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QUEENS MUSEUM UNVEILS GRIMSHAW DESIGN

The Queens Museum of Art (QMA) began plans for an expansion in 2004, but when the original architect, Eric Owen Moss, was fired from the project the following year (see "Trampled Moss," AN 02_02.02.2005), the project came under the purview of Mayor Michael R. Bloomberg's newly-formed Design and Construction

Excellence Initiative, administered by the Department of Design and Construction (DDC). In April, the DDC awarded the project to the New York office of London's Grimshaw Architects with Ammann & Whitney, selected from a list of architects pre-approved by the DDC in 2004. The firm's recently unveiled design will double the size

of the museum and better integrate the building into its surroundings. As one of the DDC's highest-profile projects, the QMA expansion represents an important benchmark for the Design Excellence initiative.

The original building housing the QMA was built as an exhibition hall for the 1939 World's **continued on page 10**

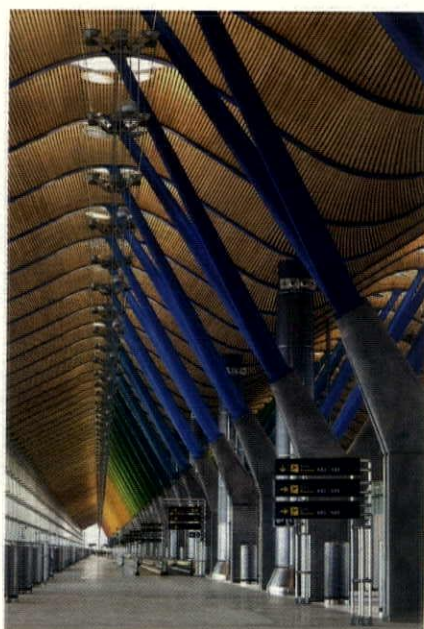
SILVER BLOCKS PATAKI-BACKED PLAN FOR FARLEY POST OFFICE; GOVERNOR FURIOUS

MOYNIHAN STATION DERAILED

The plan to transform the Farley Post Office on Eighth Avenue into a new transit hub hit a major stumbling block on October 18 when Assembly Speaker Sheldon Silver did not endorse it at a meeting of the Public Authorities Control Board in Albany. Silver withheld his approval of the proposal championed by Governor George Pataki, who promptly released a statement accusing the Speaker of dirty politics: "Speaker Silver has single-handedly prevented the most important civic and transportation project in the nation today from proceeding." Empire State Development Corporation (ESDC) chairman Charles

Gargano quickly followed suit with a statement countering some of Silver's objections: "I am deeply disappointed that Speaker Silver has decided to let New York's commuters continue to suffer as they make their way through the overly crowded and dangerous Penn Station for the sake of special interests." Silver countered that there were simply too many unanswered questions about financing for the \$900 million scheme.

However, Silver has come out in favor of a more comprehensive plan for the station and the blocks around it that has been developed by Vornado Realty **continued on page 4**



MADRID AIRPORT TAKES BRITAIN'S TOP PRIZE

ROGERS' STIRLING CREDENTIALS

The Royal Institute of British Architects (RIBA) 2006 Stirling Prize was awarded on October 14 to the New Area Terminal at Barajas Airport in Madrid by the Richard Rogers Partnership. The £20,000 prize is given to the best building completed by a British architect during the past year. Rogers, 73, who studied with the award's namesake Sir James Stirling, said of the project, "It was the most satisfying experience I have had in many years," and took the opportunity to favorably compare his Spanish client to the British design scene, which he said leaves him "depressed." Rogers had a second **continued on page 4**

RESIDENTIAL DESIGN

THE BEST LAID PLANS
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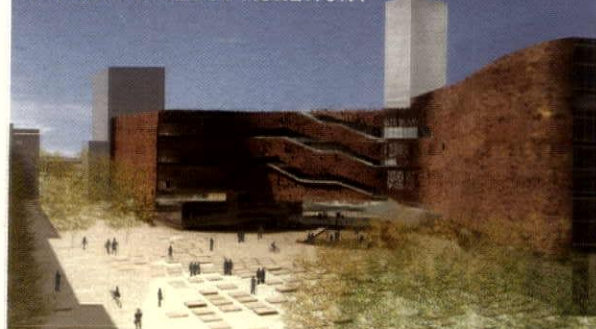
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DEVELOPERS WORRY NEW 421-A PROVISIONS MAY MEAN LESS HOUSING, AFFORDABLE OR OTHERWISE

Mayor Presents Affordability Plan

On October 11, Mayor Michael R. Bloomberg announced that he would endorse recommendations to take a 35-year-old tax incentive program aimed at spurring residential development of all types and refocus it on encouraging affordable housing. The recommendations came after months of research on the part of a special **continued on page 12**

ARCHITECT WALKS AWAY FROM COURTHOUSE PROJECT AMIDST ACRIMONY



HOLL TO DENVER: I QUIT!

When Steven Holl walked away from a \$127 million courthouse project in downtown Denver in early October, local news reports implied

that there was an impasse between a public client with limited funds and an architect with limitless ambition. But a look at the project's context

suggests that local politics may have affected dialogue between designer and client.

In December 2005, Holl won an international competition held by the city of Denver to design a courthouse near a jail and post office downtown. His design featured a wraparound glass facade with natural daylighting, a green roof, and broad westward vistas. It seemed part of a growing trend in the city, where new cultural buildings by Daniel Libeskind and the London-based architect David Adjaye were also underway. Mayor John Hickenlooper was delighted: "We are inspired by the caliber of **continued on page 6**



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EDITORS

Take a glance at our front-page stories, and you might feel, as we do, that the high and lows inherent in being an architect have never been more apparent. Steven Holl has walked away from a \$127 million courthouse commission in Denver, lacking confidence in his client. Skidmore, Owings & Merrill originally won the competition to design a new Pennsylvania Station in the Farley Post Office, then lost the commission to Hellmuth, Obata + Kassabaum only to gain it back again recently—and now watch as the entire project is derailed by politics. Similarly, Grimshaw won the commission to redesign the Queens Art Museum in Flushing Meadow Park only after Eric Owen Moss had been fired from the job (Moss may have won the original high-profile competition unanimously, but he was sent back to Culver City empty-handed). On the up side, however, Lord Richard Rogers was just awarded the Stirling Prize for the best building by a British architect in 2006. This is the first time the architect—who is responsible for some of the most praised and discussed buildings in Europe—has been so honored.

Architecture, even in good economic times, is a precarious profession where the risks are numerous and the rewards usually slim. Architects often work for many years in offices before they dare open their own practice, and often only when they are in their 40s. Many support their practices with teaching, hoping for the first little public project. When an architect finally gets a substantial commission and hires the staff needed to produce it, the project may still fall apart for any number of reasons. As of press time, the New York arts foundation Dia Center just announced that it would not go forward with building a satellite along the High Line in the Meatpacking District designed by SOM; and *The New York Times* reported that the board of the Whitney Museum may cancel plans for the Renzo Piano-designed addition uptown and take over the Dia site. While the Dia is looking for a new director, and has reportedly decided to move more slowly, the Whitney project faces stiff opposition from neighborhood preservation groups.

When architects as established—and respected—as Holl, Piano, and SOM lose a major commission, they presumably have the cash flow from other work to keep their practices going. But less established architects must tread carefully. Maybe that is what Richard Rogers did in the early years of his practice: He was 37 when he and Piano won the commission for the design of the Georges Pompidou Center in Paris in 1970. The project kicked off his career, but Rogers did not begin winning other significant jobs, such as the Lloyds Bank Building, for another nine years. The perseverance to continue a practice when important commissions may only come once a decade demonstrates that patience, along with talent, is a requisite attribute of the profession. We congratulate Rogers for having both.

ROGERS' STIRLING CREDENTIALS continued from front page building nominated for the 2006 prize—the National Assembly for Wales in Cardiff.

The award is in its 11th year and has joined the Man Booker Prize for literature and the Turner Prize for art as the most esteemed awards in Great Britain. The ceremony is something unimaginable in the United States—a glamorous dinner event broadcast live on BBC and watched on a Saturday evening by more than a million viewers. The ceremony is hosted by two popular television figures and paced like the Academy Awards, with awards given in categories like best client and best sustainable building, leading up to the Stirling Prize. The broadcast also included a call-in vote for the public's favorite building among the Stirling nominees: This year, Michael Hopkins' Evelina Children's Hospital in London was the winner. The three other buildings on the shortlist were the Brick House in London by Caruso St. John Architects, the Idea Store Whitechapel by Adjaye Associates, and the Phaeno Science Center in Wolfsburg, Germany by Zaha Hadid Architects. **WILLIAM MENKING**

The Stirling is not the only prize awarded during the RIBA ceremony. Here are a few of the others:

Stephen Lawrence Prize

Best than £1 million: a construction budget of less than £1 million: Wrap House, London, by Alison Brooks Architects

RIBA Sustainability Award

Building that demonstrates most elegantly and durably the principles of sustainable architecture: Heelis, the headquarters for the National Trust, Swindon, by Feilden Clegg Bradley Architects

Manser Medal

Best new home of the year: Holly Barn, Reedham, by Knox Bhavan Architects

Crown Estates Conservation Award

Conservation, restoration, or adaptation of an architecturally significant building: National Gallery East Wing and Central Portico, London, by Dixon Jones and Purcell Miller Tritton Architects

RIBA Inclusive Design Award

Building that best celebrates inclusivity in building design: Idea Store Whitechapel, London, by Adjaye Associates

RIBA-Arts Council England Client of the Year

The Royal Botanic Gardens, Kew, London

People's Choice Award

Evelina Children's Hospital, London, by Hopkins Architects

CORRECTIONS

In our story "Aaron Betsky Named Director of Cincinnati Art Museum" (AN 15_09.22.2006), we incorrectly noted that the museum's collection includes "more than 6,000 works." The number should be 60,000. Apologies for the error.

Our story "Buffalo Builds, Once Again" (AN 16_10.06.2006) omitted the photo credit for the Buffalo Life Sciences Center by Francis Cauffman Foley Hoffmann Architects. Elliott Kaufman took the photograph.

MOYNIHAN STATION DERAILED continued from

front page Trust and The Related Companies. This would involve trading some of the station's air rights, building several towers on the site of Madison Square Garden, and incorporating a new arena into the project. This plan, known as Plan B, has never been formally presented but excited transit advocacy groups because it presented the opportunity to change Penn Station

as well. However, following Silver's no-vote, the ESDC has had to cancel its deal with Related and Vornado.

None of this means that the project is dead. According to Jeremy Soffin of the Regional Association, "There is no reason to believe that it can't go forward. We are optimistic that when the powers that be decide they want Moynihan Station to happen, it will." **ANNE GUINEY**

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This installment marks another turn for our Eavesdrop column; **Philip Nobel** has decided to retire from this post, after only a few short months of service. Or, to be more specific—and to use Philip's own words—he was "pussywhipped" by *The New York Times* House & Home section into giving up the column, in exchange for a contract ensuring a steady stream of work. In the spring, H&H also leaned heavily on our original Eavesdropper, **Aric Chen**, to give up his cozy *AN* roost if he expected to receive future assignments. We're the first to agree that these talented writers deserve the broadest audience possible, so we forgive them for being tempted away. The question is, Why is H&H singling us out? The section hasn't asked Nobel or Chen to give up their other freelance gigs and, as far as we know, hasn't asked any of its other regular contributors—such as **Raul Barreneche**, **Fred Bernstein**, **Eve Kahn**—to turn their backs on *Architectural Record*, *Metropolis*, *ID*, and the like. Also, curiously, Chen's editors in the Travel section and *T Magazine* didn't have problem with his position as Eavesdropper; only H&H raised complaints.

Both Chen and Nobel said that the section's editors made it clear that the taint of "gossip" was the source of their discomfort, particularly in the wake of the *Post* Page Six scandal last spring, in which contributor **Jared Paul Stern** allegedly attempted to extort \$200,000 from billionaire **Ron Burkle**. We love that the *NYT* thinks that our lil' ol' Eavesdropper could wield enough power to extort untold thousands from humiliation-fearing architects, but haven't they noticed that our target demographic is, in general, poor (stingy) and also uncannily embarrassment-proof? Shortly after Chen's departure from our pages, one editor of a separate *NYT* section was even overheard at a press dinner saying, "What do they think, he's going to shake down **David Rockwell**?" And anyway, what exactly lies in the balance over at H&H? Hidden Weapons of Mass Decoration? Rash critiques of the design of Duke University's lacrosse team's uniforms? Recently anointed H&H jefe **Tom DeKay** wouldn't respond to emails, but **Catherine Mathis**, vice president of corporate communications, gave us the vague response, "A regular contributor should write nothing elsewhere that could not fit comfortably under his or her byline in the *Times*."

If the *NYT* wants to preserve its journalistic integrity, surely there are better strategies than dropping its "Bold-faced Names" column and muscling our writers to give up their (fully accountable and fact-checked) dirt-digging—which, to digress, was assessed in the newspaper's own August 16 Science section as being not as fatuous as people think: "Gossip has long been dismissed by researchers as little more than background noise, blather with no useful function," reported **Benedict Carey**. "But some investigators now say that gossip should be central to any study of group interaction." So keep your traps flapping, and don't forget to share.

FUTURE EAVESDROP COLUMNISTS WILL BE A ROTATING CAST OF COLORFUL CHARACTERS. SEND SUGGESTIONS, TIPS, MORSELS, ET CETERA, TO: EDITOR@ARCHPAPER.COM

WTC MEMORIAL GETS BOOST WITH BLOOMBERG TO LEAD FUNDRAISING EFFORTS

BLOOMBERG STEPS IN AT WTC

The World Trade Center Memorial Foundation made two important gains in October: a \$10 million pledge from American Express, bringing its total funds raised to \$145 million, and more importantly, a new leadership board that includes Mayor Michael R. Bloomberg as its chair. Bloomberg assumes the position that had been occupied since the foundation's founding in 2005 by John C. Whitehead, former director of the Lower Manhattan Development Corporation (LMDC). Whitehead announced his intentions to retire from the position in May, at the same time he left the LMDC.

In many ways, Bloomberg, who himself quietly donated \$10 million to the WTC Memorial Foundation over the summer (the single largest personal donation to date), is the perfect figurehead for the not-for-profit corporation, which is charged with raising funds, overseeing the design, and operating the memorial, memorial museum, and visitors' center. The Mayor was among the most vocal critics of the memorial's ballooning budget earlier this year, calling for a cap of \$500 million for the project. Said Joe Daniels, acting president of the Memorial Foundation, in a release, "Mayor Bloomberg's leadership and extensive philanthropy experience will help ensure that we accomplish our ambitious fundraising goal." The foundation hopes to raise an additional \$155 million, to

add to the \$250 million the LMDC has already earmarked for the memorial and memorial museum.

A small contingent of victims' family members oppose Bloomberg's appointment, angered by his endorsement of Michael Arad's design that calls for the random arrangement of victims names on the memorial, as opposed to grouping them according to where or with whom they presumably perished. Still others are concerned that the Mayor is stretched too thin; an October 14 *New York Times* story reported that the city's bid to host the 2008 Democratic National Convention might be imperiled by the Mayor's inability to raise the \$85 million needed to cover the expenses, given his new obligations with the Memorial Foundation. (The city raised the same amount to host the 2004 Republican National Convention; the event reportedly translated to \$245 million in business for the city.)

The Memorial Foundation also named John P. Cahill, secretary to Governor George Pataki, Keating Crown, development director of Tishman Speyer, and Andrew M. Senchak of investment bank Keefe, Bruyette & Woods, to its board of directors. Governor George E. Pataki was named Honorary Chair of the board, which guarantees his involvement in the memorial long after his departure from public office. **CATHY LANG HO**

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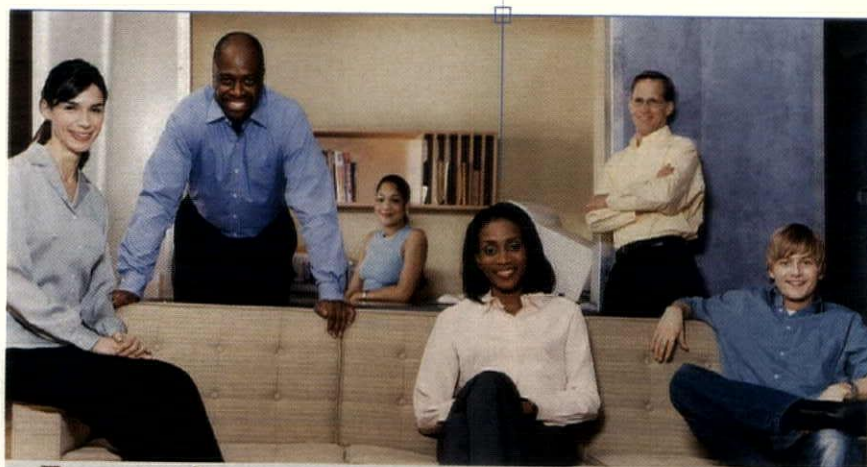
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Designers: Lionel Ohayon,
Siobhan Barry/Icraive



COURTESY ICRAIVE

Seasoned designers of after-hours haunts including Crobar, Pangaea, and One, the design/build firm Icraive brings to STK a sure hand for all things indulgent and a sense of what it means to see and be seen. The main floor is set up around an ample bar. "This is where people meet and interact, creating a sense of energy that gives the restaurant its atmosphere," said Lionel Ohayon, Icraive partner. The rest of the space is broken into distinct parts: In the front is a more casual dining area; a raised bar separated by a paneled glass wall is off to the side; and a more formal dining area is located in the back. Here, Icraive opted for booths upholstered in white leather with a low back, which offer privacy without taking away views of the neighbors. Glass bulb lights hung at different heights above the tables offer points of contrast in an otherwise moody space. As a wink to traditional steakhouse décor, they incorporated the cattle horn in a sculptural motif made from multiple plasters casts of one horn on the wall above the bar. And this is just one floor of three—wait until the roof opens in the summer.

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View of public circulation and waiting area. The sunscreens permit courthouses to be naturally lit.



HOLL TO DENVER: I QUIT! continued from front page signature architects who competed for this opportunity," he said in a statement at the time. But his support for Holl—and the idea of bringing in another famous architect to downtown Denver—obscured the tough political fight over public funding for the project. Hickenlooper had expended lots of

political capital just to stage the competition. A vigorous public debate had preceded the referendum on the larger project called the Denver Justice Center, of which the courthouse is a part. The referendum passed, but opponents stayed vocal about their misgivings.

By October 2006, the post office and jailhouse, by Washington, D.C.—

based and Hartman-Cox as lead architects and local firm AR7 Hoover Desmond were well underway. The post office broke ground in August and the jail's groundbreaking is set for spring. But when Holl submitted his 50 percent schematic design in early September, his project foundered. According to Justice Center project manager James Mejia,

the local architect Brian Klipp, whom the mayor's staff would ultimately hold accountable for the smooth running of the process felt that Holl's firm was unwilling to compromise when necessary.

The dispute came down to the siting of private entrances for judges and clerks. Mejia explained that Holl's insistence on a wraparound terrace compromised court staff's safety by requiring judges to cross public space when leaving courtrooms. And he said that when he raised cost concerns, Holl responded with complex adjustments that would have put the project 30 percent over budget. "The suggestions we were hearing we typically wouldn't hear until we were doing value engineering," Mejia explained. "Judges and clerks felt we were paying a lot for architecture and being cheated on function."

Holl insisted that Mejia's architectural ignorance was the problem. "It's like if you're trying to write a piece of music and moving notes around on the staff and someone tells you to move stuff closer together but he can't read music. He couldn't read plans." Holl said that the partial schematic design included a workable private entrance (which Mejia concedes it did, albeit in the basement) and that he proposed staying on budget by using the terrazzo concrete floors he had always proposed. Instead, Holl claims, Mejia used a separate consultant's cost estimate to make the

scheme appear overpriced. Both parties worked through the summer to agree on numbers and finally gave up in September.

The architect says the episode reinforced the need for a passionate architecture advocate on any government's staff. But Hickenlooper had spearheaded the idea for selecting architects for the Justice Center via competition, and was clearly inspired by the example of Libeskind's Denver Museum of Art. Indeed, local commentary on Holl's fallout has raised questions about the project's basic planning. "The referendum was rushed to the ballot and spun to Denver voters in a way that hid flaws in the timeframe and overall expense," said Bill Vandenberg, who heads a low-income advocacy group called Progressive Coalition. The reported budget overruns, he explained, are "indicative of deeper problems in the overall project management."

Klipp will now take over the design, and local newspapers are giving him the benefit of the doubt. Mejia is optimistic. "We are going to meet the highest levels of architectural aesthetic without compromising function," he said.

For his part, Holl believes that Mejia has cheated the public by acting as a bean-counter rather than a civic patron. "When push comes to shove," he said, "you've got to have an advocate for the architecture."

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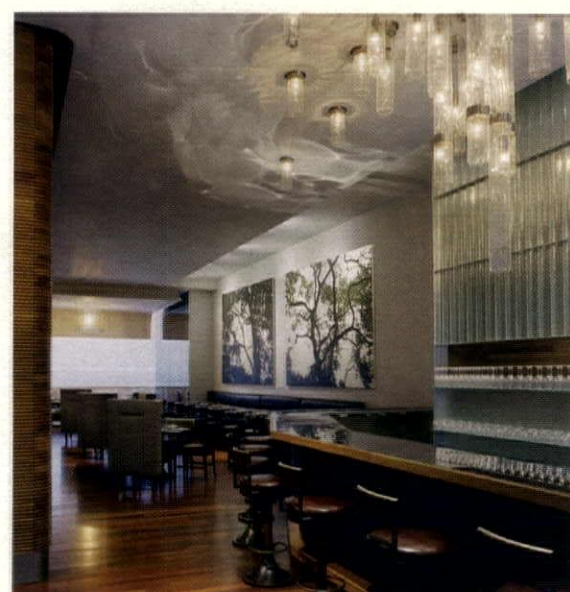
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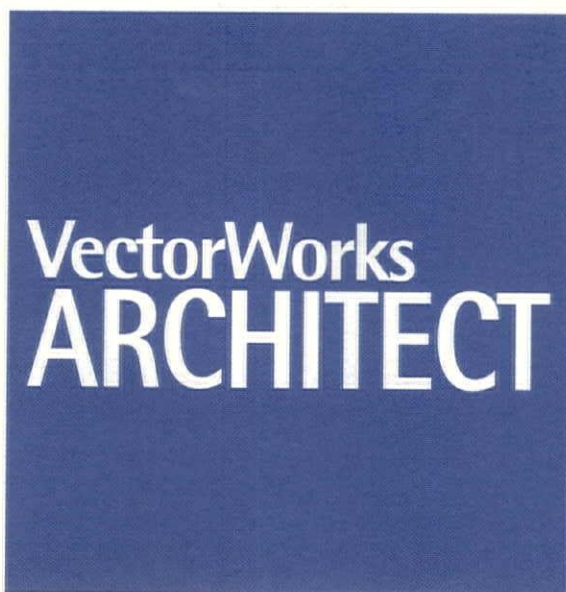


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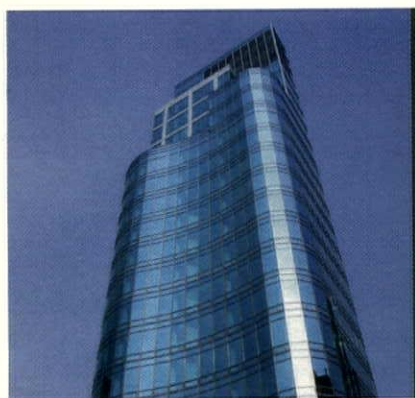
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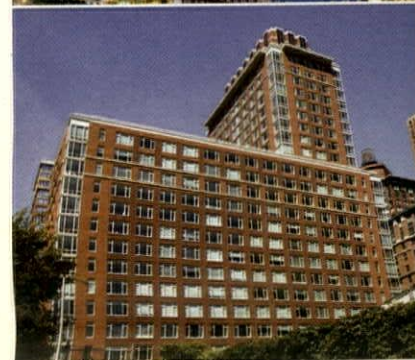
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IN CONSTRUCTION: NEW MUSEUM



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NEW MUSEUM OF CONTEMPORARY ART, NEW YORK

Every day, teams of contractors make a living by turning lines on paper into habitable structures, but the translation from steel to concrete can become complicated when architects design for a city with a totally different building culture. In the case of the new 60,000-square-foot, seven-story home for the New Museum of Contemporary Art, currently under construction at 235 Bowery in New York, the Tokyo-based firm Kazuyo Sejima and Ryue Nishizawa / SANAA had to rework much of their initial design in order to make it buildable in New York City. In the process, they began to rethink the way they design museums all together.

"We've always built one-story museums in natural settings," explained Florian Idenburg, SANAA's project architect on the museum, "and always try to create a variety of spaces with differing qualities of light. But in an urban environment where you have to go vertical, you usually wind up with the same floor plan." To avoid this repetitive condition, they designed an elevation of shifting stacked cubes, some with varying floor-to-ceiling heights and varying floor plans; Every level has a different relationship to the building's core. From the exterior, the building resembles a column of staggered boxes, each hanging precariously off the one below. Inside, the changing volumes create different locations for skylights and varied relationships to the space every time visitors step off the elevator.

Building this design in New York required close collaboration between

the architects and other contractors. Many of the design's specifications, while feasible in Japan's construction climate, pushed the envelope of affordability in New York. SANAA took up residence in the New York offices of Gensler, associate architect on the project, where they held regular meetings with subcontractors, explaining the intent, changing details to meet the budget, and working everything out on paper before going to the field.

The first aspect of the design to be adjusted was the structural system. To support the design's shifted boxes, SANAA initially designated a composite structure of a concrete core with structural steel framing. This system is not uncommon in Japan, where construction trades are integrated, but erecting the same structure in New York, where separate trades handle steel and concrete, would take too long and cost too much. The museum's program also called for optimizing floor area, and giving up thick concrete walls in favor of steel added 6 feet of space around the core. Structural engineering firm Guy Nordensen and Associates developed a steel structural system of tube and wide flange sections that could handle the severe deflections created by the building's shifting cantilevers.

The building's shell was the next major element to go through a metamorphosis. The architects originally specified stainless steel cladding, but in early analysis the material turned out to be unfeasible. "SANAA wanted a highly refined jointing system that



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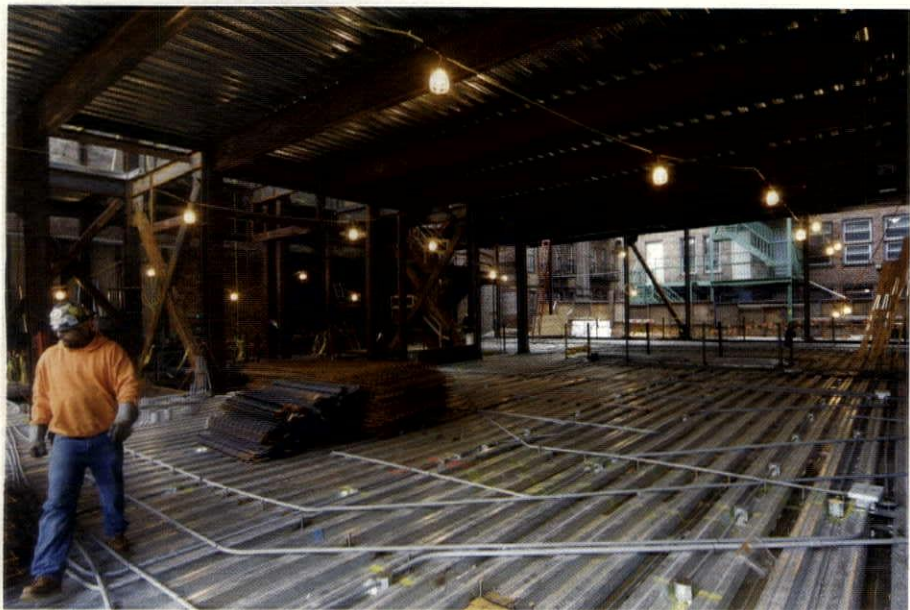
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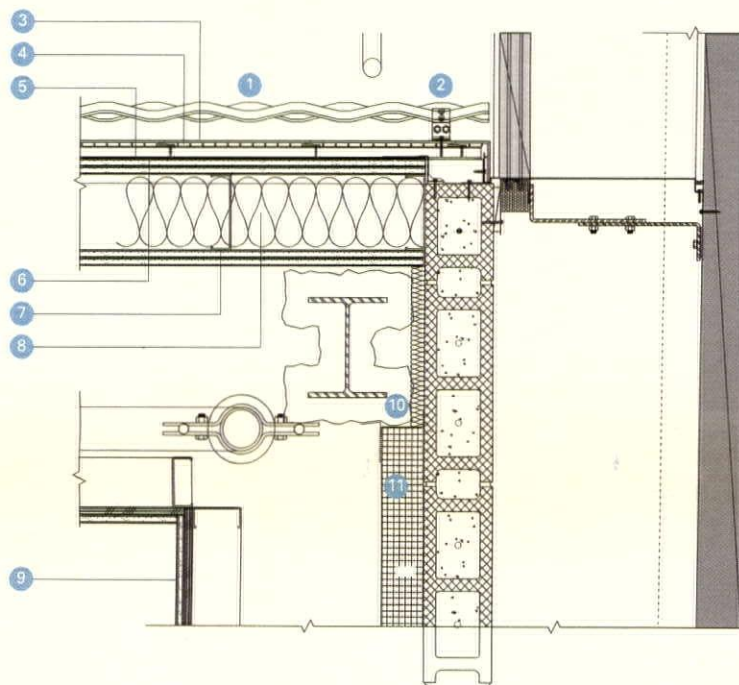
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SANAA / COURTESY NEW MUSEUM FOR CONTEMPORARY ART



Plan Detail East Façade

- | | |
|--------------------------|--|
| 1 Expanded metal mesh | 6 Glass-mat gypsum sheathing |
| 2 Clip | 7 Non-load-bearing framing |
| 3 Metal backing panels | 8 Fiber blanket insulation |
| 4 Backup framing | 9 Interior gypsum board |
| 5 Fluid-applied membrane | 10 Fire proofing on structural steel columns |
| | 11 Building insulation |

would be very difficult to build here at the given budget," commented Matty Burke of Gensler. In the quest for another solution the architects found expanded metal mesh, a material most notoriously used on public school windows to keep vandals out and students in. Minneapolis-based fabricator M. G. McGrath, who also did the cladding system for the Walker Art Center, produced a panelized system by anodizing the mesh and backing it with aluminum panels, which form the building's real weather seal. The edges of the mesh panels overlap, creating what seems to be an uninterrupted surface on the exterior.

SANAA's requirements for the interior finishing also pushed local contractors' abilities. Unlike the Museum of Modern Art—the two buildings will inevitably be compared—where Yoshio Taniguchi made architecture disappear by hiding construction beneath finely crafted surfaces, the New Museum hides nothing in an approach Idenburg called "beautiful rough." The design leaves floor-framing beams and ceiling metal deck exposed, but holds them to standards of surface perfection usually reserved for finishing materials. This not only required extra time spent detailing the

structural steel (six months working on shop drawings), but time spent coaching the construction workers. "Ironworkers are not used to keeping metal deck free of dents and dings," said Michael Porcelli of general contractor F. J. Sciamè Construction. Even considering the extra care taken during installation, Sciamè hired Remco Maintenance, a metal restoration company, to make sure the deck meets aesthetic expectations.

The same attention to quality and detail went into every other aspect of the interior. Careful thought was given to the electrical outlets and sprinkler heads were recessed to be unobtrusive. Trades not used to working together also had to coordinate on the interior. For example, to keep the interior as open and airy as possible, architects ran the sprinkler system through HVAC ducts.

All of the time spent developing this unusual building has been overlapped with an aggressive construction schedule. Ground broke on October 11, 2005, and contractors got to work digging the foundation and underpinning the site's adjacent 19th-century buildings. Currently, ironworkers are erecting the structural steel and expect to top out in November. Occupancy is scheduled for September 2007. **AARON SEWARD**

Head of the Class

To convert an old Bronx warehouse into a new high school, the **Bathgate Educational Campus**, required a significant facelift, the addition of a second story and the reuse of 84.5 tons of existing steel. It was a major challenge that was met on time and on budget — giving architects, engineers and steel an A+ in adaptive reuse.

Structural Steel

Adapts to challenge



Architect: John Giardullo Associates, PC © Anna-Marie Keilen

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THE ARCHITECT'S NEWSPAPER NOVEMBER 3, 2006

**> PUMA UNION SQUARE**

33 Union Square West
Tel: 212-206-7761
Designers: Paolo Lucchetta,
Retail Design SRL

COURTESY PUMA

Global athletic brand Puma has opened a flagship store on Union Square, which will serve as a prototype for revamping many of its 40 existing stores across the country and a template for new stores to come. The driving concept of the 5,400-square-foot store is modularity: Leaving the walls of the space fairly untouched, Venetian architect Paolo Lucchetta has introduced an array of mix-and-match elements, including fixtures, shelving, glass vitrines, art panels, and more, which can be mounted on walls, suspended from the ceiling, or positioned on the floor. The point is, the space can be easily reconfigured according to changing merchandise and to the individual needs of each store. The icon of modularity, for the designers, is the shipping container, so two appear in the store—one adapted into the sales register area, and the other into dressing rooms. At the sales counter, the sharp edge of the sliced container is made customer-friendly with a thick slab of smooth clear resin (*à la* LOT-EK's Bohen Foundation in the Meatpacking District). The designer also wanted to bring some of the urbanity of Union Square into the space, creating a social area called "Meet New Friends." The Union Square store features more of the company's performance products than its SoHO branch, which focuses on sports lifestyle, and its Meatpacking District location, devoted to sports fashion.

QUEENS MUSEUM UNVEILS GRIMSHAW DESIGN

continued from front page
Fair, and according to project architect Andrew Whalley of Grimshaw Architects, its transformation into a museum wasn't a smooth one. "The clearspan structure makes for a heroic space, and you just couldn't afford to build something like that these days," said Whalley. "We appreciated its bigness, but it didn't lend itself to showing art." Grimshaw's solution was to introduce a large winter garden into the space that will serve several crucial functions: It will bring natural light into the galleries which will be organized around it, and provide a flexible gathering and event space within the museum. "For a museum in the midst of a park," explained Whalley, "it seems particularly important to have galleries with natural light, and to bring some of the park into the building."

Another goal of the expansion is to create a more prominent and public entrance. "Right now, from the park, [the museum] looks like a nice building, but it also looks like it is always

closed," said QMA executive director Tom Finkelpearl. "It is imperative to open up the center with a light-filled space." The new facade along the Grand Central Parkway, which will serve as the primary entrance, has a glazed facade that will be etched with the name of the museum in some of the scores of languages spoken

daily in Queens.

The expansion is budgeted at \$37 million, the majority of which will come from City Hall, City Council, and the Queens Borough President's office. It is scheduled to be complete by late 2009 or 2010, and will include a branch of the Queens Public Library.

AG



Lobby and winter garden.



East facade and entry.

GRIMSHAW ARCHITECTS / COURTESY QMA

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TWO CIVIC GROUPS AND THE DCP WEIGH IN WITH COMMENTS ON THE ATLANTIC YARDS PLAN

ATLANTIC YARDS: THREE CRITIQUES

Even when it was thoughtful, the tone of the citizen input on Forest City Ratner's proposal to develop the Atlantic Yards site in Prospect Heights was typically emotional and delivered at high volume (see "A Brawl in Brooklyn," *AN* 14_09.11.2006.) The period for public comment closed on September 29, but the Municipal Art Society, Regional Plan Association, and Department of City Planning (DCP) have all issued memoranda that look more critically, and less emotionally, at the plan's details. While all three ultimately endorse the idea of high-density development at this intersection of two major arterial streets and ten mass-transit lines, each has reservations, and also believe that the project can and should create more public places for its adjoining neighborhoods.

The Empire State Development Corporation (ESDC) is currently reviewing all of the public input, and will release its Final Environmental Impact Statement (FEIS) sometime in November. Once the FEIS is released, the ESDC board will vote on whether or not to approve the plan; many observers expect it to pass. The final step will then be the presentation to the Public Authorities Control Board (PACB), where many projects with less ambiguous support have foundered. The PACB is controlled by State Assembly Speaker Sheldon Silver, Senate Majority Leader Frank Bruno, and Governor George Pataki. It was the end of the line for the West Side Stadium in 2005, and looks to be the same for Moynihan Station.

Until the FEIS is released, there is a brief lull in the fight surrounding the Atlantic Yards. For those who have been following the proposal's ups and downs, the three following critiques are worthy of close examination.

ALEC APPELBAUM

Regional Plan Association: Making Hay From a Hub Strategy

RPA's analysis was released on August 22, and wholeheartedly endorses the notion that the confluence of major streets and mass transit make Atlantic Yards an ideal spot for major economic development. And the analysis sees a sports arena as a suitable use. The report takes a region-wide perspective, pointing out that New York City must consider cities ranging from Tokyo to Hartford as economic rivals. Since the region is "running out of developable land," the group concludes, the project's benefits clearly outweigh its costs. But the assessment betrays misgivings about how people can move to and from the proposed Frank Gehry-designed arena. It asks the state and city to study enhanced express bus service and the flow of subway traffic.

The RPA has focused, Yaro said, on distributing "parks, playgrounds, things like that" through the project site. Since such amenities would feel more welcoming on blocks whose scale echoes nearby brownstones, RPA also endorses more modest buildings. But, Yaro said, "We're comfortable with the reductions that City Planning has negotiated."

For Yaro, the chance to enhance open space represents the strongest hope for public input. "I think we'll still have street closure but visually we'll see the interiors of the site," he said. "They've always been prepared for compromises of this kind."

Department of City Planning: Respecting Brooklyn's Skyline

While it comes as no surprise that the DCP has come out in support of the Atlantic Yards—its boss, Mayor Michael R. Bloomberg, is an enthusiastic supporter—the city agency does have some reservations. The DCP's document, released on September 26, advocates caps on building size and suggests that the open space be expanded by 1 acre to a total of 8. Like the RPA, it endorses the conception of the block hosting the Frank Gehry-designed arena, but seeks to keep new buildings from overwhelming the 612-foot-high Williamsburg Savings Bank cater-corner to the site. That building, currently Brooklyn's tallest, faces a site that DCP has asked Forest City Ratner to "carefully assess." They suggest shrinking it from 350 to 250 feet.

If RPA's statement takes a region-wide view, the DCP document reads like a blueprint. It asks for an 8 percent size reduction, reduced massing of skyscrapers, and cuts in maximum tower heights from 550 and 530 feet to 220 and 275 feet. These caps, according to DCP's document, would "enhance the undulating skyline." Critically, DCP does not share some civic groups' position that any cluster of skyscrapers would destroy the area's intimate scale. But it does harmonize with those groups, and with Brooklyn Borough President Marty Markowitz, in calling on the developer to make a friendly architectural gesture toward its neighbor.

Municipal Art Society: Urbanism Above All

The venerated arts group issued its position with a June presentation that was extremely critical of the plan as it then existed, though not arguing against any form of development on the site. The points of departure for the MAS' discussion of the proposal emphasize street life, neighborhood-friendly architecture, reuse of historic structures, and smooth flow of cars and pedestrians. "Genuine public parks—like Brooklyn's Cobble Hill Park and Fort Greene Park—are bordered by streets," the presentation said. "The 16 towers in a park would suffocate the active street life that Brooklyn is famous for. Instead, the plan should allow for a continuous and diverse stretch of shops, restaurants and other small businesses."

At a practical level, the group proposed two alternative schemes. The "unity plan" includes a public greenway with retail-and-residential buildings on the project's south side and a converted old bakery on its north, with through streets instead of the developer's proposed closed streets. The "Pacific plan" provides for light manufacturing along with retail and residential uses. MAS also seeks public ownership of public space and view corridors along Fifth Avenue to protect the Williamsburgh tower's prominence.

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TISHMAN SPEYER MAKES THE WINNING BID IN THE LARGEST REAL ESTATE DEAL IN U.S. HISTORY

STUYVESANT TOWN SOLD FOR \$5.4 BILLION

Foregoing a second round of bidding, MetLife, Inc. announced the sale of Peter Cooper Village/Stuyvesant Town to Tishman Speyer, in a joint venture with BlackRock Realty, on October 17. Their offer of \$5.4 billion trumped the prominent \$4.5 billion bid by the PCV/ST Tenants Association, who feared a new owner might take vigorous steps to capitalize on one of Manhattan's few remain-

ing middle-class enclaves. "The thousands of tenants in rent-stabilized apartments are completely protected by the existing system," Tishman Speyer president and CEO Jerry Speyer said. "No one should be concerned about a sudden or dramatic shift in this neighborhood's make-up, character, or charm." Though Speyer's words suggest support for a community that has rep-

resented the paragon of middle-class living in New York for six decades, they do not mean his company will avoid the aggressive position many residents and real estate observers expected of new ownership. The existing system, after all, has been increasingly unkind to rent-stabilized units. As PCV/ST Tenants Association President Al Doyle explained back in September ("Stuy Town:

\$5 Billion O.B.O.," AN 16_10.06.2006), MetLife has been making capital improvements to vacated apartments and raising rents to the \$2,000 stabilization-cap since 1993, which then allows them to be rented at market rate. Since 2001, no regulated apartments have been offered, and the complex now stands at 27 percent market-rate, 73 percent stabilized. MetLife claims they could not cover the stabilized units (which average \$1,100 per month) without the market-rate ones (\$2,400 per month).

Speyer's assertion that the changes will not be sudden or dramatic is true, because regulated units are bound by the Rent Stabilization Law, which restricts annual increases to 1.5 percent. Though capital investments to the apartments, such as new granite counter tops, landscaping, and facilities can also be added to increase rents, apartments can only be destabilized between tenancies—when rents can jump by 20 percent—or

if their income surpasses \$175,000.

Though MetLife's decision saddened Doyle, whose group enjoyed the support of the City Council and Senators Hilary Clinton and Charles Schumer, he offered a resilient message to his constituents. "We just want to reassure our residents that everything will remain in place."

The sale, widely heralded as the largest, most expensive in American real estate history, encompasses 80 acres along 1st Avenue between 14th and 23rd streets, with a total of 11,232 units. When the property came up for sale, many industry insiders were skeptical that bids would reach MetLife's \$5 billion asking price given the city's cooling real estate market. The fact Tishman Speyer topped the bid indicates just how valuable the property really is.

MATT CHABAN

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MAYOR PRESENTS AFFORDABILITY PLAN

continued from front page task force convened in February. However, some of its members who supported modernizing the program, which is known as 421-a, now question whether the changes may actually hinder affordable housing construction.

"It wasn't like we didn't agree there needed to be changes," Real Estate Board of New York president Steven Spinola said, but he, along with many of the developers and some other task force members, worry that the pendulum has swung too far: "You need the full package to make housing work in New York," he said. If part of that package is emptied, "some people won't build."

421-a is an incentive program designed to encourage large-scale residential development by offering tax abatements for up to 20 years. As the program spurred development in Manhattan's Midtown and Uptown and more recently Williamsburg/Greenpoint, those areas became exclusion zones wherein developers could not receive tax abatements unless they provided affordable housing on-site, or outside the zone through a certificate program.

Affordable housing advocates have seized upon the exclusion zone, seeking to expand the exclusion zone, increase eligibility from a three- to six-unit minimum, and cap abatements at units costing more than \$1 million. These are measures that both for-profit and non-profit developers agree upon. "One of the insanities of the current policy is the more expensive [the



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housing] you build, the more subsidy you get," explained Ingrid Allen, a task force member and professor at the Furman Center for Real Estate and Urban Policy at New York University.

The point of contention is the certificate program within 421-a. It offers tax breaks if developers fund one dollar of affordable housing outside the zone for every five they spend within it, allowing them to fulfill their obligation without incorporating the affordable units in new developments. Under the current recommendations, the certificates are being abolished in favor of a program that requires developers build 80 percent market-rate, 20 percent affordable on-site. The extra tax revenue generated by this move will be placed in an isolated fund for affordable housing. Department of Housing Preservation and Development (HPD) spokesman Neill Coleman explained that this plan ensures units of relative value that encourage healthy social mixing because the ratio deals with units, not dollars, which scale more evenly. The biggest fear for developers is that the city is "legislating from the top of the market," as Allen put it. Everyone involved agrees the market was stronger a year ago, but now Community Preservation Corporation vice president John McCarthy, whose company provides loans to affordable housing developers, believes the recommendations may not be nimble enough to deal with a dip or turn in the market.

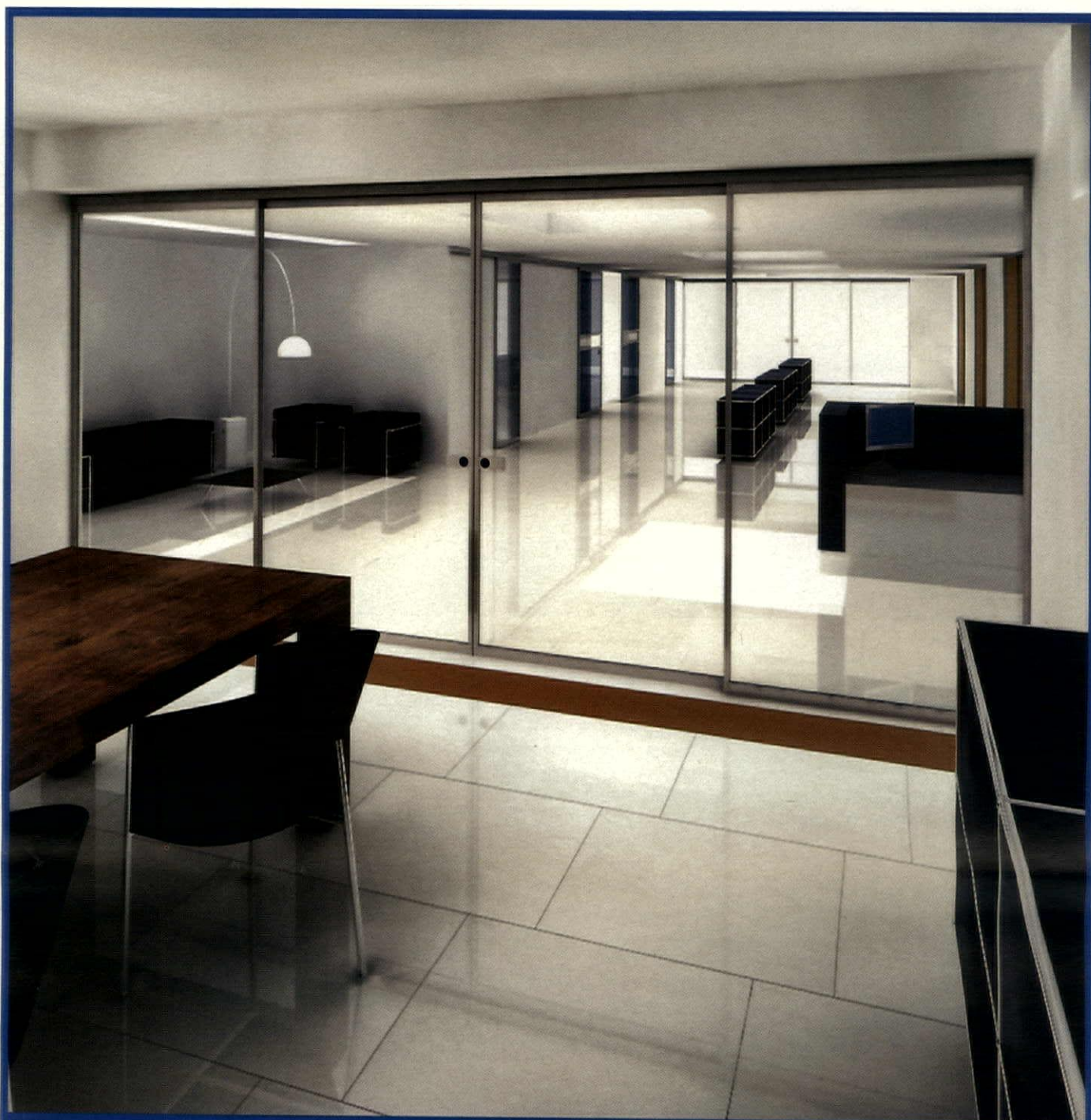
What really has both developers and affordable housing advocates concerned is that without certificates, there is one less way to subsidize housing outside the exclusion zone. Presumably, the newly created HPD affordable housing fund will support more affordable housing than the certificate program. But some, like Carol Lamberg of the housing advocacy group Settlement Housing Fund, believe the certificates, while inefficient, would be better than money that cannot be guaranteed as "substantial and secure."

And then there's politics as usual. "Mayor Bloomberg's been great on housing," Spinola said, "but what about the next administration?" **MC**

The specs on 421-a

To spur sagging residential development, the Lindsay Administration established 421-a in 1971. Any residential complex of three or more units could receive a tax abatement for 10, 15, or sometimes 25 years, with taxes phasing in near the end of the term. The program proved successful in parts of Manhattan, leading to the general exclusion area (GEA), which runs from 14th Street to 96th Street. The area was extended last year to the Williamsburg/Greenpoint waterfront. The recommended changes include:

- Expansion of the GEA to include Lower Manhattan, parts of Harlem, and the adjacent Brooklyn and Queens waterfront.
- Abolition of the certificate program, to be replaced by a dedicated affordable housing fund paid for with GEA taxes.
- Capping market-rate benefits at the first \$100,000 of assessed value, equivalent to a \$1 million unit.
- Increase minimum-unit eligibility to six. Grant 25-year abatements only to developments providing affordable housing.



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THE ARCHITECT'S NEWSPAPER NOVEMBER 3, 2006

HISTORIC PIERRE KOENIG HOUSE IN HOLLYWOOD HILLS
TO BE AUCTIONED OFF BY WRIGHTFOR SALE:
MODERN HOME, MINT CONDITION

While Chicago-based auction house Wright has had a distinguished record auctioning some of the best gems of mid-century modern design, it recently landed its biggest modern gem of all: a lovingly restored Pierre Koenig-designed house in the Hollywood Hills section of Los Angeles. Case Study House #21, a glass-and-steel structure, was built in 1958, and located not too far from his Case Study House #22, completed in 1960, which Julius Shulman famously captured

with the nighttime view of Los Angeles in the background. After a five-year restoration, the house will be auctioned off on December 3, with an opening bid of \$2.5 million.

"To just sell the house via a traditional real estate broker channel was not really doing the house a service," said auction house owner Richard Wright. "As part of the sale, Wright commissioned several well-known art and architecture photographers—including Shulman, Todd Hido, Laura Letinsky,

Catherine Opie, and Grant Mudford, among others—to interpret the house. Their photographs will be collected into a catalogue published by Wright.

"When you think about living in a glass box, you feel very exposed," said Wright. "Koenig was very careful to orchestrate the spaces so that it feels private."

For property viewings, contact Aaron Kirman of Hilton & Hyland (310-858-5479).

ANDREW YANG

Clockwise from upper left: Photos by Todd Hido, Julius Shulman, and Catherine Opie.

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TUNNEL UNDER HUDSON

While plans for Moynihan Station have stalled, infrastructural improvements for the station seem to be going forward. The Port Authority (PA) Board of Commissioners announced on October 19 that \$75 million will be dispersed to acquire land for the Hudson Express (THE) Tunnel, which will serve to connect Northern Jersey and Orange and Rockland counties in New York. THE Tunnel will increase passenger rail capacity of strained lines into Penn Station. "We believe this project will be our generation's George Washington Bridge, increasing mobility and spurring economic growth throughout the region, and we are making another down-payment on the project," Port Authority Chairman Anthony R. Coscia said in a release. This payment comes from a total of \$2 billion earmarked by the PA for the project.

MORE MONEY FOR SILVERSTEIN

After a five-year legal battle, the U.S. Court of Appeals for the Second Circuit affirmed on October 17 the decisions of two federal juries from 2004: The 9/11 attacks were indeed two separate acts of terrorism, meaning one of two groups of insurers owed leaseholder Silverstein Properties Inc. twice their insurance coverage. Larry Silverstein has argued since 9/11 that the attacks were two "occurrences," and that he was therefore entitled to twice the \$3.5 billion insured value of the Twin Towers. An April 2004 jury found that most of his 30 insurers were bound by insurance language to only a single payment. A December 2005 ruling found that nine of those insurers were obligated to paying Silverstein for two occurrences, meaning a double payment. The appeals ruling ensures those nine insurers will pay Silverstein an additional \$1.1 billion, for a total settlement of \$4.6 billion, to be put towards rebuilding Ground Zero.

BLOOMBERG KEEPS BUILDING

The Mayor inked a deal October 19 to transfer 24 acres of land in Western Queens from the Port Authority (PA) to the city. The land will be developed as 5,000 units of affordable housing for middle-income families earning between \$60,000 and \$145,000 a year, part of Bloomberg's \$7.5 billion New Housing Marketplace Plan. The City will pay the PA \$100 million for the land and assume an estimated \$46 million in infrastructure and related costs. Three days earlier, Bloomberg and Governor Pataki broke ground on the \$1.68 billion expansion and renovation of the Jacob K. Javits Convention Center in Hell's Kitchen. The new center, designed by Lord Richard Rogers, "is one of the most important things we can do for the economy of this city," City Council Speaker Christine Quinn said. Rogers is also the architect of a massive new mixed development in Queens for Silvercup Studios.

ART COMMISSION SHUFFLE

Three new members have been named to the New York City Art Commission, the pro-bono, Mayor-appointed, 11-member panel that reviews permanent works of art, architecture, and landscape architecture on city property. James Stewart Polshek fills the architecture seat, replacing LeAnn Shelton, while Guy Nordenson and Paula Scherr fill two positions designated for "lay members," though "lay" hardly describes the talented engineer and graphic designer, respectively. They join Joyce Frank Menschel of the Metropolitan Museum of Art (and Art Commission president); Nancy Rosen of the Mayor's Office (Art Commission vice president); Alice Aycock, sculptor; Byron Kim, painter; Abby Milstein of the New York Public Library; Signe Nielsen, landscape architect; Otis Pratt Pearsall of the Brooklyn Museum; James P. Stuckey, lay member.

QINGYUN MA TO HEAD ARCHITECTURE SCHOOL


SHANGHAI ARCHITECT APPOINTED DEAN OF USC

The University of Southern California has named that Qingyun Ma, the principal of Shanghai-based architecture firm MADA s.p.a.m., as its new dean of its architecture school. Ma, who is one of the most well-regarded practitioners among the current generation of Chinese architects, replaces Robert Timme, who passed away last October. While Ma has taught at Harvard, Columbia, and the University of Pennsylvania, his largest projects, including a university library, have been in China. The appointment marks a major move and a surprising choice for the university, which has signaled its intentions to increase the national and international profile of its architecture school. Ma beat out other candidates that included Dana Cuff, Peter Pran, and Margaret Crawford (see "Department Heads Wanted,"

AN 10.06.07.2006).

"To maintain a critical practice is crucial for a dean, who should cultivate and demonstrate leadership both administratively and pedagogically," Ma wrote in an email to AN. "My practice through MADA s.p.a.m. will continue and surely undergo some critical transformations," he added, saying that his office would be dividing into three locations—Xian, Shanghai, and Los Angeles. Part of his Shanghai practice will merge with a local office in Xian, his hometown in the northeast part of China. The Shanghai office will remain as his communications and coordination base among the three, while his Los Angeles outpost will be, as Ma described it, "the innovative/idea nucleus." His appointment is effective January 1, 2007.

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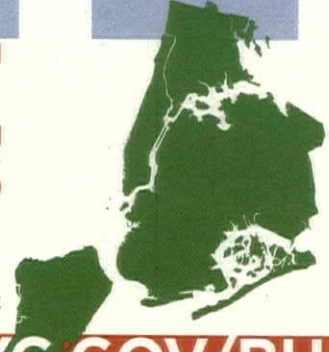


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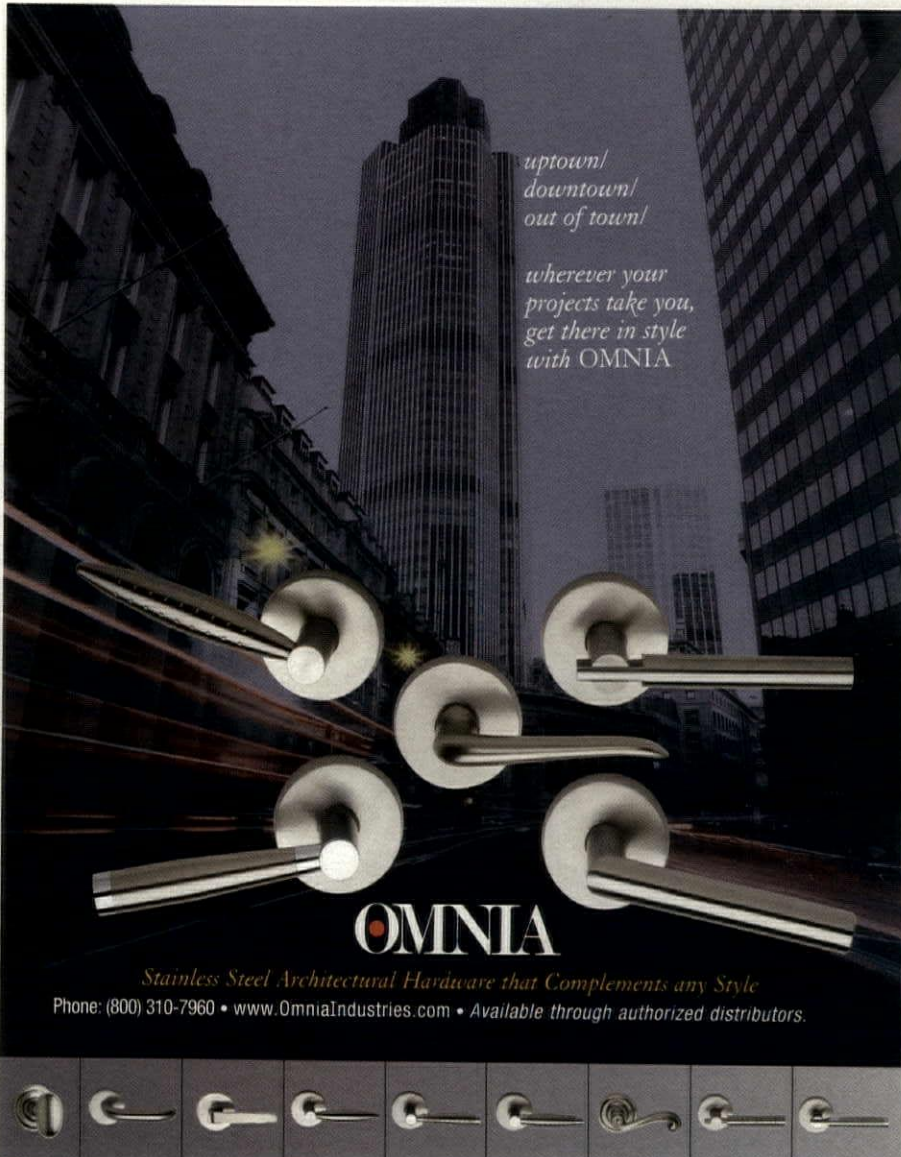


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TACTICS

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New York is filled with all kinds of great urban spaces—Central Park, Rockefeller Center, Union Square. For many New Yorkers, however, the most important urban space is the one they inhabit. The cityscape does not always offer the most hospitable options, and crafting comfortable places that fit a lifestyle is a skill, if not a talent. In this issue, we take a look at a variety of domestic spaces to see how architects have intervened to make them into livable environments suitable for such diverse clients as a bachelor, a family, and a professional with a live/work situation.

For each of these residences, the main question is: To be or not to be private? In the case of

architect Mike Latham's live/work apartment for his design firm, Arts Corporation, public and private straddle a very fine line, yet coexist easily. In Architectural Research Office's apartment on Central Park West, the need for both privacy and openness led Stephen Cassell and Adam Yarinsky to devise a series of panels hung on tracks, which slide out to enclose the entire living room, and slide back to reveal an open interior.

For a bachelor who has virtually no need for privacy within his own apartment, architect Stephanie Goto's answer was almost the antithesis of architecture. Goto eschewed walls and doors to create as simple an apart-

ment as possible for her client, who valued two things: his music and his bicycles. A sitting area is devoted just to listening to music, and a bathroom without doors allows him to haul the bicycle into the shower—also partitionless—so it can be cleaned.

For large loft spaces, windows and access to light typically drive the organization of the bedrooms and other living areas. But when Kathy Chia and Arjun Desai of Desai/Chia Architects and were faced with a raw, cavernous, dimly lit space, they chose to light the apartment from within, creating illuminated translucent walls that both determine the apartment's spatial organization and light the interior. The lighted

walls present a neat convergence of constraints: Since the project is a complete renovation of a former factory space, much of the budget went toward infrastructural improvements like new plumbing and new floors. With little left for design features, the walls do triple-duty, defining and brightening the space while also offering built-in display shelves.

Whether walls are illuminated, slide on tracks, pivot—or if they simply aren't there—it's what happens between them that's most important. As Latham puts it, "In the end, the most important thing is the kind of environment you've created."

ANDREW YANG IS AN EDITOR AT AN.

From left: The live/work space of Mike Latham and his company, Arts Corporation; an open-plan apartment by Stephanie Goto and Jay Bargmann; the Lightbox Loft by Desai Chia; the Central Park West apartment by ARO.





HAGEN STIER



PROJECT: LATHAM LOFT
LOCATION: NOHO
DESIGNER: MIKE LATHAM /
ARTS CORP.

A MOVEABLE FEAST

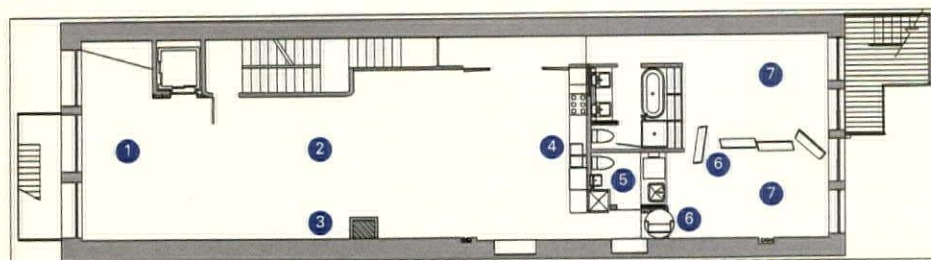
CREDITS

ARCHITECT:
MIKE LATHAM, ARTS CORPORATION
LIGHTING:
JOHANNA GRAWUNDER
MATERIALS CONSULTANT:
MELISSA MATLINS, ARCHITECTURAL SYSTEMS
GENERAL CONTRACTOR:
MICHAEL BORDES, JEDSON CONSTRUCTION

A unique feature of Mike Latham's apartment are the series of pivoting bookshelves that appear as a solid wall when closed (top left) but can be opened (above) to the adjacent room. Glass cabinets on wheels (top right) enable easy reconfiguration.

Floor Plan

- 1 Living room
- 2 Work area
- 3 Rolling glass cabinets (not indicated on plan)
- 4 Kitchen
- 5 Bathroom
- 6 Pivoting shelves
- 7 Bedrooms



The most impressive part of architect Mike Latham's apartment in NoHo—or the live/work space inhabited by him and his design consultancy, Arts Corporation—are the interior's bells and whistles. Large glass vitrines on wheels, which he in Williamsburg, slide in and out to reveal neatly arranged jars with nuts and bolts and impeccably organized binders, among other things. The bathroom seems like a science project in progress: large and small tubes run up to the shower, which is a glass case on wheels that moves in just in case he gets tired of showering in the same place every morning.

The best trick in the apartment is a bookshelf, which divides the private rear portion of the apartment from the more public front office: When a secret book is pulled, the unit turns 90 degrees to reveal the bedroom chamber. Latham's inspiration? "Scooby Doo," he deadpanned. "Sometimes practical things get pushed beyond what is necessary," said Latham, a Columbia-trained architect who has several apartments under construction, and who also works as a fine artist. "That's when you get things like the mobile shower." Once in the rear private zone, another row of seemingly normal bookshelves appear; they also pivot centrally, opening up the bedroom to an adjoining study/guest bedroom.

Beyond its obvious playfulness, Latham's loft design is a clever demonstration of how to create a live/work space that can successfully separate different spatial functions and identities at the push of a button (or the pull of a secret book).

Latham even gave himself two ways to enter the space—there's one entrance into the main apartment and other directly to the bedroom. He explained, "I do find myself needing to change my space, constantly." **AY**



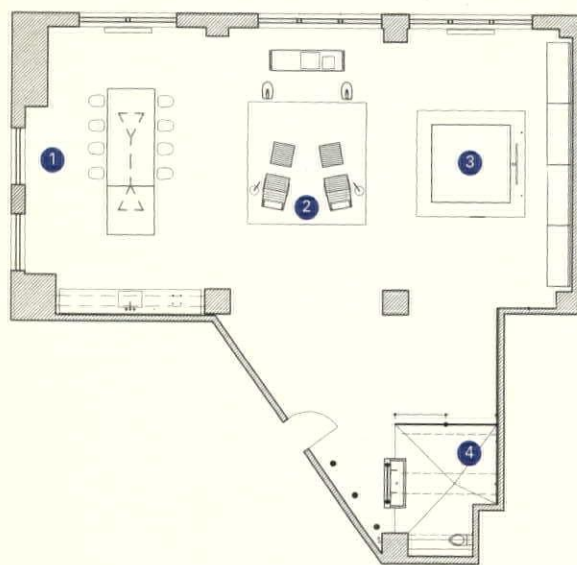
PROJECT: OPEN LOFT
LOCATION: MIDTOWN MANHATTAN
DESIGNER: STEFANIE GOTO,
JAY BARGMANN

A SIMPLE PLAN

The value of New York City apartments often centers heavily on the number of bedrooms—from the economical (relatively) studio to the coveted “Classic Six” (two bedrooms with full kitchens and baths). However, when a cycling enthusiast purchased a 1,400-square-foot space in Midtown Manhattan, he wanted no bedrooms—or kitchen, dining room, or living room, for that matter. Instead, he asked for an apartment that was as spare as possible—no doors, no walls—just the bare necessities. Even the bathroom is open to the rest of the apartment.

For this client, architect Stephanie Goto created what she called a series of “zones” that suggest different areas without defining them with walls or enclosures. (In fact, with the exception of the ebony-stained kitchen cabinets, none of the furniture even touches the walls.) “I designed the place not have to deal with the conventions of walls and doors,” said Goto, who earlier this year supervised the completion of the restaurants Morimoto by Tadao Ando and Buddakan by Christian Liaigre. The apartment—almost monastic in nature if not for the luxurious furnishings, including Eames chairs and a Bang & Olufsen stereo system—is divided into the Eating Zone, the Listening Zone, and the Sleeping Zone—areas that permit its resident to engage in his primary activities.

“There’s a certain purity to [the space], the idea that you only live with the essentials,” said Goto. And the materials used in the apartment reflect that simplicity and sincerity. “Wood is wood,” she said. **AY**



JEFF GOLDBERG/ESTO

Much of this open-plan apartment is visible from the bed (top), with only a translucent glass panel separating the apartment’s living areas from its bathroom (right), which is also left unenclosed.

Floor Plan

- 1 Eating zone
- 2 Listening zone
- 3 Sleeping zone
- 4 Bathroom

CREDITS

ARCHITECT:
JAY BARGMANN, STEFANIE GOTO /
GOTO DESIGN GROUP
GENERAL CONTRACTOR:
KELLERAN AND ASSOCIATES



To bring light into a large apartment with only two windows exposures, the architects created several illuminated translucent plastic walls that also carve out various rooms.

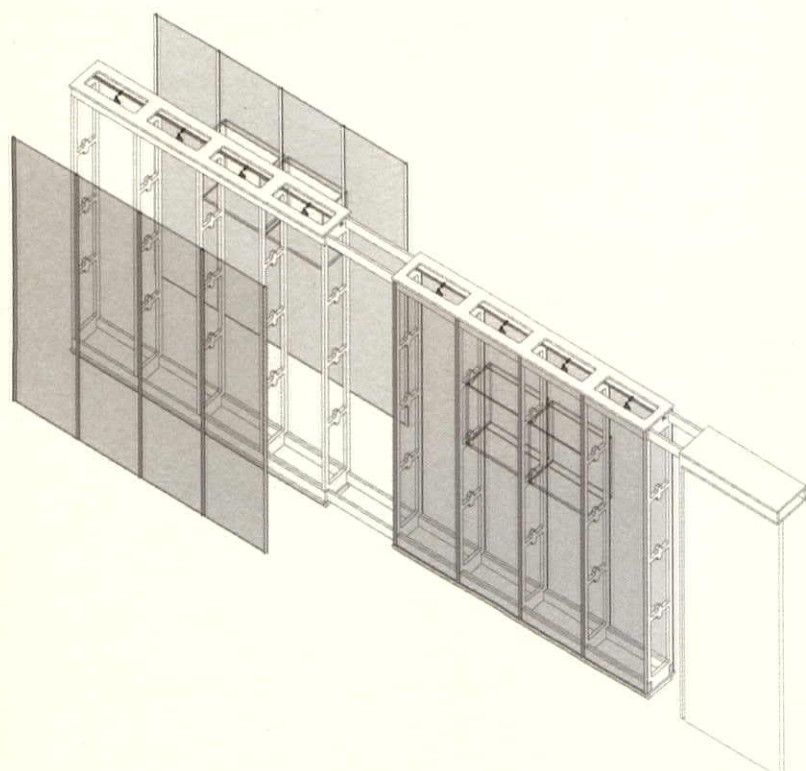
When a client came to architects Kathy Chia and Arjun Desai with a brand-new 4,000-square-foot apartment they had purchased in Midtown, the space was entirely raw and lacked one of the qualities coveted by all homeowners: natural light. It featured windows only along the front and rear walls. How to bring light to the center of the apartment would be up to the architects.

Organizing the loft in an efficient way was familiar territory for Desai and Chia, who have several large New York loft projects under their belt. By configuring the bedrooms, or study, to the side of the space, the architects created a wide central corridor that became the axis of the apartment. On both sides of this corridor, the architects designed 8-foot-tall light boxes, constructed out of laser-cut Acrilyte, a lightweight, thermal, heat-resistant typically used in as aircraft glazing. Inside are dimmable MR-16 lights that can control the ambiance of the rooms bordered by the walls. "Those light box elements became part of the rooms," said Chia. "Even without natural light, the loft has the sense of an illuminated interior."

Since the side rooms don't have windows, the lighted walls stop short of the ceiling, allowing for air circulation. "The light walls were also a way for us to dematerialize partitions so they are not just solid sheet rock walls or two dimensional planes," said Chia. "They create a depth in and of themselves." **AY**

PROJECT: LIGHTBOX LOFT
LOCATION: MIDTOWN MANHATTAN
DESIGNER: DESAI CHA ARCHITECTS

EVERYTHING IS ILLUMINATED



- Floor Plan**
- 1 Living areas
 - 2 Kitchen
 - 3 Bedroom
 - 4 Bathroom
 - 5 Lighted walls

CREDITS

ARCHITECT:
DESAI/CHIA ARCHITECTURE;
KATHERINE CHIA AND ARJUN DESAI,
PRINCIPALS
ENGINEER:
SIMON RODKIN CONSULTING
ENGINEERS
LIGHTING CONSULTANT:
CHRISTINE SCIULLI LIGHT + DESIGN
GENERAL CONTRACTOR:
J. KANE CONTRACTING





PAUL WARCHOL

PROJECT: CENTRAL PARK WEST
APARTMENT
LOCATION: UPPER WEST SIDE
DESIGNER: ARCHITECTURE RESEARCH
OFFICE

SLIDING DOORS

CREDITS

ARCHITECT:
ARCHITECTURE RESEARCH OFFICE;
STEPHEN CASSELL, ADAM YARINSKY
INTERIOR DESIGNER:
JENNIFER HANLIN
ENGINEER:
JOHN RYAN, ENGINEERING SOLUTIONS
LIGHTING CONSULTANT:
RICHARD J. SHAVER
GENERAL CONTRACTOR:
FOUNTAINHEAD CONSTRUCTION

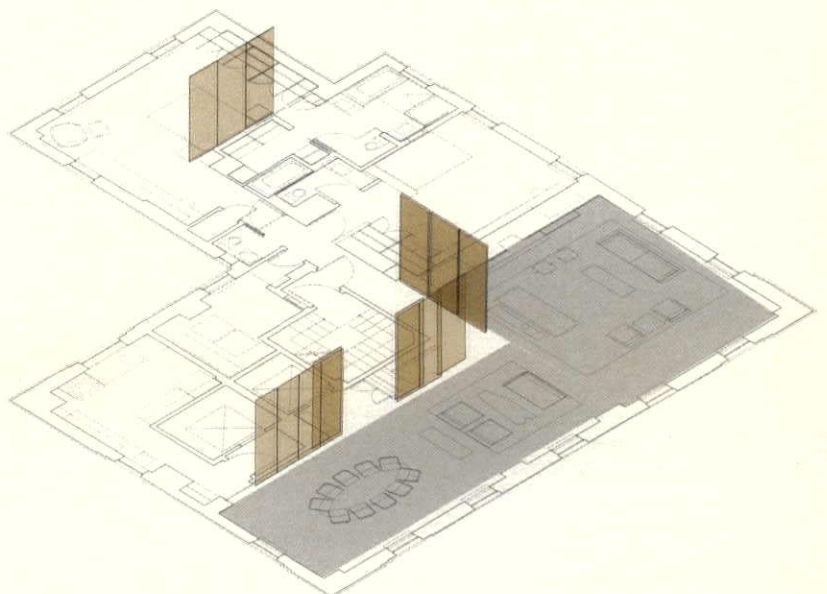
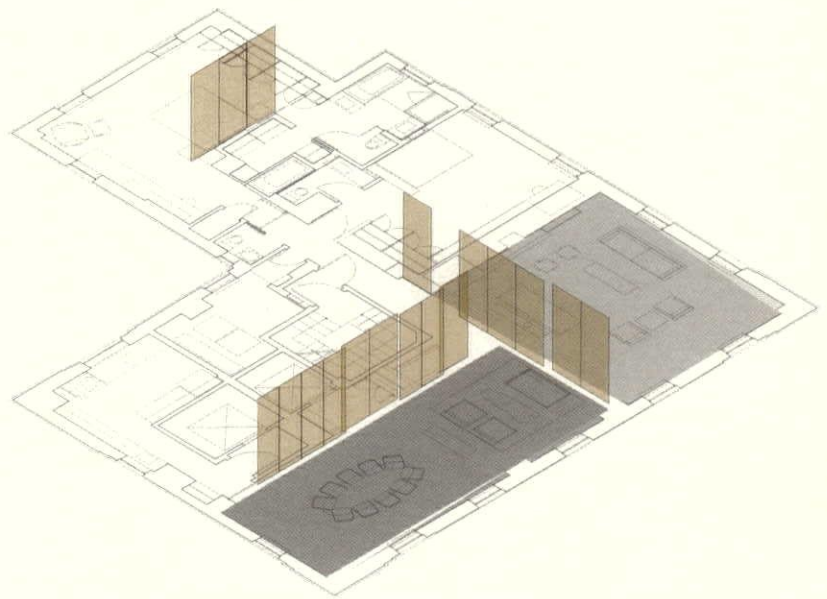
The problem with most spaces designed to be flexible and reconfigurable spaces is that their occupants seldom seem to do much reconfiguring. Heavy panels, clunky hardware, or plain inertia tend to work against radical reinvention on a daily basis. For an apartment in a grand old Central Park West building, Adam Yarinsky and Stephen Cassell of Architecture Research Office (ARO) took a much more modest approach to changeable space by designing a series of screens that are attuned to the apartment's changing light instead of its occupants' changing whims.

The owners of the apartment had seen a series of studies ARO developed in which the architects used a laser-cutting machine to create complex patterns in materials, which were then lit from within (see Studio Visit: Architecture Research Office, "AN 20_12.14.2005) and asked the firm to develop these ideas on a larger scale. "We wanted to create an environment that is shaped by interactions of light and qualities of translucency," explained Yarinsky. They broke through several of the existing walls that divided central rooms of the 2,500-square-foot apartments and replaced them with a series of laser-cut medium-density-fiberboard (MDF) panels comprising three walls. Nine of these panels move on tracks set into the ceiling, which also hold tiny LED fixtures that wash the surface of the panel with light. The LEDs become more

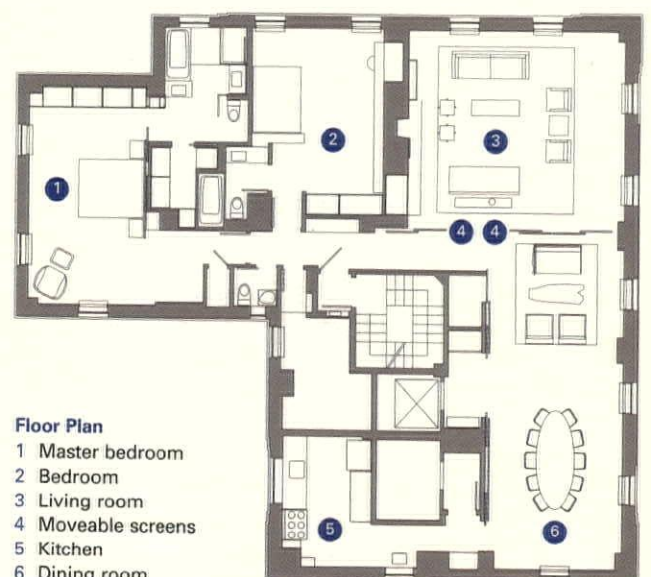
prominent at night, and with them, the texture of the MDF. During the day, the natural light entering through the windows picks up the varied size of the panels' apertures.

The moving panels—and the light they introduce to the rooms—do more than just allow for flexibility. According to Yarinsky, they have reshaped the space in unexpected ways: "When we first went to see the space, it felt extremely horizontal. By introducing the strongly vertical elements of the screens," he explained, "it really helped to change one's perception of the space."

ANNE GUINEY



To create a flexible space in a prewar apartment, several series of fiberboard panels slide on tracks in the ceiling (diagrams, above) so that the living room can be easily reconfigured to be open or private.



Floor Plan
1 Master bedroom
2 Bedroom
3 Living room
4 Moveable screens
5 Kitchen
6 Dining room

NOVEMBER

FRIDAY 3

LECTURE

Architecture and Books
306090: Decoration6:30 p.m.
Urban Center
457 Madison Ave.
www.mas.org

SYMPOSIUM

The Art of Collaboration
Thomas Woltz,
John Saladino, et al.
New York School of
Interior Design
Arthur King Satz Hall
170 East 70th St.
www.nysid.edu

SATURDAY 4

EXHIBITION OPENING

Robert Longo
Metro Pictures
519 West 24th St.
www.metropictures
gallery.com

SUNDAY 5

LECTURE

Eyal Weizman
12:00 p.m.
SculptureCenter
44-19 Purves St., Queens
www.sculpture-center.org

EXHIBITION OPENING

Manet and the
Execution of Maximilian
Museum of Modern Art
11 West 53rd St.
www.moma.org

MONDAY 6

LECTURE

Ron Schiffman
Beyond the Marketplace:
Towards an Equitable
Housing Program
5:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

TUESDAY 7

LECTURES

Sharon Lockhart
6:30 p.m.
The New School
Tishman Auditorium
66 West 12th St.
www.publicartfund.org**Calvin Tsao, Margaret**
Newman, Kitty Hawks, et al.
Interior Dialogues6:30 p.m.
New York Institute
of Technology
16 West 61st St.
www.nyit.edu

WEDNESDAY 8

LECTURES

Anthony Alofsin
When Buildings Speak:
Architecture as Language
in the Habsburg Empire and
its Aftermath, 1867-1933
6:30 p.m.
Neue Galerie New York
1048 5th Ave.
www.neuegalerie.org**Samuel C. Morse**
Aesthetic Ideals:
A Contrast of Traditions
6:00 p.m.
New York School Of
Interior Design
Arthur King Satz Hall
170 East 70th St.
www.nysid.edu

EVENT

New York Society of
Architects Centennial Dinner
6:00 p.m.
Tavern on the Green
Central Park and West 67th St.
www.nysarch.com

EXHIBITION OPENINGS

Jannis Kounellis
Cheim & Reid
547 West 25th St.
www.cheimread.com**Mira Nakashima**
Perry Rubenstein Gallery
527 West 23rd St.
www.perryrubenstein.com**Michael Beutler, Damien**
Roach, Jenny Vogel, et al.
Housewarming
Swiss Institute
495 Broadway, 3rd Fl.
www.swissinstitute.net**The New Street:**
Innovation at the Perimeter
Municipal Art Society
457 Madison Ave.
www.mas.org

THURSDAY 9

SYMPOSIUM

The Sustainable City:
Green Brooklyn Conference
Brooklyn Borough Hall
209 Joralemon St., Brooklyn
www.bcu.org

LECTURES

Peter Cook
Cities:
Enjoying the Frayed Edges
6:00 p.m.
City College
Shepard Hall
Convent Ave. and 138th St.
www.cuny.edu**Steven Holl, Thom Mayne,**
Bernard Tschumi
Preservation:
Complementary/Contrasts
6:30 p.m.
Cedar Lake Theater
547 West 26th St.
RSVP required. 212-669-7819

EXHIBITION OPENINGS

www.JonasMikas.com
Maya Stendhal Gallery
545 West 20th St.
www.mayastendhal
gallery.com**Kimsooja**
The Project
37 West 57th St.
www.elproyecto.com**Surrender**
Deitch Projects
76 Grand St.
www.deitch.com**Simryn Gill**
Tracy Williams
313 West 4th St.
www.tracywilliams.com

FRIDAY 10

LECTURE

Wolf Prix
6:00 p.m.
Cooper Union
The Great Hall
7 East 7th St.
www.archleague.orgTO LIST YOUR EVENT,
WRITE TO
DIARY@ARCHPAPER.COM

EXHIBITION OPENINGS

Yumi Kori
Shinkai
ISE Foundation
555 Broadway
www.isefoundation.org**White Columns Annual**
White Columns
320 West 13th St.
www.whitecolumns.org

SATURDAY 11

SYMPOSIUM

Illustration Today
Mara Kalman, Dan Nadel,
Paper Rad, et al.
Parsons the New School
for Design
Tishman Auditorium
66 West 12th St.
www.parsons.edu

EXHIBITION OPENINGS

Ellsworth Kelley:
Sketchbook 23, 1954
Matthew Marks Gallery
526 West 24th St.
www.matthewmarks.com**Elanore Mikus**
From Shell to Skin
The Drawing Center
35 Wooster St.
www.drawingcenter.org**She's Like a Rainbow:**
Color in Fashion
Fashion Institute of
Technology
West 27th St. and 7th Ave.
www.fitnyc.edu

MONDAY 13

EXHIBITION OPENING

Outdoor
David Zwirner Gallery
525 West 19th St.
www.davidzwirner.com

EVENT

Mary Ellen Carroll:
Indestructible language
7:00 p.m.
American Can Company
50 Dey St.
Jersey City
www.precipice-alliance.org

TUESDAY 14

LECTURE

Thom Mayne
6:00 p.m.
Cooper Union
The Great Hall
7 East 7th St.
www.archleague.org

EXHIBITION OPENINGS

Clip, Stamp, Fold:
The Radical Architecture
of Little Magazines
Storefront for Art and
Architecture
97 Kenmare St.
www.storefrontnews.org**Trevor Paglen**
Terminal Air
SculptureCenter
44-19 Purves St.
Queens
www.sculpture-center.org

WEDNESDAY 15

LECTURES

Fabian Marcaccio
3:15 p.m.
Parsons The New School
Swayduck Auditorium
65 5th Ave.
www.parsons.edu**Cheryl Robertson**
Christopher Dresser:
An Anglo-Japanese
Cultural Broker
6:00 p.m.
New York School of
Interior Design
Arthur King Satz Hall
170 East 70th St.
www.nysid.edu

EXHIBITION OPENINGS

OMA in Beijing:
China Central Television
Headquarters by Ole
Scheeren and Rem Koolhaas
Museum of Modern Art
11 West 53rd St.
www.moma.org**Flash Points**
Gilles Peress,
Candace Scharsu
Sidney Mishkin Gallery
135 East 22nd St.
www.baruch.cuny.edu**Reconsidering Gordon**
Matta-Clark's Fake Estates:
Maps and Drawings by
Martin Hogue
Municipal Art Society
457 Madison Ave.
www.mas.org

THURSDAY 16

LECTURE

Karen Frank,
Quentin Stevens
Loose Space
6:30 p.m.
Urban Center
457 Madison Ave.
www.mas.org

EXHIBITION OPENINGS

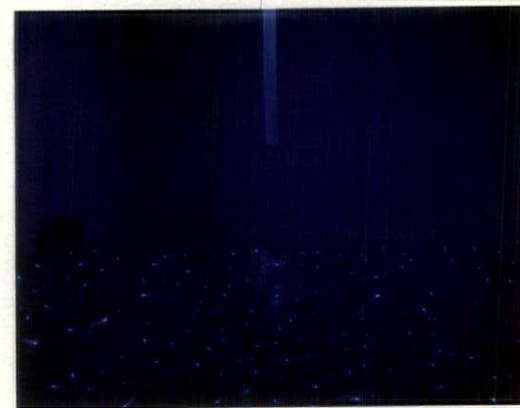
Kiki Smith
A Gathering, 1980-2005
Whitney Museum of
American Art
945 Madison Ave.
www.whitney.org**Claude Wappler**
Performance (career ender)
The Kitchen
512 West 19th St.
www.thekitchen.org

FRIDAY 17

EXHIBITION OPENINGS

Spanish Painting from
El Greco to Picasso:
Time, Truth, and History
Solomon R. Guggenheim
Museum
1071 5th Ave.
www.guggenheim.org**Odili Donald Odita:**
Fusion
Jack Shainman Gallery
513 West 20th St.
www.jackshainman.com**OMA IN BEIJING:**
CHINA CENTRAL TELEVISION HEADQUARTERS
Museum of Modern Art,
11 West 53rd Street
November 15-February 26, 2007

OMA in Beijing is the latest in a group of exhibitions at the Museum of Modern Art that offer a focused, in-depth look at one architectural project currently in process. As put together by assistant curator Tina di Carlo, the show argues that the China Central Television (CCTV) Headquarters and its smaller counterpart, the Television Cultural Center (TVCC) do nothing less than reimagine the prevailing urban structure, the skyscraper, with a form di Carlo describes as "a continuous folded loop in space." "Everything from 20th-century architecture is incorporated into this project," said di Carlo. The building, which broke ground in 2004 and is scheduled to open by the 2008 Olympics, will house all the state-owned TV production facilities and administration offices, as well as extensive viewing rooms, cinemas, and recording studios. Although for the most part private, the CCTV tower's design includes a visitor's loop through the entire building allowing the public to travel through and view each stage of media production. Architectural drawings and models from MoMA's permanent collection attempt to contextualize the building in the development of the modern metropolis, along with graphics, renderings, and large- and small-scale models from OMA, many of which will be on view to the public for the first time.

**YUMI KORI: SHINKAI**
ISE Cultural Foundation,
555 Broadway
November 7-December 30

Those who may have missed Yumi Kori's project *B⁴B* at the South Street Seaport last fall have another chance to experience this architect's meditative forays into installation art. *Shinkai*, which means "deep ocean" in Japanese, will occupy the ISE Cultural Foundation's windowless basement gallery, and use Kori's familiar materials of colored light, sound, and balloons to experiment with creating a timeless, boundless atmosphere. "In my architecture, I always want to create flexible boundaries, which is a very traditional Japanese approach," said Kori. "As an artist, I can focus on the aesthetic aspect of what that means. It is architecture without function, a site transformed to create a sensation." Kori and collaborator Bernhard Gal recorded and manipulated sounds at the site—the wheezing of a boiler, the vibrations of the subway passing by—to further the idea of experiencing what is beyond the gallery walls.

VISIT WWW.ARCHPAPER.COM
FOR COMPETITION LISTINGSWWW.ARCHPAPER.COM

As a participant in the Caracas Urban Think Tank, Brazilian photographer Andre Cypriano documented the city's many *barrios*, including Petare, one of the country's largest.



ANDRE CYPRIANO

SETTLING FOR MORE

Planet of Slums
Mike Davis, Verso, \$24.00

Shadow Cities: A Billion Squatters, A New Urban World
Robert Neuwirth, Routledge, \$18.95

Informal City: Caracas Case
Edited by Alfredo Brillembourg, Kristin Feireiss, and Hubert Klumpner, Prestel, \$60.00

Interest in the study of informal urban settlements—that is, unofficial, extra- or illegally occupied urban sites—has grown exponentially over the last couple of years. In 2000, Manuel Delanda published *A Thousand Years of Nonlinear History* (Zone Books), which considers, among other things, the important role that improvisation and ad-hoc reasoning has played in the history of urban form. In 2000, Rem Koolhaas collaborated on the exhibition and catalogue *Mutations: Harvard Project on the City* (Actar, 2001), which simi-

larly indexes the ways in which many of today's fastest-growing cities (Lagos, for example) function and even thrive in spite of the fact that they do not conform to conventional models of planning. Most recently, three new books—Mike Davis' *Planet of Slums*, Robert Neuwirth's *Shadow Cities*, and *Informal City: The Caracas Case*, edited by Alfredo Brillembourg, Kristin Feireiss, and Hubert Klumpner—offer a fascinating account of how the proliferation of megacities and the attendant explosion of non-sanctioned and non-regulated settlements in the developing world is changing not just how we think about the city, but also, more intriguingly, urban planning in general. In all cases, the authors grapple with the effects of globalization and economic liberalization on the contemporary city. But they also debate the relative merits of market-driven approaches to development, which constitute the most dominant way of thinking about planning today.

Informal settlements are nothing new. European cities of the Middle Ages had growth patterns driven by markets and territorial boundaries rather than civic codes or municipal edicts. During World War I, self-built settlements sprang up on the edges of war-torn cities such as Vienna, where massive food and housing shortages forced citizens to occupy municipally-owned lands.

What makes today's informal cities differ-

ent? Their sheer size and scale, for one: Urban squatting and other such improvised ways of occupying urban space have become all but commonplace in the modern-day megacity, that is, urban centers whose populations exceed 8 million. As Davis points out in *Planet of Slums*, "If megacities are the brightest stars in the firmament, three-quarters of the future world population growth will be born by second-tier cities and smaller urban areas, places where there is little or no planning." The population of Lagos has risen 40-fold since 1950, reaching 13.4 million in 2004, and its numbers continue to skyrocket despite the fact that unemployment is also on the rise.

Other scholars echo Davis' concerns. In her contribution to *Informal City: Caracas Case*, historian Gwendolyn Wright reports that a full one-third to one-half of the inhabitants in megacities in South America live in self-built environments. They lack basic sanitation and sometimes even potable water. As sociologist Saskia Sassen adds in her contribution to *The Informal City*, their conditions are part and parcel of a larger pattern of economic exploitation involving global multinationals on the one hand, and an increasingly unstable and fragmented underclass on the other. Indeed, the *favelas* of Brazil or *barrios* of Venezuela are not to be seen as spontaneous expressions of popular solidarity, but reflect, as Davis argues, the devastating effects that

30 or so years of *laissez-faire* foreign aid policies have had on the developing world.

A most significant precedent in this last regard is the "sites and services" development strategy that Robert McNamara initiated during the 1970s as head of the World Bank. Teaming up with anarchist planner and architect John Turner, whose thinking must have been informed by the "plug-in" philosophy of avant-garde libertarians like Archigram, he sought to promote "spontaneous" urbanization through the building out of wet infrastructure and rudimentary transportation systems in areas in which squatter settlements had already begun to take root. As urban economist Cedric Pugh (whom Davis cites) put it, the intention here was "to make housing affordable to low-income households without the payment of subsidies, in contrast to the heavily subsidized public-housing approach."

According to Davis, such market-driven approaches to planning have proven to be a complete failure. They result in gentrification, raise construction and building maintenance costs by stifling economies of scale, erode networks of trust, and chip away at the public sphere. More populist alternatives to the McNamara/Turner approach are hardly of greater value. For Davis, Peruvian economist and activist Hernando De Soto's view that informal

continued on page 30

Sarah Morris' installation *Robert Towne* (2006), at the Lever House was organized by the Public Art Fund and sponsored by RFR Holding LLC.



COURTESY PUBLIC ART FUND

Looking Up

Sarah Morris: *Robert Towne*
Lever House
390 Park Avenue
Through December 3

Sarah Morris' art is touted for its allusions to and interpretations of the urban environment. With deft mimicry of the grids found in cityscapes, her *Midtown* series of paintings (1998–99) recall the green-glass-windowed facades of a Gordon Bunshaft building. She followed these up with the series *Los Angeles* (2005–06), in which her Mondrian-like abstractions were more frantically paced and garishly colored, referencing architectural icons in Los Angeles.

The pieces riff on the chaos and colors of

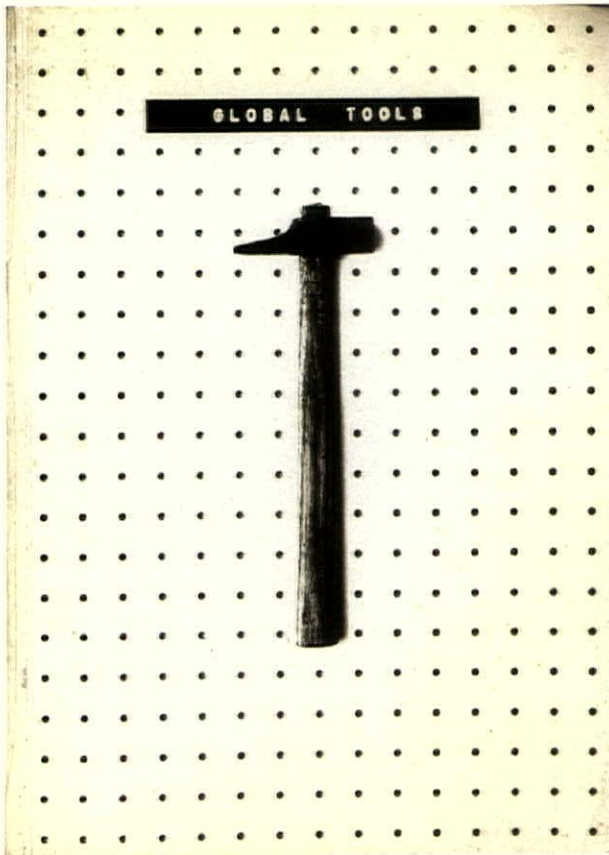
urbanity, but they leave the viewer wondering how they critique it. Pretty and superficial, much of Morris' work fills the same role in popular culture that a Hollywood starlet or a soulless skyscraper does. But with her latest installation, *Robert Towne* (named after the famed scriptwriter of *Bonnie and Clyde*, *Chinatown*, and other classics of the 1960s and '70s), Morris may be finally making her long-vaunted commentary on architecture.

Located on the underside of the Lever House's atrium ceiling, this 19,744-square-foot installation of brightly colored house paint gives new life to an unused space along Park Avenue's sea of gray suits and black streets. Here, Morris' Technicolor mural—aptly applied to one of Bunshaft's most celebrated works—offers an alternative reality to the muted tones of Midtown. Like many of the other pieces funded by the city's Public Art Fund, such as Anish Kapoor's *Sky Mirror* at Rockefeller Center or Sarah Sze's *Corner Plot*

near Central Park, *Robert Towne* greets its viewers unexpectedly. For the dozens who lunch, smoke, and talk in the Lever House's outdoor space, the painting is mesmerizing, yet inexplicable; pulsing and exciting, but directionless. Named after a director whose films are ruthlessly real, Morris' installation is likewise in-your-face and confrontational.

At the very least, the piece speaks to the many missed opportunities to enhance public space with art. It continues the dialogue that the Lever House started almost 60 years ago, when the building redefined how architects could merge architectural behemoths with human-scaled courtyards. *Robert Towne* offers a utopian vision where the grid is replaced by a maze; where swathes of energetic hues replace neutral ones; and where people walk while looking up instead of at their feet.

DIANA LIND IS A NEW YORK-BASED WRITER. HER FORTHCOMING BOOK IS ABOUT NEW ARCHITECTURE IN BROOKLYN (RIZZOLI, 2008).



GREGOTTI & ROSSI

con Rafael Moneo

No tanto una semblanza cuanto el retrato de una historia, en la que los datos que describen la actividad hacen posible el reconocer a las personas que en ella intervinieron, debieron ser estas las que acompañan a las obras que se publican de Vittorio Gregotti y Aldo Rossi. Pues el agrupar, eligiendo a un inmediato e inevitable con-

un inmediato institucionalismo como del confuso pragmatismo a que lleva la práctica profesional. El compromiso teórico, la obligación de entender la razón de ser de la arquitectura, como dato previo al ejercicio profesional, es pues una característica común a la trayectoria de ambos a la que han tratado de responder con la ambigüedad

ARQ4ITECTVRAS

noviembre 1974 **BIS** información gráfica de actualidad

La pareja de sus carreras (formación escolar casi común, trabajo con Rogers en Casabella, dedicación a la enseñanza más tarde) haría pensar que el movimiento pluralista de las vides paralelas era el procedimiento adecuado para trascender, en este caso, la ambigüedad personal y alcanzar así el significado más amplio que ambos tienen en la reciente historia de la arquitectura italiana; pero inmediatamente se advierte cuanto habría en ello de oculta resistencia al término «pluralista» subrayando no tanto la subvertida proximidad inicial cuanto la divergencia de su trabajo.

Vaya pues por delante el señalar la divergencia, ya que explícito el sentido que uno tiene será el contenido de lo que sigue: que Gregotti y Rossi son hoy polos de tendencias encontradas aparecerá claro a quien contemple las obras que aquí se presentan y no es, por tanto, preciso insistir en ello.

Hay, sin embargo, y al margen de todas las posibles coincidencias en su inicial trayectoria, un punto de arranque común: el de considerar la arquitectura como un hecho de cultura, constante y deliberado, cuyo significado se pretende conocer. Nada más lejano que la obra de ambos tanto de

y pública reflexión que supone la enseñanza y con un constante esfuerzo por exponer el fruto de tal reflexión en escritos (artículos en Casabella, Edición Moderna, posguerra e introducciones, etc.) publicados antes, considerando una vez más, en esta ocasión en la fecha, 1966, sendos libros, —el territorio dell'architettura y L'architettura della città—, que ya desde sus mismos títulos algo dicen sobre cuáles sean sus posiciones: la de Gregotti, más amplia, procurando entender desde la arquitectura toda la formación del mundo en torno; la de Rossi, limitada al campo de acción específico de la arquitectura, pero reafirmando su autonomía en su decisiva contribución a la forma de la ciudad. Ambos libros son valiosos todavía, a pesar de posteriores elaboraciones, para aproximarse a la obra y pensar que hay que comenzar con ellas cualquier posible examen que de ella se haga.

Cuando Gregotti publica, en 1966, el territorio ha pasado ya por la experiencia crítica que la arquitectura italiana de los tardos cincuenta hizo del movimiento moderno (crítica que puede quedar ejemplarizada en edificios como Torre Velasca o el Pabellón de Bruselas, ambos de 1958) y tomada parte activa en la discusión en la que se entrecruzan temas como la lingüística y la antropología por un lado, con la puesta en crisis del historicismo y la exigencia de enfoque político, por otro. Tiene ya sobre sus espaldas una labor amplia como arquitecto y diseñador y cuando las primeras etapas de su carrera en una línea, a caballo del neoliberty y el neorrealismo, con matices propios de los que nacieron

Arquitecturas Bis no.4, November:
One year before the death of the Spanish dictator Franco, in 1974, a group of intellectuals—most of whom were architects with a past of political resistance—started a Catalan independent “little” magazine entitled *Arquitecturas Bis*. Oriol Bohigas jumpstarted the magazine together with the publisher Rosa Regàs and the designer Enric Satué; its editorial board included Rafael Moneo, Helio Piñón, Federico Correa, Lluís Domènech, and Manuel de Solà-Morales, as well as the philosopher Tomas Llorens, at the time exiled in England. The title’s redundancy—the plural “architectures” redoubled by the word “bis”—reflects the magazine’s intellectual agenda: rather than a manifesto-like statement of intentions *Arquitecturas Bis* was a varied forum, an endless debate between different positions and from different angles. Its unusual format—developed by Satué in order to gain visibility in the crowded world of professional magazines—approximated that of the newspaper, an appropriation of both the tabloid size and the editorial protocol of a broadsheet, placing the magazine’s internal debates before a wider public forum. From Spain’s transition to democracy in 1975 to its integration in the European Union in 1986, *Arquitecturas Bis* facilitated the transformation of a democratic space of publication into a collectively built public space, showcasing models, publishing projects, and staying attuned to international debates while simultaneously informing Barcelona’s own urban renewal.

The fourth issue of *Arquitecturas Bis* would

Ghost Dance Times

FRIDAY OCTOBER 18th 1974

The idea of magic as an antidote to technology has a long historical pedigree. In 1890 the depleted remnants of the North American Indians learned the dance of Wovoka to make their spirits resist the bullets of the white soldiers. In 1921 the Transkei African leader 'Wellington' Buthezi taught his oppressed followers that aeroplanes flown by American blacks would drive the white colonists into the sea. In 1970 a band of Hippie medicine men attempted to levitate

the Pentagon. Within this institution, the last of the independents, projects have been conceived which share this genealogy. The ateliers of the ghost dance are filled with empty studios and crowded bars where promising students consort with brilliant tutors in a mutual exorcism of the professional reality the first have not yet faced, and the second never enjoyed. Haunted by fearful images of the alienation and irrelevance of their impending fate, the occupants of

this twilight world occupy their short span of freedom in the evocation of myths and visions analogous in their way to the ghost dances of antiquity. The *Ghost Dance Times* will chronicle their desperate efforts to convert the world, for it is the dream of all magic that it should become reality—just as it is the dream of all factitious, heartless and corrupted architecture that it should embody some magic too.

Clip, Stamp, Fold: The Radical Architecture of Little Magazines 196X-197X is a research project that takes stock of the explosion of independent architectural periodicals from the early nineteen-sixties and the late nineteen-seventies. Recent years have witnessed a resurgence of international interest in the architecture of this period, yet the role of the many experimental publications that were the engine of that intensely creative moment has been largely neglected. Lead by Beatriz Colomina and collaboratively researched by Ph.D. students in the School of Architecture at Princeton University, the project assembles over seventy different magazines published in over a dozen different cities. Developed through two years of seminars, interviews, and visits with editors, architects, and critics, the research will culminate in an exhibition at the Storefront for Art and Architecture in New York, from November 14, 2006 to January 31, 2007. In advance of this event, and in the spirit of the magazines themselves, a component of the exhibition's architecture—a timeline tracking the development of magazine covers—will be disseminated in segments through several magazines internationally. *The Architect's Newspaper* presents here significant covers that appeared during the year 1974.

Clip, Stamp, Fold: The Architecture of Little Magazines 196X-197X is curated by Beatriz Colomina with Craig Buckley, Anthony Fontenot, Urtzi Grau, Lisa Hsieh, Alicia Imperiale, Lydia Kallipoliti, Olympia Kazi, Daniel Lopez-Perez, and Irene Sunwoo.

This project has been made possible through the generous support of the Graham Foundation for Advanced Studies in the Fine Arts along with the School of Architecture, the Program in Media and Modernity, the Department of Art &

Archaeology and the Graduate School of Princeton University.

1974 covers (from left to right):

Global Tools:

On January 12th 1973 a group of thirty-one Italian architects, artists, and critics gathered in the offices of *Casabella* and founded the “counter-school” *Global Tools*, a “system of workshops” created “to stimulate the free development of individual creativity.” The first production of that collective was the publication, in June 1974, of a 28-page, black and white bulletin containing the founding documents of *Global Tools* (a “constitution,” a mission statement, the program of the school, the list of participants), and excerpts of a discussion among some of the participants (Lapo Binazzi, Andrea Branzi, Germano Celant, Ugo La Pietra, Alessandro Mendini, Adolfo Natalini, Franco Raggi and Ettore Sottsass, Jr.). *Global Tools* attempted to give cohesion and continuity to a constellation of practices, precisely at the moment when most of the Italian Radical groups were beginning to disperse. The first *Global Tools* bulletin identified a common ground for this attempt: “[We] wish to bridge the alienating gap which has been created between the functions of the hands and those of the mind.” The many illustrations of handicraft production in the bulletin outline a critical return to “the study and use of natural techniques and materials,” underscored by the prototypical tool of (non-alienated) labor, the hammer, featured on the cover. The founders of *Global Tools* envisioned a series of workshops and seminars around five main themes: Body, Construction, Communication, Survival, and Theory. This collective experiment was ephemeral: only one seminar actually took place; it was documented in the second and last *Global Tools* bulletin, of

January 1975. *Global Tools* may be read as both the fulfillment and the exhaustion of the utopian aspirations of the Italian Radical groups

Arquitecturas Bis no.4, November:

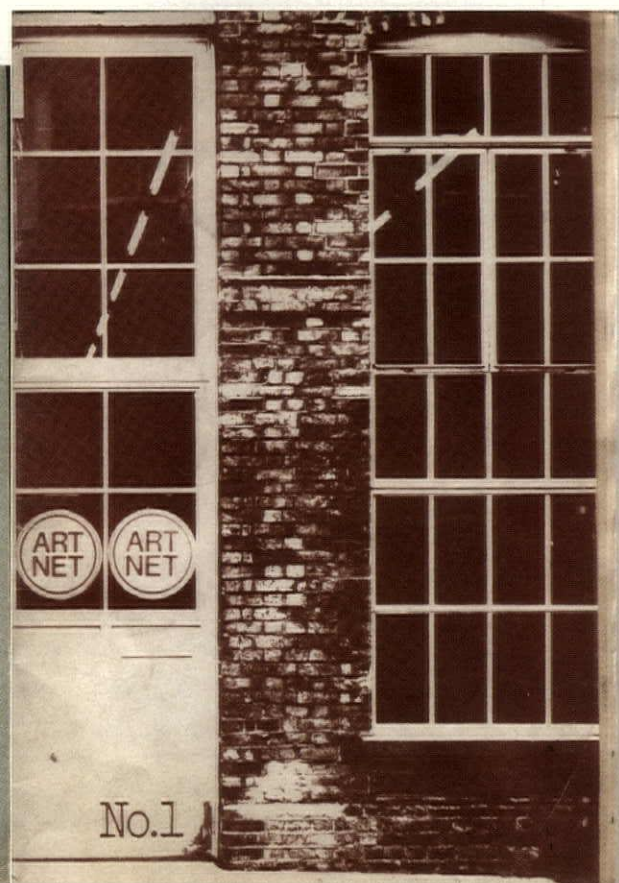
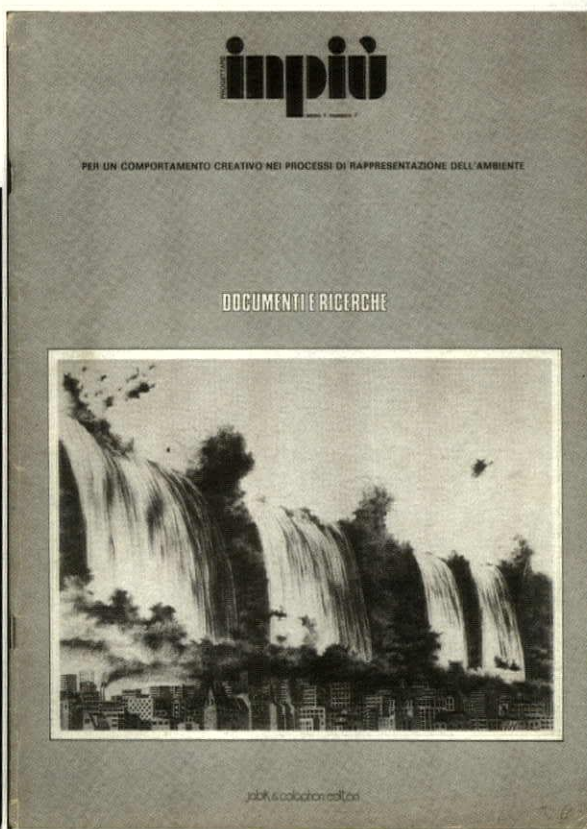
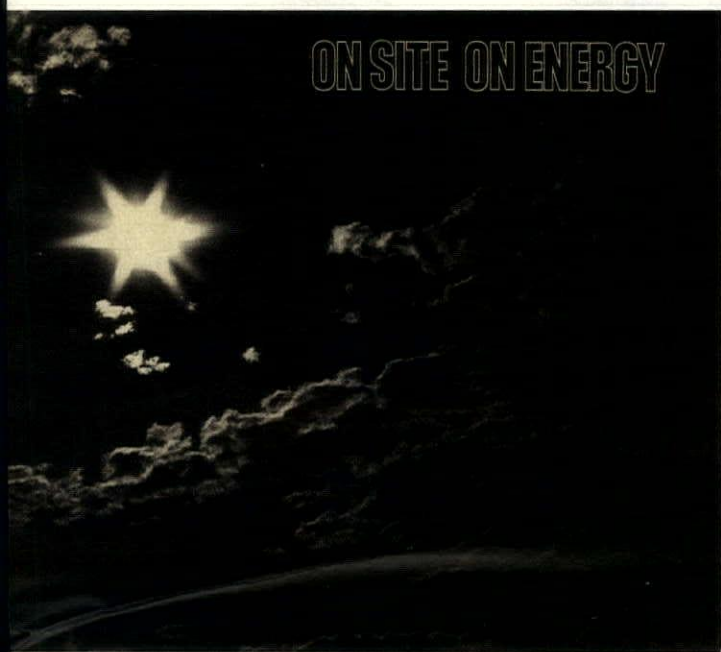
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The fourth issue of *Arquitecturas Bis* would

become a landmark issue for the magazine, which remained under the scrutiny of censorship. This signature issue paired the design and theoretical practices of Aldo Rossi and Vittorio Gregotti, figureheads for two different lineages springing from Ernesto Nathan Rogers’ editorship of the Italian magazine *Casabella*. This pairing of Rossi and Gregotti was also a proxy for the intellectual positions within *Arquitecturas Bis*’ own editorial board, a divide that Rafael Moneo acutely characterized as the “utopia of reality” (for Gregotti and Bohigas) and the “utopia of architecture” (in the case of Rossi). These polarities were visually organized in a layout of parallel columns of text, each of which was supported by portraits of Gregotti and Rossi and linked by the title-block of the magazine; at the top of this layout was a pediment – a visual pun of Gregotti & Rossi’s analogy to the Martini Rosso logo.

Ghost Dance Times no.1, October 18th:

Ghost Dance Times was a weekly satirical newspaper published at the Architectural Association (AA) in London from 1974 to 1975. Free of charge and circulated within the AA, *Ghost Dance Times* was edited by recent AA graduate Martin Pawley and initiated by AA Chairman Alvin Boyarsky. The title of the newspaper, as the cover of the first issue explains, is derived from the name of a Native American dance ritual, whose performance was believed to invoke spiritual protection in war times. The newspaper’s own spirit, then, was that of resistance – not only to the conventions of architectural education in general, in which context the AA is viewed as “the last of the independents,” but also within the AA itself. *Ghost Dance Times* included critical and candid reports on studio presentations and lectures, providing often scathing – yet unfailingly



eloquent – commentary on the AA's activities, its teaching staff, and its students. Pawley believed "wholeheartedly in the value of such internal criticism and appraisal," and reciprocally welcomed letters from members of the school community to voice their opinions on the AA, as well as on *Ghost Dance Times*. In addition to coverage of events at the school, and following the standard format of a newspaper, *Ghost Dance Times* featured articles on politics, reviews and listings of art exhibitions, as well as a humorous "Personal" column, which included messages like "Meet me as usual after Bernard [Tschumi]'s lecture. By the rice machine. A," or "Alcoholic divorcee offers home cooking and southern comfort to impoverished student. All you have to do is listen."

On Site, On Energy No. 5/6:

No.5/6 – the last issue of *On Site* magazine – begins with its own eulogy. In the introductory section, contributing editor James Wines reflects upon the magazine's history and its critical reception for blurring disciplinary boundaries between architecture, environmental arts, and the public domain. Wines writes: "we were criticized for being too flippant, too serious, too esoteric, too radical, too ambiguous, too funky, too sleek, too big, too small." Exemplifying a commitment to an elastic understanding of the role of art and architecture in the public domain – a mission that SITE and their magazine fervently shared – *On Site*'s final issue, entitled *On Site On Energy* and edited by Alison Sky and Michelle Stone, deals with various aspects of energy. "We are treating the energy question as a psychological and sociological phenomenon," Wines clarifies, "rather than pursue the now tiresome questions of its pragmatic

applications." For example, in an interview

with Sky, Denise Scott-Brown considers Las Vegas in the context of the energy crisis, while an article by Vittorio Giorgini articulates a new "spatiology" theory by mapping invisible phenomena and juxtaposing energy to mechanization. Further still, the radical Italian group UFO offers video and photographic experiments to render the "over-real fluxus of energy" produced by the traversing of a car and an airplane through an established fieldwork territory. Overall, the topics depict a broad and open perspective to the currency of the energy crisis, attempting to establish new visual languages for an emerging energy-information landscape. Towards this fascination, technological innovation was not an endpoint; the lure was to form a new collective energy-related social consciousness.

Inpiù no.7, November-December:

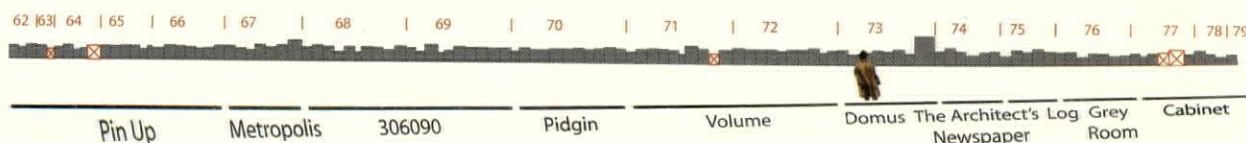
After internal rivalries led to the dissolution of the magazine *In*, it only took six months for Ugo La Pietra to put together a sequel. *Inpiù* ("In plus") was launched in October 1973. It inherited from its predecessor the monographic bimonthly structure, the black-and-white Cartesian layout, the limited advertisements, and a great number of contributors. The "plus" proclaimed a new and expanded journal: the format was enlarged as was the roster of contributors (among others Bernard Tschumi, Nigel Coates, Achille Bonito Oliva, and Gillo Dorfles). The new journal also contained English translations. Its focus, like *In*, was on

the tripartite relationship of object-city-society, but now also encompassed the new concept of environment, as announced in the two lengthy subtitles regularly present on its covers: "Interventions and analysis of the environment and of the cultural system" and "Towards a creative attitude in the process of re-appropriation of the environment." In November 1974 *Inpiù* launched a new, non-monographic editorial program with three different sections—Documents, Research, Analysis—in which appeared the work of "aesthetic operators that reveal the need to rediscover a direct contact with the urban environment," such as Street Farmer's "Ramification and Propagation," "Inhabit Better" by Salz der Erde, and Coop Himme(l)blau's "Trip through the scenes." Compared to the contemporaneous publications *Global Tools* or Mendini's *Casabella*, *Inpiù* harbored even broader socio-political aspirations: a revolutionary tone pervaded all the journal's issues, with Marxist overtones that imbued the magazine with a distinctive mélange of political analysis, urban theory, sociology, and art theory. After ten issues, *Inpiù* ended in January 1975.

Art Net no.1:

Realizing the importance of an institutional base for architectural experimentation, in 1973 Archigrammer Peter Cook founded *Art Net*, a gallery and event space – or "workshop/chatshop" – for art and architecture located in Covent Garden in London.

Cook was no stranger to the organization of exhibitions. Next door to the Archigram Architects' London office was the group's Adhocs (Addhox) Gallery, which had hosted the first British exhibition of the Austrian group Coop Himmelb(l)au, and following the last issue of *Archigram* in 1970 Cook served as director of the Institute of Contemporary Arts (ICA) in London until 1972. After the office of Archigram Architects closed in 1973, Cook continued his commitment to an architectural network of individuals – which had been an aim of *Archigram* the magazine – at *Art Net*. The gallery's program included lectures by Rem Koolhaas, Charles Jencks, Reyner Banham, and Clement Greenberg, among others, as well as conferences on topics such as "Conceptual Architecture" and "The Suburbs." Additionally, *Art Net* featured exhibitions which ranged in scope from the work of Haus-Rucker Co., to "Rational Architecture," to projects by the Roman collective Gruppo Labirinto. To provide "printed documentation" of the gallery's programs Cook initiated the magazine *Art Net*, which he viewed as an extension or successor to *Archigram*. Two issues of *Art Net* were published in June and August of 1974. In 1975 it was succeeded by *Net* as the magazine of the gallery, whose doors would close in 1979.



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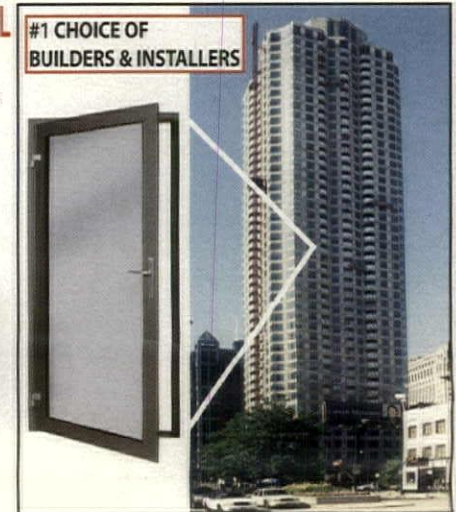
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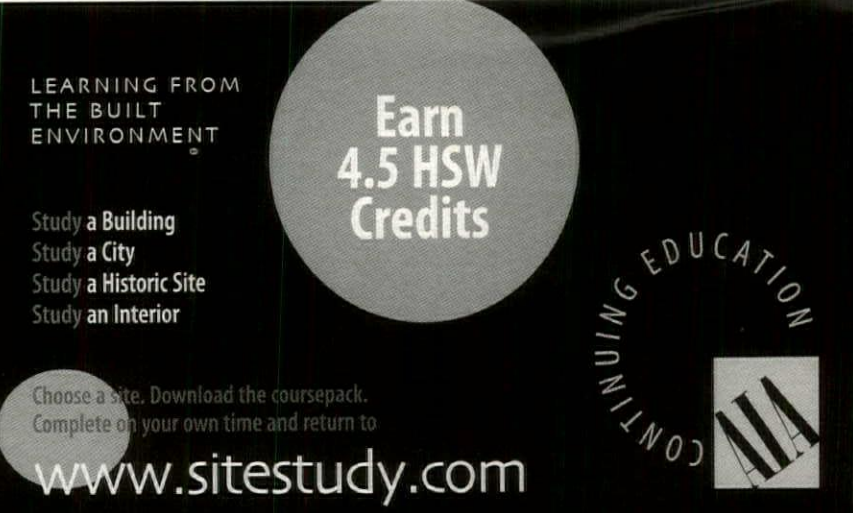
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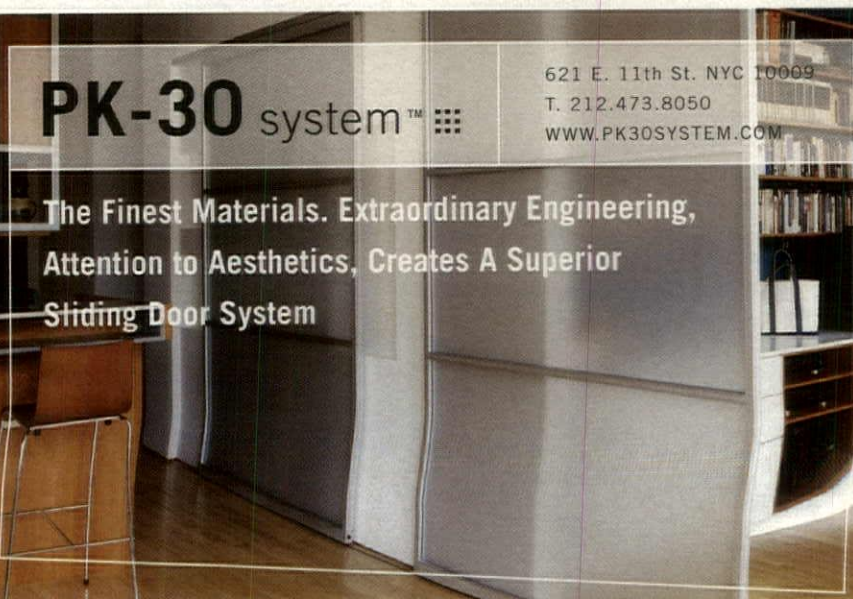
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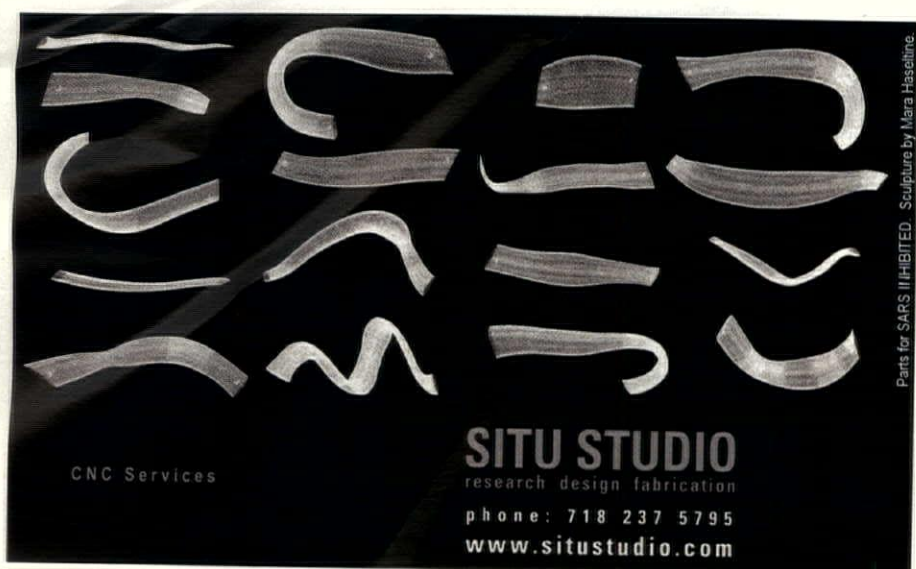


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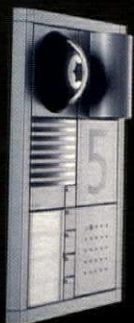
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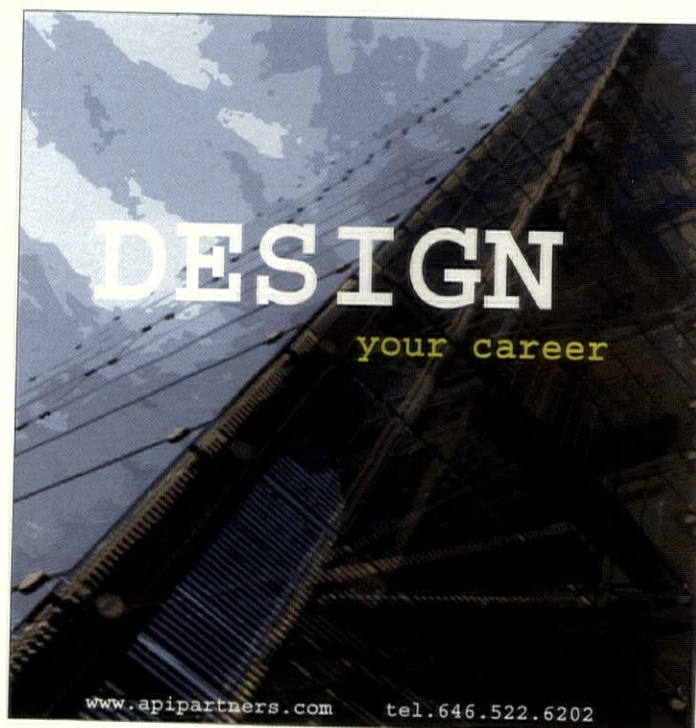
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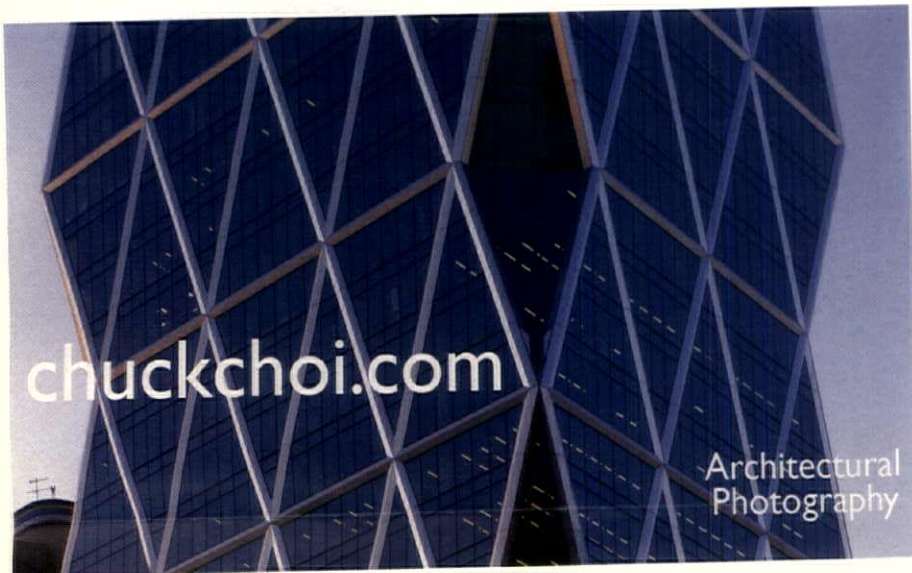
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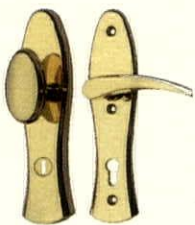
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Open: STK (p. 5) Sculptural cattle horn castings by Formglas Inc., 2 Champagne Dr., Toronto, Ontario, Canada M3J 2C5, www.formglas.com. Purple steel and glass wall built by Metal Dimensions, 166 Berry St., Brooklyn, NY 11211, 718-486-5434.

In Construction: New Museum (p. 8): M.G. McGrath Architectural Sheet Metal, 1387 East Cope Ave., Maplewood, MN 55109, www.mgmgrathshmtl.com.

A Moveable Feast (p. 18): Solid walnut custom cabinetry by Ben King Woodwork, 69 Richardson St., Brooklyn, NY, 11211, 718-387-8247. Strand board bamboo flooring from Architectural Systems, 150 West 25th St., New York, NY 10001, www.archsystems.com. Office furniture custom made by Arts Corporation, 39 Great Jones St., New York, NY, 212-979-0315.

A Simple Plan (p. 19): Shower and other faucets furnished by Vola fixtures, www.vola.dk. Bathroom mirror and acid-etched laminated glass fabricated by Depp Glass, 41-40 38th St., Long Island City, NY 11101, www.deppglass.com. Plaster bathroom walls by Art In Construction Ltd, 55 Washington St. #653, Brooklyn, NY 11201, www.design-site.net/aic1.htm. Custom concrete kitchen sink by Get Real Surfaces, 37 West 20th St., Suite 304, New York, NY, www.getrealsurfaces.com. Electronics by Bowers & Wilkens, www.bwspeakers.com.

Everything Is Illuminated (p. 20): Materials for lighting provided by: Louis Poulsen Lighting Inc., 3260 Meridian Pkwy, Weston, FL 33331-3502,

www.louispoulsen.com; Artemide, 46 Greene St., New York, NY 10013, www.artemide.us; Leucos USA, Inc., 11 Mayfield Ave., Edison, NJ 08837, www.leucos.com; Tech Lighting, 7400 Linder Ave., Skokie, IL 60077, www.techlighting.com; Belfer, P.O. Box 2079, Ocean NJ 07712, www.belfer.com; Alkco Lighting, 11500 Melrose Ave., Franklin Park, IL 60131, www.alkco.com; Lucifer Lighting Company, 3750 IH35 North, San Antonio, TX 78219, 800-879-9797; and Iris Lighting, www.iris-lighting.com. Light box panels are Acrylite, from Cyro, distributed by AIN Plastics, 249 East Sandford Blvd., Mt. Vernon, NY 10550, www.ainlastics.com. Kitchen appliances: Bosch Home Appliances, 5551 McFadden Ave., Huntington Beach, CA 92649, www.boschappliances.com; Miele, 9 Independence Way, Princeton, NJ 08540, www.miele.com; and Sub-Zero/Wolf, www.subzero.com. Doors from American Woods & Veneers Works, 4735 27th St. Long Island City, NY 11101, 718-937-2195. Sliding doors from PK-30 System, 621 East 11th St., New York, NY 10009, www.pk30system.com. Architectural Fixtures New York provided plumbing consultation: AF New York, 21 West 22nd St., Fifth Floor, New York, NY, 10010, www.afnewyork.com. **Sliding Doors** (p. 21): Mobile walls by Roberts Plywood, 45 North Industry Ct., Deer Park, NY 11729, www.getwood.com. White oak strip flooring from Hickman Lumber, Allegheny Mountain Hardwood Flooring, www.hickmanwoods.com.

PRODUCTS



Dyson Airblade

www.dysonairblade.co.uk

While James Dyson is known mostly for his vacuum cleaners, in early October his company released designs for a state-of-the-art automatic hand dryer that dries hands quickly and hygienically. Instead of using warm air to dry wet hands, as most automatic driers do, the Airblade prompts a stream of air blown at nearly 400 miles per hour when hands are placed inside (as Dyson demonstrates at left). The high velocity air is generated from the industrial designer's specially developed digital motor, which allegedly spins faster than a Formula 1 racecar engine to generate the air pressure.



Preverco Exotic Series Hardwood Flooring

www.preverco.com

The Canada-based flooring supplier Preverco recently introduced a new collection of exotic hardwood flooring featuring striking woods from South American and African trees. Preverco is careful to associate with companies that practice selective cutting and species regeneration to offer beautiful natural material without endangering them. Brazilian cherry (*jatoba*), which naturally has a deep reddish-brown tone, is available in a number of finishes, along with Santos Mahogany (*cabreuva*), Sapele, and Tigerwood. These woods have a deeper, warmer tone than most North American hardwoods like red oak, and are much harder and more scratch resistant. The floor boards are available in 3/4 inch width, and 3/4 inch thickness.

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This is the issue that is considered one of our most popular, a compilation of your preferred fabricators, suppliers, and consultants in our second Favorite Sources issue!
Space close 12.14.06 Materials due 12.21.06

SETTLING FOR MORE continued from page 23 settlements should merely be formalized, that governments should award titles and land deeds to squatter populations, will lead to further privatization and exploitation. Neuwirth, author of *Shadow Cities*, seconds this view, pointing out that De Soto's approach will create huge land monopolies, benefiting wealthy landowners.

In Davis' mind, the only viable solution to urban slums is promoting sustainable growth strategies, strategies committed to the creation of green, open spaces that are mindful of both the natural environment and the consumption needs of local populations. This view stands in contrast to the views of Neuwirth as well as some of the contributors *Informal City*, who feel more hopeful about the ways in which grassroots activism and the forces of global capitalism can be harnessed for the purpose of promoting positive change. For example, architects Felix Madrazo and Helena Chevtchenko, participants in the Caracas Urban Think Tank (an interdisciplinary research project initiated by Venezuelan architect Alfredo Brillembourg and Austrian architect Hubert Klumpner), believe that the *barrios* of Caracas should capitalize on the city's growing tourist industry by building museums that attract greater flows of capital into poor neighborhoods. Meanwhile, Neuwirth feels that squatting should simply be legalized, if only to stem further discrimination against the poor.

Davis' remedy to the problem of urban slums is in many ways flawed. His neo-Mumfordian vision of urban development fails entirely to grasp the overwhelming scale and density of life in the developing

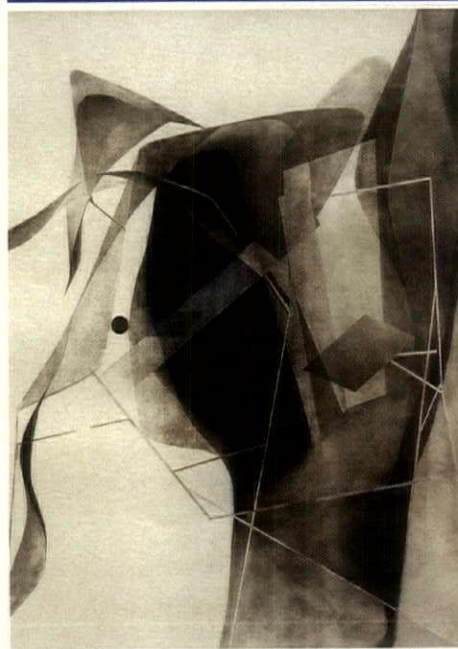
world. How do you live in harmony with nature and in proximity to open space in horizontally sprawling cities—cities such as Tehran for instance, where three-hour commutes, gross municipal corruption, and shoddy building practices are a daily reality? On the other hand, merely legalizing slum settlements, as Neuwirth suggests, understates problems of inequality and exploitation that continue to plague many of the world's poorest neighborhoods. The gentrification of the urban slums is something that legal and political strategies will not solve of their own accord.

There are no clear answers to the issues and problems raised by the informal city. What is clear is that there are countless lessons that can be drawn from this emergent urban type, as these authors argue, and that the task of the urban designer is to evolve more nuanced models of analysis that interrogate formalist approaches to planning. As most urban historians will remind us, Hippodamus' ideal Greek city, with its neat grid, agora, and cultural facilities, would not have come to pass had the Persians not first destroyed Priene and Miletus. Chicago would not have become a laboratory for the modern metropolis had it not been devastated by fire in 1871. While urban designers cannot simply hope for a "clean slate" (i.e., a massive catastrophe) in order to realize their most precious fantasies, the study of informal conditions may help us, particularly as we think increasingly about questions of sustainability and adaptability as they pertain to urban agglomerations.

NADER VOSSOUGHIAN IS AN ASSISTANT PROFESSOR OF ARCHITECTURE AT NYIT.

MEMORY SPACES

Inner Spaces: Drawings by Svein Tønsager
Irwin S. Chanin School of Architecture
7 East 7th Street, 3rd Floor
Closed October 28



On October 4, the Irwin S. Chanin School of Architecture of the Cooper Union hosted a memorial in honor of Svein Tønsager, head of the architectural design department in Aarhus School of Architecture, Denmark and visiting professor at University at Buffalo. Tønsager, 62, passed away on January 30 in Aarhus, Denmark. His controversial ideas about the relationship between social and experimental aspects of architecture were transmitted through his art, teaching, installations, and built projects, influencing generations of professionals in Denmark. The event also celebrated the opening of a small exhibition of his drawings, and brought together his family, students, and friends, including Lebbeus Woods, D. Grahame Shane, Michael Sorkin, Michael Webb, and Tønsager's life-partner, Anette Brunsvig Sorensen, professor of architecture at Aarhus.

The small exhibition, *Inner Spaces*, curated by Woods, represents Tønsager's belief in the importance of understanding the architectural space through drawing. The drawings are as soft spoken and calm as the man was himself and the complexity of his flowing folds of monochromatic gray space reveals a structural depth and subtle precision. Many of his drawings contain an almost obsessively reiterating object—a dot that becomes the heart and pivotal point of a drawing, as if the architect left a reference point for viewers, lest they lose themselves in the infinitely elusive space. In the same way, Tønsager helped many to find themselves in the complex space of architecture.

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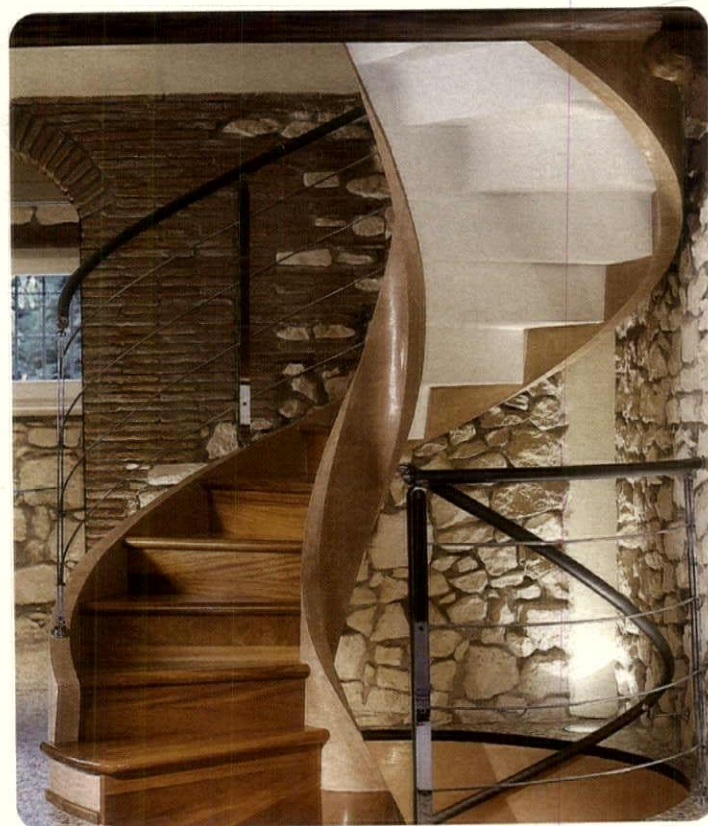
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FAVORITE SOURCES ISSUE

Last year, we asked our readers to do the unthinkable, i.e., reveal where you get the best-looking fixtures, the name of your favorite contractor, or who you turn to for help on contracts. Hundreds of you responded, and we were able to put together a directory of your favorite sources, from showrooms you've visited again and again to the fantastic woodworker in a tiny shop in Brooklyn. It became one of our most popular issues, so we're asking you to help us again. Let us know what and who you admire in the tri-state area (or beyond), and if there is a project you can mention so that we can follow up on your responses, we'd love to know about it.

Since a good project always comes down to good execution, we want to know who you turn to in order to get the detailing right.

1. Is there a showroom you think is particularly reliable—one that sends you what you ordered, when you need it, every time? _____
2. Who is your favorite supplier for stone floors? Wood? Tile? _____
3. Where do you source glass? Do you have a source for other translucent materials, like Plexiglas or resin? _____
4. What is your hands-down favorite source for construction materials of all sorts and quantities? _____
5. Do you have an in on a good installer of polished concrete floors? How about epoxy resin? Or any other type of flooring? _____
6. Do you use a custom cabinetmaker? Or have a trusted source for off-the-shelf cabinetry? _____
7. Who is the best stainless steel kitchen-part supplier, custom or pre-fab? _____
8. Who is the best local fabricator for custom fixtures? Best fabricator outside the area? _____
9. What is your favorite source for plumbing fixtures? _____
10. When a project calls for more than plain sheetrock, who does the best artisanal plaster work? _____
11. Do you use a lighting consultant? If not, tell us where you find the best lighting fixtures. _____
12. Who is your favorite audio-visual consultant? _____
13. Where do you turn for green technologies or materials? _____
14. Do you work with a garden designer or landscape architect you admire? _____
15. Have you found the holy grail, i.e., a great mid-price contractor? Who is it? _____

Who do you look to in order to make your office run smoothly?

16. Which expediter always gets things moving? _____
17. Is your attorney especially good at navigating contracts and liability? Which firm do you use? _____
18. When you got too busy to be fiddling around with servers and other hardware yourself, which tech support firm did you turn to? _____
19. For presentations, do you have a great out-of-house modelmaker, or animator, or renderer? _____
20. After the punch-list is as complete as it ever will be, which architectural photographer do you call? _____
21. What is your best way to find new hires or consultants? _____

We know that architects don't spend all their time hooked up to CAD; tell us where you go when you're not working.

22. Is there a newsstand that stocks good or hard-to-find architecture publications? _____
23. What's your favorite architecture website? _____
24. Which design-y bar or restaurant do you take friends who are visiting from out of town? To which hotel do you send your visiting design-conscious friends? _____
25. And finally, tell us about a favorite in any category that we missed—we want to know! _____

Optional

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