UP

THE BATTLE OF RIDGE HILL

This project has everything: Urban renewal. Bickering politicians. Warring communities. Traffic problems. Eminent domain. Angry accusations of backroom deals. Even Forest City Ratner (FCR) is involved, so it must be the Atlantic Yards, right?

Wrong. Since at least 2003, FCR has been working to convert an 81-acre plot at the edge of Yonkers into a mixed-use retail and residential project known as Ridge Hill Village. The development cleared what could be its final hurdle on June 4, when the seven-member Yonkers Industrial Development Agency voted unanimously to extend $22 million in tax breaks to the developer.

Several members of the city council have taken issue with the tax break because they say it slipped mysteriously into an agreement between the city and FCR for the developer to buy out its lease.

TWO WOMEN-LED FIRMS TO DESIGN HOTEL CONDO TOWER IN TEXAS

Deborah Berke & Partners, one of New York’s most visible and successful woman-led architecture firms, is known for spare, elegantly detailed designs for galleries, residences, and institutional projects. But in recent years, Berke has been expanding her practice and taking on larger commercial projects, including a number of hotels.

Following the success of the first 21c Museum Hotel in Louisville, Kentucky, located in a string of nineteenth-century warehouse buildings downtown, Berke, working with Boston-based (and also woman-led) Goody Clancy, is designing a 200-room luxury hotel in Austin, Texas, from the ground up. It will contain

DEAL TO SAVE CERRITO HOUSE FALLS THROUGH AT LAST MINUTE

ANOTHER RUDOLPH TEARDOWN

A 1966 home designed by Paul Rudolph in Watch Hill, Rhode Island, has been razed. Though as recently as last month the house was slated to be moved and preserved, difficult negotiations led to its demolition on June 14.

In 2000 Jeffrey Hogan, a managing director at Morgan Stanley in Los Angeles, and his wife, Karen, purchased a 3,900-square-foot house built for the Cerrito family (they sold it in 1969). A May 23 New York Times article

NEW TOWER AT DEUTSCHE BANK SITE MAY SHADOW PARK

CHASE TO BUILD AT GROUND ZERO

While Governor Spitzer’s announcement that JPMorgan Chase’s decision to build a new tower at Greenwich and Cedar Streets on the old Deutsche Bank site, just across Ground Zero signaled to many that “downtown is

DESIGNERS, DEVELOPERS TALK ABOUT CON ED SITE’S FUTURE

Midtown’s Dream Team

Several weeks ago, in one of the most unique planning exercises in recent city history, six leading design professionals donated their time to collaborate on a day-long charrette in a vacant storefront at United Nations Plaza. They produced a bold new vision for the redevelopment of Midtown Manhattan’s forlorn-

continued on page 7

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continued on page 7
In architecture and design, it is not only about using the finest materials, but also the vision and artistry in which the designer combines resources to create a truly magnificent structure.

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The hyper-development currently underway in our large metropolitan centers makes many old structures—even if they are important and distinctive monuments—are being viewed not only as outdated but even as potential teardowns. In fact, nearly every issue of AN features yet another architectural monument facing the wrecking ball. The sad tale of the 1956 Cerrito House is only the latest loss of a distinctive Paul Rudolph design. In January a house in Westport, Connecticut, was destroyed. Its Orange County Government Center in Goshen, New York, and Blue Cross/Blue Shield offices in Boston may be next. Buildings that academics consider American examples of the concrete style known as Brutalism seem to be especially under attack today. Marcel Breuer’s Cleveland Government building, John Johansons Mechanics Theater in Baltimore, and even Boston City Hall—are arguably one of the great examples of the style—are all potential tear downs.

These buildings defined exciting new ways of living when they were designed but are fraught with problems today. Take any number of Rudolph, Breuer or Johnson buildings. What are we to do with buildings that are wildly unpopular with a public that considers them eyesores and that would happily have them torn down in a second if given a chance? Further, such buildings are often difficult to defend by current standards, as they have histories of poor performance with leaking roofs (the Orange County Government Center reputedly has 67 different roofs and all of them leak). They are definitely not, as we define it, sustainable, since they were built with materials like asbestos, or they are not energy efficient. To make matters worse, quite a few may not even be functional for their current inhabitants.

Let’s say the building is by a master like Rudolph. How should defenders of contemporary architecture fight for the survival of an unpopular building? One can argue that it can go away in the space of time in terms of the use of natural light or the arrangement of the floor spaces. Furthermore, it may not be among the master designer’s greatest buildings. That said, even lesser works from an architect like Rudolph would be more thoughtful anything that might replace it. Witness the McMansions replacing houses by the New Canaan Five. But there may be a solution: the buildings could be cut into two parts to be reassembled on a new site. This may not look like the buildings’ original elements. They called off a new time frame be established for the new contract without the contentious

THE ARCHITECT’S NEWSPAPER JULY 4, 2007

HOTEL PIONEER JOINS FORCES WITH MARRIOTT ON 100 PROJECTS

SCHRAGER SCALES UP

When they opened Morgans and the Royalton in New York in the 1980s, Ian Schrager and Steve Rubell launched a whole new category in hospitality that has since spread around the world, the boutique hotel. At a June 14 press conference at his Gramercy Park Hotel, Schrager announced a new partnership with Marriott International to update the idea he pioneered for today’s market. The new brand, which Schrager and Marriott chairman, J.W. Marriott Jr., didn’t name, will comprise at least 100 new hotels of about 150 to 200 rooms each in cities all over the world. As first venture seems unlikely, since what Marriott is good at—providing a consistent level of service and amenities that visitors can rely on finding in any hotel, anywhere. It will be Rollins that Schrager’s impact has been far greater than the number of properties he has developed, but they plan to change that. The new brand is good news for designers. According to Schrager, each new project will be unique, since at the heart of the idea of the boutique hotel is a specific point of view, and that is what separates his projects from their luxurious but cookie-cutter counterparts. “We are taking the industry to the next level by not replicating anything—there will be 190 originais,” he said. “It will create a new standard for identity.” This premium on individuality means that the new brand will clearly have to go deep into the design talent pool. “To keep up the pace of what we want to do, we’ll be obliged to work with a number of different designers, some famous and others not so famous, and what we choose will depend on the city it is in.” Gentlemen, start your engines. ANNE QUINCEY
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I was recently in Rome for a client meeting and thought, since I'm in Italy, why not attend the Venice Biennale for the first time? Parties galore beckoned, so I arrived in La Serenissima on a wet June afternoon just in time for the vernissage of the American Pavilion held at Peggy Guggenheim's unfinished Palazzo on the Grand Canal. New York architects and their entourages abounded: Michael Gabellini, who it turns out is married to the American Pavilion's brilliant curator Nancy Spector. It featured work by the artist Felix Gonzalez-Torres, including a carpet of edible licorice that all were welcome to try! Richard Olcott, a partner at Poesek, whose wife Betty does publicity for the Guggenheim, appeared, as did Steven Learner. Also there was RoseLee Goldberg, who has her own biennale in New York this fall. It is focused on performance art and suitably called Performa. Laurie Beelman, previously of the Museum of Art & Design, and now a consultant for nonprofits, appeared at the Capriani and Russian parties. Ortensia Visconti, whom I met in Rome, appeared (her great uncle was the great Luchino Visconti, who directed The Leopard). At gallerist Jeffrey Deitch's dinner in a charming garden near Palladio's Il Redentore, I chatted with artists Tim Noble and Sue Webster, the British punk rock couple whose striking home and studio in London was designed by David Adjaye. Tim remarked that after the house was completed, they held a number of wild parties since "a new house should have sex to make it more livable."

Charles Miers of Rizzoli was making the rounds, looking prescient as the publisher of Tracy Emin, featured artist of the British Pavilion, Craig Robins, developer of Aqua in Miami Beach, had lunch with Zaha Hadid, whose new furniture line was presented in a church, a suitably sacred location for the Goddess of Design. Also around town was Ealan Wingate, who runs the New York Gagosian Gallery and was seen in Rome recently surveying spaces for a new branch. The Biennale takes place in two locations, the Arsenale, an old rope factory, and the Giardini. It's the same as the Architecture Biennale instead of only architects pretend to be artists, artists pretend to be politically correct and not just big bucks capital investments! Parked outside the Giardini in the Laguna were some massive yachts, including that of Ella Cisneros, where the museum consultant David Resnick held court at one of the evening soirees. Art? On yes, Robert Storr (formerly of MoMA and now at Yale) was the curator whose theme "Think with the Senses, Feel with the Mind" was interpreted by a series of artists at the Arsenale in a half-mile walk of apocalyptic death, destruction, detention, displacement, war, and torture. In Venice the contemplative answer to this serious presentation is, of course, to drink and party some more! As many as 20 or more events typically took place at the same time, causing extreme distress among those who wished to have the X-Men power of immanence. Damien Hirst's "New Religion" opening at the Palazzo Pesaro Papafava extended the theme with jewel-encrusted skulls and pharmaceutical metaphors of sainthood at a reception attended by Peter Blake, the legendary artist who did the cover of the Sgt. Pepper album. Then there was the Pinault dinner at the Palazzo Grazzi, the Scottish party at Palazzo Zenobia, the Ukrainian and the Russian parties...but who can remember them all?

Finally there was a big bash on the Lido sponsored by the German Pavilion for the artist Isa Genzken (who had the misfortune to be married to Gerhard Richter before he became a superstar), held in an airplane hanger and runway on the beach. As the Scissor Sisters proclaimed before playing, "if there isn't as much fun as we can. Their store's unconventional decor has attracted quite a bit of attention—and that's all the better. They hope to spread the green gospel: "Our motto is 'be contagious!"' Choi said.
through the architects have opted to break Austin project will take up a full block, was logical to bring her into this next phase.”

and Deborah enjoy working together, so it one of the developers. “Steve, Laura Lee, Wilson, the first 21c sought to blend art and be more than double the size of the original, the design for the condominiums; both are responsible for the public spaces, galleries, and hotel, while Goody Clancy is leading the design for the condominiums; both are working with the local firm Susman Tisdale Gayle. “Goody Clancy brings a tremendous amount of expertise to building at this scale, which has made the project advance quickly,” said Berke. “The collaboration has been wonderful learning experience for us.”

Time will tell if Austin will embrace the project, though Louisville was arguably a bigger gamble. “We never expected that there would be more than one 21c,” she says. “So we’re unbelievably enthusiastic.” Poe also hopes the project will be something that Austin will be proud of. “We’ve been very pleased about how the project has been received in Austin’s arts community. That will be the key to its success.”

Enduring Quality, Eternal Design

Helmut Jahn and Yorgo Lykouria came to lever handle design without any preconceptions whatsoever. They freed their minds of the constraints of industrial production processes, which were characteristic of the tubular designs of Modernism. In particular, they looked for a form that, whilst it can be produced by machines, ergonomically corresponds to human gripping needs in a special way.

The upshot is a formally distinctive lever handle re-interpretation that is a genuine innovation of the moulded-to-the-hand concept.

There is always a name behind the levers of FSB.
MIDTOWN'S DREAM TEAM continued from front page
looking East River waterfront.

Most of the area that the designers focused on, between East 38th and East 42nd streets, is currently a no-man's-land that bears the imprint of a period in planning when cars were given priority over pedestrians. The dominant feature is a nine-acre development site where a Con Edison plant was once located in front of a massive elevated off-ramp from the FDR Drive.

The charrette, which was held under the auspices of the Municipal Art Society (MAS), was an effort to harmonize the development agendas for four proposed projects: the United Nations expansion, the renovation of the FDR Drive, the extension of Manhattan's greenway up the East Side, and the redevelopment of the Con Ed site.

"We wanted to bring all the players together," says Kent Barwick, president of the MAS, on the morning of the charrette, Midtown East stakeholders—including representatives from Manhattan CB6, the New York State Department of Transportation, the New York City Parks Department, and East Side Realty Company, which is redeveloping the Con Ed site—with a master plan by Richard Meier and David Childs—made a presentation to the participating designers: Ricardo Scofidio of Diller Scofidio + Renfro, Kate Orff of Scape Studio, Margie Ruddick of WRT, Ken Smith of Ken Smith Landscape Architect, Brian Jencek of Hargreaves Associates, and Matthew Urbanski of Michael Van Valkenburgh Associates. This was actually the first time that their representatives, with the exception of the UN, discussed their objectives in the same room. In many ways the different visions presented appeared to be irreconcilable. For example, some of the stakeholders presented plans showing options for decking over FDR Drive to provide access to the East River. But for the DOT, there are major constraints against building a deck that slopes down to the river, most notably the FDR's elevated 42nd Street exit ramp.

However, the design that was unveiled on the following Sunday addressed the various objectives of the different stakeholders. It links together the proposed projects with a 33- to 36-foot-high terrace running from East 38th Street to East 42nd Street, which cantilevers over FDR Drive. A forested hill on the terrace conceals infrastructure, by surrounding a ventilator shaft and covering over the FDR's 42nd Street exit ramp. Access to the waterfront is provided by a pedestrian/bicycle ramp descending from the terrace across the FDR and another extending across the highway. A six-story glass pylon at the river's edge would house a restaurant and a ferry terminal. "We realized that if this was going to be viable," said Scofidio, "we would have to please the DOT."  

THE BATTLE OF RIDGE HILL continued from front page
negotiated two years ago.

"The fireworks started when the mayor proposed his budget this year," counselor Dennis Robertson told AN, which is when the tax breaks first became known. Robertson has called upon the four other council members that backed the plan to annul their votes or file suit, though it is unlikely that they will. The clause in the lease is on record with the city clerk's office, but the council has doubted its provenance.

"This is corporate welfare at its worst. I don't blame the Ratings of the world. I blame our weak mayor." That mayor is Philip Amicone, a Republican against whom Robertson is running as the Democratic challenger in the mayoral race this fall. Amicone's office did not return repeated calls for comment.

When FCR bought the lease for the site from defense contractor Lockheed Martin in 2000, it assumed a 77-year term that required the Brooklyn company to pay $6.5 million annually with a five percent annual increase. But during budget negotiations this year, Amicone arranged a buyout of the lease for $26 million, a number that shocked council members expecting it to generate $150 million.

Amicone pointed to a stipulation in the buyout agreement that allowed FCR to subtract tax payments from lease payments, which Robertson said he would never have supported. "We were counting on the $5 million every year," he said, referring to the amount the city would receive after $1.5 million went to paying off municipal debt. "Now all of a sudden it shows up in the city clerk's office." Another major concern is traffic. Designed by H3 Hardy Collaboration Architecture, the $660 million Ridge Hill Village includes 1.3 million square feet of retail space, a convention center, and 176-room hotel, offices, and as many as 1,000 apartment units, 200 of which are seniors, and 136 below market.

When designers imagined the fabled icefall—an installation of water flowing around escalators—for the Hearst Tower lobby, the big question was how to implement their design without creating a maintenance nuisance. The design team of Foster and Partners, James Carpenter Design Associates, Adamson Associates, and Fluidity Design Consultants chose glass and stainless steel, confidant in the skill of the ornamental ironworkers to create the suitably named icefall.

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PLAY ABOUT BIRTH PANGS OF THE FARNSWORTH HOUSE GOES PUBLIC

Mies en Scène

In architectural terms, The Glass House, a new play about Mies van der Rohe’s Farnsworth House, is wrapping up schematic design and progressing to design development. After successful private readings this spring in New York, The Glass House will open to the public for the first time at the Barrington Stage Company in Pittsfield, Massachusetts, for two engagements this summer on July 27 and 28.

Produced by two brothers, architect Kyle Bergman and director Evan Bergman, and written by June Finfer, the play looks at the drama behind the country home Mies designed for Dr. Edith Farnsworth, south of Chicago in Plano, Illinois, in 1951. That the Farnsworth House, among the most lauded examples of modernist architecture and perhaps the apotheosis of Mies’ residential work, makes a good dramatic subject is no surprise. Whether the legal battle that erupted between Farnsworth and Mies before the house was completed was motivated by cost overruns or a spurned lover, and how this house may have influenced another famous modernist glass house (ahem, Philip Johnson), have long intrigued architects, and with this play, is doing the same for nonarchitect audiences.

Kyle Bergman came across the play two years ago while looking for material for an architecture film festival, and he and his brother were quickly drawn in. “When we talked about whether to option the play or not,” Bergman remembered, “we asked ourselves, will the drama be interesting to the nonarchitecture world? Ultimately, it’s about relationships between clients and patrons and students and teachers.”

Julianne Boyd, artistic director of Barrington Stage Company, was similarly fascinated by the story and after attending the first reading in April, she cleared space in a busy summer schedule to bring the play to the next level of development—the public arena. “What interested me is that it’s a play about the creative process and what Mies went through when he did something groundbreaking,” she said.

The hope of the two Bergman brothers—to complete the architecture metaphor—to produce the play in 2008, or to stage and produce the play either on or off-Broadway sometime next year. (If Barrington Stage’s recent successes are any indication, a bit of the architecture’s drama may reach wider audiences yet: The 25th Annual Putnam County Spelling Bee, which premiered at Barrington Stage in 2004, won two Tony awards only a year later.) Rumor has it that Liam Neeson might be interested in playing the part of Mies on Broadway.

Samantha Topol

Cool or creepy? Street View, the latest feature of Google Maps, is a bit of both. For centuries, maps have offered mostly aerial, abstract diagrams; Street View brings maps down to human scale, offering interactive panoramic photos of urban buildings and pedestrians with the drag of a mouse. Cool, no? Google touts its ability to let users plan trips in advance by scouting out landmarks, shops, hotels, and restaurants. Superorganized types can even zoom in on parking signs to plan where to leave their car. But since the service’s launch on May 29, netizens have predictably chosen instead to zoom in on sights such as Stanford babes sunbathing in bikinis or a man relieving himself by the side of the road. Cries of invasions...
of privacy followed. The technology that generates most of the images looks like Big Brother’s wet dream: spherical 11-lens cameras from imaging company Immersive Media glide through the streets mounted on top of Volkswagen Beetles. So for the paranoiac among you, forget about black helicopters and start worrying about dark Bugs.

Architecture-and-mapping expert Laura Kurgan, who teaches at Columbia GSAPP and directs the university’s Spatial Information Design Lab, was rather underwhelmed when she checked out Street View features of New York, one of five urban areas where it’s available. "Everybody tends to look at these kinds of interfaces and say, ‘Oh wow, I can see everything on my block very clearly.’ But I went to my own block, and it’s already out of date” because it still shows a restaurant that’s now closed, she complained. When queried about Street View’s timeliness, Google Maps product manager Stephen Chau said some images were up to a year old at the time of the launch, though the company plans to update them eventually. While the service may not be so great for helping people plan dining destinations, it will be sure to impress voyeurs.

LISA DELGADO

**CAN ARCHITECTS HELP NEW YORKERS LOSE THAT GUT?**

Mayor Bloomberg’s 22-year environmental project, PLANYC 2030, encourages designers to give New Yorkers more ways to exercise, but architects at a June 12 conference complained that fire codes and universal-access requirements frustrate their attempts to encourage a simple walk around the office. Fit City 2, a six-hour workshop at the Center for Architecture, followed a 2008 project in which the local chapter of the American Institute of Architects teamed with the city’s Department of Health and Mental Hygiene (DHMH) to address the city’s mounting obesity epidemic.

This year, the same agencies reconvened to explore how its goals could mesh with PLANYC’s initiatives to spur new policy. They concluded that changes in building codes and incentives for plaza development could help designers encourage physical activity inside buildings and parks, but that many other forces would work against it.

"Cures should be pervasive, invisible, and inescapable," she said. Just as officials beat chokers by building water treatment plants, designers can attack indulgence by forcing people to move around more.

The need for such activity is clear. According to DHMH deputy commissioner Mary Bassett, 55 percent of adults and 43 percent of children in New York are overweight or obese. Dattner Architects principal William Stein, who is designing the Via Verde affordable housing plan with Grimshaw Architects, said a building’s flow has measurable impact. "Increase walkability by five percent," he said, "and you can increase physical activity by 13 percent." But workshop participants said they could not see clear ways to make staircases central to buildings without running into tricky fire-code and universal-access issues. Bruce Fowle, a partner with FXFowle Architects, who designed staircases as the interior focus of the New York Times headquarters in Midtown, complained about post-9/11 requirements that limit the aesthetic range of staircases. "You can’t use combustible material, and we have to use these incessant tapes on each riser,” he said. "So you’re going against the notion of making these attractive and dual-use.”

Participants convened for a working lunch afterward, and local AIA chief Ric Bell said he hoped to see many such smaller work sessions as PLANYC develops. "One conference isn’t enough to address the building code, zoning resolution, and agency policies,” he told AN. "What is the city going to spend money on?"
Designing a building to stand in plain view of one of the single most seminal architectural works of antiquity can make an architect feel like a kazoo amateur giving a recital in front of the New York Philharmonic, i.e., a little sheepish. Such was the case with the New Acropolis Museum, which is currently nearing completion in Athens, Greece, just a few hundred yards downhill from the Parthenon. "It is intimidating," said Joel Rutten of Bernard Tschumi Architects, which completed the design along with Arup and local architect Michael Photiadis.

Aside from the rather large footsteps to follow, the project presented some weighty programmatic and structural challenges: The Greek government commissioned the museum in part as an attempt to reclaim artifacts from the Acropolis that are held in other countries, including the Parthenon’s frieze, 60 percent of which has been on display as the Elgin Marbles in London since the early 19th century. England has refused to return the figures in the past, arguing that Greece didn’t have the proper facilities to protect and care for them—hence the new museum. Of course, safeguarding priceless artifacts in earthquake-prone Athens presents a difficulty that goes beyond providing world-class facilities, as well as another reason for the architect to stay up nights, worrying about the performance of his building.

If this weren’t daunting enough, after Tschumi won the competition it was discovered that, with the exception of a small patch where a building had previously stood, most of the site was covered in late-Roman ruins, initiating a major archeological excavation and sending the architects back to the drawing board. After a little head scratching and negotiating, Tschumi and the client decided that it would be possible to continue with the project by lifting the building up on piers and incorporating the excavation into the museum. Once the extent of the ruins was known, the architects compared them with their column grid and found that many of the supports landed smack dab on top of the ancient brick foundations. Rotating the grid alleviated the problem considerably—so that’s what they did. Still many of the columns had to be shifted out of the grid, requiring zigzagging beams.

This flubbed the design concept a bit, however. In the competition-winning scheme, Tschumi had aligned the museum to be on the same axis as the Parthenon, with the Parthenon gallery, where the frieze, metopes, and pediments are to be displayed, as a glassy box on the uppermost level, featuring clear views to the Acropolis and the rest of Athens. To salvage this idea, the architects rotated the Parthenon gallery back into alignment with its namesake, which is why the building resembles a Rubik’s Cube with a twisted top.

Accommodating the ruins threw a wrench into the structural system as well. The seismic isolation system couldn’t be located at the building’s lowest level because this would have required placing...
Roman era ruins were discovered onsite during design development (facing page). A hanging glass facade provides clear views to the Parthenon (left). Seismic isolation system (right).

Tubs around the columns where they penetrate the excavation site, increasing the diameter of these penetrations by a foot and encroaching on the ruins. So the designers moved the isolation system above the ruins. The configuration is a grid of columns that sit atop another grid of columns with a foot-wide joint separating them and cutting through the entire structure. The upper regions of the building can move 15 centimeters in all directions and 5 centimeters up and down independent of the ground.

To make the envelope extra glassy the perimeter columns were pulled back from the facade, creating a 9-meter cantilever, a span that would have been very difficult to reach with concrete.

As with everything else in this building, the glass wall had to be able to move without breaking in case of an earthquake. Tschumi specified 4-centimeter-thick double-glazed panels for extra strength and suspended them on cables that hang from the cantilever, allowing 8 centimeters of movement up and down. Glass fins hanging from pivoting connections handle wind loads and allow side-to-side movement, and 2-centimeter-wide silicone joints hold the panels together. This left one problem—how to handle Athens' impressive heat loads with so much glass. The answer: a second layer of glass on the inside of the fins that descends to just above eye level, and ceramic fritting that coats the wall in a gradient going from zero at eye level to 100 percent at the roof. And when those measures aren't enough to cut the heat on 120-degree days? Well, there are roller shades.

AARON SEWARD

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When the scaffolds and nets were stripped away, architect Julian Schnabel’s West 11th Street highrise, the exposed facade seemed to

flush behind two of Richard Meier’s West Street glass towers. But there was something about this 17-story Mediterranean-style build-
ing: It’s flaming pink. “What it actually looks like is a house you would see in the hills above Hollywood—if it were two stories,” said preservationist Andrew Berman. Of the former carriage house (See “Before Designation Falls,” AN 03, 02.16.2006), Berman said, “It almost looks as though Schnabel went to great pains to make it as ugly as possible.” The Department of Buildings doesn’t own exterior colors, and while the Landmark Preservation Commission does, Schnabel’s building is not part of a protected district. It’s not clear whether this is the final color, but Berman expects the worst: “It’s a nightmare.”

REBECCA WARD

The new station will serve 3rd Street adjacent to Penn Station.

New York

New Jersey

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New interchange for one-seat service

New rail yard

THE Tunnel

TRAN-SHUDSON EXPRESS TUNNEL RECEIVES STATE, FEDERAL SUPPORT

ARC TUNNEL DIGS IN

The transit talk on the front pages of newspapers last month was all congestion pricing, all the time. But while elected officials shot back and forth over Mayor Michael R. Bloomberg’s controversial plan, a major capital project that could help ease traffic into Manhattan from across the Hudson took two more quiet steps towards reality.

Known as Access to the Region’s Core (ARC), the project has two main components. The first is a new station at 34th Street adjacent to Penn Station. The new station will serve existing lines as well as ARC’s second piece, the Trans-Hudson Express (THE) Tunnel, a two-track passenger rail link providing coveted “one-seat” access to Midtown from Rockland and Orange counties in New York. By doubling commuter rail capacity between New York and through New Jersey, ARC should alleviate pressure on Penn Station and the tunnels laid down by the Pennsylvania Railroad over 100 years ago, which are nearing capacity.

In early June, the North Jersey Transportation Planning Authority (NJTPA) diverted $1 billion in federal highway funds, bringing the allocated money to half of the $7 billion required. U.S. Transportation Secretary Mary Peters also came out in support of the project, a crucial ally who will help to ensure federal approval and funding.

The THE Tunnel is “central to our ability to grow the economy, improve our mobility, reduce congestion, protect the environment, and ensure the quality of life of our residents,” New Jersey Governor Jon Corzine said after the planning authority board announced the allocation for the ARC project, according to The New York Times. The highway money is being “haxed” from road to rail work, and $1 billion from the state’s transportation trust fund will repay the federal money over the next 10 years. “The NJTPA is committed to the success of the ARC project,” said NJTPA chair Daniel Sullivan. “Our long-range plan identifies it as the state’s highest transit expansion priority, and this funding approach puts us that much closer to seeing it become a reality.” ARC funding now stands at $1.15 billion from New Jersey and a pledge of $1.5 to $2 billion from the Port Authority. For the project to reach $7 billion, some level of federal funding will be necessary, a reality Peters acknowledged at a May 25 meeting with the governor. “We talked about how important the tunnel is to New Jersey and to citizens here who use the transit systems and all of those who need to commute and what we might do to continue to push that project forward,” Peters said at a press conference.

NORMAN FLETCHER OF TAC AT 89

Norman Fletcher, one of eight founders of the important Cambridge firm The Architects Collaborative, or TAC, died on May 31 at 89. Born in Providence to British immigrants, Fletcher graduated from the Yale School of Architecture in 1940. Three years later he joined Saarinen, Owings & Merrill. After a year he joined Saarinen, Swanson & Associates before founding TAC in 1945 with wife Jean Bodman Fletcher, Walter Gropius, and five others. TAC blossomed from eight to more than 300 employees and served as a launching ground for many Boston firms. Fletcher worked on projects for Harvard and Clark universities, numerous schools, IBM, and the Clark Art Institute, through he said his favorite was the AIA national headquarters in Washington, D.C. Fletcher stayed with TAC until it closed its doors in 1995 and lived until the end of his life in the TAC-designed Six Moon Hill development in Lexington, Massachusetts.

NEW MOMA CURATOR

Andres Lepik, co-author of the book Rethinking: Space, Time, Architecture, will do just that as a new curator of contemporary architecture at the Museum of Modern Art. “Lepik’s experience in curating—and working with architects to design innovative and provocative installations—promises not only fresh and pertinent topics of contemporary architecture for MoMA, but also a fresh and critical eye to issues of installation,” said Barry Bergdoll, the museum’s chief curator of architecture and design. A native of Germany, Lepik comes to MoMA from the Kunstbibliothek, Staatliche Museen zu Berlin, where he was chief curator of the 20th- and 21st-century architectural collections.

DALEY TURNS RED, NOT GREEN

Chicago Mayor Richard Daley vowed in 2001 to reduce municipal emissions by 4 percent in as many years, but a recent report in The Chicago Tribune revealed that emissions produced by the city have actually risen by 3 percent. According to the Tribune, the city managed to reduce its fuel consumption and plant trees and green roofs, but it could not quench the thirst for energy, which was apparently behind the rise in emissions.

COMING TO AMERICA

Architectural behemoth RMJM of Edinburgh, known for its Palms in Dubai and the Gazprom Tower, announced on June 19 that it is finally venturing into the United States market through a merger with Hillier Architecture. Henceforth to be known in the U.S. as RMJM Hillier, the Princeton-based firm is the nation’s fifth largest. Together, the firms boast over 1,000 designers in 16 cities with more than $5 billion in projects underway.

MTA GOES REGIONAL

Facing congestion and demand along routes outside New York City, the Metropolitan Transportation Authority is preparing to carry its riders over New Jersey Transit routes for the first time. MTA officials say a pilot service from Connecticut and Westchester to football games in the Meadowlands, beginning in 2009, will help the agency address more intricate regional patterns in the future.

The regional rail pilot project, which MTA executive director Elliot Sander announced at a June 5 business breakfast, aims to deliver riders on the authority’s Metro-North New Haven line to Jets and Giants games for a single fare. Sander explained that the experiment will test the syncing of trains, staff, and fare collection for possible later route expansions. “You have to crawl before you can walk,” he told reporters.

Regional rail service is not a new idea, but demand for extended routes and greater frequency is growing. Census numbers from 2000 show more than 11,000 New Jersey residents commuting to Connecticut and Long Island and more than 85,000 New York City residents heading to New Jersey and Connecticut for jobs, said Michelle Ernst, staff analyst with the Tri-State Transportation Campaign. “Ridership figures from MTA and NJ Transit suggest that this trend has accelerated since 2000.”

Capturing this growth, explained Sander, requires harmonizing schedules and union-driven work rules, as well as signals and trains. The pilot will test all of these factors. According to MTA spokesman Jeremy Soffin, riders would travel Metro-North’s tracks from New Haven, cross over to an Amtrak right-of-way at New Rochelle, and change at Secaucus for New Jersey Transit shuttles to the Meadowlands.

Soffin wouldn’t address potential next steps, although Sander did hint at the idea of a “beach train” from the Bronx to the Hamptons. The pilot will test the viability of a beach train, which was apparently behind the rise in emissions. “It’s a really good first step to test with a fellow,” he told reporters, “The test challenges the MTA, Amtrak, and New Jersey Transit to align oversight without costly capital purchases. It’s a really good first step to test with a smaller group,” he told AIA, since future expansions can depend more on logistical coordination than big spending. “You don’t need big investments to coordinate schedules, and technology is there for fare collection,” he said. “And coordination needs to be a priority for all agencies because growth over the next 10 to 20 years will be across networks.”

ALLEY APPALBAUM

WWW.ARCHPAPER.COM
The New York Times has moved into a new home and from the 'Renzo-red' lobby to the state-of-the-art newsroom the Gray Lady has never been brighter. Marisa Bartolucci takes the first look.

Renzo Piano selected a sunny palette for the expansive new lobby. With waxed Venetian plaster walls and 21-foot ceilings, the lobby spans the block between 40th and 41st streets.

Those familiar with the old New York Times Building will understand how startling a makeover the svelte, daringly diaphanous, high-performance building kissing the clouds above Times Square is. To judge from the old offices, one would have thought ink-stained wretches actually thrived in dingy, cramped, fluorescent-flickering warrens devoid of natural light. They didn't, but the Times has long been notorious for taking a certain pride in being a gloomy place to work.

Spectacular, environmentally sustainable headquarters custom-suited to digital news gathering and production, where employees bask in light and space, have become the new standard for media companies. Astonishingly, after so many years of being unresponsive to such advances, the Times rose to the challenge in 1999 and with uncanny insight selected the Italian Pritzker Prize-winner Renzo Piano, known at the time more for intensely crafted, technologically daring smaller buildings primarily in Europe than for corporate icons. More to the point, the architect's particular combination of talent and magnanimity was sorely needed at the Times and he has rendered them a subtle work of greatness.

Piano sees poetry in the press. His tower, with its architecturally integrated exposed structure, speaks of the lucid integrity great journalism demands. Even its boldly innovative double-skinned curtain wall, composed of a sheath of low-iron clear glass veiled in a scrim of horizontal ceramic rods, speaks of the responsibility to look beyond received wisdom. If the old stony citadel of the Times was once thought to regard the goings-on of the city with Olympian detachment, in its new crystalline headquarters it stands exposed to the hectic squalor of 8th Avenue and long stretches of 40th and 41st streets. If passersby aren't immediately attracted by the hive of activity visible within, the vivid marigold-hued Venetian plaster walls of the lobby's elevator corridors, the "Renzo red" interior walls, and the facade-facing staircases of the upper floors will no doubt catch their attention. This lady is gray no more.

Occupying the building's four-story T-shaped "podium" are the newsrooms. "Renzo calls them 'the bakery' because they burn bright and bustle with activity in the wee hours of the night," says Bruce Fowle of FXFowle Architects, Piano's New York partner and a key advisor on the building's myriad resource-efficient features. Bakeries are typically hot, artificially lit, confined spaces; the newsrooms
Top: Newsrooms are linked by a connecting stair positioned along the exterior wall of every floor except the 14th-floor cafeteria. Lighting is by Zumtobel, with controls by Lutron.

Above: Workstations were manufactured by Unifor.

here are anything but. The Times insisted on an enormous 65,000-square-foot floor plate, so that the different sections of the paper would not have to be stacked many stories high, isolating people and departments. Five or six times larger than those in a typical office building, these floor plates accommodate the entire news operation on just three levels. To enhance communication throughout the organization, Piano installed glass-enclosed, multilevel interconnecting stairways along the facade perimeter, animating the views both within and without the building.

With 11-foot ceilings and open plans—the few executive offices and conference rooms are glass-faced and situated within the building's interior—the podium's news floors feel transparent and luminous. At the eastern end on the third floor, the news desk, the paper's "control room," sits in the well of a two-story interior atrium, topped by a skylight, filtering more natural light down into the room through an automated brise-soleil. The podium itself wraps around an exterior courtyard, which when construction is complete, will feature a garden of moss and birch trees. It in turn will absorb storm water run-off from the building.

Interestingly, the Times insisted that the architects provide beautiful garden views for the news staff, as they would not have access to the skyline like the business and executive staff who are nested in the tower. According to Fowle, their design has more than compensated: "David Thurm (former vice president of real estate and now vice president of information technology) told me that the executives are already suffering from 'podium envy!'"

How did the architects deal with the glare and heat from all this solar exposure? With ingenuity and six months of solstice-to-solstice research conducted with the interior architectural design team, headed by Gensler, along with Lawrence Berkeley National Laboratory, at a mockup facility at the company's printing plant out in Queens. As a research-driven enterprise, the Times did not hesitate to take this extraordinary step, so that the team could fully investigate the cutting-edge technologies being employed and anticipate problems that might arise. Through this process, they determined how to space the ceramic rods to best diffuse daylight and filter views. They also tested different dimmable ceiling light systems and automated shades to see how they would respond to different solar conditions. They then developed a plan for efficiently coordinating
their installation: By combining the glass and ceramic bar sections of the facade into unitized panels, the architects were able to cut the estimated construction budget in half, making it just slightly more expensive than standard curtain wall construction. They also helped develop a state-of-the-art shade and ceiling light system that, like their novel curtain wall, will undoubtedly serve as a model for future high-performance buildings.

Another bold technical first, at least in terms of Manhattan office building construction, was the decision to employ a raised floor instead of a standard dropped ceiling for the HVAC and other utilities. This system enabled the architects to employ an ultra-efficient underfloor displacement air distribution system, which pushes stale air out through vents in the ceiling. There are, however, no vents to be seen along the floor. Instead there are tiny holes in the floor tiles and carpeting, specially manufactured by Interface. One of the advantages to this underfloor system is that it makes it extremely easy to reconfigure workspaces, especially important to a company like the Times, which needs to be flexible.

To add a sense of warmth and fun, Piano and his team selected brightly colored biomorphic furniture by directional manufacturers like Moroso and Cappellini for the waiting areas in the elevator corridors on each floor. This was an audacious move in terms of style and standard. In the old building, many floors had no casual seating for waiting at all.

To foster better manners in a culture not known for sociability, Piano placed the cafeteria in the middle of the headquarters on the 14th floor. The old dining room had been furnished with long rectangular tables, where, as one ex-Times employee put it, “people liked to eat in angry solitude.” That’s something Piano could not abide. He insisted on equipping the bright airy room with round tables capable of accommodating up to six, to encourage people from all the departments to break bread together.

Architecture alone can’t change an insular buttoned-down corporation, whose identity is still wrapped up in newsprint, to one that’s freewheeling, collaborative, and at one with the virtual. Yet this crystalline tower does speak of the immaterial with a rigorous intelligence, and it possesses a bit of la dolce vita, and that’s a start.

MARISA BARTOLUCCI IS A NEW YORK-BASED ARCHITECTURE AND DESIGN CRITIC.
JULY 2007

DIARY

WEDNESDAY 4

Lecture
Julie H. Reis
The Triumph of American Painting: Abstract Expressionism to Pop
11:00 a.m.
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THURSDAY 5

EXHIBITION OPENINGS
Asher B. Durand (1796-1886): Dean of American Landscape
National Academy of Design
1083 5th Ave.
www.nationalacademy.org

FRIDAY 6

EXHIBITION OPENINGS
The Color Line
Jack Shainman Gallery
536 West 22nd St.
www.jackshainman.com

SATURDAY 7

EXHIBITION OPENINGS
The Most Curatorial Biennial of the Universe
apexart
261 Church St.
www.apexart.org

What is Painting?
Contemporary Art from the Collection
The Museum of Modern Art
11 West 53rd St.
www.moma.org

FILM
The Artist and the Computer
(Video by young contemporary artists), 90 min.
2:00 p.m.
National Museum of Modern Art
11 West 53rd St.
www.moma.org

MONDAY 9

LECTURE
Donna Dorian,
Susan Lowey, Nancy Berner
Moffett Gardens and Paris Parks
6:30 p.m.
Columbia University
116th St. and Broadway
www.cc.columbia.edu

EXHIBITION OPENINGS
Project for a Revolution in New York
Harold Stevenson,
Alain Robbe-Grillet,
Domenico Gnoli, et al.
Matthew Marks Gallery
522 West 24th St.
www.matthewmarks.com

Mira Dancy, Saul Chernick,
Katherine Keltner, et al.
Unatohm
Max Protetch Gallery
511 West 22nd St.
www.maxprotetch.com

FILM
Hand Catching Lead;
Hands Scraping; Frame;
Railroad Tumble; and
Steelmill/Steelworker
(Richard Sierra, 1968-1979),
70 min.
6:00 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

TUESDAY 10

LECTURES
Caroline Hannah
One of a Kind:
The Studio Craft Movement
11:00 a.m.
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

FILM
Wild Strawberries
(Ingmar Bergman, 1957), 90 min.
7:00 p.m.
Socrates Sculpture Park
Broadway at Vernon Blvd.,
Queens
www.socratesculpturepark.org

EVENT
Speak Easy:
Reading on the Rocks
7:00 p.m.
SculptureCenter
44-19 Purves St.,
Queens
www.sculpturecenter.org

SATURDAY 14

EXHIBITION OPENINGS
The Book of War: The Free Library of Philadelphia's Mughal Rizvi
Folios Philadelphia Museum of Art
Benjamin Franklin Parkway and 26th St.,
Philadelphia
www.philamuseum.org

WITH THE KIDS
The Astor Court Renaissance
Bronx River Parkway and Fordham Rd.,
Bronx
www.bronxzoo.com

Family Day at the Center:
Feats of Engineering
1:00 p.m.
Center for Architecture
526 LaGuardia Place
www.archy.org

SUNDAY 15

EXHIBITION OPENINGS
Joanne Verburg
Present Tense
Museum of Modern Art
11 West 53rd St.
www.moma.org

TUESDAY 17

EXHIBITION OPENINGS
Siah Armajani, Tony Cragg,
Michael Heizer
Sculpture
Lucas Schoormans Gallery
500 West 26th St.
www.lucaschoormans.com

WEDNESDAY 18

LECTURE
Ian Al pervasive
Frank Stella:
Painting into Architecture
11:00 a.m.
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

BYE BYE INCANDESCENT?
The Effects on Design and Sustainability
5:30 p.m.
Illuminating Engineering
Society of New York
Center for Architecture
530 LaGuardia Pl.
www.iee.org

Nick Bilton, Robert Booth,
George Etstattthu, Jordan Gruner, Robert Ivy
Why Do We?
6:30 p.m.
New York Academy of Sciences
7 WTC, 40th Fl.
www.skyscraper.org

EXHIBITION OPENINGS
Lost Vanguard:
Soviet Modernist Architecture, 1922-32
Museum of Modern Art
11 West 53rd St.
www.moma.org

FILM
Synthetic Pleasures
(Israel Lee, 1996), 85 min.
8:30 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

THURSDAY 19

EXHIBITION OPENINGS
Ille Bellpoint Drawings
Queens Museum of Art
Flushing Meadows Corona Park,
Queens
www.queensmuseum.org

FRIDAY 20

EXHIBITION OPENINGS
50,000 Beds
Armash
50 Orange St., New Haven
www.50000beds.net

SATURDAY 21

LECTURE
Ellen Richter
Along the Canals of Venice
11:00 a.m.
The Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

Christine Alphonso
The Art of Worker in Glass:
Medieval Windows, Vessels,
and Enamels
12:00 p.m.
The Cloisters
Fort Tryon Park
www.metmuseum.org

EXHIBITION OPENINGS
The Second Annual Dining Room Show
Andrea Rosen Gallery
2 Ocean View Ln.,
Amagansett
www.andrea rosen gallery.com

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SUNDAY 22

Lectures
Sarah Rossen
Katie Stähli

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www.mixedgreens.com

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EXHIBITION OPENINGS
50,000 Beds
Armash
50 Orange St., New Haven
www.50000beds.net

50,000 BEDS
Various Locations in Connecticut
July 20 to September 23

Hotel rooms are antiseptic yet strangely alluring, offering a space and time outside of ordinary existence. No wonder filmmakers are endlessly fascinated with their narrative and aesthetic potential. In a new project commissioned by architecturally trained artist Chris Doyle, 45 filmmakers or teams each created a short film set in a hotel, motel, or inn in Connecticut. Ranging from documentaries to narrative fiction to video art, the results are displayed in the exhibition 50,000 Beds (the title refers to the number of beds available for travelers in Connecticut). In Jorge Colombo's film Scott (above), fazed business traveler finds small oasis of rest in a sumptuous hotel bed. Training the camera on the shadows on the walls of a room in a B&B, Simon Lee and Jim White concocted a surreal world with shades of film noir. In "Rooftop," Amy Yoes focused on a window instead, placing hexagonal studio windows hint at the honeycomb-like structure of the building. In "Bo'ness," filmmakers sawed wood, filled it with concrete and sealed it with corrugated metal. In "The Bronx Zoo," filmmakers focused on family life. In "Reading on the Rocks," filmmakers focused on family life. In "Reading on the Rocks," filmmakers focused on family life. In "Reading on the Rocks," filmmakers focused on family life. In "Reading on the Rocks," filmmakers focused on family life.

Losing VANGUARD:
Soviet Modernist Architecture, 1922-32
Museum of Modern Art
11 West 53rd St.
July 18 to October 29

British-born architectural photographer Richard Pare first became curious about Russia in boyhood, when he heard pro-Soviet sermons in Canterbury Cathedral in the mid-1950s. In 1993, his interest was reignited on seeing a photograph of Vladimir Tatlin constructing an architectural model in the 1920s. After discovering that many Soviet buildings of that time were in peril due to decay or development, Pare began a decade-long quest to capture some on film. Around 75 of his photos of that architectural "lost vanguard" are on display in this exhibition, which has an accompanying book from Monacelli Press. Pare's light-saturated image of the late avant-garde architect Konstantin Melnikov's self-built cylindrical residence (above) shows the era's innovative spirit that prevailed over rationed resources. Arbitrarily placed hexagonal studio windows hint at the honeycomb-like structure of the building. In "Bo'ness," filmmakers sawed wood, filled it with concrete and sealed it with corrugated metal. In "The Bronx Zoo," filmmakers focused on family life. In "Reading on the Rocks," filmmakers focused on family life. In "Reading on the Rocks," filmmakers focused on family life. In "Reading on the Rocks," filmmakers focused on family life. In "Reading on the Rocks," filmmakers focused on family life.
SCULPTING SPACE

Richard Serra Sculpture: Forty Years
Museum of Modern Art
51 West 53rd Street
www.moma.org
Through September 10

In the Museum of Modern Art's Abby Aldrich Rockefeller Sculpture Garden, Richard Serra's Intersections II (1992-93) and Torqued Ellipses IV (1998) dwarf pieces by Henry Moore and Rodin, making the otherwise-beloved statuary seem trivial by comparison. The shape and rusted patina of the Corten steel match nothing nearby, but in their scale, curvature, and way of dividing space, they coexist successfully with the trees of the garden, the people in it, and the buildings that frame their setting. Visitors have their pictures taken at the entrance to Intersections II as if the branches gently ruffle the top of the steel. And it's not just in the garden that Serra is resculpting the museum's space. The 26 works on display in the major retrospective Richard Serra Sculpture: Forty Years transform galleries on the first two floors of the Museum of Modern Art as well. While theorist John Rajchman's essay in catalogue touches on the Lacanian term "extimate" (combining "external" and "intimate") to describe how the sculptures work, the proof of their effectiveness is that "children running carefree inside Band (2006) and Torqued Torus Inversion (2006)."

Although they contain the justly crowd-pleasing selections, the garden and second floor house work from just 15 of Serra's 40 years of production. The rest is crammed into 20 years worth of early work on the sparsely designed sixth floor. The ability of these works (aided and abetted by Kynaston McShine and Lynne Cooke's curation) to expand into the volumes of the museum affects the way visitors view the new International Council Galleria.

The earlier pieces stand alone—especially Circuit II (1972-1986) and the Prop series—but the surprisingly cramped feel of the floor makes them seem like studies for the later works: Beifs (1966-67) has the curves that recur later as ellipses and torques, Equal-Parallel: Guernica-Bangas divides the vertical space of the gallery, and the Prop series begins the paradoxical investigation of massive weightlessness that characterizes especially the Torque series. Even the materials—rolled steel, vulcanized rubber, and lead—seem to progress inexorably to the patinated steel of the later works.

The past is, however, always shaping the present in its own form. Since Serra's work is intended for specific sites (the Fish galleries of Frank Gehry's Guggenheim Bilbao springs most readily to mind), the retrospective as a whole demands to be read in context. The new MoMA building's corporate avant-gardist stance to the radical is especially highlighted by the new Serra exhibition—sponsored as it is by the luxury goods conglomerate LVMH (Louis Vuitton, Moët, Hennessy). In contradistinction to Dan Perjovschi's almost-already-appropriated scribbled installation against capitalism (Project 85) that covers the wall of the main hall, Serra's works work up imperceptible, inappropriate, uncoverable barriers. Band, Sequence (2006) and the various torqued pieces that have made Serra the most recognizable and desired sculptor of the twenty-first century are not simply assimi­lated. Unlike the broken column of Barnett Newman's Broken Obelisk in that same main hall, Serra's sculptures seem neither broken nor dwarfed by their surroundings. Rather, they express and bend with the prevailing post-industrial zeitgeist in the same way that the Joseph Cornell boxes and felt works (displayed in the permanent collection) bent with and reconfigured a Cold War domestic situation a genera­tion earlier. Beginning at least with Definator (1974-75)—two huge rectangles of rolled steel placed at ninety degrees to one another on the floor and ceiling of the gallery—Serra uses industrial materials and processes for an art that sculpts the space of the observer. What the observer is meant to do in that space, and what Serra means to say about those tools which come to him from industrial processes and cultural imperatives, remains inscrutable.
An advertising photo of Rudofsky's popular line of Bernardo sandals.

Austria has supplied the world with a remarkable number of the 20th century's major regionalist architects. However, in a paradox of globalization that is becoming ever more evident, it was only once they had been transplanted from their native soil that these architects manifested their regionalist streak. Richard Neutra was a regionalist in Southern California and Cuba, and pushed a similar agenda in India, Guam, and Puerto Rico; Ernst Plischke did the same in New Zealand. Probably the most influential of these architects was also the most uprooted of all, the one who remained a nomad his entire life. Bernard Rudofsky (1905–1988) almost single-handedly unleashed a mania for the vernacular with the publication of his visual manifesto, excavating other people we've probably never heard of—Charles Abrams, author of a classic essay, "Washington Square and the Revolt of the Urbs"; housewife and lifelong activist Shirley Hayes; Dan Wolf, publisher of the "first-in-the-nation alternative newspaper Village Voice," and many more—who created with everybody's DNA. But in fact the Jacobean dialect is quite new. Nobody knew how to speak it in the 1950s, when Moses was building the Cross-Bronx and the Brooklyn-Queens expressways. There was no intelligible way to say, "You should care about our neighborhood, even if you never go there in your whole life." That was the talk of the 1960s. In the 1950s, civic discourse was still warm-eyed over Le Corbusier: "The city is a machine for traffic" and "we must kill the street." Fishman tells us a back story of Moses' failed campaign to destroy Washington Square in the mid-and-late '50s. In the course of a few years, Moses' opponents grew more sophisticated, gradually grasping what they were fighting for, and found a new way to talk about city life.

Jane Jacobs plays a role in Fishman's story, but he situates her in a larger context. He excavates other people we've probably never heard of—Charles Abrams, author of a classic essay, "Washington Square and the Revolt of the Urbs"; housewife and lifelong activist Shirley Hayes; Dan Wolf, publisher of the "first-in-the-nation alternative newspaper Village Voice," and many more—who created the life that Jacobs idealized in her book, The Death and Life of Great American Cities. I've taught this book for years, and so many readers imagine her city as a sort of asphalt Old Man River that just keeps rolling along. Fishman shows us how, in order to keep it rolling, rather than rolled over, many Village people had to step up, seize the day, and change their sleepy neighborhood into a new form of fighting city.

What then? As Las, rust never sleeps, as Neil Young says, and irony never stops corroding. The activism of the '90s, so creative in resisting heartless bureaucracies like the ones that Moses built, also turned out to be disastrously ineffective in disabling our whole welfare state. Robert Moses has been replaced, not by bureaucrats who are more sensitive to human needs, but by billionaires who defer to the needs of the global market alone. Urban development is in the hands of the Trumps and Ratners, whose idea of the good city is not much more than a maximum accumulation of capital for themselves. Moses makes these big boys look small. He always insisted he was "working for the public," even if he couldn't stand the people in it. He deserves respect for the largeness of his horizon, even if we can't stand much of what he filled the horizon with. What we need today is a new way to talk about city life. We need to get off the cross-expressways and get close to each other, like the people on the Jacobean street, but also to keep in touch with our identity as citizens, as part of that "public" that Moses couldn't stand but wouldn't let go of. We need a new new city to be born. Where do we start? In the streets.

Lessons from Bernard Rudofsky

A 1956 report documents the progress of Moses-led urban renewal of 35 New York neighborhoods.
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THE MORGAN, ONE YEAR LATER

It was in April of 2006 that the Morgan Library unveiled its new self to wide public interest and enthusiastic applause from architecture reviewers, here and elsewhere. But earlier, AN's own Julie Lovine had written an astute piece (See /A/07_04.19.2006, “Destination: Morgan”) expressing some doubts. While praising Renzo Piano’s design in part, she wondered whether it would “incite passionate allegiance.” She feared that the old library might have been too well altered, and challenged the Morgan’s claim to have increased public access to the great collections.

As a longtime Fellow of, sometime connoisseur to, and ardent fan of the Morgan, I find that the polite restaurant, which, though into a corporate lobby, through a wall of glass doors. Across the marble vastness, reveals this 200-year-old technique for gathering. Its amorphousness—only exag- gerated by hash (lighting—offers only anomie).

How then, does the visitor experience the ground floor? I am here to check out the major new exhibition space, title: “Museum,” and other adornments—

Happily the historic J. P. Morgan rooms remain, though hidden. The glorious library, whose refectory tables piled with leather-covered volumes and texts on vellum once drew our fond attention, is now barren of both furniture and treasures to get close to. But, at least it is still there. Now that a new design board is on board, fresh money is needed. Could it be that in another ten years or so the Morgan might decide again to toss out the last renovation, and recapture some semblance of what Lovine called “the beloved, ebuli­ luously gaudy house-museum.”


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- Albrecht Bürmeister, Engineer, DELTA-X, Stuttgart
- Robert Heintges, Professor of Architecture, GSAPP, Columbia University
- Scott Norville, Professor of Engineering, Texas Tech University
- Kazuyo Sejima, Architect, SANAA, Tokyo
- James Carpenter, Architect, Carpenter Associates
- Gunter Henn, Architect, Henn Architekten, Munich
- Toshihiro Oki, Architect, SANAA, Tokyo
- Beatriz Colomina, Professor of Architecture, Princeton University
- Steven Holl, Professor of Architecture, GSAPP, Columbia University
- Susanne Rexroth, Engineer, Institute of Building Construction, Technische Universität Dresden
- Guy Nordenson, Engineer, Guy Nordenson and Associates
- John De Gobbi, President, Permastena Cladding Technologies
- Ulrich Knaack, Professor of Architecture, Technical University, Delft
- Tom Richardson, Engineer, Lawrence Berkeley Labs
- Werner Sobek, Engineer, Werner Sobek Engineering & Design
- Elizabeth Diller, Architect, Diller Scofidio + Renfro
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