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PUBLIC HEARING FOR ATLANTIC YARDS PROJECT STIRS ANGER, NOT CONSENSUS

A BRAWL IN BROOKLYN

On August 23, a public hearing on Forest City Ratner's 22-acre Atlantic Yards proposal lasted over seven hours, and in its bitter tone, showed that positions for and against the project have hardened.

Technically, the hearing disposed of the Empire State Development Corporation's (ESDC) obligation to consider the project's effect on local life. If New York City had assembled the land in question, as it did for rezoning Williamsburg/Greenpoint and Yankee Stadium, four public hearings and a 120-day review would have preceded a vote by the City Council. But the state used eminent domain to expedite developer Bruce Ratner's project. Under the state's streamlined review, the public got 66 days to review a 2,000-page draft statement which was released on July 18. The ESDC recently announced it would hold a hearing on September 18 in addition to the two already planned.

Opponents want a longer review period in hopes of **continued on page 3**

CITY, STATE MOVE JAVITS PLAN FORWARD AS LOCAL DETRACTORS SUE TO STOP CONSTRUCTION

ONE STEP UP, TWO STEPS BACK

Plans to expand the Jacob K. Javits Convention Center are in flux. In early August, a week after state officials issued approvals for the proposed convention center expansion, Mayor Michael R. Bloomberg and U.S. Senator Charles Schumer called for an even larger expansion. Meanwhile, the Javits Center plan faces a legal challenge from the Municipal Art Society (MAS) and the Hell's Kitchen Neighborhood Association (HKNA), which are jointly suing the Empire State Development Corporation (ESDC) and other state agencies in New York State Supreme Court in an effort to stop the project from moving forward.

The \$1.7 billion plan voted on by state officials will increase **continued on page 3**



A rendering of the proposed redesign of the Javits Convention Center.

COURTESY FXFOWLE ARCHITECTS



CATHY LANG HO

COURT ORDERS PARKS DEPARTMENT TO RESUBMIT PLANS FOR VILLAGE LANDMARK

WASHINGTON SQ. PARK REDUX

A reversal in court has derailed the New York City Department of Parks and Recreation's \$16 million plan to redesign Greenwich Village's Washington Square Park. It is now unclear what will happen to the current plans for the park.

For the past year, the Parks Department's attempt to redesign Washington Square Park has been plagued with controversy. The plan, designed by Parks Department landscape architect George Vellonakis, calls for cutting back on paved areas and expanding green space. It would also recreate aspects of the park's 19th-century appearance by introducing gaslight-era lampposts and Victorian benches. Currently, the park is a hodgepodge of fixtures and decorative elements.

This past spring several members of the local resident group Open Washington Square Park Coalition sued the Parks Department in New York State Supreme Court to stop the project from moving forward, charging **continued on page 5**

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17 YEARS AFTER WINNING THE COMMISSION, POLSHEK UNVEILS DESIGN FOR THE MUSEUM OF THE CITY OF NEW YORK

THE LONG-AWAITED EXPANSION

When the Museum of the City of New York (MCNY) hired Polshek Partnership Architects to design an expansion in 1989, neither the museum nor the architect expected that the plans wouldn't be unveiled to the public until last month—nearly **continued on page 6**



COURTESY POLSHEK PARTNERSHIP

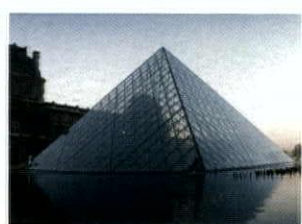
RECORD NUMBERS OF VISITORS PROMPTS LOUVRE TO CALL ON I. M. PEI TO RETHINK PYRAMID

The Da Vinci Effect?

At the end of 2005, the Louvre Museum in Paris announced a record 7.5 million visitors to the museum, up from 6.3 million in 2004. That should have been great news, but I. M. Pei's glass pyramid and the reception atrium beneath it were only designed to receive 4 million visitors a year. As the most popular entrance for first-time attendees, the museum has been forced to consider improving circulation

through the space, which opened in 1989, and called on Pei, now 89, for help.

As reported on August 6 in *The Times of London*, Pei spent several days this summer at the museum studying the hall and the rest of the museum's miles of exhibition space. "I was surprised to find that it is all beginning to look like an airport, with ropes for people to line up to get a ticket and then again to get information. People get jostled about. It's not a pleasant place," Pei was quoted saying. "I'd like it to revert to the original plan, a place where people meet and talk."



COURTESY ESTO

Though both Pei and museum officials declined to comment, Pei's office did confirm that he was working on a solution to present to Louvre representatives scheduled to visit New York this fall. **SAMANTHA TOPOL**

HERZOG & DE MEURON CREATE A DRAMATIC ADDITION TO LONDON'S TATE MODERN. SEE STORY, PAGE 9



COURTESY TATE MODERN



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On August 29, the Empire State Development Corporation (ESDC) quietly announced that it would add a third public hearing to the two already scheduled for Forest City Ratner's Atlantic Yards proposal. After a meeting six days earlier at which supporters and opponents of the project jeered at one another for more than seven hours, and hundreds were still waiting to add their three-minutes-worth when the auditorium had to close at 11:30 p.m., it is no wonder that chairman Charles Gargano would want to lower the temperature of the debate by allowing more people to have a say. Yet will it work? We don't think so, for the simple reason that another hearing won't address two of the underlying problems: At 60 days, the period for public comment on the Draft Environmental Impact Statement (EIS) is alarmingly short, and the ESDC can heed or ignore the resulting public input as it sees fit. Rightly or wrongly, these factors make it seem as if the review period is just windowdressing.

The numbers in the Atlantic Yards draft EIS are staggering: 8.7 million square feet over 22 acres, \$4.2 billion, and 6,860 units of housing for an estimated 18,000 people. For a project that will affect so many for decades to come, and which involves a significant amount of public money, it is imperative that the process be as transparent as possible. There will always be detractors and those who reject the idea outright (though we question several elements of the plan and the process, AN is not among them), and meetings may be contentious the whole way through, but there must be confidence that citizens can influence the way public property and monies are used.

In the months after September 11, 2001, much was made of New Yorkers' eagerness to participate in rebuilding their city, and many prophesied a new age of civic interest in urbanism. Five fractious years later, all that remains of that feeling is a dour cynicism, and few will lament the demise of the Lower Manhattan Development Corporation, which is an ESDC offshoot. In retrospect, the 2002 town hall meetings in which New Yorkers were asked to vote for their favorite master plan are more interesting for their stagecraft than their openness. The ESDC should be keenly aware of public disenchantment, and do as much as is reasonable to reassure New Yorkers that they are being heard: Why not extend the public comment period for the Atlantic Yards draft EIS for another 30 days? For the largest development in Brooklyn history, it makes sense.

A BRAWL IN BROOKLYN continued from front page generating consensus on the project.

Consensus seemed remote at the hearing. Project opponents chastised the ESDC's draft environmental impact statement for counting a glass room with ticket windows as open space and proposing a limousine drop-off lane instead of pushing for rapid-transit buses. They also claimed the process was unfair because many Brooklynites are enjoying "the last gasp of summer vacation" in August. "Go to the Hamptons!" a supporter yelled. "You don't have to live near it!" opponents called when supporters praised the project at the microphone.

But many supporters do live near the project. The Reverend Herbert Daughtry negotiated the "community benefits agreement" with Forest City Ratner, and said his parishioners had "played a role in the design" by securing commitments for the social-service sites.

Politicians called for moderation. Borough President Marty Markowitz, who supports Ratner, urged the ESDC to keep buildings smaller than the Williamsburg Savings Bank tower. Councilmember David Yassky, over boos, urged the state agency to "reduce the scale," include a traffic plan, and enforce the social-services agreement. Otherwise, Yassky warned, the state runs "an unacceptable risk" of spoiling a chance to bring in jobs because "pressure will build" to oppose the entire project.

Pratt Institute for Community Development director Brad Lander regretted the scarcity of constructive discussion. "If you're listening above the din, you could hear an interesting laundry list of changes," he said before the hearing. "But this will be totally lost in the pro-con histrionics."

Indeed, architect Frank Gehry never came up in testimony: The two sides focused on the project's ancillary effect rather than its design. Standing on Jay Street after his testimony, Reverend Daughtry considered whether he would endorse shorter buildings and a smaller footprint so long as the community benefits agreement stayed. "I don't know," he told AN. "I would have to look at it."

But the state has no obligation to heed anything from the hearing. When asked what the meeting would yield, local Tri-State Transportation Council coordinator Teresa Toro answered: "Nothing." **ALEC APPELBAUM**

CORRECTIONS

For the story on the Parachute Jump on Coney Island, "To the Lighthouse" (AN 13_07.26.2006), we omitted the name of the architectural and engineering firm, STV, which was the prime consultant on the project. STV took the structure down piece by piece and restored it, and then hired illumination subcontractor, Leni Schwendinger. The partners on the project were the New York City Economic Development Corporation and Department of Parks and Recreation, and the Office of the Brooklyn Borough President.

A piece on the Flight 587 Memorial and Landscape "On Public View" (AN 13_07.26.2006), neglected to include Situ Studio as a design consultant to the artist during the preliminary and schematic phases of the project.

In "Power Grid," (AN 13_07.26.2006), we mistakenly put an image of the Atelier, designed by Costas Kondylis and Partners for the Moinian Group, next to information for a different building called The Platinum, developed by SJP Properties and designed by Costas Kondylis.

ONE STEP UP, TWO STEPS BACK continued from front page exhibition space at the Javits Center from the current 760,000 to 1.1 million square feet and create a superblock running from West 34th to West 40th streets, between 11th and 12th avenues.

Some opponents, including Schumer, have vociferously criticized the current state-approved expansion plan, designed by a team consisting of the Richard Rogers Partnership, FXFOWLE Architects, and A. Epstein & Sons International, for not being large enough and not providing enough contiguous exhibition space. Other critics such as the MAS and the HKNA claim that the environmental impacts of the immense project on the surrounding neighborhood have not been properly evaluated because they do not take into account the millions of square feet of new development planned over the adjacent Hudson River Yards.

Preliminary designs exist for a second phase of construction, which would fully build out the third exhibit level at the Javits Center (known as Level 6) and expand total

exhibition space to 1.4 million square feet. State officials had contemplated building the second phase after the projected completion date of the first phase, in 2010.

The Schumer-Bloomberg proposal, however, calls for implementing both construction phases together, which would increase the total cost of the project to an estimated \$2.3 billion. Bloomberg, whose administration has pledged \$200 million towards the extra costs, said that building both phases together would save money in the long run. "Why delay phase two of the project and wait for costs to increase?" the Mayor said in an August 7th statement.

The proposal to incorporate phase two also includes changes that will address another major criticism of the state-approved expansion plan, namely the six-block-long barrier the center will create between midtown Manhattan and the newly created Hudson River Park. In their proposal, Mayor Bloomberg and Senator Schumer called for a redesign of the façade of the Javits along 12th Avenue to

improve access to Hudson River Park.

Some lauded the proposal for the larger expansion plan. "With the addition of phase two, NYC & Company, the city's convention and visitors bureau, will have another 520,000 square feet of valuable contiguous expo space," said Cristyne L. Nicholas, the bureau's President and CEO, adding that this would allow the city "to host multiple shows and ease the logjam of business flow caused by space limitations at the Javits Center."

However, many critics were not mollified by the proposal to incorporate both construction phases and maintained that the convention center expansion needs to be completely redesigned. Kent Barwick, president of the MAS, said that his group is still demanding new environmental reviews and that they still remain deeply dissatisfied with the overall plan. "We are building an entire new section of the city and simultaneously walling it off from its principal amenity [the Hudson River Park]. That to us doesn't make sense." **ALEX ULAM**



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It's not the most prominent cultural institution in town, and it certainly has the smallest footprint on the Manhattan ground, but for intrigue-per-square-foot, no one can beat the Storefront for Art and Architecture.

In March, director **Sarah Herda** was tapped to replace the late **Richard Solomon** at the Graham Foundation, trading her spot at the perennially impoverished Kenmare Street organization for a position heading the well-endowed (okay: totally loaded) Chicago powerhouse responsible for underwriting a shockingly high percentage of all American architectural research. Since then, Storefront's board of directors (which includes *AN* founder **William Menking**, who has isolated himself from the reporting and editing of this story) has been engaged in a wide-ranging and sometimes contentious search for a replacement.

As many as "sixteen to eighteen worth-looking-at candidates" applied, according to Storefront president **Belmont Freeman**, who confirmed that, after a board meeting on August 7 (during which assistant curator **Yasmeen Siddiqui** was officially named acting director), the search committee has winnowed the hopefuls down to "a shortlist of three." Other sources said the list was already down to only two: architect and writer (for this publication, among others) **Olympia Kazi** and 28-year-old Berlin-based curator **Anselm Franke**. Others said to have applied in the still-secret process include New York writer and gallerist **Henry Urbach** (before he took the design curator's job at SFMOMA), Van Alen Institute senior curator **Zoe Ryan**, and Temple Hoyne Buell Center program coordinator **Salomon Frausto**.

"We're very encouraged, because we know we'll end up with someone good," Freeman said, while also trying to quell rampant rumors about intramural tension over the search. "I wouldn't call it 'tension,'" he said, "but it has been the occasion for a lot of soul-searching."

The cause of the purportedly intense soul-searching—we've heard otherwise—is Storefront's size; small in budget as well as space (the whole gallery, designed by **Steven Holl** and **Vito Acconci**, only occupies 950 square feet), directorial and curatorial duties have been shared by a single person since it was founded by **Kyong Park** in 1982. "Because it's such a tiny organization, the person has to combine curatorial vision with directorial strength and a good dash of fundraising charisma," Freeman said.

In the current search, a faction of the board that favors a more fiscally responsible future has been militating to select a director with a proven record of management, while another group has favored a more "visionary" curator. Franke, by all accounts the leading candidate, is seen as member of the latter camp—a thinker first and an administrator second. The search committee's interest in him sparked several tense moments over the summer. Meanwhile Franke, who could not be reached for comment, is said to be balking at the potential salary offered. Several sources familiar with the proceedings allege that a deal has been discussed in which Franke might be lured to New York only by the promise of a package deal—the director job at Storefront plus a contract to teach at Columbia University—a twofer possibly brokered in-house by pillow-talking power couple **Beatriz Colomina** (a Storefront trustee) and **Mark Wigley** (dean of the Columbia's GSAPP, my alma mater).

Freeman said the new director will be announced after the September board meeting—"we're close to making a decision"—but other sources said it could be "months." So stay tuned for future installments of *The Annals of Narrowly Avoiding Conflict of Interest*....

SHORTLISTS AND PILLOW TALK: PNOBEL@ARCHPAPER.COM

WASHINGTON SQ. PARK REDUX continued from front page that the agency failed to disclose critical elements of the plan at required reviews before the City Landmarks Commission, the City Art Commission, and Manhattan Community Board 2. In late July, New York State Supreme Court Justice Emily Jane Goodman ruled in the plaintiffs' favor, ordering that the Parks Department's plan for Washington Square Park be submitted for a whole new round of reviews before city agencies and the community board.

For Jonathan Greenberg of the Open Washington Square Park Coalition, the judge's decision is an indictment of the way the Parks Department obtained approvals. "It shows that the Parks Department and the city cannot withhold information, change plans after to approval, and lie to the community board," he said.

But the city holds that the plan was made adequately clear and will appeal the decision. "We believe that the court's ruling is erroneous because the renovation plan for Washington Square Park has been the result of more than two years of public input," said Chris Reo, a lawyer for the New York City Law Department, in written statement.

Many aspects of the plan are controversial. Some see the design as a Disneylike replication of a 19th-century park that would impart a false sense of history. Some say a proposed 4-foot-high fence would violate a long tradition of openness. And finally, the proposed centering of the fountain plaza is perhaps the most contested aspect of the plan. The judge's ruling, however, hinged on the Parks Department's failure to disclose information about the fountain plaza during the review process, not the design.

Several City Landmarks Commissioners are unhappy that there may have been discrepancies between the information the Park Department presented to them and what ended up in the actual plan. Landmarks Commissioner Roberta Brandes Gratz asked Vellonakis at a May 10, 2005 Commission hearing whether changes would be made to the fountain plaza. Vellonakis' response, as Gratz remembers it—and as is noted in the judge's decision—was that the fountain would be repaired but that it would remain exactly as it was. "There seems to be a difference between what we were told and what is really meant to happen," said Gratz, "so we'll have to look at it again." **AU**

OPEN > HOTEL

> GRAMERCY PARK HOTEL

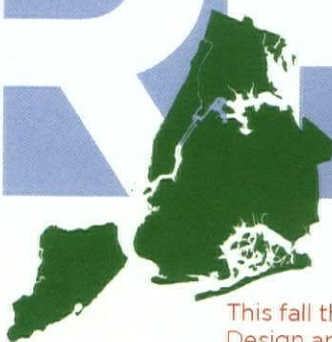
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NIKOLAS KOENIG

Long the stomping ground of rock stars like Led Zeppelin—and more recently the haunt of rock-star architects like Rem Koolhaas—the storied Gramercy Park Hotel has reopened after two years of renovation. Built in 1924 and now owned by the redoubtable Ian Schrager, the interiors of the hotel have been redesigned by artist Julian Schnabel in a style that's best described as bohemian baroque. With nary a hint of the nightclubby theatrics of Philippe Starck, the hotel is decorated with antique furniture, elaborately patterned rugs, and paintings by Picasso, Basquiat, and, of course, Schnabel himself. Two canteens—the Rose Bar and the Jade Bar—sit immediately to the left and right of the lobby (pictured above). Schrager plans to convert the existing rooftop bar into a private club, the Roof Club, which will bring the lobby's aesthetic upstairs. Also planned for the hotel is Park Chinois, a collaboration with celebrated London restaurateur Alan Yau. The ground-floor restaurant, scheduled to open October 15, will give diners a view of the lush greenery of Gramercy Park.

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THE LONG-AWAITED

EXPANSION continued from front page 17 years later. After a plan to move the museum away from Harlem died, and fundraising for a more extensive scheme faltered, the museum's growth plan is finally on track. Principal James Stewart Polshek hopes the 23,000-square-foot glass terrace will be the centerpiece of a revitalized East Harlem.

The new space will be in a glass bubble over a compact terrace near the museum's rear on 103rd Street and will house curatorial offices and galleries. There is also a storage area and a 2,900-square-foot gallery on the terrace. The glass panels create vertical lines that echo the 1929 brick façade's columns, making what the architect calls "a kind of Acropolis" overlooking the public school across the street. According to Polshek, this approach complements the circular marble staircase that visitors ascend in order to enter the neo-Federalist building, which was designed in 1929 by Joseph J. Freedlander. "The biggest design problem was how to unite it with that

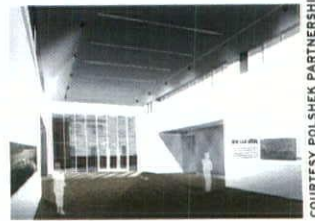
great stair," he said. "There was no reason to make a mockery of 1920s design, so it seemed logical to create a building that had open light."

Though politicians have treated the MCNY somewhat cavalierly over the years, Mayor Michael R. Bloomberg and others lavished affection on the museum at the groundbreaking on August 2. In 2000, Bloomberg's predecessor Mayor Rudolph Giuliani wanted to move the whole museum to the newly renovated Tweed Courthouse next to City Hall. However, when Bloomberg was elected, one of his first acts was to move the Department of Education there instead. The uncertainty muddled an already difficult fundraising effort, which was stalled until director Susan Henshaw Jones came onboard in 2003 and revised the expansion plans. This year, the City Council provided \$17 million towards the \$28 million budget. Polshek credits Jones' caniness and Harlem's new commercial clout for the project's momentum.

Museum trustees hope the progress continues, because

they need to raise an additional \$45 million to install central air-conditioning and climate controls in the landmarked building. However, spokesperson Barbara Livenstein said that Polshek's compact and thoughtful conversion of the terrace will earn the institution more support. "The addition is being slotted into this amazing little last bit of space," she said. "City leaders are paying a lot of attention to the museum now."

The architect, who has designed extensions to the Brooklyn Museum and the American Museum of Natural History, said such attention is overdue. "The reason I committed to this project over such a long time is that I am very familiar with municipal museums in Paris, London, Tokyo, Rome," Polshek said. "This has always been the poor sister, and it's our city!" **AA**



COURTESY POLSHEK PARTNERSHIP

DMJM AVIATION/AECOM TO DESIGN SPACEPORT AMERICA

BLAST OFF IN NEW MEXICO

New Mexico's efforts to develop a commercial space station came one step closer to fruition last month when the New Mexico Spaceport Authority, the state agency charged to plan and build the commercial facility, announced that the Los Angeles-based firm DMJM Aviation/AECOM won the bid for the \$250 million project. According to Lonnie Sumpter, executive director of the New Mexico Spaceport Authority, "DMJM was selected for its experience in designing large public aeronautics facilities." The \$250 million budget will come from the state government, as well as a grant from the National Aeronautics and Space Administration (NASA), and revenue from local sales tax. Construction will begin once the design phase ends in the summer of 2007, with a completion date projected of 2010.

The spaceport, named Spaceport America, will be constructed on 27 square miles of open state-owned land 45 miles north of Los Cruces. The site was chosen for its proximity to the White Sands Missile Range (WSMR), the Department of Defense's major range and test facility base. As the largest open-air, over-land missile-testing range in the northern hemisphere, WSMR has control of its entire airspace corridor. By agreement with the New Mexico Spaceport Authority, Spaceport America will have direct access to this controlled air space, and will also link to WSMR's infrastructure, including water, sewer, and road access.

DMJM is part of the consortium of architecture firms that designed the new \$1.3 billion American Airlines international terminal at

Aerial view of the 27-square-mile spaceport site.

John F. Kennedy Airport in Jamaica, Queens. As to whether the spaceport design will be informed by such past projects, Frank Wengler, DMJM vice president of design, offered, "The spaceport is not a high-volume model like JFK. It is a niche industry, and the design will be tailored specifically to fit its planned program."

DMJM/AECOM's projected design includes a flight training facility, mission control center, launch control center, fuel storage space, and passenger loading and unloading docks. The spaceport will have a vertical rocket launch pad and airstrips for commercial flight activity and mid-orbit, airplane-assisted launches.

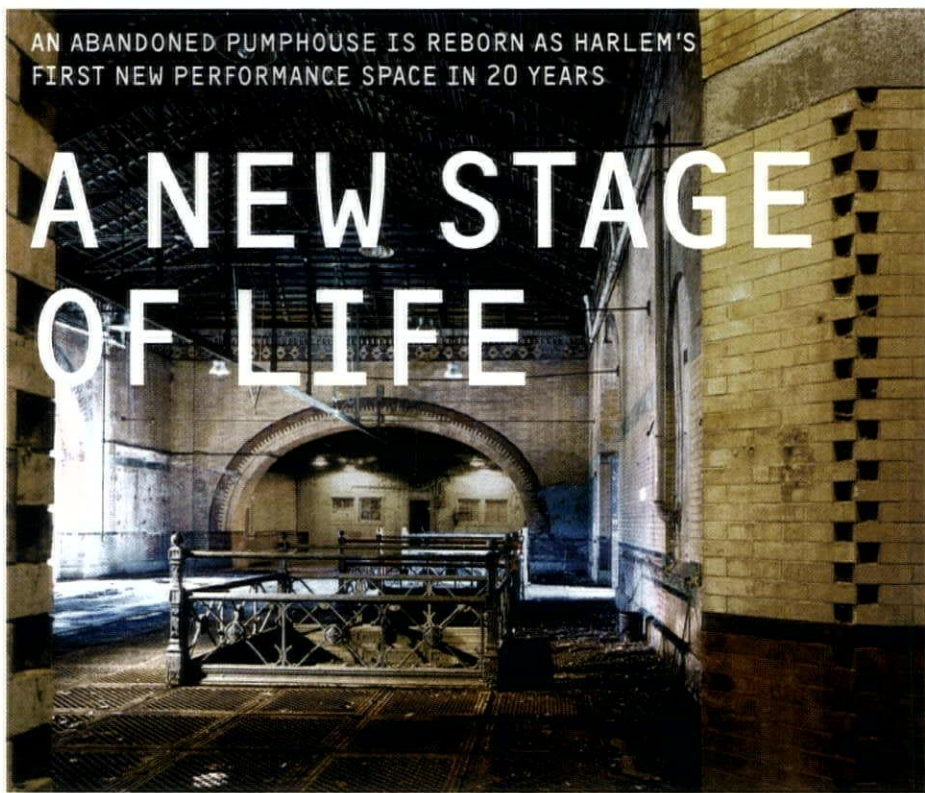
The New Mexico Space Authority has already signed leases with the X Prize Cup, an annual competition for space technology, and a number of private firms, including Virgin Galactic. Richard Branson, owner of the Virgin Group, has hired noted spacecraft designer Burt Rutan to develop SpaceShipTwo for Spaceport America's commercial flights. Virgin Galactic is asking \$200,000 for one two-and-a-half-hour trip to outer space, and has already sold \$10 million worth of tickets.

GUNNAR HAND

COURTESY NEW MEXICO SPACE AUTHORITY

AN ABANDONED PUMPHOUSE IS REBORN AS HARLEM'S FIRST NEW PERFORMANCE SPACE IN 20 YEARS

A NEW STAGE OF LIFE



On a strategic high point of Manhattan at 135th Street and Convent Avenue in Harlem, a historic New York landmark has found new life as a theater. The 135th Street Gatehouse, formally named the Gatehouse in its new role as part of the Aaron Davis Hall performance complex, is due to open in October,

marking the end of a ten-year effort to revitalize the space. Completed in 1890, it once served as a pumphouse at the junction of the Old and New Croton Aqueducts, which brought water from the Croton River in Westchester County to Manhattan. Designed by engineer Frederick S. Crook in the

Romanesque Revival style, the Gatehouse was an ornate architectural monument to the engineering feat that lay beneath it—a system of pumps and valves reaching seven stories deep that distributed fresh water to the entire city.

Rolf Ohlhausen of Ohlhausen DuBois Architects,

in partnership with Wank Adams Slavin Associates engineers, reconfigured the space with a series of precise and minimal interventions. Guided by what he described as “finding a balance between the demands of preservation and the demands of theater,” Ohlhausen made only two exterior modifications. He added an annex to the south for storage and services, the top of which will function as a terrace for the upper performance-level floor. The architect also relocated the original entrance to Convent Avenue at the building’s lower level, where brownstone walls are 6- to 8- feet thick. Moving the entrance to Convent Avenue improved the rela-

tionship to Aaron Davis Hall across the street, but also allowed Ohlhausen to arrange a dramatic and elegant sequence wherein visitors could see the thickness of the walls exposed and ascend the campanile to access the performance space, which is on the original ground level. With an overall strategy to make clear what is new and what is original, Ohlhausen gave the new entrance a distinctive cantilevered steel canopy, and the lobby has a decidedly contemporary design.

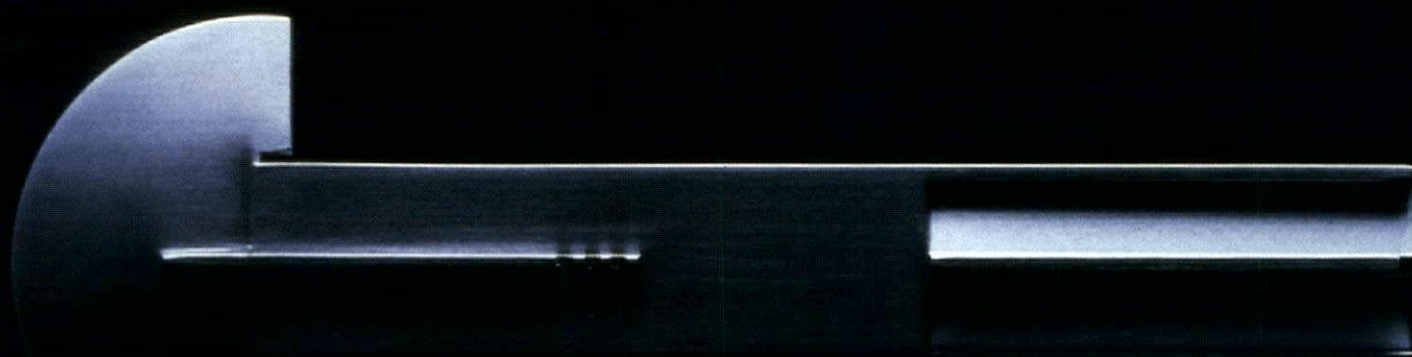
The interior excavation was the most costly part of the project, since most of the original ducts and reservoirs had been filled with sand. The new interior volume was

View of the Gatehouse's original ground level before renovation (far left). The theater complex's new annex serves as a base for an open terrace and the relocated entrance is marked by a cantilevered steel canopy (near right).

dug down to 30 of the original 70 feet below ground, allowing for two floors of theater support space, including offices, dressing and technical rooms, below the performance level. The theater itself is black-box style, and as such was designed for maximum flexibility in arrangement: Bleacher seating retracts underneath the sound booth, and tri-color arches of the original structure can be used in a proscenium set up. Delicate steel trellises support state-of-the-art lighting and acoustical systems, which were too cumbersome for the original trusses.

“The story is old and new,” Ohlhausen said. “We have taken a building that is 110 years old and have extended its useful life for another hundred years.” **ST**

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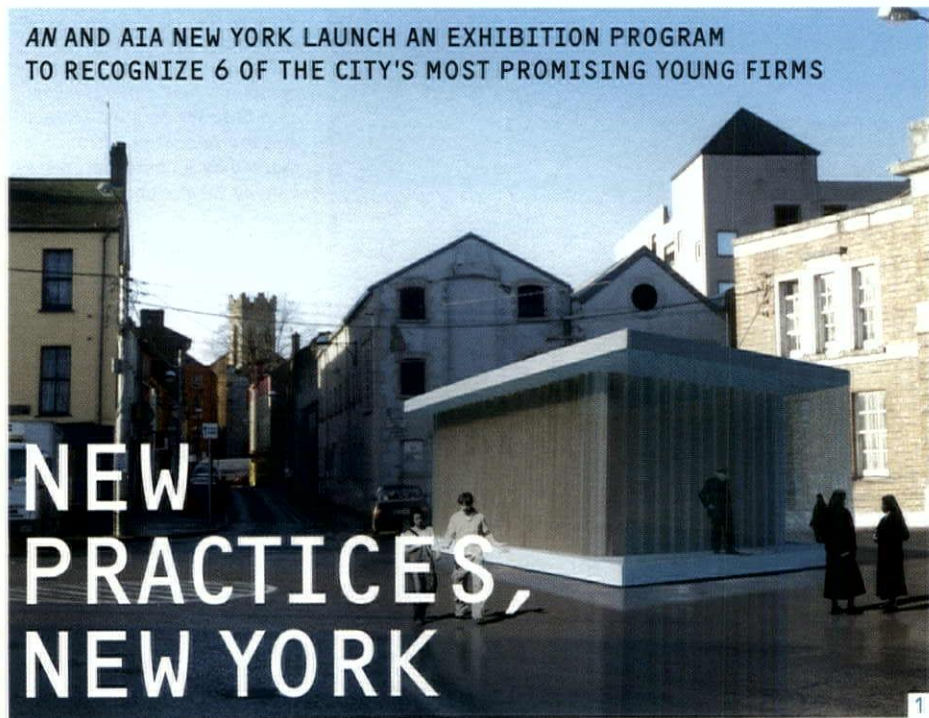
GEORGE RANALLI

YOUR STYLE ISN'T OFF THE RACK. WHY IS YOUR HARDWARE?

Lock-it pictured above is in the 20th Century Collection of the Denver Art Museum

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TO RECOGNIZE 6 OF THE CITY'S MOST PROMISING YOUNG FIRMS



NEW PRACTICES, NEW YORK

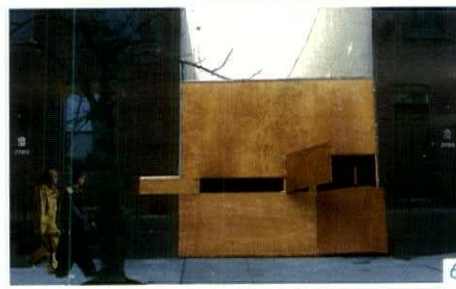
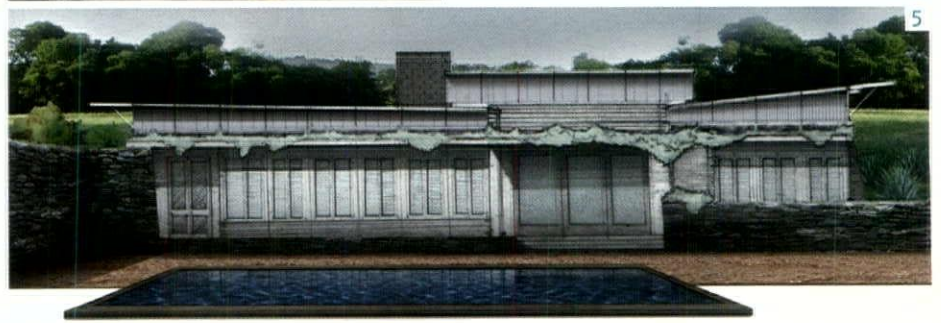
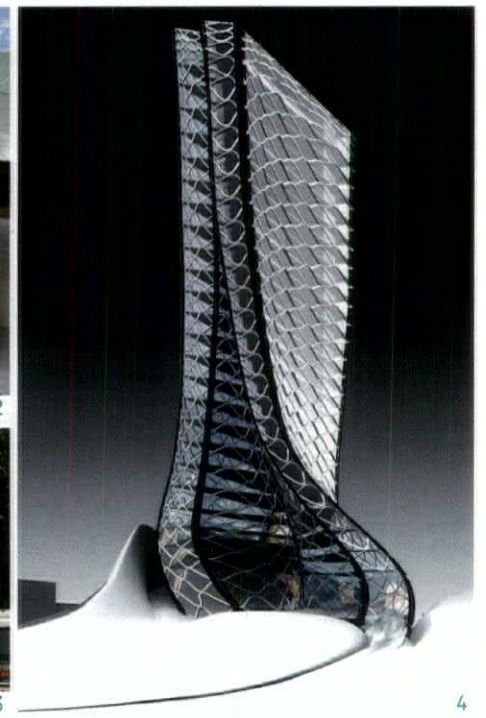
In September 2005, *The Architect's Newspaper* and the AIA New York chapter held the first of four *New Practices Roundtables*, a discussion series meant to provide a forum and resource for start-up architecture firms. Launched at the initiative of last year's chapter president Susan Chin and current president Mark Strauss, the gatherings were a chance for architects to share their insights, experiences, and frustrations in starting and running their own firms. The sessions at the Center for Architecture featured experts including technology consultants, branding specialists, and insurance lawyers, who advised on matters ranging from how to get recalcitrant clients to pay up to the cost-efficiency of outsourcing.

The overwhelmingly positive response to these roundtables (which we will resume in

the fall) inspired us to sponsor a competition called *New Practices, New York*, aimed at identifying exceptional young local practices. Jurors included Winka Dubbeldam of Architectonics, Martin Finio of Christoff: Finio, and Gregg Pasquarelli of SHoP Architects, who all served as panelists in the series, as well as Chin, who is now assistant commissioner of New York's Department of Cultural Affairs; I served as jury chair.

The six winning firms' portfolios and videos each made about their work will be on view at the Center through September 23. In addition, a bimonthly exhibit and reception will be held for each of the practices at the Häfele America Showroom (25 East 26th Street, across from Madison Park).

For exhibition and lecture dates, visit www.archpaper.com or www.aiany.org.
WILLIAM MENKING



- 1 ART BOX, BY ZAKRZWESKI HYDE ARCHITECTS
- 2 PENTHOUSE OF DIANE VON FURSTENBERG HEADQUARTERS, BY WORKAC
- 3 HARLEM MEDIATECH, BY G-TECTS
- 4 METROPOL TOWER, BY GAGE CLEMENCEAU ARCHITECTS
- 5 SPECULATIVE HOUSE FOR RANCH COMMONS, BY ARCHITECTURE IN FORMATION
- 6 PROPOSAL FOR THE PHILADELPHIA URBAN VOIDS COMPETITION, BY INTERBORO PARTNERS

ARCHITECTURE IN FORMATION

Matthew Bremmer got his undergraduate degree in architecture at Rice University in Houston. Through his five-year old firm Architecture in Formation is based in New York and he has strong ties here—he attended Yale for graduate school, and worked for Tsao & McKown Architects—Bremmer's biggest project is back in the Lone Star State. The Ranch Commons is a 150-acre mixed-use development in Bulverde, just north of San Antonio, for which he designed prototypes for single and multifamily houses. Bremmer's masterplan for the Commons incorporates the houses with commercial buildings, wildlife corridors, ponds, and communal gardens. One prototype, the 3,500-square-foot Courtyard Compound (above) is derived from the courtyard typology of traditional Spanish architecture. Additional designs, also in timber and stone, such as the Country Condos and the Barn-lofts spring from the intersection of urban and rural typologies.
www.architecture-if.com

GAGE CLEMENCEAU ARCHITECTS

While working in the late 1990s for architects including Stan Allen and John B. Murray, among others, former Notre Dame classmates Mark Gage and Marc Clemenceau were able to collaborate on a few small projects before deciding to take the plunge and establish Gage Clemenceau Architects in 2002. The office has since produced futuristic designs such as a competition entry for the Seoul Performing Arts Center that demonstrates the sort of visceral, neo-baroque sensibility that the pair has developed. Their work typically involves extensive collaboration with fabricators and motion graphics designers. According to Gage, these relationships encourage the development of each contributor's respective expertise. The firm recently completed a residential renovation in Manhattan and their High Density Housing entry was featured in the New Orleans Visions competition. Clemenceau has lectured at Parsons School of Design, while Gage has co-taught studios at Columbia and at Yale.
www.gageclemenceau.com

G-TECTS

Gordon Kipping, founder of G-Tects, burst on the scene in 2001 with the design of the Issey Miyake boutique in TriBeCa, designed collaboratively with Frank Gehry. Since then, Kipping, who received his Masters from SCI-Arc in 1995, has pursued work at mostly the extremes of the scale spectrum, from very large to extremely small. Along with a few apartments in Manhattan, the architect is designing a \$30 million mixed-use project in Flushing, Queens; reconfiguring the Baruch College campus in Manhattan; and finishing up another Miyake boutique, which will open in midtown this month. Other completed projects include the lobby of entertainment and multimedia agency DNA, a space in which the images of entering visitors are projected onto a display behind the reception area.

Kipping has worked for architects including Philip Johnson, Greg Lynn, Pei Cobb Freed & Partners, and Davis Brody Bond, and has also co-taught at Yale with Frank Gehry.
www.gtects.com

INTERBORO PARTNERS

In the fall of 2002, three friends and recent graduates of Harvard's Graduate School of Design decided to start a reading group, but instead found themselves starting a practice. Or so the story goes, according to Daniel D'Oca of the research and design group Interboro Partners. The firm's other two partners are Tobias Armbrorst and George Theodore. A mix of humor and pragmatism informs both their professional and academic research.

Interboro's proposal *In the Meantime: Life with Landbanking*, won the Los Angeles Forum's 2002–2003 Dead Malls competition for the rehabilitation of a mall in Fishkill, New York. With the Center for Urban Pedagogy, they were finalists in the Shrinking Cities competition and last year the firm was selected as a participant in the Architectural League of New York's Young Architects Forum. Their conceptual proposal for the Philadelphia Urban Voids competition (above) is an intervention aimed at resuscitating and re-purposing abandoned lots in downtown Philadelphia.
www.interboropartners.com

WORKAC

As architects at the Office for Metropolitan Architecture in Rotterdam and New York in the late 1990s and early 2000s, Amale Andraos and Dan Wood worked on a number of fashion-related projects, most notably for designer Miuccia Prada. Since leaving OMA to found their practice Work Architecture Company (or WORKac) in 2002, the pair went on to put that experience to good use, creating a temporary retail outlet for Target at Rockefeller Center, and the soon-to-be completed headquarters for fashion designer Diane von Furstenberg in Manhattan's Meatpacking District. A retrofit within the shell of several warehouse-style buildings, the headquarters will include a 5,000 square-foot showroom, a reflecting pool, and a "stairdelier"—the pair's term for the staircase that cuts through all six floors and is hung with Swarovski crystals.

The two principals teach together at the Princeton's School of Architecture, and Andraos is a visiting critic at Harvard's Graduate School of Design.
www.workac.com

ZAKRZWESKI HYDE ARCHITECTS

When Marianne Hyde decided to leave Skidmore, Owings & Merrill, she did so to have the chance to explore the relationship between "the line you draw on the paper, and what ultimately gets built." Her classmate Stas Zakrzewski from Columbia's Graduate School of Architecture, Planning, and Preservation had served as the project architect on the renovation of a barn in Tennessee for Maya Lin Studio, and his first project under his own name was a Brooklyn town-house renovation. In 2002, they joined forces and formed their eponymous firm.

Zakrzewski Hyde Architects has since compiled a subtle body of work: interiors such as the TriBeCa penthouse are executed with a perfectionist's care and an artisanal sensibility for materials. They are currently working on an 11-story condo project on Spring Street, to be completed this October.
www.zh-architects.com

CAMILLA LANCASTER

NEW ADDITION TO THE TATE
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HERZOG & DE MEURON'S POWER SURGE

On July 25, Tate director Sir Nicholas Serota unveiled the Basel-based firm Herzog & de Meuron's dramatic design for a 247,500-square-foot expansion to the Tate Modern in London. The addition will add 60 percent more space to the popular Thames-side museum, a conversion of a power station by Sir Giles Gilbert Scott which has drawn over four million visitors per year since its completion in 2000. Herzog & de Meuron worked with the museum's director Vicente Todolí on meeting both specific programmatic requirements and the siting of the project, which will replace a working energy substation currently abutting the Tate Modern on its south side. Because the energy facility needs to be upgraded and its lease is up for renewal, it will be moved nearby to the east, thus clearing a space for the expansion on the west side. London Mayor Ken Livingstone announced that the city-run London Development Agency would commit the first £7 million to the plan. However, this funding will only cover the costs of

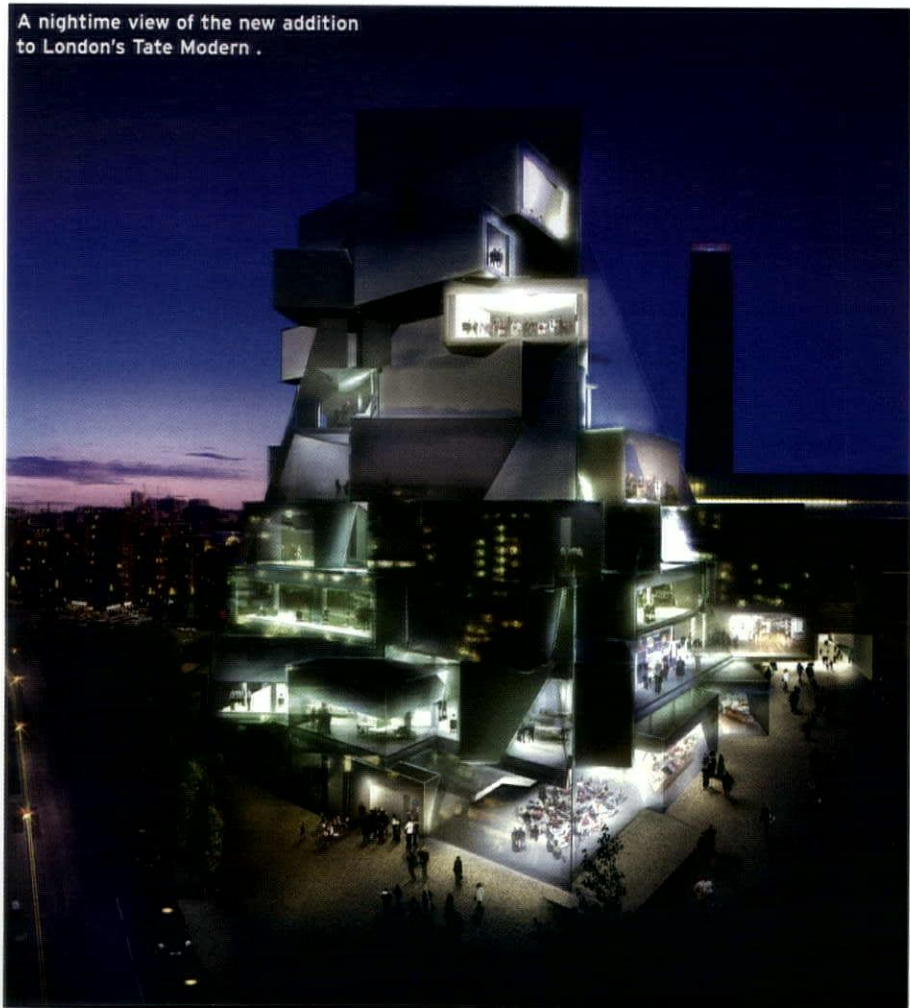
relocating the substation; the entire proposal is budgeted at £215 million. According to Serota, no other funds, either public or private, have yet been committed.

In form, the addition is an irregular pyramid that rises from a hexagonal footprint, explained Herzog & de Meuron principal Harry Gugger. That volume is in turn studded with a series of smaller cubes and boxes that house the galleries. The exterior is clad in cast-glass, though in certain spaces, such as screening rooms in which sunlight would be a problem, solid walls will be placed behind the translucent facade.

A major goal for the addition is the redirection of foot traffic to the south of the museum. Presently, the main northern entrance faces the Millennium Bridge and the city on the other bank of the Thames. As Southwark and its neighbors gentrify, local community groups want the Tate Modern to be an anchor for their areas, and not something that responds to the city to the north. "We are establishing the south bank as a creative and artistic hub," said Nicholas Stanton, leader of the Southwark Council. Herzog & de Meuron responded by designing a grand entrance to the south and an open pedestrian avenue through the museum's Turbine Hall that connects the southern neighborhoods more directly with the Millennium Bridge.

Though the renderings of the new building would suggest otherwise, the architects explained that they weren't looking to create anything too flashy or iconic. "I think it's ridiculous that cities are using museums and galleries to compete these days," principal Jacques Herzog said at the July 25th press event. Much of the new building will be hidden from the view of Londoners to the north, but its upper levels will still peek over the roofline of the original building, perhaps luring museumgoers around to the southern entrance. **JAFFER KOLB**

A nighttime view of the new addition
to London's Tate Modern.



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THE ARCHITECT'S NEWSPAPER SEPTEMBER 11, 2006

IN FIRMINY, FRANCE, A FAMED CHURCH STARTED BY LE CORBUSIER OVER 40 YEARS AGO IS FINALLY COMPLETED BY HIS PROTÉGÉ JOSÉ OUBRERIE. HENRY SMITH-MILLER AND LAURIE HAWKINSON MADE THE PILGRIMAGE.

CORB'S SPIRIT LIVES ON



COURTESY HENRY SMITH-MILLER

Two months ago, architects from all over the world descended on the thriving, working class French town of Firminy, which is a pilgrimage site for Corbusier-philes. The master architect's last church, L'Eglise St. Pierre, began construction there in the 1960s, but work ceased when he

died in 1965. With only the foundation emerging from the ground, the site seemed like a ruin. Though drawings of the church had been published in Le Corbusier's *Oeuvre Complete* and it was the subject of an article by Kenneth Frampton, it always remained in the shadows.

St. Pierre is the final piece of an architectural trilogy—a stadium, a housing block, and a small church—that the town commissioned from Le Corbusier. Four years ago, the mayor of Firminy solicited Corb's former student and protégé, José Oubrierie, to complete the plans he had

started nearly 50 years earlier. Now more than 70 years old, he teaches at Ohio State University and has an impressive portfolio of his own. Oubrierie was 24 when he worked for Corb, and began drafting St. Pierre according to the architect's drawings in 1956.

While some say that the building is not exactly as designed by the master, it nevertheless has been built to the designs as interpreted by Oubrierie, who used Corb's drawings to inform the construction plans.

Although there will be an official ceremony to inaugurate the project in November, at the prompting of a number of his friends, Oubrierie reluctantly agreed to plan a fête beforehand. What started as a gang of mushroomed into several hundred architects who converged on a few small hotels in nearby St. Etienne.

All the architects present at the opening were spellbound by the building's design; Steven Holl, for one, marveled at the spectacular use of natural light. While most expected Hamptons attendance, the historian wasn't able to join the celebration; Peter Eisenman called in with congratulations. Wolf Prix visited the church and described it as the most powerful building he'd ever seen. Jeffrey Kipnis, who will curate an exhibition on the building at the Wexner Center for the Arts this spring in Columbus, Ohio, said, "The apprentice has outshined his master, replac-

ing Le Corbusier's strict and messianic style with a flowing and lyrical composition."

Oubrierie's design supplants the project's original narrow cone with a wider and more generous volume that is reached by walking across an earthen ramp and onto a concrete bridge and into the entrance of the church. The interior is pierced by light cannons, wrapped by rainwater troughs, and capped by skylights. Corb's formal and platonic assemblage is replaced by Oubrierie's sensuality and love for shape, composition and color.

The most spectacular moment of the project that we witnessed occurred at midday, when mysterious "lines of light" appeared, drifting ever so slowly across the interior building surfaces. Brought about by the light cannons' refraction of sunlight, the lines seemed drawn by Oubrierie's deft hand. The writing was on the wall regarding the true author of the project.

HENRY SMITH-MILLER AND LAURIE HAWKINSON, WHO VISITED FIRMINY WHILE ON VACATION, ARE PRINCIPALS OF SMITH-MILLER + HAWKINSON ARCHITECTS IN NEW YORK.

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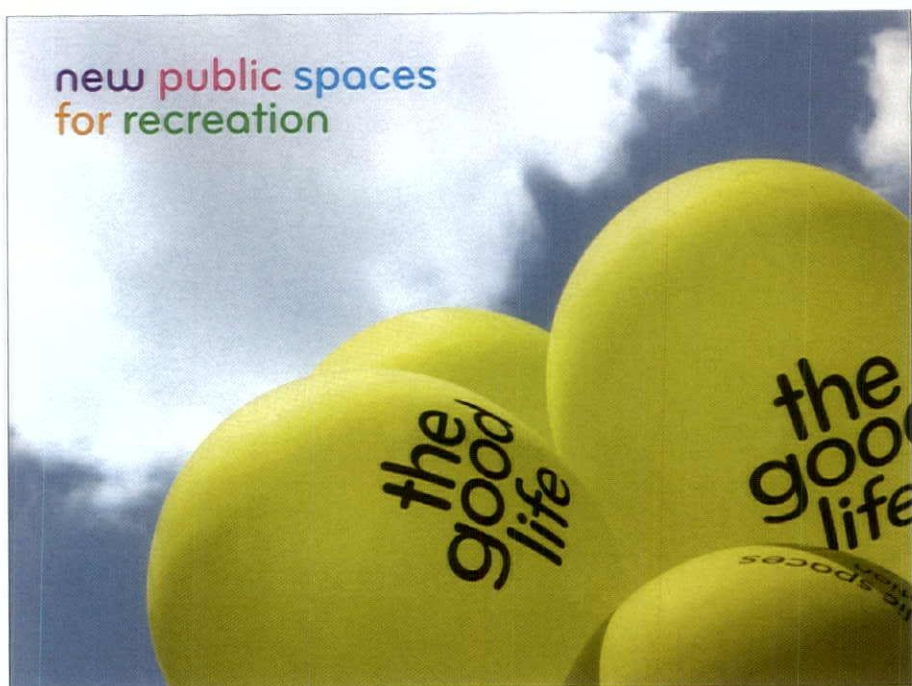
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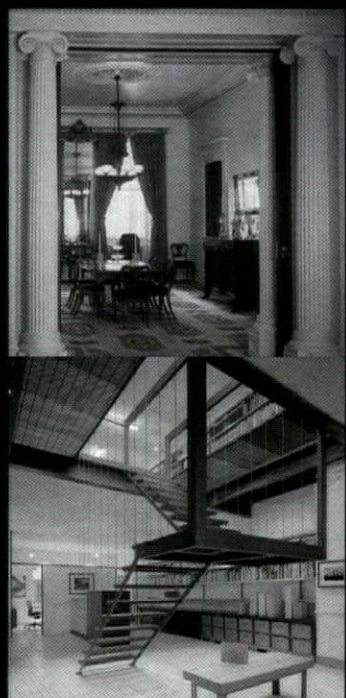
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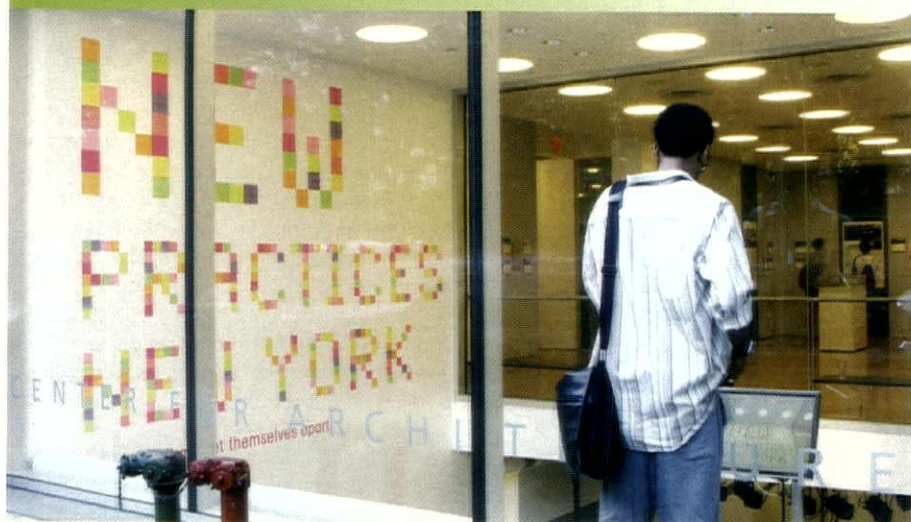
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COURTESY FRANK OUDEMAN

The Museum of Contemporary African Diasporan Arts, or MoCADA, recently moved into the ground floor of 80 Arts in the burgeoning Brooklyn Academy of Music Cultural District. Despite the obvious advantages of being in an area filled with cultural institutions, moving into the 1,600 square-foot gallery posed some challenges. "We wanted flexibility," said Education Director Kimberly Gant, "so that we could accommodate all different kinds of shows." Studio SUMO designed wall extensions on rolling casters that lay flush in recesses in the wall, or pivot out to create more exhibition space.

The aim of the seven-year-old museum, housed previously in a Bedford-Stuyvesant brownstone, is to show the work of an underrepresented demographic and to educate visitors about the geographic migrations of Africans—forced and otherwise—from their continent. Founder Laurie Cumbo asked that a world map with major diaspora locations be included at the entrance. SUMO turned the entire reception area into a beautiful abstraction of the globe divided by time zones; a network of 2,700 hand-crafted blond hardwood pieces, stacked one on top of the other, follows the curve of time-zone lines painted on the walls. The 3-D map serves the artful double purpose of display shelves and a screen for the front desk.

AT DEADLINE

A VICTORY FOR HARIRI & HARIRI

A jury that included a Salzburg city councillor and members of the city's historical preservation society selected Hariri & Hariri Architecture of New York as winners of the International Architecture Competition Sternbrauerei Salzburg. Held by Austrian real estate development corporation Asset One AG, the competition is being held to develop the 68,000-square-foot site of the Stern Brewery, which is nestled against Rainberg Mountain near Salzburg's old town. The 45 million euro project involves refurbishing the historic brewery for use as a center for architecture, and building 45,000 square feet of high-end and mid-range residential space and artist studios. Eighteen architects participated, including Snøhetta from Norway and Souto Moura Arquitectos from Portugal. Hariri & Hariri proposed four houses grouped around a square and two buildings which permit views of Rainberg Mountain.

SILVERCUP WEST GETS GO-AHEAD

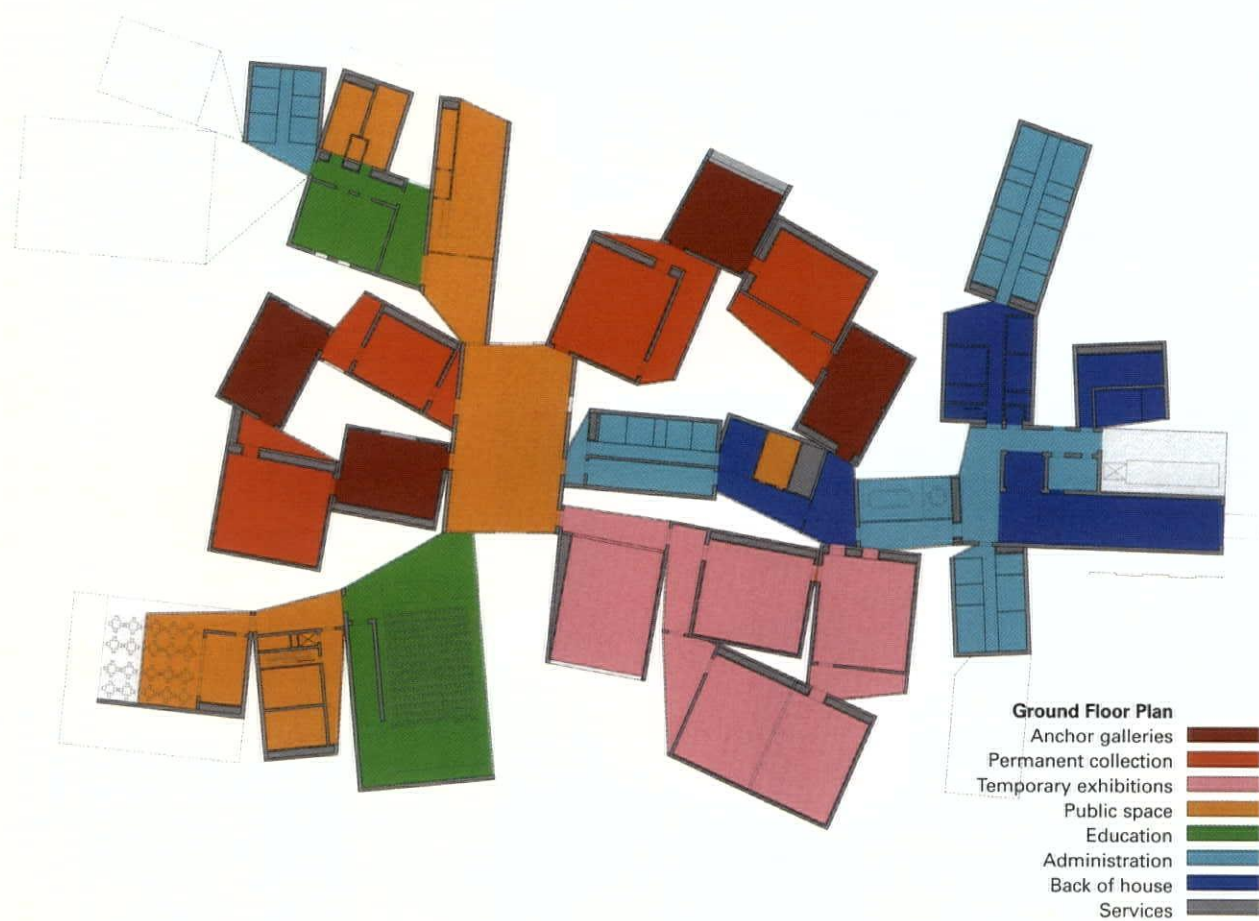
On August 16, the City Council approved Silvercup West, Silvercup Studios' new \$1 billion, 2.7-million-square-foot television and film production facility on the waterfront in Long Island City, Queens. The approval follows endorsements made by the City Planning Commission, Queens Borough President Helen Marshall, and local Community Board 2. Designed by Richard Rogers Partnership, the complex will house 1 million square feet of studio space, 665,000 square feet of retail and office space, 100,000 square feet of cultural space, and nearly 300,000 square feet of residential space in three towers and a refurbished terra-cotta factory. Completion is scheduled for 2010.

RICHARD ROGERS, A GOLDEN LION

At the 10th Venice Architecture Biennale, which opened September 10, eminent architect Richard Rogers will receive the Golden Lion Award for Lifetime Achievement. Rogers, who is also known as Lord Rogers of Riverside, is the architect of iconic buildings including the Centre Pompidou in Paris and the Lloyd's of London office tower. He was nominated by biennale director Richard Burdett. The Biennale's other awards—the Golden Lion for the City, the Golden Lion for Urban Projects—will be presented on November 8.

WWW.ARCHPAPER.COM

HERZOG & DE MEURON'S DESIGN FOR A SOUTHAMPTON INSTITUTION ANNOUNCED



Herzog & de Meuron's design for the new Parrish Art Museum in Water Mill, New York, was inspired by the outbuildings and artists' studios that used to dot the Hamptons landscape, according to principal Pierre de Meuron. The Basel-based firm broke the spaces and functions of a modern museum into a cluster of 28 barnlike buildings that will seem like a collection of studios arrayed in a field.

The museum's collection highlights the significant artistic heritage of the area, so a strong rationale backs this concept. But at a recent event at the Parrish, a museum trustee confided that local politicians didn't

want the building to be a monolithic one that overwhelmed the landscape. (An admirable concern, if a touch hypocritical given that local zoning allows McMansions to litter the fields.)

The new Parrish Museum may be the first Hamptons building in recent memory that wants to appear smaller than it is. While Herzog & de Meuron's design may be a romantic recreation of the past—nearby Montauk Highway is lined with strip malls, fading commercial buildings, and pseudo-farmstands—it is admirably striving for an aesthetic other than suburban.

WILLIAM MENKING

THE PARRISH'S PRIESTS

Why choose between form and function?

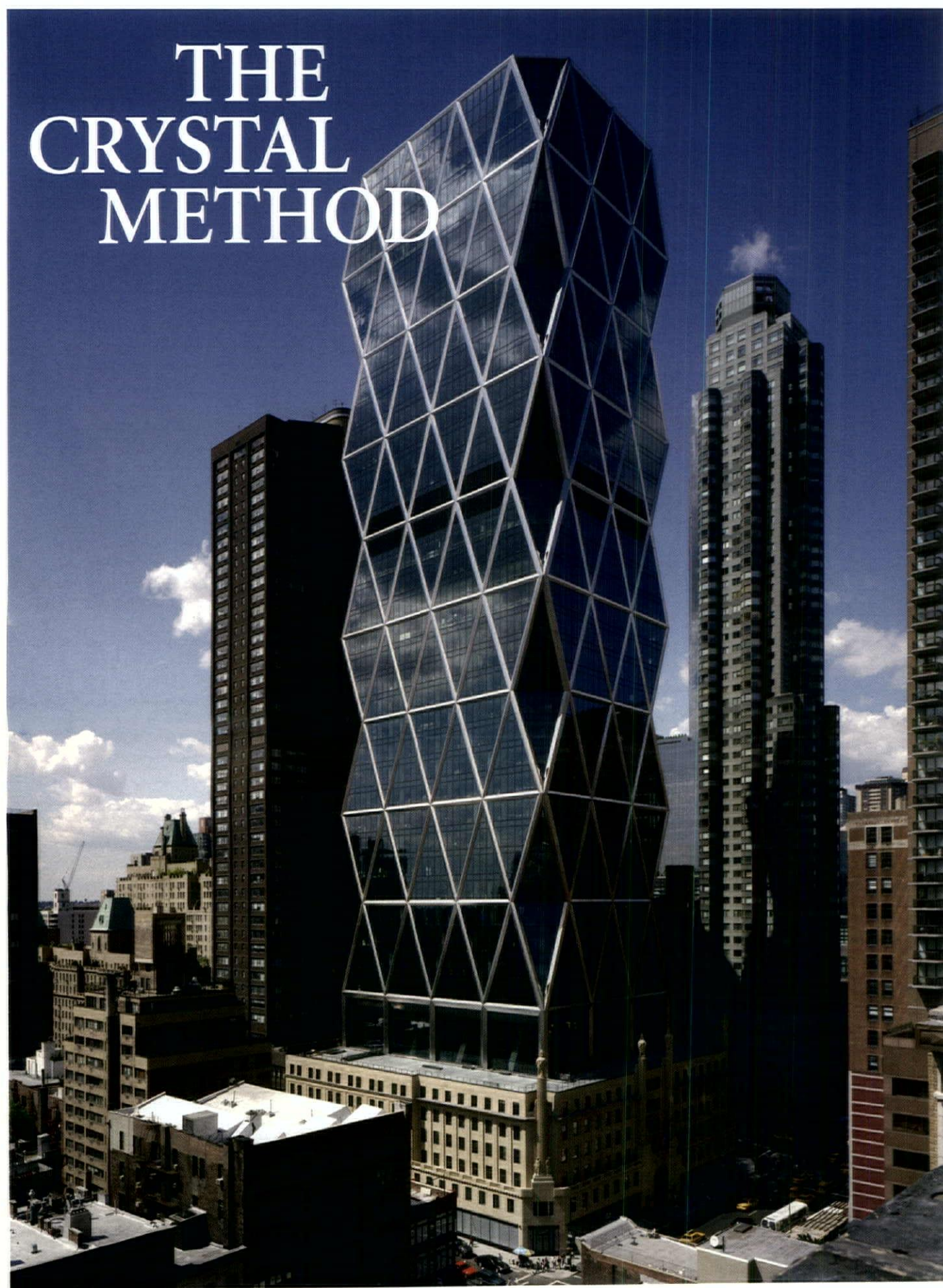
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THE CRYSTAL METHOD



ALL IMAGES CHUCK CHOI / COURTESY FOSTER AND PARTNERS

Foster and Partners' sustainable tower for Hearst's new headquarters uses a diagrid structure to conserve resources and generate diamond-like forms.

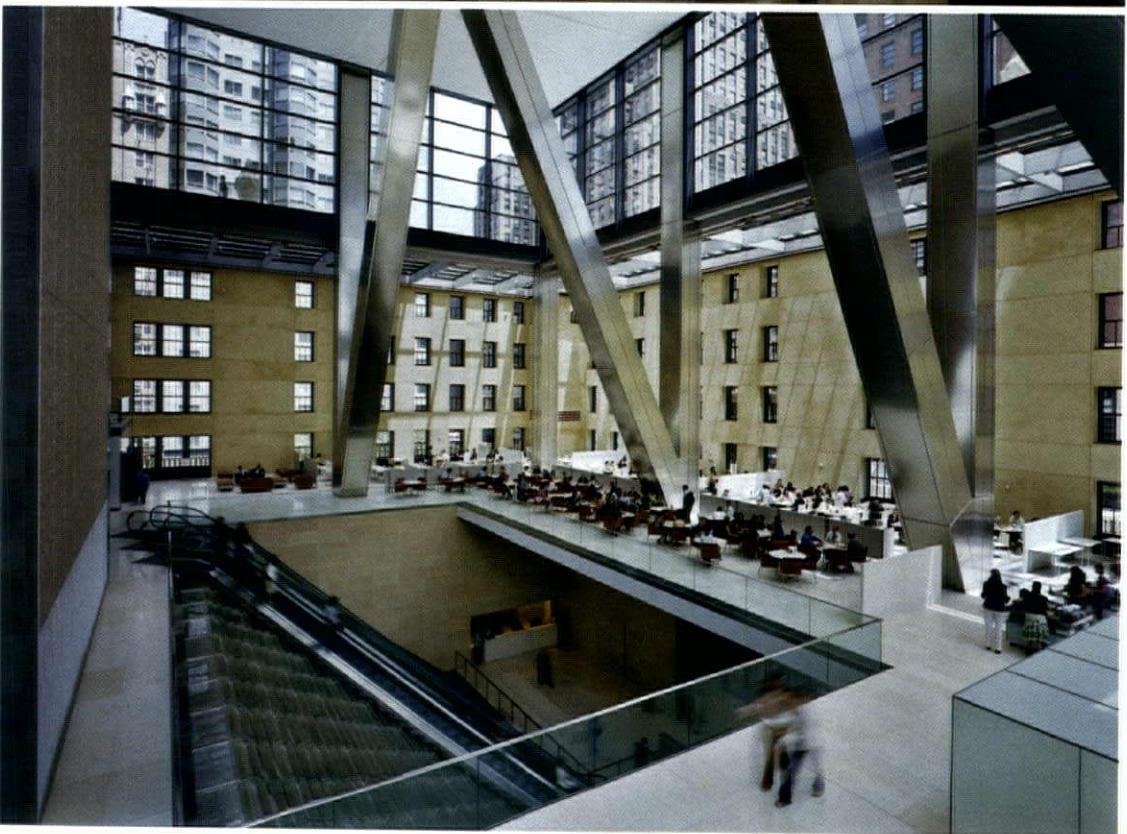
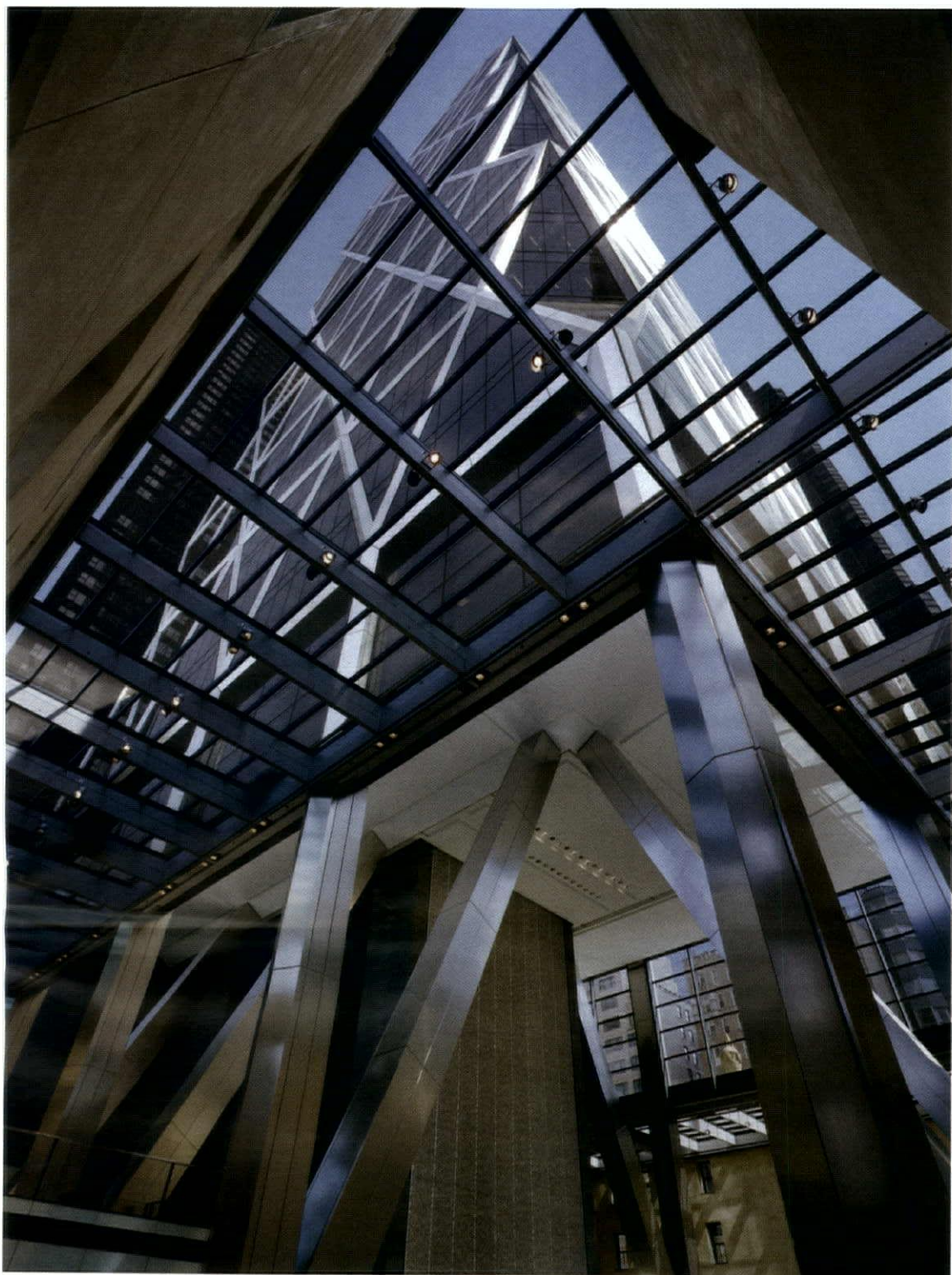
BY JULIE V. IOVINE

At the Hearst building on 57th Street, the trip up from street level on a side-skewed escalator embedded in a stepped glass waterfall feels a bit like scaling the sides of a pyramid. Reaching the mezzanine lobby of this old-new corporate headquarters is to experience a true sense of arrival, just as its architect Norman Foster surely intended.

The Hearst building is the most significant of the new crop of Manhattan icon buildings because it changes the terms of engagement. Instead of making itself known by powerhousing its way into the skyline à la the Time Warner Center, Foster's first skyscraper in the United States enlists restraint and sophisticated technologies—qualities so much harder to grasp than a snappy image—to endorse a corporate brand. But whether all the advanced environmental, structural, or social engineering is for real or for show remains unclear.

The main lobby is a showstopper. Elevated three levels above the street, it is every bit as operatic—albeit with a sci-fi air—as the *Aida*-esque cast concrete original built by set-designer Joseph Urban and George P. Post in 1928, which has been preserved as a kind of orchestra pit from which the new skyscraper rises. Occupied by pharaonic phalanxes of 30-ton box columns and various mega-diagonals with artist Robert Long's six-story banner of mud art running up the core, this 35,000-square-foot space—which Foster calls the piazza—is rendered even more like a real town square since Urban's concrete walls have been stripped clean and furred out to look like the exteriors of, say, the walls of a Milanese bank building circa 1930. But instead of opening to the sky, the piazza is covered by a vast skylight. Tilting back in a cafe chair at Café 57 (aka the company canteen and the main occupant of the space), one stares right up at 36 stories of glass and steel muscle flexing its way to the skyline. Suddenly, the to-ing-and-fro-ing of people is reduced to an inconsequential shuffle, as soothing as the sound of the Jamie Carpenter-designed waterfall that has been computer-programmed to mimic a babbling brook. Corporate confidence this suave is intimidating.

That makes it all the more significant that most of the building's rave reviews have dwelled not on Foster's magnificently controlled stagecraft but on its environmental and structural features. It's especially unusual given the business of its client: Hearst is a media giant, the third largest magazine company in the country, with a stable of titles including *Cosmopolitan*, *Harper's Bazaar*, *Seventeen*, and *Esquire*. For an empire fixated on image to put good works before good looks is a watershed moment in corporate branding strategy. In fact, Hearst is so proud of all the green stuff going on in the building that it has emblazoned its LEED Gold medallion right between the revolving doors leading into the building. And kudos to them for the 75 percent of the year that air-conditioners will be using outside air; the reduction in electrical energy use that can be estimated to be the equivalent of 1,074 tons of CO₂; and the 14,000-gallon reclamation tank in the basement that is at the ready to supply some 50 percent



of the water needed for all the building's plantings. And so on.

Not to diminish the building's very real accomplishments, but the United States is so far behind most European and Asian efforts when it comes to enacting sustainability measures that it's hard to get too excited about reducing electricity and water consumption. The building doesn't have nearly as many of the energy-saving strategies as Foster's Free University in Berlin and Swiss Re in London boast. In fact, its accomplishments as a green building are modest when compared to almost any other building by its own architect. It might rate well by local standards, but the truth is, every new skyscraper in New York should be LEED Gold-certified by now.

As for the diagrid structure, which has been described variously as a jack-in-the-box, a French-market net bag, and a hydraulic scissor-lift, it is derring-do of a higher order. The diagrid started out as a device to stiffen the east facade, which was necessary because the architects pushed the service core off-center, toward the western edge of the site, up against a neighboring 50-story apartment building. (They placed the core on that edge, reasoning that westward views would be blocked anyway by the apartment building.) But the diagrid looked so good, Foster went for the full wrap even though it creates floor plates that vary considerably in size, from 17,000 to 21,000 square feet. This is just another of the idiosyncrasies that a single corporate client can afford. At another point, the architects thought a cable rod running vertically through the building's corners might be necessary to steady any sway resulting from the 20-foot difference in floor-plate size at the extreme corners, but that became redundant once the longest beams were suspended from above rather than secured by a cantilever.

In a similarly productive collaboration between determined aesthetics and innovative engineering, the design team managed to come up with a way to make the lobby even more grandiose, in spite of structural necessities. (The space is already an impressive structural feat in that its skylight is the primary support for the old concrete shell of the Urban structure.) Foster was not going to let the opening between the modest ground-floor entrance and the spectacular mezzanine lobby look like some trap door from below. Instead, there is a gaping 80-foot-by-30-foot space through which the elevators rise, thanks to a specially devised ring beam that disperses the force thrust of all those mega-columns supporting the tower.

Foster and Partners' new tower for the Hearst Corporation (**facing page**) rises from the shell of the company's 1928 building designed by Joseph Urban and George P. Post. Foster put several of the massive box columns that support the 42-story tower on the diagonal (**top, left**) to open up more space on the piazza level. The skylight (**bottom, right**) that permits a view of the tower is also the structure that supports the original concrete walls.

THE ARCHITECT'S NEWSPAPER SEPTEMBER 11, 2006

Traditionally, the job of corporate icons has been two-fold: to show off institutional might and to instill employees with slavish devotion. The Hearst building accomplishes the first of these tasks with impressive pizzazz. The office floors should please employees, too, even if views from some editorial offices are slashed right through with big fat braces. The plan is conspicuously open with cubicle walls that are lower than American *Dilbert* cells and higher than their Euro-equivalents. And all perimeter offices have glass walls allowing sunlight to flow in unimpeded.

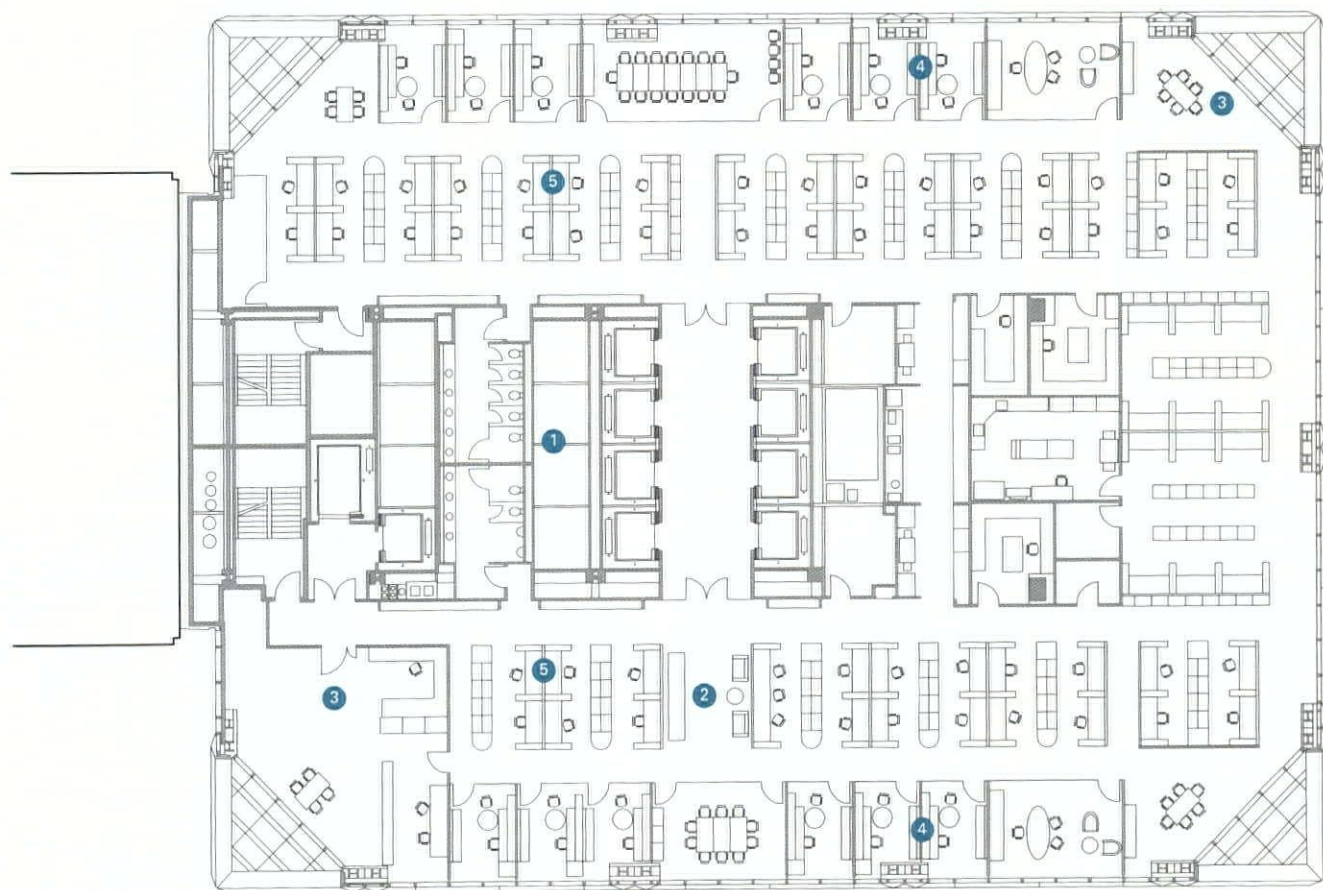
Still, there's an overall sameness, even with the glorious conference corners where unimpeded glass meets vertiginous views. They made me think of the good-old bad days when hierarchies were more visible, even aspirational. Here, there's no art department ghetto where the music blasts and the walls are tacked-up with messy collages. There's no editor-in-chief lair with furnishings better than the rest, inspiring ambitious underlings to plot their climb up the masthead. All that sunlight is well worth the loss of outdated modes of status reinforcement, right?

But then deep in the heart of the building is the Good Housekeeping Institute. It is a strange and wild place where stacks of new products are piled around and row upon row of lab equipment sits at the ready to test everything from the latest washing machine from Miele to the next generation of Fruit Loops, all hoping for the coveted Seal of Approval. The Institute, with its messes and lab-coated technicians huddled at a counter sharing lunch, underscored the complete aesthetic control and good taste that practically smothered the building.

Since the 1920s, the Institute has held luncheons in a special dining room that has received numerous U.S. presidents, including Ronald Reagan and Jimmy Carter, as well as Laura Bush and Hillary Clinton. Hearst executives decided to replicate the original dining room in the new 29th floor Institute—a Mount-Vernon set piece, complete with black marble fireplace, sconces, and furnishings re-installed intact. Apparently, they think that our presidents are more comfortable in a colonial-style setting rather than in a space like the 46th-floor boardroom where two diagonal columns intersecting the northward view of Central Park etch a mighty V for victory.

The new Hearst building is a welcome addition to the Manhattan horizon. It may not dominate the bar for the next corporate brand with ambitions.

JULIE V. IOVINE IS AN'S ARCHITECTURE CRITIC.



Typical Floor Plan

- 1 Service core
- 2 Entry lobby
- 3 Common conference area
- 4 Senior staff offices
- 5 Open cubicles

Credits

Gross square footage: 856,000 square feet

Total construction cost: \$400 million (estimated)

Architect: Foster and Partners—Norman Foster, Brandon Haw, Mike Jelliffe, Michael Wurzel, Peter Han, David Nelson, Gerard Evenden, Bob Atwal, John Ball, Nick Baker, Una Barac, Morgan Flemming, Michaela Koster, Chris Lepine, Martina Meluzzi, Julius Streifeneder, Gonzalo Surroca.

Fit-out: Norman Foster, Brandon Haw, Mike Jelliffe, Chris West, John Small, Ingrid Solken, Michael Wurzel, Peter Han

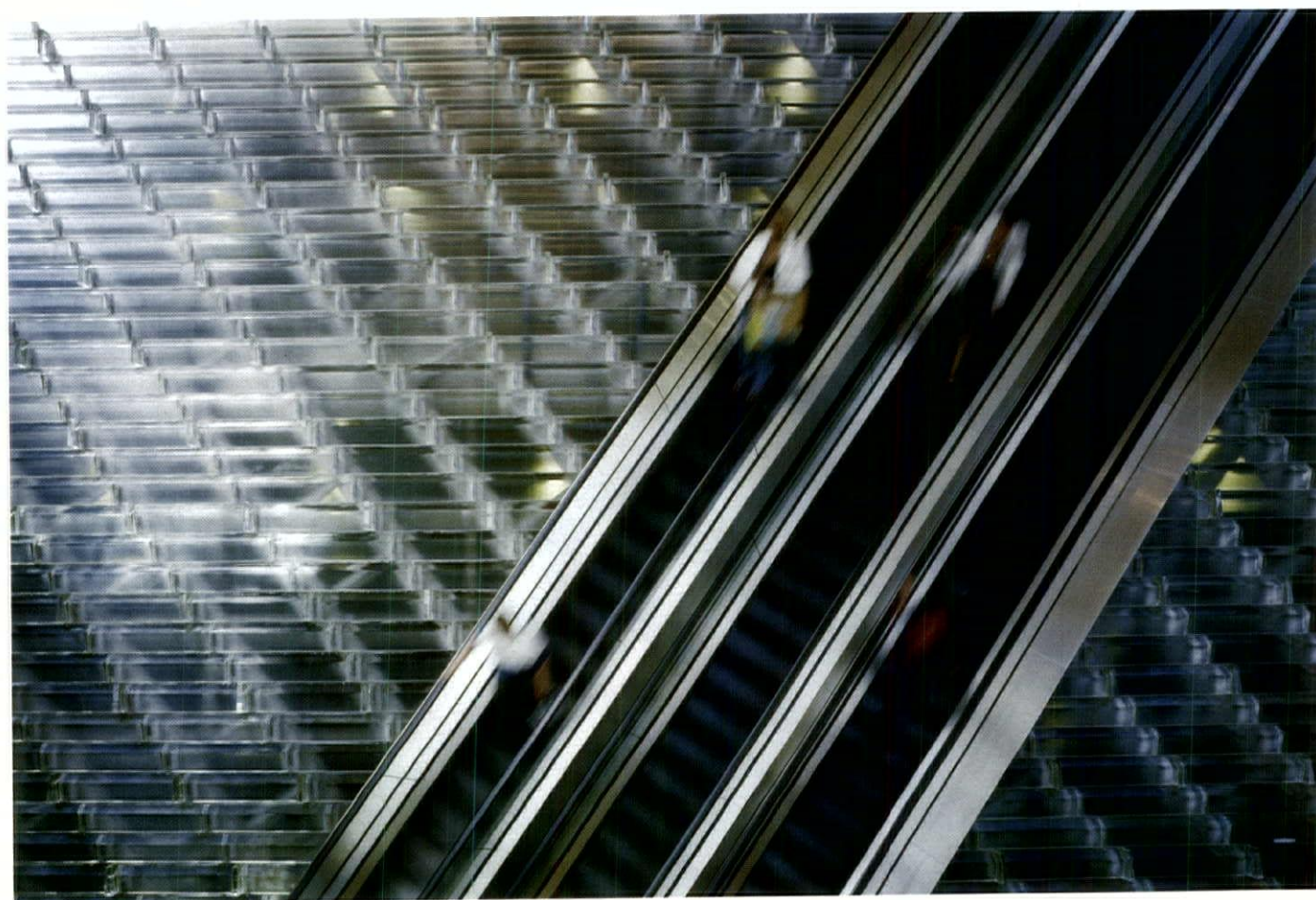
Associate architect: Adamson Associates; Tishman Speyer Properties, development manager.

Engineers: Cantor Seinuk Group, structure; Flack & Kurtz, mechanical; VDA, vertical transportation.

Consultants: George Sexton, lighting; Ira Beer, food service; Gensler, interiors.

General contractor: Turner Construction

For full project credits and resources, go to www.archpaper.com.



Ice fall (right) by James Carpenter Design Associates is a pyramidal water feature that fills the ground-floor lobby. It uses rainwater captured from the roof, and is designed to act as both a humidifier and air-conditioner. The service core was pushed to the site's western edge, blocking out a neighboring apartment building (plan, above right). By shifting the core off-center, the architects were left with more open floors.

SEPTEMBER

TUESDAY 12
EXHIBITION OPENINGS

Avner Ben-Gal
Bortolami Dayan
510 West 25th St.
www.bortolamidayan.com

Sarah Morris
Public Art Fund@
Lever House
390 Park Avenue
www.publicartfund.org

Art of Reason (II)
Moss Gallery
152 Greene St.
www.mossonline.com

WEDNESDAY 13
SYMPOSIUM
40 Years of "Complexity and Contradiction in Architecture"
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu/events

Take Five:
New York New Visions Success or Failure?
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EVENT
Agora II
Noémie Lafrance
8:00 p.m.
McCarren Pool
Lorimer St. near Driggs Ave.
www.sensproduction.org

THURSDAY 14
LECTURES
Tom Colicchio, Gael Greene, Josh DeChellis
Design du Jour: Dining in New York
6:30 p.m.
Cooper-Hewitt,
National Design Museum
2 East 91st St.
www.cooperhewitt.org

Architecture in Formation
New Practices New York
Häfele Showroom
5 East 26th St.
www.hafele.com

EXHIBITION OPENINGS
Cecil Balmond
Artists Space
38 Greene St., 3rd Fl.
www.artistspace.org

What Comes After: Cities, Art, and Recovery
Lower Manhattan Cultural Council
New School Auditorium,
other locations
55 West 13th St., 2nd fl.
www.lmcc.net

James Suydam
Luminist Horizon
National Academy of Design
Museum
1083 5th Ave.
www.nationalacademy.org

ICP Second Triennial
Ectopia: Global Environmental Change
International Center of Photography
1133 6th Ave.
www.icp.org

Liu Ye
Temptations
Sperone Westwater
415 West 13th St.
www.speronewestwater.com

FRIDAY 15
SYMPOSIUM
Anthony McCall, Branden Joseph
Four Projected Movements
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu/events

EXHIBITION OPENINGS
Four Projected Movements
Columbia GSAPP
Arthur Ross Architecture
Gallery
Buell Hall
www.arch.columbia.edu/events

Mark Grotjahn
Whitney Museum of
American Art
945 Madison Ave.
www.whitney.org

Albert Oehlen
Luhning Augustine
531 West 24th St.
www.luhningaugustine.com

Omer Fast
Godville
Postmasters Gallery
459 West 19th St.
www.postmastersart.com

Lisa Anne Auerbach, Kara Hearn, Amy Robinson, Heather Rowe, Josh Shaddock, and Gibb Slife et. al

Open Walls #2
White Columns
320 West 13th St.
www.whitecolumns.org

SATURDAY 16
EXHIBITION OPENINGS
Sol LeWitt
Drawing Series...
Dia: Beacon
3 Beekman St., Beacon
www.diaart.org

Bogdan Ashimescu, Ivan Grubanov, et al.
Common Destination
Drawing Center
35 Wooster St.
www.drawingcenter.org

Robb Pruitt
Gavin Brown's Enterprise
620 Greenwich St.
www.gavinbrown.com

EVENTS
Socrates Sculpture Park 20th Anniversary
Socrates Sculpture Park
32-01 Vernon Blvd., Queens
www.socratessculpturepark.org

Gargoyles in Manhattan
Walking Tour
11:00 a.m.
51 Madison Ave.
www.bgc.bard.edu

SUNDAY 17
EVENTS
82 Decibels
Larry Keigwin
1:30 p.m., 5:00 p.m.
Tobacco Warehouse
Brooklyn Bridge Park,
DUMBO
www.dancinginthestreets.org

The Changing Industrial Waterfront
Walking Tour
2:30 p.m.
Corner of York and Jay Sts.,
DUMBO
www.mas.org

MONDAY 18
SYMPOSIUM
Micro_Enterprise Architecture
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu/events

TUESDAY 19
EXHIBITION OPENINGS
Pia Lindman
The Facade Project
Storefront for Art and
Architecture
97 Kenmare St.
www.storefrontnews.org

Anish Kapoor
Public Art Fund@
Rockefeller Center
30 Rockefeller Plaza
www.publicartfund.org

Joseph Kosuth
Sean Kelley Gallery
21 East 26th St.
www.skny.com

Robert Polidori
New Orleans After the Flood
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

WEDNESDAY 20
LECTURE
Ben van Berkel, Recent Works
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu/events

SYMPOSIUM
Deans from Columbia, City College of New York, Cooper Union, and Pratt Architecture Schools: Public View(ing)
5:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EXHIBITION OPENING
Seal Floyer
Swiss Institute
495 Broadway, 3rd Fl.
www.swissinstitute.net

EVENTS
Pecha Kucha Night
with hosts **Astrid Klein and Mark Dytham**
7:00 p.m. (doors); 8:30 p.m. (speakers)
Bohemian Beer Garden
29-19 24th Ave., Queens
www.iheartpechakuchany.com

THURSDAY 21
EXHIBITION OPENINGS
droog design: simply droog
Museum of Arts and Design
40 West 53rd St.
www.madmuseum.org

Matthew Ritchie
The Universal Adversary
Andrea Rosen Gallery
525 West 24th St.
www.andrearsengallery.com

Keegan McHargue
Metro Pictures
519 West 24th St.
www.metropicturesgallery.com

Jonathan Monk, Barbara Probst, Jules Spinatsh
New Photography 2006
Museum of Modern Art
11 West 53rd St.
www.moma.org

Willem de Kooning, Pablo Picasso, Forrest Bess, et al.
We Make Any Size Mirror
Mitchel-Innes & Nash
1018 Madison Ave.
www.miandn.com

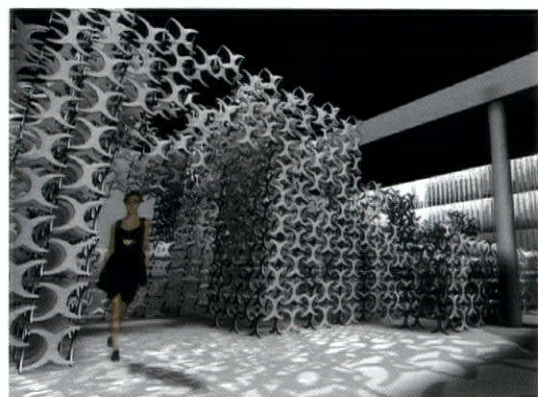
FRIDAY 22
EXHIBITION OPENING
Calder Gouaches: 1942-1976
PaceWildenstein
32 East 57th St.
www.pacewildenstein.com

SATURDAY 23
EXHIBITION OPENING
Ken Price: Sculptures and Drawings
Matthew Marks Gallery
522 West 22nd St.
www.matthewmarks.com

MONDAY 25
SYMPOSIUM
The Skyscraper Reconsidered: Through the Prolific Practice of Ely Jacques Kahn (1884-1972)
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu/events

TUESDAY 26
EXHIBITION OPENING
Sean Scully
Wall of Light
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

WEDNESDAY 27
TRADE SHOW
Focus NYC
9:00 a.m.-7:00 p.m.
Gotham Hall
1356 Broadway
www.csimetronewyork.org



CECIL BALMOND
H_EDGE
Artists Space
38 Greene Street, 3rd Fl.
September 14 to October 28

As a special unit of the global engineering firm Ove Arup, the Advanced Geometry Unit (AGU) is Cecil Balmond's experimental architecture think tank that works in the overlapping territory of mathematics, space, form, and engineering. Reflecting the group's aim to push thinking beyond what they call the "formal Cartesian Modernist mindset," AGU's site-specific installation, *H_Edge*, opens at Artists Space and should be as expansive and forward-looking as other AGU projects currently in the works, such as a bridge for the University of Pennsylvania campus inspired by the unwound pattern of a trefoil knot, and the Grand Museum of Egypt in Cairo, which uses fractal geometry to create a facade of identically proportioned triangles. *H_Edge* is comprised of two parts: The first uses 5,200 laser-cut aluminum plates and 4,000 feet of stainless steel chain to create a thick wall and canopy, and the second is the Fourier Carpet, a digitally designed and woven carpet in black and white, a reference to computational binary numbers. As described by AGU, "*H_Edge* shows how number systems can be used to describe, control, and inform geometric complexity."



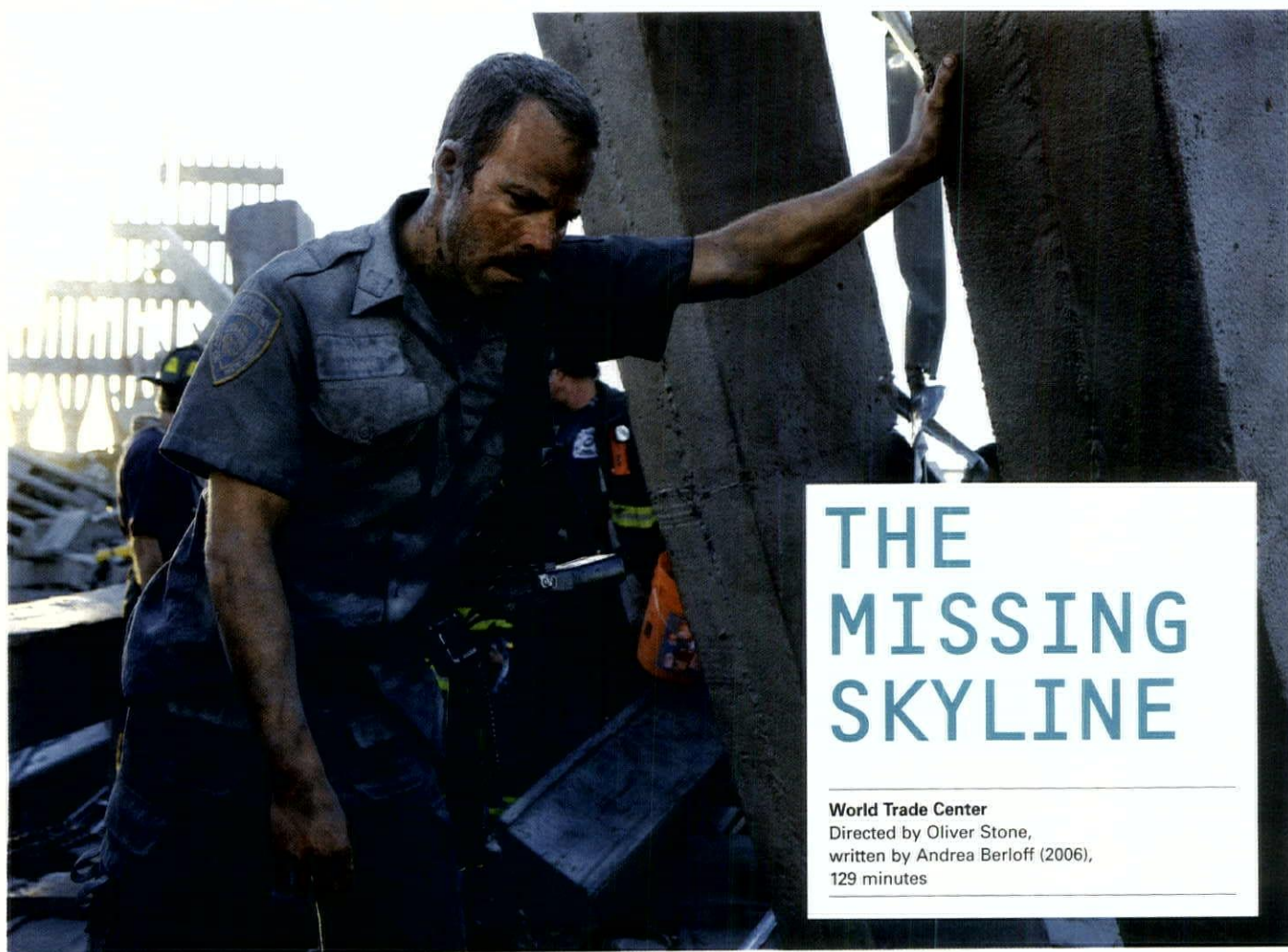
SIMPLY DROOG:
10 + 3 YEARS OF CREATING INNOVATION AND DISCUSSION
Museum of Arts & Design
40 West 53rd Street
September 21 to January 14, 2007

It has been ten years since the Dutch design collective Droog rented a shop in the middle of Milan during the Milan Furniture Fair and made a splash—ten years plus three, actually. For two of those additional three years, this retrospective, which began in Munich as 10+1, has been touring Europe and South America. It has finally arrived in New York to make its only stop in North America at the Museum of Arts & Design. A section of the show chronicles Droog's history, including photographs, videos, drawings, models, prototypes, and finished products, all installed and mounted on their own shipping crates. The second section is a series of eight thematic interior settings, whose titles say almost as much about Droog's design philosophy as the objects themselves: Use it Again, Familiar—Not So Familiar, Open Design, Inevitable Ornament, Simplicity, Irony, Experience, and Form Follows Process. A hit parade of the group's best-known works, like Rody Graumans' *85 Lamps* chandelier (1992) and Tejo Remy's *Chest of Drawers* (1991), are intermixed with a selection of new products such as FRONT's *Wallpaper Designed by Animals*, where patterns were literally gnawed by the rats themselves. Sounds like a retrospective plus some.

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THE MISSING SKYLINE

World Trade Center

Directed by Oliver Stone,
written by Andrea Berloff (2006),
129 minutes

BOTH IMAGES FRANÇOIS DUHAMEL / COURTESY PARAMOUNT PICTURES

To rescue two officers, Scott Strauss (played by Stephen Dorff, above) enters the World Trade Center rubble without protective gear in Oliver Stone's film *World Trade Center*. Michael Peña plays the Port Authority officer Will Jimeno (left) who gets trapped in the rubble of the collapsed towers.

rubble. Yet rather than call *WTC* (with its minimal special effects) a disaster film, it's more useful to view it as a war movie, in which a band of average men who commute to the city from their homes in the American heartland get the mission of their lives.

Before the attack, New York is foreign search-and-rescue territory, seen from what looks like an ambulance driver's seat. The film's urban scenes could have been lifted from Cage's 1999 film, *Bringing Out the Dead*, a title more apt than *WTC*, which hints that the film might be about a building. What matters for Stone is clearly the struggle, not the city.

At the attack site, Stone hauls out war film staples as younger cops volunteer for what, for some, will be suicide. Here, real fear entered briefly for me, as the sound of bodies slamming down on the entrance to the towers announced that others had already chosen death from more than eighty stories up. On the home front, as the officers' wives (Maria Bello and Maggie Gyllenhaal) grieve with their families, Cage's brave young son demands to be taken to the front, where fellow officers and volunteers sift through the ruins.

We're stuck in the rubble as the landscape from hell, from which two courageous men are rescued. But what about the symbolism of the Twin Towers, rightly or wrongly, as defining icons of economic power? Once again, architecture here seems only as good as the ruins it can make.

Once saved and exhumed alive (Stone prefers live heroes; Mel Gibson can have the martyrs for his next movie), the wounded warriors are reborn from New York to heal. Rebuilding is rebuilding the families, not reconstructing the towers. Stone's landscape is the human landscape—a building, for him, is another pile of dirt, since rubble is for Stone what blood is for Gibson—and where you fit into that landscape may determine how you view his film.

Oliver Stone is out for simple truths. For most New Yorkers, even the brave ones, the 9/11 attacks were not empowering events, but reminders of the fragile vulnerability symbolized by the fall of what seemed to be the sturdiest of constructions. In Stone's comforting ode to the hard-fought battle to save lives, there is no sense of the personal loss that comes with the loss of those buildings. But that would be too complicated.

DAVID D'ARCY IS A CORRESPONDENT FOR THE ART NEWSPAPER AND A REGULAR CONTRIBUTOR TO AN.

WWW.ARCHPAPER.COM

Primordial Spine

Shaping Things

Bruce Sterling, designed by Lorraine Wild
MIT Press, \$17.95

For more than a decade the science fiction writer Bruce Sterling has been moonlighting as a design commentator for *Wired* magazine. Now, with *Shaping Things*, design gets full-court consideration in a powerfully argued thesis tracking the profession's trajectory toward a new product order. Born of an age of hand-made artifacts, he writes, design has marched past the era of complex machines to our current culture of ubiquitous "gizmos," which are programmable objects like cell phones that are jammed with features and connectivity but tend to last only briefly.

But Sterling, sci-fi futurist that he is, sees a major shift on the horizon. "Spimes," the neologism he coins for smart, sustainable objects, will be so information-loaded that they can be precisely tracked "throughout their earthly sojourn." He posits a future in which objects know where they are and where they belong. (Think of military supplies embedded with radio frequency ID tags as a proto-example.) Designers today may obsess over the human interface of their gizmos, but soon enough they'll be keepers of an entire product ecosystem, designing a full cradle-to-cradle infrastructure into everything they make.

This could sound like a creepily info-loaded forecast, but Sterling's provocation is no dystopic fever dream. His manifesto is reasoned, readable, and as humanistic as it is positivistic. (Lines like "Designers mine raw bits of tomorrow," are cheerful Sterling-isms.)

On top of being one of the most strikingly insightful little volumes on the design shelves, *Shaping Things*, designed by Lorraine Wild, is one of the most originally and empathically crafted pieces of evidence that artifacts do evolve, and that designers may hold the keys to a more sophisticated relationship to the things around us we take for granted.

CHEE PEARLMAN IS A CONFERENCE DIRECTOR AND DESIGN CRITIC WHO CONTRIBUTES TO NEWSWEEK AND TRAVEL + LEISURE.



SHAPING THINGS

THIS BOOK IS ABOUT CREATED OBJECTS and the environment, which is to say, it's a book about everything. Seen from sufficient distance, this is a small topic.

The ideal readers for this book are those ambitious young souls (of any age) who want to constructively intervene in the process of technological transformation. That is to say, this book is for designers and thinkers, engineers and scientists, entrepreneurs and financiers, and anyone else who might care to understand why things were once as they were, why things are as they are, and what things seem to be becoming.

by **BRUCE STERLING**



From 2002 to 2004, photographer Larry McPherson traveled to Beirut, focusing his lens on the city's downtown and its restoration. His work, published this fall in *Beirut City Center* (Steidl, 2006), shows the texture of an urban center that has seen centuries of destruction and rehabilitation. In light of the recent attacks, his documentary work is invaluable, though McPherson doesn't believe any of the buildings included in the book were damaged. This view (left) of the Arab Bank building is one of the most photographed in Beirut, as it was one of the only in the city center to survive destruction during the Lebanese Civil War. It is a perspective of Riah El Solh Street, with the center of banking activity on the left and Parliament Street on the right. The Grand Serail (below) is the headquarters of Lebanon's Prime Minister. Built by the Ottomans as a military barracks in 1832, it was restored and enlarged in 1998, as part of Rafik Hariri's sweeping campaign to restore the city. The Grand Serail sits on the highest point in Beirut, which is known as Serail Hill, and is adjacent to the Roman Baths Park, which were also restored during Hariri's program.

In the aftermath of an infernal month, as the incessant impact of 2,000-pound blockbuster bombs fades, it is becoming apparent what news reports call "attacks on Lebanon's infrastructure" and "surgical strikes on terrorist targets" really mean. Death and damage are everywhere. The lack of commodities, fuel, electricity, and means of transport (given the destruction of almost all major roads in the country); the unforgettable smell near the "southern suburbs" of the city, which are in fact at the heart of the metropolis; the devastation of a state and a people at the hands of those on both sides of the Blue Line (the border between Lebanon and Israel

established by the UN in 2000) whose personal interests and power motives ignored even their own constituencies.

In some strange way, everybody is a winner: Hezbollah, whose credibility and prestige are enhanced; Israel, whose need for retribution has been satisfied at the rate of 10 to 1; Syria, which can now enjoy Lebanon's punishment by others for its impertinence a year ago; and Iran, whose cachet is augmented in the region and beyond. Only Lebanon and its feverish capital Beirut are clear losers, in the physical damage done but also in the loss of confidence and foreign investment that this must entail. The place is a mess. Where the bombs

didn't take down hundreds of multistory apartment buildings, bridges are gone, streets cratered, energy and communication structures shattered, even the fishing port was strafed. "Terrorists" are found in strange places and small bodies: Almost half of the casualties were children.

But this city knows how to recover. It did so many times after the civil war ended fifteen years ago. Every time there was lull in the fighting, or the battle was raging somewhere else, there was a rush to rebuild and renovate. The downtown was repaired by then-businessman Rafik Hariri after the Israeli invasion in 1982, only to be destroyed again in renewed fighting the late 1980s. Hariri rebuilt it again and this time he collaborated with the government to appropriate the whole central district into a public/private real estate zone, becoming prime minister in the process. Then he was murdered, and his project became a symbol of martyrdom and independence. In this most recent war, downtown was not touched: After all, it is a symbol of the independence movement that coalesced after Hariri's death.

The bombing was indeed terror, if not terrorism. The waiting for sporadic blasts, especially at night, robbed comfort and sleep from an entire metropolis. The drones hovering in the quiet hot

summer air like mosquitoes of the apocalypse, coming closer and receding, searching for targets in the dark and then the massive detonations, almost seemed relief after the waiting. It may seem as if I am ranting, and I may be. A month of this makes one's prose less delicate and drastically lowers one's tolerance for the hideous games that power and capital play with the powerless. All the players—Hezbollah, Israel, Syria, the United States, Iran—had a holiday in hell.

Now, a few days after a precarious ceasefire has been declared, Hezbollah and the Lebanese government are in a race to repair the country, an unequal one it appears, given that Hezbollah seems to have more money and better contacts and is certainly more organized than the central authorities. Hezbollah's discipline is otherworldly, especially in this chaotic and *laissez-faire* place. The owners of an estimated 55,000 destroyed or unlivable homes are being given \$12,000 each, more than the average yearly wage of most Lebanese. They are promised new homes in less than that time. Within days, the declared "Jihad of Construction" has dispersed 1,500 civil engineers throughout the ruined land, surveying the damage in preparation for replacement or improvement.

In a few days, Hezbollah became the largest building firm in the country. Architects have been encouraged to sign up for this new war of rehabilitation. The second phase of the war is thus the intended propaganda victory. Whatever fell from the skies and whoever may have been responsible, a barrage of new construction will rise from the land. However, it is clear that it will come from the autonomous shadow regime because the titular government cannot afford or manage to keep up.

There are already discussions about urban design competitions to reassess the overcrowded areas demolished in the south. All the destroyed villages can develop infrastructure and services so far denied. Reversing the ecological disaster that the bombing produced—the oil-spills, the impact of munitions—may be a catalyst for essential discussions that have not happened. This lush garden should grow again. This complex people should finally thrive unmolested.

MICHAEL STANTON IS AN ARCHITECT AND TEACHER OF ARCHITECTURE AND DESIGN IN BEIRUT.



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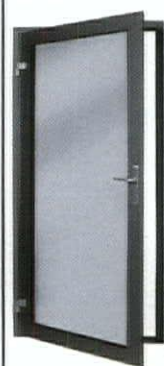
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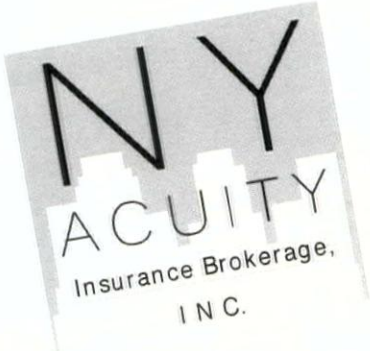
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The Project manager will be responsible for managing all aspects of capital renovation, building infrastructure and interior design projects. The Project Manager coordinates with all internal departments as required - during programming, design, construction, building closing, furniture and equipment installation and reopening processes. Both capital and expense projects require skills to manage within budget, to bring projects in on schedule, to control scope and to comply with ADA, life safety and security codes. Individual capital and expense project budgets typically range from \$5,000 up to \$5M. This position reports to Manager, Capital Program.

Primary responsibilities include:

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- Review drawings at every stage of development to assure coordination of architectural and engineering design
- Identify and resolve critical procedural and scheduling issues through pre-construction planning, attendance at construction meetings and site visits
- Accept total responsibility to manage all projects within budget and within financial policy
- Resolve all issues with NYC Department of Design and Construction and Contractors regarding budgets, change orders and schedules to assure projects are on budget and on time
- Design functional space layouts as required
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- Update project status reports biweekly
- Raise issues that affect schedule or budget to Manager, Capital Program, in a timely manner
- Coordinate with Manager of Building Operations and other departments to evaluate and address impact of capital and expense projects on building operations and on branch services
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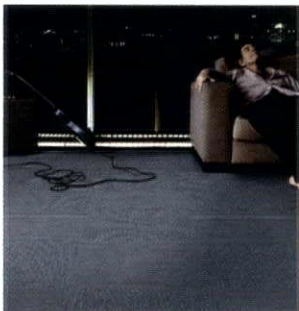
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Sculpture by Massimiliano and Doriana Fuksas for Cerdamus



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While CERSAIE features exhibitors from 32 countries in the world, Italian companies dominate, accounting for 826 of the 1,030 exhibitors, followed by Spain, the largest foreign presence at the fair with over 100 companies showing their wares. (The trade consortiums Ceramic Tiles of Italy and Tiles of Spain are good sources of information on their respective industries; see www.italiatile.com and www.spaintiles.com for more information.) Italy produces 13 percent of the world's tile, and 43 percent of the European Union's. As with the country's furniture industry, Italy manages to sustain many small and mid-sized factories that see design and technology as integral to their competitive edge. They've pioneered in such areas as bending strength, breaking load, non-slip, as well as resistance to abrasion, chemicals, and weather. Moreover, Italian tile manufacturers are offering products that are ever thinner, larger, and stronger, for use indoors and out, as either walls or floors. The choice of surfaces is endless: The big trend at last year's CERSAIE was metallic fin-

ishes—large-span tiles that looked like panels of weathered Corten or aluminum (for example, Oxidum by Garfloor and Ruggine Aluminum by Spanish company Porcelanosa, pictured). Wood finishes were also prevalent (Edilcuoghi), as were tiles that are textured to resemble linen or other fabrics (Imola Ceramica). Several companies also showed tiles with distinct dimensionality (such as Massimiliano and Doriana Fuksas' design for Cerdamus).

CERSAIE is enlivened by lectures, seminars, and exhibitions. This year's keynote lectures will be given by Massimiliano Fuksas and Thom Mayne. For those who want to learn more about the history of tile, visit the International Tile Museum in nearby Faenza, an old Roman city noted for the pottery it produced and exported throughout Europe during the Renaissance period (Museo Internazionale delle Ceramiche, via Baccarini 19, Faenza). Faenza, which gave ceramics its name in France and England (*faience*), remains home to over 60 active ceramic workshops. The museum's collection includes some of the best ceramic pieces from all over the world and from every age, from artistic works by Chagall and Picasso to Chinese porcelains to Dutch mural tiles.

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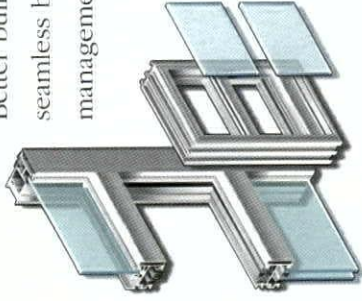
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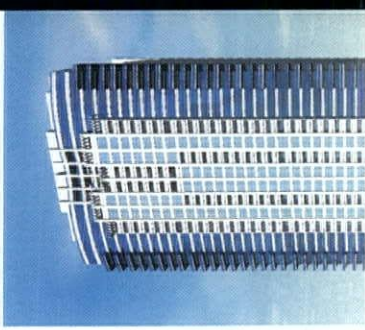
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