

THE ARCHITECTS NEWSPAPER

19 11.17.2006

NEW YORK ARCHITECTURE AND DESIGN WWW.ARCHPAPER.COM

\$3.95



ANNE GUINEY

SUPERMARKET WILL REPLACE
DETERIORATED BUT HISTORIC
NAVY YARD HOUSES

DEMO A GO FOR ADMIRALS ROW

A recent announcement by the Mayor's Office and the Brooklyn Navy Yard Development Corporation confirmed the impending demolition of ten historic houses in the Yard known as Admirals Row. Built between 1858 and 1901, the Greek revival, Italianate, and French Second Empire-style houses were once grand residences for naval officers. Vacant since the 1970s, several of the houses have been attributed to Thomas U. Walter, the architect of the U.S. Capitol Dome and the Treasury Building.

Along with the expansion of industrial space elsewhere in the Yard, a 60,000-square-foot

continued on page 7

AS DEVELOPMENT PLAN DANGLES,
GIPEC STARTS PROCESS FOR PUBLIC SPACES



COURTESY GIPEC

DESIGNERS WANTED FOR GOVERNORS ISLAND PARKS

The Governors Island Preservation and Education Corporation (GIPEC) announced it has launched the next phase of the redevelopment process for the 172-acre island in New York harbor. On October 23, it issued a request for qualifications (RFQ) for teams that want to be considered to design the island's open spaces. By early December, the selection committee—which, according to GIPEC president Leslie Koch, hasn't yet been identified—will award an honorarium of \$40,000 to five of the respondents to develop a formal proposal. Koch and her staff are currently looking at a range of candidates:

"This is a once-in-a-lifetime opportunity," she said, "so we are looking at a distinguished array of people from the landscape architecture and architecture fields, as well as from government."

The names of the jurors are not the only question marks for designers who responded to the RFQ, which was due November 15. GIPEC was originally scheduled to announce the team selected to develop the island's buildings and infrastructure this fall, but that decision has been postponed, and according to spokesperson Yvette DeBow, the organization has no comment

continued on page 8

HOW GREEN IS MY CITY?

ECO-BUILDING TAKES ROOT
PAGES 16-21

CONTENTS

08
GANSEVOORT
ON FOOT

12
TÊTE-À-TÊTE:
FRAMPTON
AND PIANO

23
SUSTAINABLE
CITIES

05 EAVESDROP
10 STUDIO VISIT
26 MARKETPLACE
28 RESOURCES / PRODUCTS
30 Q&A

MAYOR BOOKER ENLISTS
RPA TO HELP GUIDE THE CITY'S
RESURGENCE

Newark, New Vision

A week after Newark Mayor Cory Booker took office on July 1, he announced a 100-day plan to institute a broad series of reforms to city government, ranging from crackdowns on violent crime and no-show municipal employees to creating a coherent and long-term plan for the city's future growth. To that end, the new administration launched a series

continued on page 5



COURTESY SOM

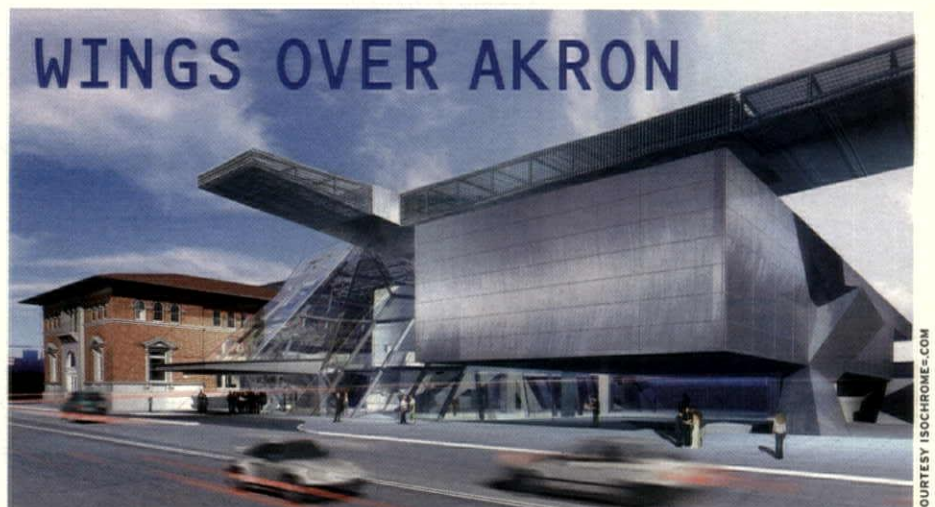
WHITNEY NOW EYEING MEATPACKING
DISTRICT SITE

DIA'S MOVING PLAN D.O.A.

When the Dia Art Foundation's galleries at 548 West 22 Street closed in January 2004, it left a temporary void in New York's cultural landscape, filled later that year with the promise of a new location connected to the proposed High Line Park. But on October 24, as reported in the *New York Times*, Kate Levin, commissioner of the Department of Cultural Affairs (DCA) received a letter from Dia's new board chair, Nathalie de Gunzburg, announcing that the institution would not occupy the city-owned building at 820 Washington Street as intended.

continued on page 7

WINGS OVER AKRON



COURTESY ISOCHROME.COM

The Akron Museum of Art, designed by the Vienna-based firm Coop Himmelb(l)au, has announced that its long-awaited expansion will open in July 2007. The project is budgeted at \$42 million, and will add more than 63,000 square feet to the 21,000 square feet of its existing home, a 19th-century Renaissance building that was once the city's post office. Coop Himmelb(l)au's design for the new addition includes exhibition spaces, an auditorium, and public spaces, all incorporated in the dramatic design, which features a 300-foot armature, cantilevered over the old building.

ANDREW YANG



The Microdesk "Tune"-Up.

Sign up for a **3-day Microdesk** training class.
Bring in this **ad**.
Get a **FREE iPod shuffle** when you sit down.

Why train with Microdesk?

Train your way

- Onsite:** we'll come to you with our mobile lab
- Custom:** tailor a class to your specific need
- Online:** train everyone without the travel

Train with an ATC Quality training that's endorsed by Autodesk

Train with confidence 100% satisfaction guaranteed

Train for success

Our trainees know, on average, **48% more** of the software functionality critical to succeeding in their current position—and beyond

NOTE: Only 8 people per class!

get trained.
get tuned.
get movin'

go to microdesk.com/shuffle

Offer ends January 31, 2007.

Autodesk
Authorized Training Center

Autodesk
Premier Solutions Provider
Building Architecture
Building Engineering
Civil Engineering
Waltham, MA

Autodesk
Authorized Value Added Reseller



Microdesk

Succeed beyond measure.™

MASSACHUSETTS
PENNSYLVANIA

NEW HAMPSHIRE
CALIFORNIA

CONNECTICUT
800.320.6158

NEW YORK
NEW JERSEY
microdesk.com/shuffle

Sustainable Development



More than Porous Pavement

EDITORS

PUBLISHER
Diana Darling

EDITORS
Cathy Lang Ho
William Menking

ART DIRECTOR
Martin Perrin

SENIOR EDITOR
Anne Guiney

ASSOCIATE EDITOR
Andrew Yang

ASSISTANT EDITOR
Samantha Topol

PROJECT EDITOR
Aaron Seward

DESIGN AND PRODUCTION
Dustin Koda

SALES AND MARKETING DIRECTOR
Karen Begley

ASSISTANT TO PUBLISHER
Sarah Marsh

EDITORIAL ASSISTANT
Stephen Martin

EDITORIAL INTERN
Matt Chaban

CONTRIBUTORS
MARISA BARTOLUCCI / DAN BIBB / ALAN G. BRAKE /
ARIC CHEN / DAVID D'ARCY / MURRAY FRASER /
RICHARD INGERSOLL / JULIE V. IOVINE / JOE KERR /
LIANE LEFAIVRE / LUIGI PRESTINENZA PUGLISI /
KESTER RATTENBURY / CLAY RISEN /
D. GRAHAME SHANE / GWEN WRIGHT / PETER ZELLNER

EDITORIAL ADVISORY BOARD
PAOLA ANTONELLI / RAUL A. BARRENECHE /
M. CHRISTINE BOYER / PETER COOK /
WHITNEY COX / ODILE DECQ / TOM HANRAHAN /
SARAH HERDA / CRAIG KONYK / REED KROLOFF /
JAYNE MERKEL / LISA NAFTOLIN / SIGNE NIELSEN /
HANS ULRICH OBRIST / JOAN ACKMAN /
KYONG PARK / ANNE RIESELBACH /
TERENCE RILEY / KEN SAYLOR / MICHAEL SORKIN

GENERAL INFORMATION: INFO@ARCHPAPER.COM
EDITORIAL: EDITOR@ARCHPAPER.COM
ADVERTISING: KBEGLEY@ARCHPAPER.COM
SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM
REPRINTS: REPRINTS@PARSINTL.COM

VOLUME 04, ISSUE 19 NOVEMBER 17, 2006. THE ARCHITECT'S NEWSPAPER (ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PERIODICALS POSTAGE PENDING IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2006 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

PLEASE NOTIFY US IF YOU ARE RECEIVING DUPLICATE COPIES. THE VIEWS OF OUR REVIEWERS AND COLUMNISTS DO NOT NECESSARILY REFLECT THOSE OF THE STAFF OR ADVISORS OF THE ARCHITECT'S NEWSPAPER.

FOR REPRINTS, E-PRINTS AND RELATED ITEMS CONTACT
PARS INTERNATIONAL, TEL 212-221-9595; FAX 212-221-9191;
WWW.MAGREPRINTS.COM/QUICKQUOTE.ASP.

Recently we visited a unique suburb of Taos, New Mexico. The homes all have the coffee machines, toasters, and clothes dryers seen in every American home but unlike a typical suburb these are, in their designer Mike Reynolds' words, "completely independent, globally oriented dwellings." Built from recycled materials and powered by solar and wind energy, they are feasible because they sit in a dry, temperate climate, a place often called the "solar capital of the world," enjoying 300 days of sun per year.

It might seem pointless to compare a tiny town like Taos to a metropolis like New York, but even big East Coast cities can think creatively about energy conservation. For our feature, we discovered that statistics regarding energy consumption and CO₂ emissions on a city-by-city basis are not readily available. Still, many sources agree that buildings are the world's biggest energy drain. Architect Edward Mazria (from New Mexico, no less) has reorganized existing research to assess energy consumption by sector: Architecture is responsible for 48 percent of energy consumption nationwide, followed by transportation at 27 percent and industry at 25 percent.

One difficulty in looking at energy is that its value is often based on cost, which does not take into account the long-term impact of global warming on economies, and is further skewed by subsidies. For Kiss + Cathcart to install photovoltaics on a maintenance facility for the Department of Environmental Protection in Brooklyn (a DDC project), the architects needed to prove a payback period of less than 20 years, a standard set by the Office of Management and Budget. Because the city's energy use is subsidized, the payback period for the PVs came in at 17 years; for a regular consumer, it would have been 2.5. The PVs got approved but, said principal Colin Cathcart, "the subsidy cripples the payback; if it didn't exist, maybe all city buildings would consider alternatives."

For politicians who argue that implementing drastic changes requires more time than bureaucracy allows, Curitiba, Brazil, and Bogotá, Colombia, are shining examples of cities that drastically transformed themselves into models of sustainable urbanism in a relatively short amount of time. Bogotá's conversion is especially inspiring because its starting place was a congested, polluted, crime-ridden, populous city—not to mention the fact that the mayor who initiated its transformation, Enrique Peñalosa, was limited to one three-year term (1998 to 2001). Peñalosa drew many lessons from Jaime Lerner, a trained architect who served as mayor of Curitiba in three nonconsecutive terms, beginning in 1971 and ending in 1992. London mayor Ken Livingstone has also made great ecological strides, too, most notably by introducing a congestion charge which has reduced traffic levels in the city's center by 15 percent. These cases prove, above all, that the key to overhauling a city's inefficient and hazardous ways is political will and visionary leadership.

Pertinent to the subject of how cities evolve according to the needs of their times: When Renzo Piano was in town a few weeks ago, we spoke briefly about the recent turn of events concerning the Whitney Museum. "It's crazy to say to me, someone with a great passion for history, for cities, that my scheme is inappropriate," he said, lamenting the NIMBYism that stalled the museum's expansion plan. "In Europe, you are flooded by memory, and it's wonderful. Cities are made by layers and layers, you have to accept it." The manner in which New York City deals with its new layers, as well as its old ones, will hopefully be shaped by our growing environmental consciousness.

LETTERS

QUELLE ERREUR!

I am not an alumnus of Cooper Union [as Philip Nobel has written in Eavesdrop, AN 16_10.06.2006]. As for Nobel's new prestigious position as an Eavesdrop writer, just like his articles for *Architectural Digest*, he is inaccurate.

CHARLES GWATHMEY
GWATHMEY SIEGEL & ASSOCIATES ARCHITECTS

TWISTED SISTERS

Twisted, torqued, warped—there is no

denying, after reading your article "Do the Twist," AN 16_10.6.2006, that this sculptural fashion is all the rage. When Guy Nordenson cites his experience with Isamu Noguchi and Buckminster Fuller in the 1970s as prelude, he shouldn't have stopped going back in time.

In 1955 Eduardo Catalano spent a summer with us in the Breuer office and brought with him his familiarity with the warped shells of Felix Candela's HP shells. In Mexico, Candela twisted his shapes for

economic reasons and Breuer did the same thing at Hunter College in the Bronx. But Breuer was also a sculptor and he became enchanted with the hyperbolic paraboloid.

Canopies at UNESCO and NYU were twisted with purpose, but one of his best buildings, St. Francis de Sales Church in Muskegon, Michigan, and the campanile at the Annunciation Priory in Bismarck, North Dakota, both finished in the early 1960s, display the power of these shapes.

Now let's have the historians take us

WWW.ARCHPAPER.COM

NEWARK, NEW VISION continued from front page of conversations with the Regional Plan Association that culminated in the release of a draft document called *Vision for Newark*. The RPA worked closely with City Hall, dozens of civic groups, and the New Jersey Institute of Technology to develop the document, which is intended to provide a framework for discussion and a path forward to a more detailed and official plan for Newark.

According to Jeremy Soffin, vice president of Public Affairs at the RPA, there are dozens of existing plans for the city, but there was no coherent overall vision, and that is where the RPA came in. "We realized there was planning fatigue in Newark, so we decided to build on what already exists while putting forth a clear vision," he said.

The plan is not official city policy, but is intended to start the process towards developing an updated zoning ordinance for the city. "And while I suspect that the city won't adopt everything in it," said Soffin, "it does represent the mayor's vision for the future of the city." For the full text of *Vision for Newark*, please visit www.rpa.org. **ANNE GUINEY**

back to Antonio Gaudí's Sagrada Família in Barcelona and further still.

Keep up the good work.

ROBERT F. GATJE, FAIA

SUPPORT YOUR LOCAL MAG

While architects in the U.S. make more money than their counterparts in Europe, they don't find value in supporting their trade publications by taking out classifieds in them. When they do advertise, they expect to get direct calls and results from their ads; they don't see value in supporting a publication that is educating and inspiring themselves and their associates. Big architecture firms, even though they don't need the branding, need to set an example, by advertising in their trade publications, like this one, to herd other firms into doing so as well and thus keep the cultural discourse open for the present and the future of the industry. You are right, it is "sad" that a publication like *Architecture* should fold [see "Death to *Architecture*," AN 17_10.20.2006] because I can recall countless times when that exact magazine inspired me to pick up a pencil.

AMIR KORANGY
EDITOR, *THE REAL DEAL*

CONTROL GROUP

Strategic IT Consulting and Tactical Services for Architects

WWW.CONTROLGROUP.COM

Last month, the Cooper Hewitt hosted its annual National Design Awards, a relatively uncontroversial evening of fun and good vibes. Some hubbub, however, did transpire several months before: Five of the 2005 Communication Design honorees boycotted the breakfast reception hosted by the award's honorary chair First Lady **Laura Bush** and held in June at the White House. **Stefan Sagmeister**, **Paula Scher**, and 2x4's **Michael Rock**, **Susan Sellers**, and **Georgie Stout** wrote an open letter to Mrs. Bush (published on www.design-observer.com), stating, "Graphic designers are intimately engaged in the construction of language, both visual and verbal...[I]t is our fundamental belief, and a central tenet of 'good' design, that words and images must be used responsibly, especially when the matters articulated are of vital importance to the life of our nation...[I]t is our belief that the current administration of **George W. Bush** has used the mass communication of words and images in ways that have seriously harmed the political discourse in America. We therefore feel it would be inconsistent with those values previously stated to accept an award celebrating language and communication, from a representative of an administration that has engaged in a prolonged assault on meaning." Who said designers are apolitical? Bravo.

That same June breakfast also received the 2006 winners and **Paolo Soleri**, this year's Lifetime Achievement Award Winner, also had hopes of bringing a political message to the White House. Posted on his Arcosanti website is the letter he planned to recite to his hosts. Some of its juicier Italian-English morsels: "The insularity of the American nation, [whose] cause-effect is xenophobia, has generated the Empire USA. It owes its existence and its triumph to Homo faber opportunism—industriousness and determination—but in the process, we Westerners have been trapped in the cage of materialism, our invention...The technocratic empire will be short-lived because its myopic and immense power is echoed by its own theocratic imprint." Alas, Soleri didn't have the chance to eek out the words, shuffled along as he was for his two-minute handshake/audience with the First Lady. He did tell us that he distributed 75 copies of his letter at the awards gala, which the First Lady dogged for the second-year running. In attendance, however, was **First Daughter Barbara**, who works in Cooper Hewitt's educational programming department (a job she found on Craigslist). If a copy of Soleri's letter landed in her hands, it must not have troubled her much: At the after-party, she was reportedly gettin' down on the dance floor with her boyfriend, as were 2006 finalist **Chip Kidd** (one of the nominated graphic designers who did not sign the letter), and an impressive showing from the 2x4 crew. **Michael Bierut**, recruited as the evening's DJ, apparently knows what turns designers on—**Prince**, the **Sugar Hill Gang**, **Paula Abdul**. "I always thought graphic designers liked rap music because we're the design discipline that works with words," he explained.

SEND SUGGESTIONS, TIPS, ET CETERA, TO EDITOR@ARCHPAPER.COM

SUBSCRIBE@ARCHPAPER.COM

FIRST-EVER TRANSPORTATION POLICY CONFERENCE CONVENED TO BRAINSTORM SOLUTIONS FOR THE CITY'S TRAFFIC-CHOKED STREETS

WILL MANHATTAN MAKE A MOVE?

Manhattan borough president Scott Stringer recently brought together more than 500 policy makers, local leaders, and community board members to begin to work out a more pedestrian-friendly and ecological transportation agenda for Manhattan. The October 12 conference *Manhattan on the Move* at Columbia University featured speeches by Stringer, Department of Transportation (DOT) commissioner Iris Weinshall, and ex-mayor of Bogotá and visiting scholar at New York University Enrique Peñalosa, who discussed (among other things) the process of instituting a bus-rapid transit system.

According to deputy borough president Rose Pierre-Louis, "The conference was organized in order to begin a dialogue with the DOT, the Department of City Planning, and other government agencies to address the city's growing transportation crisis." At a series of breakout sessions, participants hashed out everything from street vendor

regulations to the location of bike lanes. But the present sorry state—according to many attendees—of New York's bus system brought home to many just how dramatic any future changes would have to be. "Our buses average 7.5 miles an hour, the slowest in the country," said Stringer. Yet in a city as congested as Manhattan, a bus-rapid transit system would require a re-ordering of lanes and pedestrian islands so buses can travel in lanes that private automobiles can't reclaim during rush hours, or else institute a major reduction of automobile use through fines or congested charges. The charismatic Peñalosa, whom one breakout leader called "the rock star of traffic," instituted both measures while he was still mayor of Bogotá. Each car, Peñalosa explained in his keynote address, was limited to two days of travel during peak rush hours every week, which reduced congestion at those times by forty percent. But taking such dramatic measures also brought **continued on page 14**

OPEN > GALLERY

> TRIBUTE WTC VISITOR CENTER

120 Liberty Street. Tel: 212-393-9160

Designers: Joan Krevlin, BSKS;
Richard Poulin, Poulin + Morris



The new Tribute WTC Visitor Center occupies the ground-floor space, a former deli, in an office building adjacent to the World Trade Center site. The driving principle of the project, which is the initiative of the September 11 Families Association, is to offer a way for visitors to connect with the event until the Michael Arad and Peter Walker-designed memorial is complete. The first room tells the story of what was lost: A large model of the WTC buildings sits in the center of the room; a street grid of the area is imprinted on the floor and a floor-to-ceiling panorama of the view from the top of the towers adorn the walls. To lead visitors to the second room, which focuses on the events of the day and the aftermath, BSKSK partner Joan Krevlin developed a series of fins that mimic the narrow tall dimensions of the Trade Center windows. Displays on the fins recount the attacks chronologically, using quotes and images from people who experienced it firsthand. In the room devoted to the recovery effort, objects pulled from the pile—including cell phones, ID cards, shoes, and a piece of contorted steel—bring a powerful emotional quality to the space. The final room holds mementos sent by victims' families. "Most people that come to the site experienced September 11 on TV or in a newspaper," said graphic designer Robert Poulin. "We wanted to evoke the real scale of the buildings and the event, and to make sure that there was some change in the perception."



MTR Column

Architectural light column available with various lampings and column styles. Distinctive choice for high traffic area lighting.

www.selux.com/usa
800.735.8927

se'lux

■ Light. Ideas. Systems.



microsol resources

New York City's Leading Provider of Autodesk
Software and Services for Over 20 Years

GET THE MOST OUT OF YOUR AUTODESK SOFTWARE

When you buy Autodesk software, you want more than just a box—you want a complete solution. Microsol Resources has been providing Autodesk software and services to the architectural and engineering communities for over 20 years. Our team of application specialists offers superior telephone and on-site support, delivering the answers you need, when you need them. This, together with our Training, Implementation, CAD Standards Development and CAD Management services, means that you will never be left simply holding a box.

Get the most out of your software—call Microsol Resources today.

microsol resources | NEW YORK, NEW JERSEY, PENNSYLVANIA

214 West 29th Street • New York, NY 10001 • PH: 212.465.8734 • FX: 212.967.0910 • microsolresources.com

Autodesk  Premier Solutions Provider
Building Architecture

Autodesk
Authorized Value Added Reseller

Autodesk
Authorized Training Center

THE ARCHITECT'S NEWSPAPER NOVEMBER 17, 2006

DIA'S MOVING PLAN D.O.A. continued from front page The announcement was followed by the surprising news that the Whitney Museum of American Art is considering the site as an alternative to expanding its Marcel Breuer-designed home on Madison Avenue.

The Dia's Gansevoort proposal matched the pioneering spirit the foundation embodied. Just as the museum settled in the then-burgeoning West Chelsea area in 1987, spurring its rise as an arts district, Dia would have created a stronghold for art in the transitioning Meatpacking District, and become a crucial part in the transformation of the High Line from an aging elevated railway into a dramatically landscaped public space.

In February of this year, Dia's director Michael Govan was hired away after a 12-year tenure to become director and CEO of the Los Angeles County Museum of Art. Shortly thereafter, Leonardo Riggio, chairman of Barnes & Noble, stepped down from Dia's board after serving for eight years, thrusting the institution into a state of instability as both men were key leaders in Dia's growth.

Sources close to the situation suggest that between time pressure from the city, which aims to open the building by 2009, and the Whitney Museum's expressed interest in the location as an alternative to their much-contested uptown expansion plans, Dia was forced to make a decision before they had a new director in place. Laura Raicovich, Dia's deputy director, conceded that timing was a factor. She stated that going forward with the Meatpacking District plan did not make sense until the foundation had a director in place and the "New York City program is developed."

While construction on the Meatpacking site had yet to begin, Dia had been working with Roger Duffy of Skidmore, Owings & Merrill (SOM) on the design of the 92,600-square-foot location. "It would have been a perfect project for the city," Duffy said. "We worked closely with Ricardo Scofidio and James Corner [the masterplanners of the High Line] to make sure that the projects would interface well. I am a huge fan of Dia, and anyone who thinks highly of them is disappointed by the news."

"The site wasn't entirely easy," he continued. "There are meat lockers close by, and the maintenance and administration areas for the High Line—and public bathrooms—had

to be in the building. But we managed an elegant solution. Maybe a wiser person would have seen the writing on the wall when Michael left."

Joshua David, co-founder of Friends of the High Line, maintains that despite Dia's decision, the emphasis of the High Line continues to be on its cultural and artistic value, but added, "That site is unusual because it's owned by the city of New York, so the city has the ability to shape how it is used."

Despite the disappointment, City Planning Commissioner Amanda Burden seemed sure that another cultural institution will take over the space. "A cultural use at 820 Washington is ideal for the southern terminus and principal entry to the High Line. The city will be actively seeking another cultural use," Burden wrote by email.

Whitney spokesperson Jan Rothschild declined to comment about the museum's intentions at 820 Washington Street other than to reiterate that the Whitney is "keeping its expansion options open." But, she added, "No matter what we do, we are committed to working with Renzo Piano, and he is committed to us." In an interview with *Newsweek* on November 2, Piano said that in September the museum asked him to consider the notion of designing a new building on a downtown site, and brought him to 820 Washington Street.

The Whitney's attempts to expand its facilities spans 20 years, during which time it has hired and fired two architects—Michael Graves in 1985 and Rem Koolhaas in 2003—before hiring Renzo Piano to draw up plans in 2005. Piano's initial plan met with stiff resistance from the community and the Landmarks Preservation Commission (LPC) but ultimately won all the necessary approvals and was granted several zoning variances in July from the city's Board of Standards and Appeals. A new hurdle took shape when a coalition of Upper East Side neighbors filled suit against the museum in late August to contest the variances.

Meanwhile, Dia remains committed to finding another location in New York. "The Gansevoort site is a great location, but New York has other great locations," Raicovich said. "Dia's top priority is looking for the site that will best accommodate its programs."

SAMANTHA TOPOL

WWW.ARCHPAPER.COM


DEMO A GO FOR ADMIRALS ROW continued from front page supermarket and a 300-car parking lot are planned for the Admirals Row site. "A critical piece of Brooklyn's history and New York's architectural heritage is about to be sacrificed for a big box store and parking lot," said Simeon Bankoff, executive director of the Historic Districts Council (HDC). "It's a suburban project that's incompatible with the urban fabric of the area." Bankoff bemoaned the lack of public process or investigation of adaptive reuse for the houses. According to documents obtained by HDC, the demolition has been planned since the Giuliani Administration. "This is a radical situation. Why not consider a solution that's akin to Kmart at Astor Place or Fairway in Red Hook, where big box retail was integrated into historic buildings?"

The Mayor's Office maintains that the grocery store will meet the demand of an underserved community, including residents of the adjacent New York City Housing Authority properties. In a statement issued on October 24, Mayor Bloomberg was

quoted as saying, "This groundbreaking is another terrific example of our administration's determination to strengthen the city's industrial sector, which is a vital part of our economy. By helping to add hundreds of new jobs at this world-class industrial park, the city is also strengthening the economic health of its surrounding neighborhoods." A spokesman for the Brooklyn Navy Yard Development Corporation told the *Daily News* that the buildings are too far gone for restoration to be economically feasible. From Flushing Avenue, the houses are visible through a scrim of weed trees, and do seem to be in parlous condition: Doors hang loosely from hinges, ivy grows through open windows, and the roof appears to be crumbling.

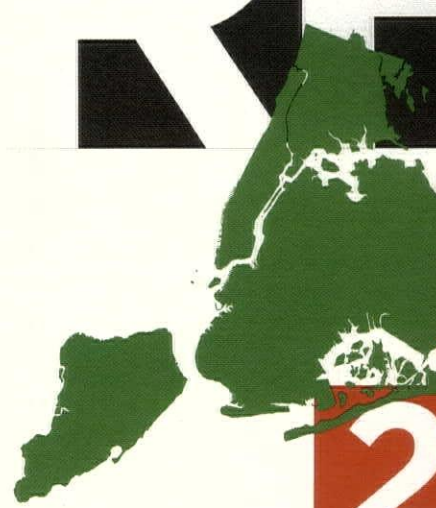
Bankoff and other preservationists remain skeptical. "All the surrounding community organizations support the investigation of adaptive reuse options for the Admirals Row properties," he said. "You have to ask who this suburban development is really going to serve."

ALAN G. BRAKE



NEW YORK CITY DEPARTMENT OF
DESIGN + CONSTRUCTION

REQUEST
FOR
PROPOSALS



8

Contracts
Architectural & Engineering
Design Services
PIN
8502007VP0106-113P

24

Contracts
Architectural & Engineering
Design Services
PIN
8502007VP0082-105P


RESPONSES DUE DECEMBER 1

For detailed information, please consult our website: www.nyc.gov/buildnyc

MICHAEL R. BLOOMBERG
Mayor

DAVID J. BURNEY, AIA
Commissioner

DAVID RESNICK, AIA
Deputy Commissioner
Structures Division



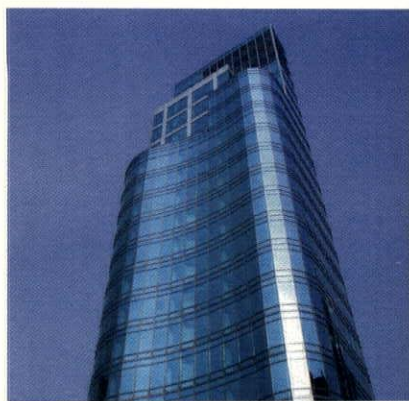
crafted concrete since 1991™

EST. 1991

CONCRETEWORKS
STUDIO

www.concreteworks.com

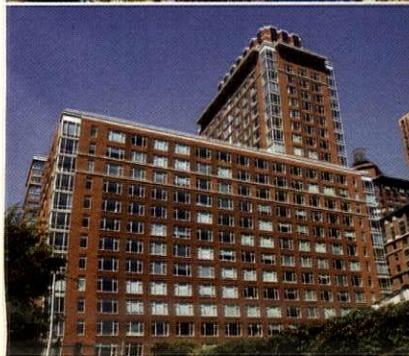
ph 510 534 7141 fax 510 534 7147 **SF NY** ph 732 390 9944 fax 732 390 4343



ASTOR PLACE



MILLENNIUM TOWER RESIDENCES



TRIBECA GREEN

DESIMONE

NEW YORK
MIAMI
SAN FRANCISCO
NEW HAVEN
LAS VEGAS

DeSimone Consulting Engineers, PLLC is an award-winning, high-quality, creative structural engineering firm servicing architects, owners and developers. As we continue to grow, DeSimone remains dedicated to tailoring resources to meet client needs.

We have an extensive portfolio including mixed-use, hospitality, commercial, industrial, institutional, museum and gaming projects.

www.de-simone.com

UNIVERSITY OF HAWAII

DEAN, SCHOOL OF ARCHITECTURE

The University of Hawai'i at Mānoa (UHM) seeks an innovative, passionate, experienced academic leader and professional to serve as dean of the School of Architecture. Building upon the many strengths of the University, as well as the unique virtues of the Hawaiian Islands, the successful candidate has an exciting opportunity to shape this School into a globally-oriented, interdisciplinary center for innovation in architecture and design. The School of Architecture offers the first professional Architecture doctorate in the United States.

The dean serves as the academic and administrative leader of the School. As the University celebrates its centennial in 2007, the dean will be called upon to reach out to the community and forge a cohesive vision and strategic plan to guide the School into the future. The vision should build upon the unique opportunities afforded to the School, including Hawai'i's rich and beautiful natural environment; its situation between Asia and North America and its highly diverse student body. This vision should establish a course for the School to become a highly integrated, innovative center for scholarship, instruction, and practical experience in architecture and related fields.

Nominations and applications are being accepted for the position. First screening of candidates will begin on Tuesday, January 2, 2007, and will continue until the position is filled. Candidates must submit a cover letter summarizing the candidate's interest and qualifications for the position, a current resume, and the names of five (5) professional references including postal and e-mail addresses and telephone numbers. For more information about the University of Hawai'i at Mānoa, please go to www.uhm.hawaii.edu. For a job description, position specification, application or nomination requirements and other information please go to www.hawaii.edu/executivesearch/architecture and <http://workatuh.hawaii.edu>.

Inquiries, nominations, and applications should be directed to Isaacson, Miller:

Isaacson, Miller
Re: Dean, School of Architecture, University of Hawai'i at Mānoa
533 Airport Boulevard, Suite 400
Burlingame, CA 94010
Phone: 650.685.2475 / Fax: 650.685.2476
E-mail: 3273@imsearch.com

E-Mail correspondence is strongly encouraged.

The University of Hawai'i is an equal opportunity/affirmative action institution and encourages applications from and nominations of women and minority candidates.

CIVIC GROUP CONVENES TO LOOK AT THE MEATPACKING DISTRICT'S CROWDED STREETS

GANSEVOORT, FROM THE GROUND UP



DUSTIN KODA

As work gets underway to convert the High Line railroad trestle into an elevated park in the Meatpacking District, a civic group kicked off a campaign to improve the area's street-level public spaces. On October 16, the Greater Gansevoort Urban Improvement Project (GGUIP) gathered nearly one hundred neighbors, business owners, elected officials, and representatives from the departments of City Planning (DCP) and Transportation (DOT) to launch a survey of local traffic, public space, and quality of life. By spring, GGUIP hopes to parlay the study and another workshop into a community-driven design proposal.

This initiative comes amidst ferment in the Meatpacking District. Since 2002, an influx of restaurants, hotels, and nightclubs has drawn crowds to its cobblestone streets. According to preservationist and GGUIP leader Jo Hamilton, taxis now clog the narrow lanes and pedestrian amenities like trashcans are few and far between. The situation will only get worse when the High Line opens with a Gansevoort Street entrance in 2008, GGUIP warns. GGUIP formed in 2005 to define public accommodations that local residents and businesses can both embrace. "This project started with the community," Hamilton told the gathering, "and now we are developing meaningful dialogue with appropriate city agencies." While the relationship with DCP and DOT so far remains informal, both agencies are keeping abreast of the group's activities and support it as a source of ideas.

Those ideas will emerge this winter. GGUIP raised private and city funds to hire the Sam Schwartz Company to analyze the survey results and study vehicle and pedestrian counts in the area around what's being called Gansevoort Plaza—the broad trian-

gular expanse where Little West 12th, Gansevoort, and 9th Avenue meet—this fall. Once that data is in hand, the Regional Plan Association will lead a workshop of area business owners and residents to identify priorities. That workshop will yield a report, scheduled to be completed in April, which GGUIP hopes to trigger city-sponsored work.

At the meeting, GGUIP leaders repeatedly stressed that all relevant parties will get thorough hearings before the group makes any specific recommendations. Preliminary ideas tossed out by participants included wider sidewalks, new street furniture, taxi stands, and pedestrianizing select streets.

If successful, this process could create a new template for public design initiatives. GGUIP member Florent Morellet, owner of Florent restaurant, told the forum, "Our mission is to ensure that the community is working with the city from the very beginning." With this approach, the GGUIP seeks to develop goals in terms that city agencies can easily adopt.

Morellet worked with Hamilton to win landmark status for the area in 2003. The challenge they have taken on as GGUIP is tougher, though, because transportation involves more city agencies—and arguably more bureaucracy. But their timing coincides with signs of fresh thinking about transit in City Hall. Transportation Commissioner Iris Weinshall appeared at Manhattan Borough President Scott Stringer's October 12 transportation conference at Columbia University, which explored ideas about reforming transportation infrastructure to make public space more enjoyable. GGUIP's approach to publicly-led design processes may well find a new level of receptivity among city officials. **ALEC APPELBAUM**

DESIGNERS WANTED FOR GOVERNORS ISLAND PARKS

continued from front page

as to the reasons for the delay or when a decision might be announced. But Koch explained that the nature of the island's future open spaces has been clear since the federal government began to transfer ownership of the former coastguard station to the city in 2001. "The deed calls for a public park of at least 20 contiguous acres," she said, adding that

GIPEC has been working with the San Francisco-based firm EDAW to develop the principles of a new park on the island's southern end, a public promenade along its perimeter, and the restoration of the landscape in the northern end's historic district. "None of this comes as a surprise," said Koch, "it is all in the deed."

Although it is a spectacular site for a public space, the winning team will face several challenges. Beyond the outstanding questions of

budget and infrastructure, which will become clearer when GIPEC identifies a development scheme, Governors Island remains unknown to most New Yorkers. "A key challenge is access," said Koch, "both literal and psychological. This is a place that most people have never been to, and the question is how to create a park worthy of the journey. We have to come up with a series of activities that answer that question." **AG**

REISER + UMEMOTO UNVEIL NEW SKYSCRAPER IN DUBAI

Pattern Recognition



COURTESY REISER+UMEMOTO / RUR

In early 2006, New York architects Jesse Reiser and Nanako Umemoto, of the firm Reiser+Umemoto, RUR, were invited by Dubai Properties to compete for a commission to design a 70-story skyscraper in Dubai, along with Rem Koolhaas, Zaha Hadid, and Thom Mayne. Hadid won the job, but one of the project's developers, Shabah Lutfi, was impressed enough to ask RUR to design another building for his newly formed development company Creekside Properties.

The 22-story tower, dubbed O-14, features a full concrete shell punched with more than 1,000 circular openings of various sizes. The office building is an attempt to create

a skyscraper that is appropriate to Dubai's desert climate. "Most of the buildings here are imports from temperate climates like London or New York," said Reiser. Rather than use more steel and glass curtain wall construction, RUR chose instead to start with a single load-bearing, 40-centimeter-thick concrete shell to insulate the interior and provide structural rigidity. This will also create largely column-free spaces inside. As for the punched porthole-like windows, "We started to think about something that would work as a screen, and perform well relative to the building," said Reiser. Groundbreaking is scheduled for February 2007, and completion expected in 2008. **AY**

HONORS

The **Waterfront Center**, a Washington, D.C.-based nonprofit that supports enhancing urban waterfronts nationwide, recognized two New York projects on September 29 at their 20th annual Excellence on the Waterfront ceremony. The first project, The **Battery Bosque, Battery Park** by a team of architects including **Saratoga Associates, weisz + yoes studio**, and **Piet Ouldouf** in association with the **Battery Conservancy**, earned **Top Honor**. **Gregg Pasquarelli** of **SHoP/ Sharples Holden Pasquarelli** in association with **Amanda Burden**, director of the New York Department of City Planning, developed the second project, **East River Waterfront**, which was honored in the **planning** category.

Professor and architect **Evan Douglass** was given the **2006 Award for Emerging Digital Practice** from the **Association for Computer-Aided Design in Architecture (ACADIA)**. Douglass has his own studio and is currently undergraduate architecture chair at the Pratt Institute. Now in its eight year, the award honors creative design work that advances architecture through development and use of digital media, and is given at the annual ACADIA Conference, held this year from October 12 to 15 at the University of Kentucky. ACADIA also gives recognition in the categories of innovative research, teaching excellence, and community contribution.

The **Design Legends Gala** on October 25 held by **AIGA** honored the following three design practitioners with the distinguished **AIGA Medal**: **Michael Beirut** of **Pentagram Design**, New York; **Rick Valicenti** of **Thirst/3ST**, Chicago; and **Lorraine Wild** of **Green Dragon Office** in Los Angeles. AIGA also presented its **Corporate Leadership Award** at the gala, which this year went to **Target Corporation** and **MTV Networks**. The event also honored the first recipients of **The Winterhouse Awards for Design Writing and Criticism**. **The Writing Award**—a \$5,000 prize for a writer, critic, scholar, historian, or journalist—went to **Thomas de Monchaux**. De Monchaux is both a writer and designer whose work has appeared in *I.D. Magazine*, *The New York Times*, and *The Architect's Newspaper*. **The Education Award**, a \$1,000 grant for a undergraduate or graduate student whose writing shows exceptional promise, was given to **Katherine Feo**, who recently completed her M.A. in design history at the Royal College of Art in London.

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



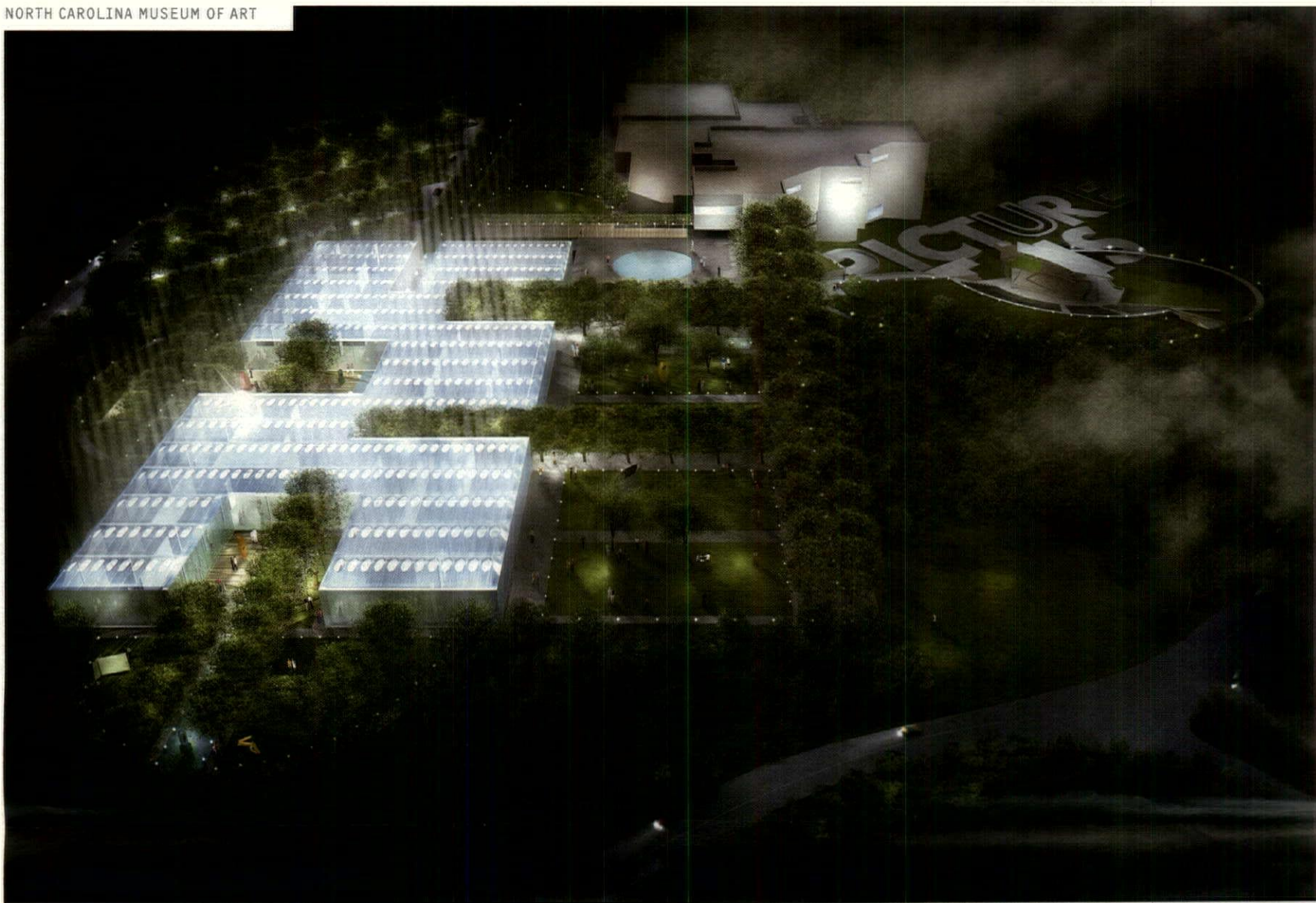
Architect: John Cardullo Associates, PC © Anna-Marie Kellen

For help achieving the goals of your next project, contact the Steel Institute of New York.

Steel Institute of New York

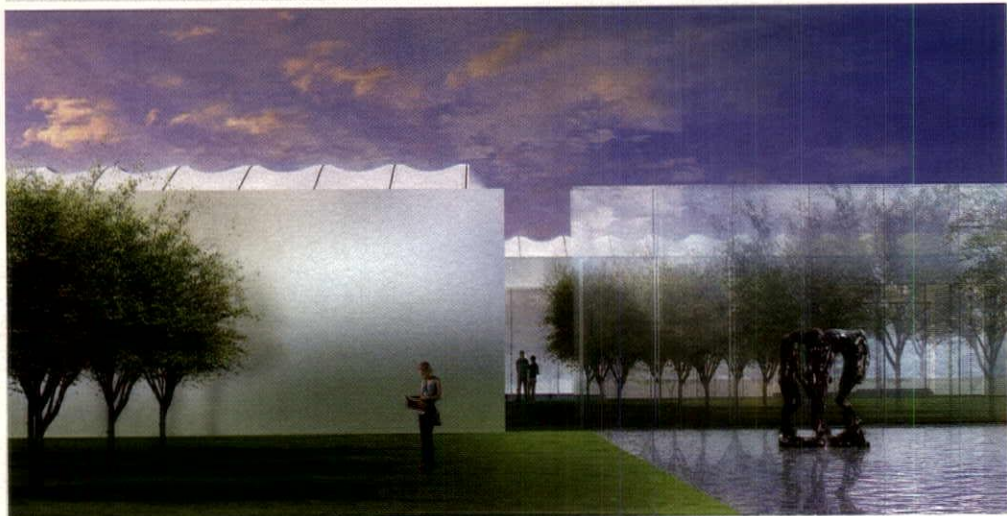
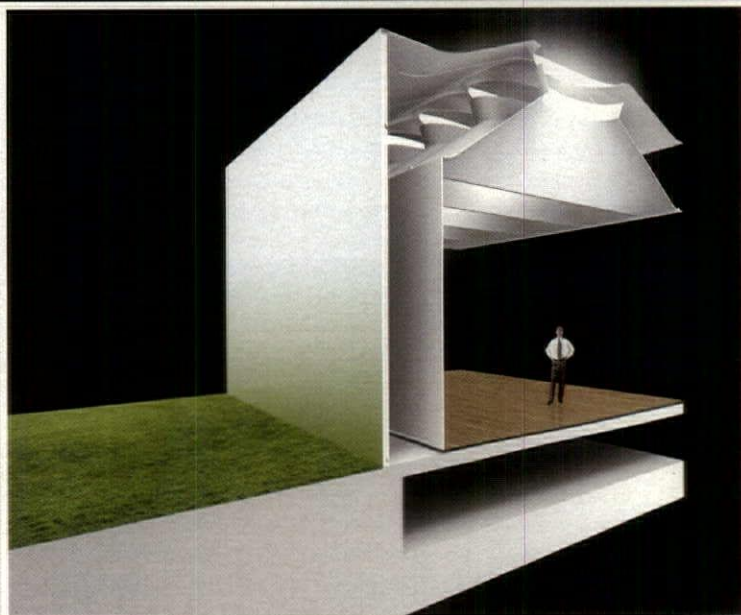
211 EAST 43RD STREET • NEW YORK, NY 10017 • 212-697-5553 • www.siny.org

NORTH CAROLINA MUSEUM OF ART



When the North Carolina Museum of Art (NCMA) broke ground on November 15, it represented a turning point for both the museum and its architect, Thomas Phifer. For the 60-year-old institution, the expansion will make it one of the largest in the region; For Phifer, the project will be the largest his 10-year old firm has undertaken.

The NCMA also represents a turning point in Phifer's work. For those who have been following his career from his days in Richard Meier's office, there is a discernable shift underway that could best be described as a growing interest in the haptic quality of a space. In describing several of his current projects, Phifer repeatedly explained his desire to impart a soft quality to the buildings he designs, either with materials or the manipulation of light. Of the stainless steel that will clad the NCMA, he said, "The alloy has a golden brown tone that reminds me of Gerhard Richter's paintings of candles—it has that same softness." That series of paintings suggests something about Phifer's work—while photorealistic, they seem to be less concerned with the physical object of the candle than the sensual quality of the light it casts. The work maintains the clarity of projects like the 2003 Taghkanic House in the Hudson Valley, which, with its whiteness, transparency, and grid-like structure, has a stark beauty—Phifer has begun to smooth the edge of his work, both literally and metaphorically. **ANNE GUINEY**



DEVIS OFFICE TOWER



FISHERS ISLAND HOUSE



PAGODA PROJECT



CITY LIGHTS



NORTH CAROLINA MUSEUM OF ART RALEIGH NORTH CAROLINA

When it opens in 2009, the \$138 million NCMA will replace the 1983 Edward Durrell Stone building as the museum's public galleries; the existing building will serve the back-of-house functions. The museum sits in a 165-acre sculpture park, so Phifer designed a building that blurs the line between gallery and garden; Long arms of the Peter Walker-designed landscape come into the otherwise-rectangular plan.

The most important element of any gallery space is, typically, the light. Phifer and his team have devoted an enormous amount of time to developing a system of coffer that will allow the sun to enter and wash the walls without damaging paintings. The coffers are being made out of resin composite material by boat builders, so even though each one is 27 feet by 6 feet

and has a series of complex curves, each weighs only 250 pounds. This method of fabrication will also reduce construction costs and simplify installation, because they only need to be hoisted up and bolted into place. Lastly, there is a four-foot cavity between the museum's interior wall and stainless steel exterior cladding, because Phifer was concerned about the effects of heat on the art inside.

DEVIS OFFICE TOWER SEOUL

The tower in Seoul, Korea phifer is designing for a local bank also shows the architect's growing interest in softer edges. Just behind the glass curtain wall, there are several tracks that hold sliding screens of aluminum rods. The 1/2-inch round rods are spaced 1/4 of an inch apart, and there will be anywhere from three to five layers of screens. This means that as individual workers pull

the screens across windows to cut or let in light as they desire, the façade of the building will continue to change through the day, and take on different levels of transparency.

PAGODA PROJECT SEOUL

Phifer and Partners came in second in a competition to design a TV station in Seoul, but the organizers liked the scheme well enough that the firm was hired to do this \$35 million language school. The tower's form reflects the zoning envelope, which is designed to hold the line of a canal at ground level, but comes back out as the building gets taller. The building will be clad in extruded aluminum louvers fabricated by a local firm. The project is still in design development, but is scheduled to start construction in eight months.

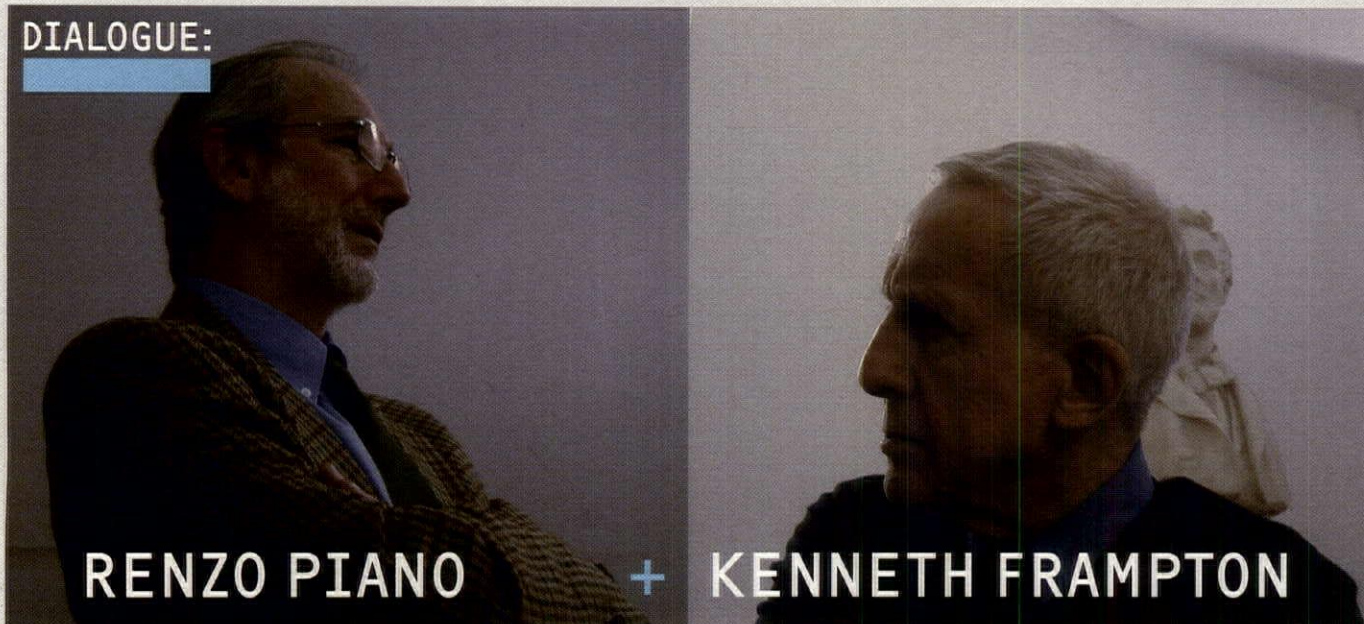
FISHERS ISLAND HOUSE FISHERS ISLAND NEW YORK

This house's owner is an avid gardener, and over the course of 30 years, he created an extraordinary series of formal gardens on the site. When the original building was destroyed by fire, he asked Phifer to design a new house to work with the garden, which managed to survive. The client is also a serious art collector, and so according to Phifer, the pavilion is about showing art and framing the outdoor spaces. The structural columns are integrated into the window mullions so that the interior space is free span. An enormous canopy over the porch completely shades the house, while roof monitors gather in and modulate the light.

CITY LIGHTS

The cobrahead streetlights that are ubiquitous in New York City are on their way out: Phifer and Partners won the 2004 City Lights competition to design the next generation of lampposts. The tough extruded aluminum pole is slotted to accommodate street signs and signal boxes, which Phifer confesses he'd like to have a hand in designing as well. Beyond being an aesthetic improvement over their snake-like predecessors, Phifer's lights have a photovoltaic panel that will power the LED fixture. They haven't yet worked out the details with Con Edison, Phifer hopes that the lamps can be tied into the electricity grid, because they can potentially generate more energy than they use. The city plans to start installing the lights in a few prominent sites like Lincoln Center and the World Trade Center over the next year and a half, and ultimately put them in all five boroughs.

DIALOGUE:



RENZO PIANO

+

KENNETH FRAMPTON

On October 30, Renzo Piano delivered the Architectural League's inaugural Ulrich Franzen Lecture on Architecture and the Environment, named in honor of former League president Ulrich Franzen. He took time to catch up with Kenneth Frampton, eminent historian and critic who has written extensively on the work of the Renzo Piano Building Workshop.

Kenneth Frampton: Recently, I gave a talk at a conference at Yale, on the issue of building in the future, organized by Peggy Deamer. She asked me to give the keynote address, anticipating there would be a lot of talk about the digital and CNC transformation of the building industry. I expressed a certain skepticism about parametric design when it's used to generate a form, as

opposed to parametric design when it's used to evolve an overall project. I wonder if you would like to reflect on that.

Renzo Piano: It's funny, because when I look to computers sometimes, I feel like they are like pianos—you might play badly, but they play beautifully. So even if you are wrong, they can make things right. Or it's like when you write a letter and the machine makes corrections. In some ways, it's a similar situation: You might be a bad architect but the computer makes you [seem like] a good architect. But when you write, even with mistakes, it is you. Now, with the computer you put things in and push a button and everything comes out perfectly straight or round or whatever you want. It's terrible because it takes away what I call the struggle of architecture. To make a good

novel, or painting, or sculpture, or piece of architecture, struggle is inevitable. You have to accept that kind of suffering, you have to accept that uncertainty.

Of course, I love what computers make possible—they speed things up, you can explore geometry more easily, and architecture can become even more crafted. Instead of making a couple of tests, you make 2,000 tests.

Also this business of amending drawings, for example.

Exactly. You amend the drawing more easily and send them back and forth. I love how the computer makes it easy to send information all around the world. [The process] becomes more interactive and intense; the engineer and the architect can consult more easily. The other big thing is the

computerized machines. We did a church [the Padre Pio Church in Southern Italy, completed in 2002] with 2,000 pieces of stone that were cut by a machine. Each piece could be different from one another because we can rely on this technology.

The interface between the stones was crucial because there's stress on the arch they create, right? [The engineer] Peter Rice, whom we unfortunately lost, was keen on the fact that [the structure] could withstand much more if the surface touched, stone to stone, perfectly; you don't want to put stress imperfectly on an uneven surface. If [the meeting of surfaces] is perfect, then you have the perfect passage of stresses. This was essential. In some ways, computers are making the intelligent work better and making the stupid work worse.

Yes, I agree. Here's something that interests me about your work: One can sort of recognize a Piano building, but the question of signature is also absent, partly because you always maintain the idea of assembly. The church really makes this point.

Yes, the cathedral was made piece by piece; that logic perhaps came partly from my builder side. At the same time, [the resistance toward having a signature] is also about the fact that I refuse the idea of style. I love the word coherence. I don't love the word style. I grew up in Milan in the 1960s and I was sleeping in the school because [the area] was occupied. For me, there was also Paris 1968. I grew up in a situation where social issues were part of life. I was trained in that period to walk and work in the city, to talk to people, to explore, to understand geography, to experience art, to enjoy music—to search for freedom. That is a fantastic moment, when you are like that. And if you are like that when you are young, why should you accept the humiliation someday of accepting the rules of repetitive work, of being trapped one day in a style? You have to accept freedom as a moral duty.

All of this may have something to do with my obsession for lightness, though I'm not sure that lightness is better than heaviness. In some way



Over a Century of Design Innovation.

FSB's unique design program allows nearly all levers to be used with our entire range of roses, escutcheons, ANSI Grade 1 and UL (3-hour) rated mortise locks and tubular latches, with matching window handles. FSB USA can provide over 100 different designs, in up to twelve finishes, from our North American distribution center.



FSB USA

Architectural Hardware

www.fsbusa.com
info@fsbusa.com

there is probably something related to my roots in general art, and also this absurdity that you can fight against gravity.

Well, it also goes back to reasons of economy, doesn't it, to make the skin of buildings light? At the same time, you were engaged in this revival of terra cotta as cladding. For the time you did it [for Rue de Meaux Housing in Paris, 1991], it was very unusual and you would use it again later in different forms. For the Paris project, I always thought the reason you used it was to do something warm, domestic. It was part of a desire to see, as Rice would say, the trace of the hand. Even the most banal buildings of the 19th century had the trace of the hand. You saw the way buildings were made. The sterile, cold, industrial construction industry washes all this away. The piece-by-piece logic is not just about the way you do something but is about breaking scale and seeing how something is put together. By the way, the exterior of the *New York Times* building is ceramic, which is similar to terra cotta.

How have you found dealing with the New York building industry? You were able to get the local industry to work with precision on the Morgan Library.

We had good collaborators here, we worked with Beyer Blinder Belle and Sciamme. Also, we have a good team. In my office I have at least 30 people who have been working with me for more than 20 years. With them, we don't even talk. We just say numbers. [Calls out] "24!" "Hahaha." "12." "Oh, that's a good one!" It's like being married to 25 wives. [Laughter]

For the Morgan, we did have to have some work done elsewhere and brought to New York, for example, the steel was made in Germany, the bronze door in Italy. The stone came from far away too. It's used as ballast in ships—a practice that dates back to the 18th century.

Do you have environmental engineers in your office in Paris or Genoa?

We have good engineers in the office and outside of it. Environmental engineering is becoming more of a constant struggle. We are finally the understanding that the earth is fragile and cities are vulnerable and we have to be careful what we do. In some ways, this is why we strive for a sense of lightness, of transparency, of breathing skins, of piece-by-piece construction. By the way, terra cotta and ceramic will last forever. They will find around pieces of the *New York Times* building in the year 4500.

Interestingly, it's this environmental factor that gave traditional or vernacular architecture its character. One thing that differentiates your practice from, say, Norman Foster's, is that the language is always changing according to where the building is and what it is.

I have a little rule in my heart. I never start a scheme without spending some time walking around [the site]. After I've taken my time, then I sketch. If you start to sketch [too early], you're trapped. Each place tells a story, about geography, topography, people, culture. The place tells you why it is different. This is why architecture is an adventure, because every time it's different, it's fresh.

Sometimes I refuse a job if I can't do this. Or I postpone it, until I have the chance to visit the site. It has happened that an idea never arrives. A few years ago, I was in trouble. I sent a letter to the client and said sorry, I didn't have an idea, the idea didn't come! [Laughter] What can you do? Sometimes, the place tells a story, but it's not one you want to listen to.



MARTIN PERRIN

GLASSTONE™

EXCLUSIVELY FROM CLAYTON BLOCK



The environmental benefits of recycled materials, the durability of masonry, and the versatility of architectural polished block come together in the new GlasStone™ from Clayton Block. Engineered for use in virtually any indoor or outdoor application, GlasStone™ units have a rich, terrazzo-like finish and are available in a variety of shapes and sizes. You can always count on Clayton Block technology for cost-effective masonry solutions that transform your creative ideas into perfect projects!

Available in both arctic and warm-tone units—with Emerald, Sapphire, Topaz or Opal highlights—in two distinct finishes.

For more information,
click or call Clayton today.

1-888-452-9348
www.claytonco.com

P.O. Box 3015 • Lakewood, NJ 08701



HIGH DESIGN LOW IMPACT

NEW 3FORM 100 PERCENT

MADE WITH 100% POST-CONSUMER
RECYCLED MATERIAL



AVAILABLE IN: SNOWMELT, ORANGE
SLICE, CUT GRASS, NIGHT SKY

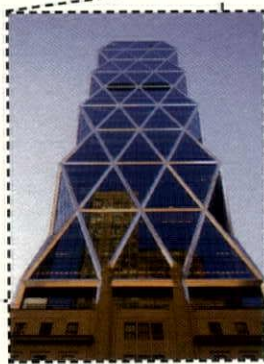
3form

100 PERCENT: VANITY
3-FORM.COM | 800.726.0126

Sustainable Note Cards for Holiday, Invitations, Announcements

**GREENE
STREET**

- Holiday, Your Photo or Logo
- Full Color: Inside and Out
- 100% Post-Consumer Waste, PCF
- Soy + Vegetable Based Inks
- Net-Zero Carbon Footprint
- Bicycle Delivery in Manhattan
- Renewable Energy Overhead
- Member, 1% For the Planet



Hearst Headquarters
Architect: Foster + Partners
Photograph © David Sundberg/Esto



4 Times Square
Architect: Fox & Fowle
Photograph © David Sundberg/Esto

Shop online or catalog requests to:
Greene Street Greetings
info@greenestgreetings.com
tel (646) 290-5331

//www.greenestgreetings.com

Images courtesy www.esto.com

AT DEADLINE

LANDMARK ADLER & SULLIVAN BUILDING BURNS

The Louis Sullivan-designed Wirt Dexter building, built in 1887 on South Wabash Avenue in Chicago, was destroyed by a five-alarm fire on October 24. The fire *Chicago Tribune* reported that the fire was started by workers using an acetylene torch to cut apart an old boiler in the basement for salvage. Though the building was designated a Chicago landmark in 1996, it had been vacant since late 2000 and was in a state of neglect. During and after the fire, nearby train lines were shut down for fear that vibrations from passing trains could bring down what was left of the structure. By the next day, demolition of the building was underway. This is the second fire this year to claim a Sullivan building; the other, which was reportedly also sparked by welding torches, wiped out the 1890 Pilgrim Baptist Church.

FOREIGN OFFICE FINALLY TO BUILD STATESIDE

The Museum of Contemporary Art Cleveland (MOCA Cleveland) announced the selection of London-based Foreign Office Architects (FOA) as the architects for the museum's new permanent location. FOA was chosen for what will be its first U.S. project over SHoP/Sharples Holden Pasquarelli Architects of New York City and Office dA of Boston (See "MOCA Cleveland Shortlist," *AN* online_5.03.2006). The new building will bring a marked increase in space and visibility for the museum, which will be moving from its 23,000-square-foot location on the second floor of the Cleveland Playhouse complex to a site that is part of a mixed-use redevelopment called the University Arts and Retail District, near the Case Western Reserve campus.

BLOOMBERG TAPS DANIELS TO LEAD WTC MEMORIAL FOUNDATION

As the new chairman of the World Trade Center Memorial Foundation (WTCMF), Mayor Michael R. Bloomberg selected the foundation's acting president, Joseph Daniels, to become the permanent president and chief executive. Daniels, who was initially a general consultant to the foundation, took over when Gretchen Dykstra stepped down in May, amidst public outcry over estimates that put the cost of building the memorial at \$1 billion (see "WTC in Turmoil," *AN* 11_6.21.2006). Now with a budget cap of \$500 million, the memorial has so far raised \$145 million from private sources. The Lower Manhattan Development Corporation (LMDC) has committed \$250 million.

KREISBURG GROUP CLOSES SHOP

Powerhouse public relations and art advocacy firm The Kreisberg Group will close its doors at the end of 2006. Founded in 1984 by Luisa Kreisberg, the firm has worked with an extensive list of high-profile clients in all culture-related fields, from national museums to government agencies, print media, performance arts, galleries, and architecture firms. President Claire Whittaker said that after much deliberation—and Luisa Kreisberg's blessing—the group decided to close its doors rather than sell, and move on independently with other creative and professional endeavors. Ms. Kreisberg retired five years ago.

WILL MANHATTAN MAKE A MOVE? continued from page 5 with it high political risk. "I was almost impeached," he said, "for getting tens of thousands of cars off the streets and for getting rid of thousands of parking spaces in order to make the sidewalks and bikeways wider."

Peñalosa was not the only rock star in the house: David Byrne of the Talking Heads, who is an advocate for the nonprofit organization Transportation Alternatives, also attended. Not a single representative from Mayor Michael R. Bloomberg's office was present, which is noteworthy given City Hall's recent announcement of the new Office of Long-term Planning and Sustainability (see "Bloomberg Announces Sustainability Initiative," *AN* 17_10.20.2006).

The new office, set up within the Mayor's Office of Operations and overseen by the Sustainability Advisory Board chaired by Deputy Mayor Daniel Doctoroff, will soon undertake a greenhouse gas inventory that measures carbon emissions from all city government operations, including, in the words of its charter, "everything from electricity consumption in city buildings to the tailpipe exhaust of city ambulances." But to

date there has been no word about whether transportation will be a key component of the city's newly avowed stance on greener government practices.

The conference generated a lot of enthusiasm, but what can the Manhattan borough president can do on his own to advance such a far-reaching agenda? According to Paul Stealy White, director of Transportation Alternatives, "If he retains good relationships with other elected officials, he can use his position as a powerful bully pulpit." White added that at least the ball is rolling: "The conference was the first time so many different government agencies, elected officials, and advocacy groups have gotten together in one room. I've never seen that many people agree on reducing car use in the city." Fred Kent, president of the Manhattan-based organization Project for Public Spaces agreed: "What we're seeing is a real convergence around a very different idea of transport. Commissioners Iris Weinshall and Amanda Burden [of the New York City Planning Commission] are all beginning to realize that streets are public places too, and that is a really powerful shift in their way of thinking." **DAVID GILES**

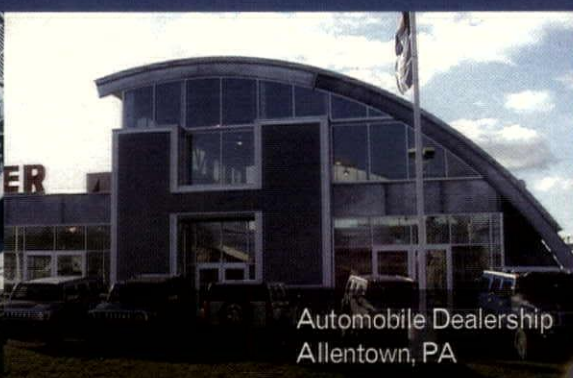


"Zinc Protects Steel"

voigt & schweitzer hot dip galvanizing
making a **moment of inspiration**
last an **entire lifetime**



Gillette Stadium
Foxboro, MA



Automobile Dealership
Allentown, PA



Beaver Stadium
State College, PA



Maintenance Facility
Sommerville, MA

**Contact your local Voigt & Schweitzer representative to
schedule a "Design for Galvanizing" seminar at your office.**

1-800-801-3648

www.hotdipgalvanizing.com

V&S Columbus Galvanizing LLC
Columbus, OH
Ph. (614) 443-4621 Fax (614) 443-6375

Voigt & Schweitzer Galvanizers, Inc.
Redford, MI
Ph. (313) 535-2600 Fax (313) 535-0862

V&S Lebanon Galvanizing LLC
Jonestown, PA
Ph. (717) 861-7777 Fax (717) 865-7749

V&S Amboy Galvanizing LLC
Perth Amboy, NJ
Ph. (732) 442-7555 Fax (732) 442-5560

V&S Philadelphia Galvanizing LLC
Philadelphia, PA
Ph. (215) 739-8911 Fax (215) 634-0791

V&S Taunton Galvanizing LLC
Taunton, MA
Ph. (508) 828-9499 Fax (508) 828-1177

HOW GREEN IS THE BIG APPLE?

NEW YORK CITY RANKS AMONG THE COUNTRY'S MOST SUSTAINABLE CITIES, OWING PRIMARILY TO ITS DENSITY AND THE FACT THAT THE MAJORITY OF THE POPULATION USES PUBLIC TRANSPORTATION. BUT HOW GREEN IS IT REALLY? AND HOW MUCH GREENER CAN IT BE? CATHY LANG HO INVESTIGATES.

New York City consistently ranks high among the most energy-efficient, sustainable cities in the nation. The ecological advantages of density and of supplanting automobile dependence with the widespread use of mass transit cannot be overstated. Still, as a Berkeley transplant, I can't help feeling that "green" hardly describes the city where I make more garbage than I ever have in my life (all those take-out food containers and overpackaged Fresh Direct deliveries), and where the streets seem constantly choked by traffic (every day, as I cycle to work, I fear I am being slowly gassed). For New Yorkers who feel they are living ecologically conscious lives, consider that the city's fleet of taxis is circling the streets 24 hours a day, just for you. (Compare this with the fact that the average American car sits unused for more than 20 hours a day.) And despite the obvious conservation of resources and open space associated with high-density buildings, be they offices or residences, there are downsides to concentrations of this sort: How many of us find ourselves opening our windows all winter to balance out our buildings' centralized heating systems? Or freezing at the office, which seems permanently set at 64 degrees?

Certainly, New York poses the sorts of challenges that no other American city faces: Supplying and maintaining a sufficient quantity and quality of air, water, energy, open space, and services to a population of 8 million (and growing) living in a densely built, limited area with an aging building stock and infrastructure is not exactly comparable to managing cities like Berkeley or Seattle. And New York City is concertedly trying to "green" itself: Between 1998 and 2005, 160 pieces of environmental legislation were introduced to City Council. Of them, 33 measures were signed into law, including a requirement for sightseeing buses to comply with emission standards (2001), a

cient products (2003), penalties for idling vehicles (2004), a requirement for city-owned or -funded buildings to meet green standards (2004), and clean-air taxis (2005). At the same time, nearly half of the measures never received a hearing—including right-minded policies to require building access for bicycles (2004) and provide tax benefits for environmental roofs (2005). Still many others were heard but not passed, such as requiring Energy Star appliances for rentals (2004) and expediting permit reviews for green buildings (2004). The New York League of Conservation Voters, the source of this information, rates the City Council and the Bloomberg Administration's efforts on the sustainability front as "good," but sees plenty of room for improvement.

With far too few mechanisms currently in place to reward (or coerce) developers and architects to adopt green building strategies—and not enough hard data to convince developers and building owners of the long-term economic gains of investing in them—much of the progress in this realm is still left to personal conviction. The nature of real estate development in the U.S., and in New York City in particular, is a deep part of the problem. "In Europe, big buildings are often owner-occupied, and owners take a greater degree of interest in the quality of construction or systems," said Rafael Pelli, a partner of Pelli Clarke Pelli Architects and member of the U.S. Green Building Council. "By contrast, the American market is dominated by speculative buildings, so their builders tend to be less interested in the quality of their systems." Pelli, designer of the Solaire, Verdesian, and a third residential project in Battery Park City, known as Site 3, for the Albanese Organization, added, "There are a few exceptions, like Albanese, Hines, and Durst, who see that they might be able to lease their buildings for more money if they are better quality or offer other benefits."

investment with long-term operational costs is pervasive in New York City, for projects large and small, commercial and residential. In a city with a disproportionate ratio of tenancy to ownership (66.7 percent of New York households rent, compared to the 33.3 percent that own), the long-term energy efficiency of a building's systems are simply not a priority for owners. This point was made clear to Kiss + Cathcart Architects during the process of designing the Pitt Street Residence, a sustainable affordable housing project being developed by Common Ground with support from the New York City Department of Housing Preservation and Development (HPD). "We tried to incorporate some energy efficient measures, for both heating and cooling," said Cathcart. "It's interesting because the HPD, or any building owner for that matter, is responsible for heating, but not cooling. They don't care if residents all have to go out and buy ACs and run up high electricity bills—which, in the case of Pitt Street, is a bigger problem because the inhabitants will be underprivileged. New York accounts for 30 percent of the country's AC market. That's a crime."

Green-minded New York architects face further challenges. The city's tight existing fabric and the nature of most firms' bread-and-butter commissions—still predominantly interiors—mean that architects have a hard time employing some of the key tenets of sustainable design. As green design gurus will agree, the most effective sustainability strategies are passive ones—proper siting and massing that capitalizes on exposure to heat, light, breezes, and other local climate conditions. It's well and good if a building can implement efficient mechanical and electrical systems and advanced technologies but, as Henry Siegel, a Berkeley architect active with national AIA COTE, put it, "any way you can shape the plan, section, and massing of a building is going to be better than any technology you can specify."

Passive solutions are obviously easier to implement in open settings with good weather, which is why most of the historic exemplars of sustainable architecture are located in the West or Southwest. In New York, however, where buildings are wedged into a grid, what can architects do? "It's true, New York architects don't really design with the sun; here, zoning and code are preeminent," said Cathcart. "Still, there are lots of ways to skin a site." Fortunately, the category of sustainable urban buildings is expanding, offering new lessons all the time. For the Philadelphia Forensic Science Center, a renovation of a 1929 concrete-frame building, New York-based Croxton Collaborative managed to enhance natural daylighting by simply sloping ceilings to encourage light to bounce into the space (in addition to dozens of other lighting strategies, including shading devices on windows and motion sensors). Also, before the renovation, the site was completely impervious; the replacement of curbs and gutters with vegetated swells and other strategic uses of plantings has improved water catchment by 33 percent. It might go against the rules of real estate development in New York, but leaving part of a site unoccupied by adding flora or leaving some surfaces permeable can enhance a property's ecological and social value.

The issue of material selection comes much later in an integrated sustainable

of New York architects who aren't building new towers and can't influence a building's systems, materials and products are often the only realm where they can make ecologically kind gestures. The problem is, this is also the territory that is the most prone to ambiguity and greenwashing. Because an apartment features bamboo flooring and low-flow toilets, can it be called green? With materials, more important than *what* is specified is *how much* is specified. An architect might consider, for example, whether or not a structural material is good enough to use as a final surface, or when a surface can be left unfinished.

In furniture design, the big green trend involves making units that are easy to disassemble so that, for example, one needn't junk a worn or damaged chair or desk but can simply replace parts. This approach has equal validity in architecture, especially in a city with such a high rate of lease turn-over.

The concept of specifying or building only what is needed is called "right-sizing" in green building parlance. An exemplar of this notion is Lake/Flato Architects' World Birding Center in Mission, Texas, which, along with Croxton's Philadelphia project, won the 2006 AIA COTE Top Ten Green Projects. The architects reduced the size of the project, initially meant to be 20,000 square feet, by putting the circulation outside the structure, under a broad arched roof that encloses maximum space with a minimum of material. The smaller 13,000-square-foot center not only took less material to build (it used 48 percent less steel than traditional framing) but uses less energy and has fewer maintenance requirements. The move also saved the client \$1.4 million.

It would seem unthinkable for an architect to propose to clients to build smaller or less, considering that fees are often a percentage of total budgets and projects seem to have more publicity potential if they are bigger or grander. But the trade-off could be that they increase the value of what they bring to the table. Architects' public standing is not exactly sterling, regarded, as they can be, as superficial form-givers, overpriced stylists, or menial product scouts (find me the right oven, the right bathtub!). But architects have the potential to help clients manage their resources, and can even consult on issues such as identity, citizenship, or corporate mission. Sustainable architecture offers a way for architects to deepen their role in a process that's about more than building.

"Usually clients have their own priorities, which architects should help clarify and then use to guide a project," said Nadav Malin, editor of *Environmental Building News*, warning that there's no point in trying to tackle every environmental challenge.

A firm doesn't have to be big or working on museums or office towers to make a difference. Kira Gould, author of the forthcoming book *Women and Green*, said, "Big firms might be able to invest more resources on projects and hire engineers, but small firms can be more nimble and adapt to change more quickly. And learning is easier on a small project."

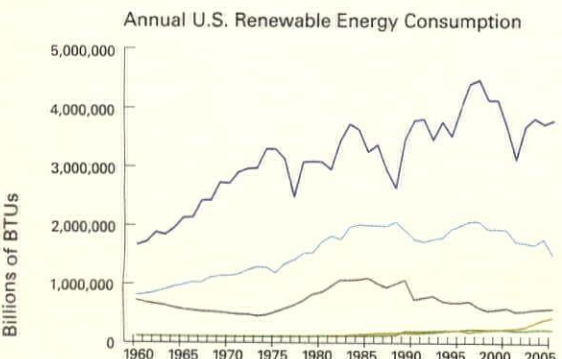
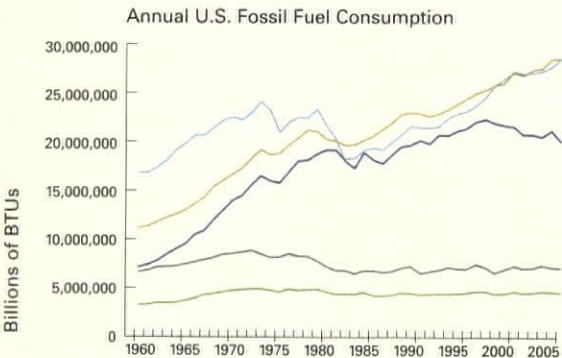
CATHY LANG HO IS THE EDITOR OF AN.

HOW NEW YORK MEASURES UP

ONE OF MAYOR BLOOMBERG'S NEW SUSTAINABILITY INITIATIVES IS A STOCKTAKING OF THE CITY'S ENERGY USE AND CO₂ EMISSIONS, TO BE RELEASED NEXT YEAR. MEANWHILE, HERE ARE SOME STATS THAT GIVE A SENSE OF HOW NEW YORK COMPARES, ENVIRONMENTALLY, TO OTHER MAJOR AMERICAN CITIES.

COMPILED BY MATT CHABAN

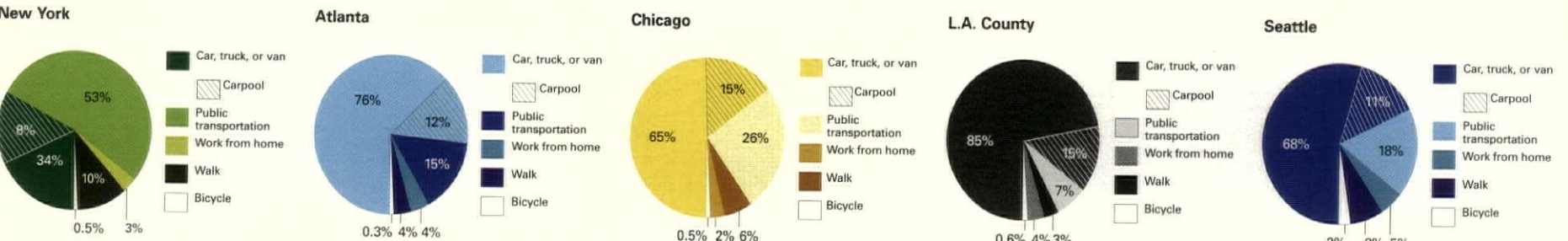
ENERGY



Source: U.S. Energy Information Administration, Annual Energy Review

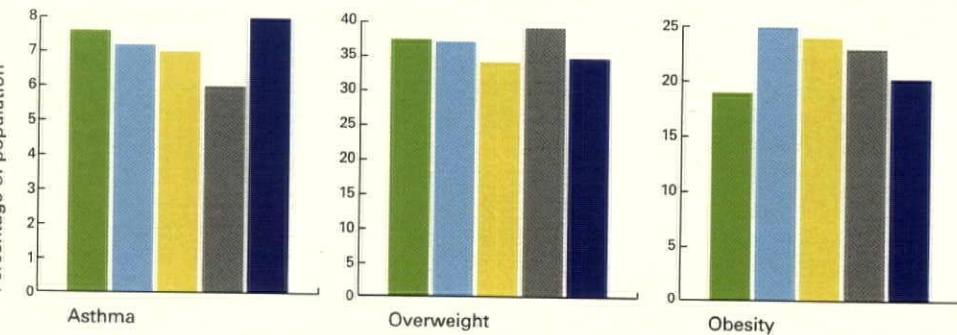
- Energy production
- Industrial
- Residential
- Commercial
- Transportation

TRANSPORTATION*



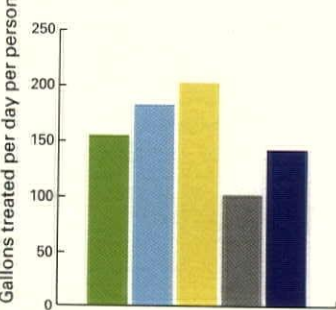
* Commute method for workers over 16 years of age.
Source: U.S. Census 2000

HEALTH



Source: Center for Disease Control

WASTEWATER TREATMENT



Source: National Association of Clean Water Agencies

LEED

City	Completed LEED Projects	Registered LEED Projects*	LEED Accredited Professionals
New York	5	57	975
Atlanta	14	58	758
Chicago	13	92	893
Los Angeles	6	58	468
Seattle	23	72	1,142

* Projects in the process of design or construction.
Source: U.S. Green Building Council

OPEN SPACE

City	Percentage of Total Land Area
New York	26.8
Atlanta	4.3
Chicago	8.9
Los Angeles	10.0
Seattle	11.5
U.S. average	11.0

Sources: Alexander Garvin & Associates; Atlanta Bureau of Planning; Chicago Department of the Environment

BICYCLES

City	Miles of Bicycle Routes*
New York	200
Atlanta	20
Chicago	114
Los Angeles	141
Seattle	146

* Includes off-road paths, designated street lanes, and signed bike routes with shared lanes.

Sources: Transit Alternatives; Atlanta Bike Campaign; Chicago DOT Bicycle Program; LA DOT Bicycle Services; Seattle DOT Bike Program

AIR QUALITY

City	Days per Year of Unhealthy Ozone Levels	Days per Year of Unhealthy Particulate Matter
New York	18.2	8.8
Atlanta	9.3	4.0
Chicago	9.3	7.0
Los Angeles	109.0	57.8
Seattle	1.0	4.0

Sources: American Lung Association, State of the Air, 2006

VEHICLES

City	Taxis	Limousines*	Personal Vehicles
New York	13,087	28,000	1,855,116
Atlanta	2,500	NA	206,315
Chicago	6,700	NA	1,146,272
Los Angeles	1,931	NA	5,050,289
Seattle	643	NA	363,290

*New York is one of the few cities in the U.S. to regulate limousine and private car service; in the other cities listed, they are registered as personal vehicles.

Sources: Taxicab, Limousine, and Paratransit Association; New York Taxi and Limousine Commission; U.S. Census 2000

WASTE

City	Daily Tonnage	Recycling Diversion
New York	13,922	16%
Atlanta	NA	NA
Chicago	3,115	47%
Los Angeles	38,000	40%
Seattle	995	60%

Sources: New York City Department of Sanitation; Chicago Department of Streets & Sanitation; California Integrated Waste Management Board; Seattle Public Utilities

THREE EXEMPLARS

Until recently, sustainable architecture had suffered a serious image problem. Overshadowed by Southwestern earthdomes, sod-roofed shacks, and other granola-flavored efforts, and further hindered by the clumsy

contemporary work of some of the movement's leading protagonists, ecological architecture is unfortunately still far away from being regarded as simply a subset (or super-set) of outstanding design. Elsewhere in the world, this perception is changing; for example, many of the works of Norman Foster and Renzo Piano are admired as architectural achievements whose designs are inextricable rewards. Here are a few buildings in New York that are laudable for integrating high performance and handsome design.

CLH

ONE BRYANT PARK
42ND STREET AND 6TH AVENUE
CLIENT(S):
DURST ORGANIZATION AND
BANK OF AMERICA
ARCHITECT:
COOK + FOX ARCHITECTS
COMPLETION: 2008

Both of the leading protagonists in this project—the Durst Organization and Cook + Fox—have committed fully to the cause of advancing sustainability standards in architecture. Robert Fox (formerly of Fox & Fowle Architects) worked previously with Douglas Durst on 4 Times Square. With One Bryant Park, the team hopes to achieve what has not yet been done: a LEED Platinum rating for a commercial highrise. The crystalline tower's faceted profile allows sunlight to reach the street and to penetrate the building from different angles. Its stand-out feature is a cogeneration plant, which will provide 67 percent of the building's total power consumption. Taking into account the vast amount of elec-

tricity that is lost in the course of transmission, the on-site plant will be 300 percent more efficient than tapping into a traditional power grid. The building also has a graywater treatment plant and storage tanks for rainwater (no stormwater will be discharged into the city's sewage system), which will be used to irrigate plants and flush toilets. The building also features waterless urinals, which will conserve about 3 million gallons of water per year. The building is the first in New York to fully feature underfloor access for air ventilation, electrical outlets, and communication lines (the *New York Times* building also has this feature, but only for the newspaper's floors).

The project has also converted its primary tenant, Bank of America, to sign on to the environmental cause: The company is now launching an effort to green all of its bank branches, and has launched a program to offer cash rebates to their employees nationwide who purchase hybrid cars.

ONE BRYANT PARK



STUYVESANT COVE ENVIRONMENTAL LEARNING CENTER



STUYVESANT COVE ENVIRONMENTAL LEARNING CENTER
23RD STREET AND THE EAST RIVER
CLIENT:
COMMUNITY ENVIRONMENTAL
LEARNING CENTER
ARCHITECT: KISS + CATHCART, ARCHITECTS
COMPLETION: 2008

Kiss + Cathcart couldn't design an eco-unfriendly building if it tried. Designer of the Stillwell Avenue Terminal train shed and consultant on the photovoltaic system for 4 Times Square, the firm is now working on several projects which all advance solutions for how to build sustainably in New York City, including a 12-floor residence on Pitt Street for Common Ground and a maintenance facility for the NYC Department of Environmental Protection (a DDC project). In 2003, the architects built Solar One, a temporary solar-powered classroom in Stuyvesant Cove Park administered by the non-

profit Community Environmental Learning Center (CEC) for the NYC Economic Development Corporation (EDC). Solar One will be replaced by Solar Two, a more elaborate and permanent center that aims to be "the hub of environmental activity in the city." The 8,000-square-foot building will be a teaching tool in itself: Perhaps the first building in the Northeast to achieve net zero water and energy impact, the building will demonstrate high-tech and traditional environmental strategies alike. An exterior vegetative screen provides passive cooling and shade. A sawtooth roof will sport PV panels and clerestory windows to allow natural daylighting. The lobby will house a living machine, which will collect and treat rainwater for toilets and irrigation. The project will also have composting toilets, whose byproduct will be used to fertilize the surrounding park. "There will be a lot of schoolkids, so the project has a lot of toilets," conceded Cathcart.

SITE 3 BATTERY PARK CITY
CLIENT:
ALBANESE ORGANIZATION
ARCHITECT:
PELLI CLARKE PELLI
COMPLETION: 2008

Predating LEED by more than a decade, the environmentally minded design guidelines developed by the Battery Park City Authority (BPCA) have generated a collection of high-performance green buildings that has attracted eco-conscious inhabitants and developers alike. The drawback of the guidelines has been their stringent nature: Progressive projects such as the Solaire by Rafael Pelli for the Albanese Organization (completed in 2003), and their latest collaboration, the Verdesian (which finished last summer), as well as the Riverhouse (2007), developed by the Sheldrake Organization and designed by the Polshek Partnership (with interiors by David Rockwell), all have that distinct Battery Park City massing

and material vocabulary. Pelli's latest effort, also commissioned by Albanese, is an as-yet unnamed project known for now as Site 3, just now breaking ground. Located in Battery Park City's southernmost corner, the project was less constrained by its site and fell under different design guidelines. The building features more glazing than the Solaire and Verdesian; Pelli specified the same high-performance glass that is used on Richard Meier's Perry Street tower. With each successive building, Pelli and his client have managed to refine their approach, in this case, meeting the BPCA's high standards for indoor air quality while saving the energy cost associated with the need to exhaust air.

Site 3, like the Solaire and Verdesian, is being built by Turner Construction, which is developing a niche as an expert green builder. Nationwide, it has no less than 23 LEED Platinum projects under its belt.

SITE 3 BATTERY PARK



ALL IMAGES COURTESY FIRMS

DO GREEN BUILDINGS LIVE UP TO THEIR PROMISE?

An Internet search on the much-heralded 4 Times Square, the 1999 project by Fox & Fowle for the Durst Organization, turns up dozens of articles celebrating the building's green systems. Many of these reports brim with statistics documenting environmental and economic savings. But these numbers are not drawn from Con Edison bills or studies by the building's owner or tenant. They come from engineer's projections and computer simulations. In fact, the measurements that inevitably pepper the press releases of any high-performance building ("consumes 25 percent less energy than a standard building," "reduces water consumption by 30 percent") nearly always circulate before the buildings' completion, and are rarely verified post facto.

In attempting to find hard data about some of New York's landmark green buildings—such as the Audubon House, the NRDC's national headquarters, 4 Times Square, and the various

developments of Battery Park City—we were surprised that neither the projects' clients, architects, nor developers undertook post-occupancy analyses of any sort.

In fairness, post-occupancy evaluations (POEs) rarely occur because efficiency is as new as the notion of designing for it. But given the hype, LEED plaques, tax credits, research grants, and payback promises of supposed sustainable buildings, it is surprising that monitoring of any sort is basically nonexistent. Because of the pioneering nature of many of the technologies associated with green building, metrics can make a big difference in facilitating their broader acceptance.

Architect Colin Cathcart recounted that his firm, Kiss + Cathcart, was unable to gain the Department of Housing Preservation and Development's approval to install a geothermal system at the Pitt Street Residence, a Common Ground project, because the agency insisted on seeing evidence of the technology's energy savings. "We tried to get data from the Center for Architecture about its system, and also for Historic Front Street [a project by Cook + Fox, with residential units completed a year ago] but nobody has tracked their energy savings," he said.

"It's a failing of the profession that it doesn't go back and measure [performance], because you learn from your mistakes," said John Kriebel, director of sustainable design at the New York City Department of Design and Construction, which is pushing for its projects to undergo POEs. This is hardly a new idea. In the 1970s, when

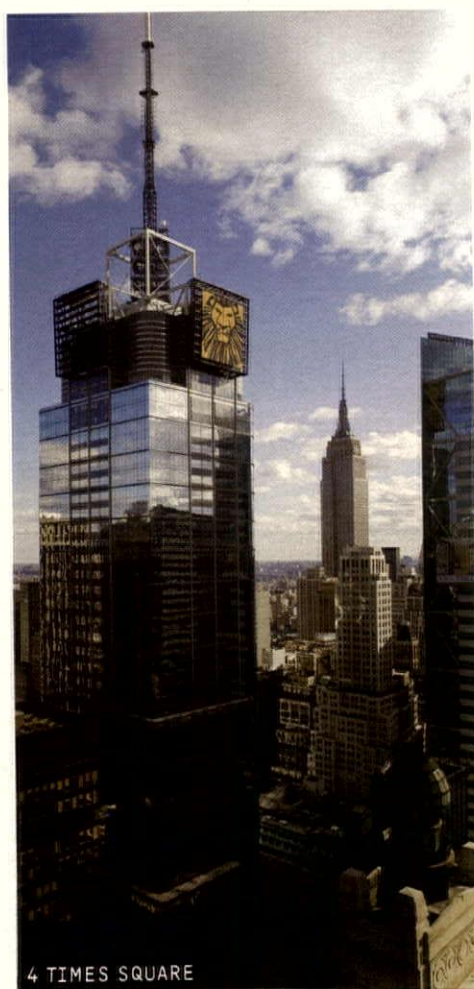
Sim Van Der Ryn was the state architect for California, he tried to get a POE program off the ground, "but it never got any traction," he said. He added, "Clients would look at anything that wasn't working as their fault," not to mention a wrongheaded investment.

In the case of 4 Times Square, tenant Condé Nast nixed plans for a POE, according to employees at FXFowle, fearing litigation if their old offices proved to have been comparatively unhealthy.

Michael Gubbins, vice president and director of residential management for the Albanese Organization, admits that no system-wide analyses have been conducted at the Solaire, his company's green residential tower in Battery Park City, but each of its processes, from graywater treatment to air filtration, is closely monitored and upgraded, "like computer software," ensuring peak functionality.

Mark Watson, founding chairman of the U.S. Green Building Council and one of the fathers of LEED, explained how only after the NRDC, for whom he worked for 20 years, tested the systems at its new Santa Monica offices did they find the energy systems were performing better than expected—while the ventilation was far worse. The appropriate corrections have been made and everything now functions as planned.

"Our national interest in building science is zero," he said. "We know squat about how any building works, including LEED buildings. If we sent our cars out on the road with the checks we provide buildings, customers wouldn't stand for it." **MATT CHABAN IS AN EDITORIAL INTERN AT AN.**



4 TIMES SQUARE

NEW YORK'S POLICIES CATCH UP TO SUSTAINABILITY

New York City may not be the greenest American city, but a new law, a new building code, and new department in the Mayor's Office aim to change that.

The first large-scale changes began last year when Local Law 86 was passed on October 3, 2005. (See sidebar.) For many city-funded projects, the law, which established green building practices for municipal construction, will take effect on January 1, 2007. Its impact, however, is already apparent, according to John Kriebel, the director of Sustainable Design at the Department of Design and Construction (DDC). The DDC serves as the managing agency for the construction projects of dozens of city agencies, from the Fire Department to the Department of Transportation, Libraries to Parks and Recreation; of its 400 active projects, which represent \$2.4 billion, nearly 30 are expected to receive LEED certification. In the next year alone, the DDC will be kicking off 15 new LEED projects—equivalent to the total number of DDC-managed LEED projects completed in the last eight years.

BKSK Architects' design of the Queens Botanical Garden administration building, a DDC project, is on track to achieve the first LEED Platinum rating in New York state. The drive to go for the highest LEED rating comes from client support. "The reward is in the bragging rights," said Kriebel. "Though the rating does not offer any monetary award, the public relations opportunities can be significant."

Local Law 86 was not an easy victory for environmentalists; nor is it as stringent as it could be. During its formation, for example, it met with resistance from the Carpenters' Union. The bill originally included a requirement for Forest Stewardship Council (FSC)—certified wood products, which promote sustainable forestry; the union raised opposition because members felt it would

diminish their work, so the stipulation was removed before the bill passed.

Still, the city is making a concerted effort to include environmental concerns in its future development. On September 21, Mayor Bloomberg announced the creation of the Office of Long-Term Planning and Sustainability within his Office of Operations. The new office, led by former McKinsey consultant Rohit T. Aggarwala, is charged with helping to develop a plan for the city's long-term growth with sustainability in mind, and to make New York City a "green operation," according to a press release. Given its incipience, the office has yet to detail specific initiatives and would not comment for this article.

The Mayor has also convened a Sustainability Advisory Board, which met for the first time on September 27. Chaired by Deputy Mayor Daniel Doctoroff, the 17-member board includes architect Robert Fox, partner of Cook + Fox Architects, whose firm designed the Durst Corporation and Bank of America's One Bryant Park, which is the first highrise in New York to seek LEED Platinum certification. The board also includes Ashok Gupta of the Natural Resources Defense Council and Robert Yaro of the Regional Plan Association. The Mayor's Office will also benefit from a partnership with the Earth Institute of Columbia University, which will provide pro bono academic and scientific expertise.

In order for the city to prioritize its goals, it must first assess its current environmental impacts. With the looming threat of global warming, the city has taken first steps toward developing a greenhouse gas inventory, by measuring the carbon emissions of all municipal operations, from the electricity consumption of city buildings to the exhaust of city vehicles. The Mayor also announced an effort to measure the carbon emissions of the entire city by March 2007.

Kriebel would like to see this inventory used to develop baselines for carbon emissions against which reasonable targets for reduction can be established. He suggests helping city agencies to work toward lowering their emissions by providing incentives or access to revolving funds to enact necessary changes.

Raising the bar for municipal buildings and operations is perhaps an obvious first step for any city with sustainability goals. However, in a city like New York, where development is dominated by private builders, it's almost more crucial to establish policies that regulate or

continued on page 20

LOCAL LAW 86

The Department of Design and Construction took its real steps towards sustainability in April 1999 when it released *High Performance Building Guidelines*, a 26-page document that laid out how city agencies might improve the environmental and economic performance of its buildings. With chapters on construction admin-

istration, energy use, water management, and material selection, the tone of the booklet is hortatory, with a big emphasis on the economic benefits of green buildings.

The days of gentle urging are about to end: Local Law 86 (LL86), which goes into effect this coming January, takes these general guidelines and gives them the force of law. It means that all municipal construction projects over a certain size and budget must be LEED-certified with a minimum Silver rating, which generally means that the finished project will consume 25 percent less energy than a comparable building that

doesn't employ the LEED strategies. To make sure that city agencies are complying with the new rules, the Office of Sustainable Development within DDC will assign a representative to monitor the progress of every project that is subject to LEED rating requirements. And though LL86 has yet to go into effect, many DDC projects already underway—including the three below—began to follow its mandate.

ANNE GUINEY

LION HOUSE AT THE BRONX ZOO
BRONX, NEW YORK
FXFOWLE
COMPLETION: JUNE 2007

When FXFowle took on the restoration of the Bronx Zoo's Lion House, a 1903 Beaux Arts-style building by Heins & LaFarge, they had to completely overhaul the landmark building's systems—which the architects hid as much as possible to reveal the structure's exposed trusses and skylights. For the skylights, ethylene tetrafluoroethylene (ETFE), or inflatable plastic "pillows" were installed. Depending on how much air is pumped into these membranes, these panels are capable of adjusting their shading and the amount of heat and ultraviolet light they let through, which may vary according to daylight conditions. In other words, they can control the levels of ultra-violet light needed by the plants and animals without creating excess heat within the interiors. With a geothermal system that is designed to reuse excess heat throughout the building, the architects have managed to reduce the energy use in the building by 57 percent, one of the reasons that the Lion House is the nation's first LEED-rated landmark building.

QUEENS BOTANICAL GARDEN
QUEENS, NEW YORK
BKSK ARCHITECTS
COMPLETION: JULY 2006

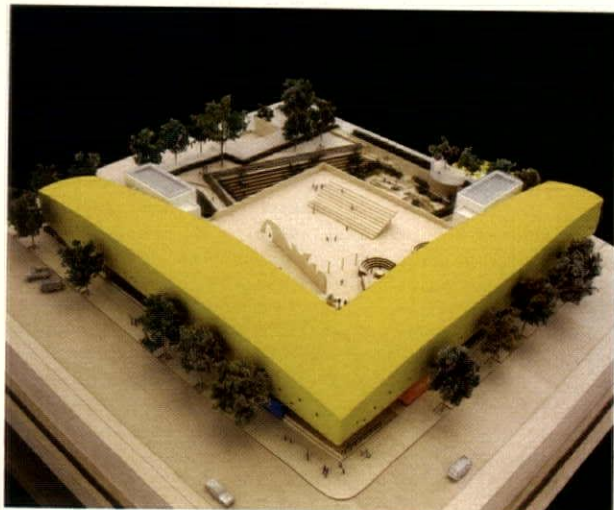
It makes sense that the architects of a new building in a botanical garden would be particularly concerned with minimizing its energy footprint, but BKSK has taken its design for an administration building at the Queens Botanical Garden to the next level, i.e., a LEED Platinum rating. To reduce the consumption of potable water, the architects went further than the now-familiar low-flow fixtures and waterless urinals, and devised a rainwater catchment system on the roof that drains into a manmade stream whose plants clean the water. Along with a graywater system, the 15,000-square-foot building and its surrounding meadow uses 41 percent less potable water than a structure of comparable size. The building's energy use is projected to be 48 percent less than is typical, and the \$14,500 annual energy savings means that strategies like geothermal heat pumps, high-performance glass, and photovoltaic panels should pay for themselves within seven to eight years.

BROOKLYN CHILDREN'S MUSEUM
BROOKLYN, NY
RAFAEL VIÑOLY ARCHITECTS
COMPLETION: FALL 2007

Since children's museums are typically places where kids learn experientially, Rafael Viñoly Architects embedded several of the sustainable strategies that will earn the Brooklyn Children's Museum (BCM) its LEED Silver rating when it is complete next fall in a way that kids can understand. The L-shaped addition wraps a series of roof terraces where visitors can see the photovoltaic roof panels in action. And the bright yellow color of the building's exterior does more than just catch the eye: As a light color, it absorbs far less heat, reducing the load that would ordinarily have to be removed with an HVAC system.

The primary way the museum will achieve its projected 25 percent energy savings is by using a geothermal heating and cooling system. Water at a constant 70-degrees will be drawn from two 345-foot-deep supply wells: When the water has run its course through the building's HVAC system, it will be discharged back into the nearby aquifer.

BROOKLYN CHILDREN'S MUSEUM



QUEENS BOTANICAL GARDEN



LION'S HOUSE



NEW YORK CATCHES UP TO SUSTAINABILITY

continued from page 20 encourage green building practices. For the past few years, the Department of Buildings (DOB) has been working to revise the city's building code, consistent with the efforts of many cities and states to adhere to the International Code Council's (ICC) construction codes. The state of New York adopted a version of the ICC codes in 2002; New York City stayed exempt from the process because of its size and complexity. The current city building code, though often amended, was last overhauled in 1968. The DOB hopes that the new code—its first part was signed in December 2005, and its second part will be submitted for approval in early 2007—will reflect the density and high-rise capacity of New York.

As they currently stand, the ICC and NYC's building codes do little to promote green building practices. But Deborah Taylor, AIA, LEED AP, who serves as the DOB's executive director for special projects and MEA (Materials and Equipment Acceptance Unit), expects that we will see two major changes that will be unique to the New York City code. First, fee rebates may be offered for seven different types of achievement: energy conservation, renewable energy, water conservation, use of brownfield sites, construction and demolition waste-recycling, bicycle facilities, and achievement of LEED. The commissioner will be able to draft specific standards to initiate the rebates, which may apply to new construction, renovations, and existing buildings.

Second, the plumbing code could permit a water conservation plan that, if approved, will make it possible to use graywater systems and waterless urinals, which are not permitted by the current code without special permission from the DOB. Provisions in the code could also establish green roof standards, to ease their approval process. The new electrical code, passed into law in 2001 and with an amendment before City Council, makes it easier to build with photovoltaics by providing parameters that were missing prior to the electrical code's own overhaul.

"While our current code is not particularly green, we look forward to passage of the proposed code and further greening in the future," Taylor acknowledged. New York, like all cities, is constantly looking at other cities for examples of good green practices. For example Houston is already using the ICC code.

Although the city lacks any formal green building incentive programs, New York became the first state to start a tax incentive program in May 2000 through the New York State Green Building Tax Credit (NYSGBTC), in collaboration with the New York State Energy Research and Development Authority (NYSERDA). Both offer multiple programs to offset energy modeling and other protocols like commissioning and incorporating green strategies. The Department of Environmental Conservation (DEC), which administers the tax credits, began accepting applications for the first period of funds on September 30, 2002, and disbursed \$25 million in seven "credit component certificates," which allow

recipients to claim credits over five years. In 2005, new legislation was passed to provide another \$25 million for tax credits; the DEC has until 2009 to accept applications for the second period of funds that will be distributed from 2006 through 2014.

Asked if the city should consider mirroring the state policy, architect Chris Garvin, co-chair of the New York AIA Committee on the Environment, stated, "Financial incentives are appropriate sometimes, but private industry can make money by saving energy and there is no need for the citizens to subsidize that. [Building green is] a smart way to do business." However, in cases where the owner's additional expense does not result in savings, incentives could help. For example, owners of buildings that hold water from the city's overly burdened sewer system do not typically receive a financial payback. Retaining water in holding tanks on site burdens owner and helps the city, by reducing combined sewer outflows (CSOs) to our rivers. Incentive should encourage this type of practice.

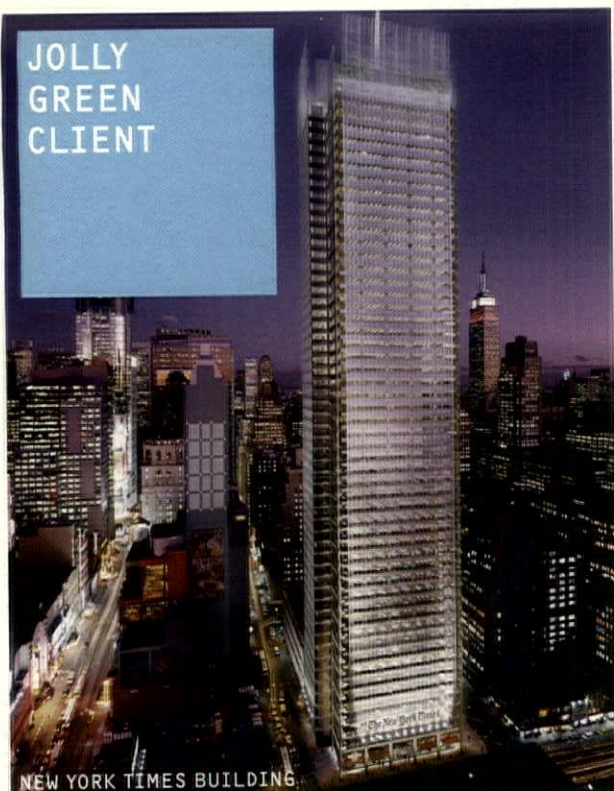
Though New York is clearly planning for the future now, in other parts of the country, city initiatives have already had a great impact on their development. On February 22, 2000, the Seattle City Council approved the Sustainable Building Policy, part of the city's Environmental Management Program. Under the policy, new city-funded projects and renovations with over 5,000 square feet of occupied space must achieve a LEED Silver rating. According to the city's 2005 five-year report, 38 projects were either completed,

under construction, or designed to achieve a LEED rating. In the fall of 2001, Seattle's LEED incentive Program began offering \$15,000 for LEED-certified buildings and \$20,000 for a certification of Silver or above. A year later, the city released strategies for creating more sustainable affordable housing projects in a document entitled *seaGreen: Greening Seattle's Affordable Housing*. The initiative is part of the city's Office of Housing and has resulted in the construction of 18 SeaGreen multifamily housing projects as of 2005. Seattle also encourages green roofs via financial incentives. By 2005, the city had provided over \$300,000 for design and consulting fees for LEED projects.

Chicago, too, has enacted several policies to encourage green building strategies. In November 2005, the city announced a new grant program for green roofs. Owners of residential and small commercial buildings may apply for a \$5,000 grant to help with the planning and installation of a green roof. In January 2006, 20 grants were awarded.

While New York is prioritizing green construction, for now, the current trends in green building are driven more by enlightened clients and architects than lawmakers. Though the Mayor's Office may be feeling the pressure to catch up, the drive to change the building industry continues to come from the private sector.

SARAH COX IS NEW YORK-BASED WRITER WHO HAS WORKED PREVIOUSLY FOR DWELL AND ARCHITECTURAL RECORD.



The New York Times headquarters, designed by the Renzo Piano Building Workshop with FXFOWLE Architects, promises to be one of the most sustainable commercial highrises in the country. The company invested considerable time and resources into the design process, and was intimately involved with every step of the construction process. Cathy Lang Ho spoke with David Thurm, the company's senior vice president and chief information officer, about what it takes to be a good client and to make a good building. **What motivated the New York Times to commission a sustain-**

able skyscraper?

What made a big difference for us is the fact that the building is our home. When companies move into developer buildings, they are tenants. But we've been in our current home for almost one hundred years. We thought, If we're going to be in our next home for that long, what do we want it to be? [The New York Times owns and occupies 60 percent of the building; Forest City Ratner owns and will lease the remaining 40 percent.] A lot of the ideas for the building stemmed from our commitment to being a good employer and a good corporate

citizen. We didn't come to the project and say "We want to see this level of LEED" or "We want to be green because of what it would represent in the marketplace." It was more organic. We were thinking about how to make a great environment for our employees and a beautiful building for the city. A lot of the green aspects melded with that goal. For example, our decision to have underfloor air was driven by our desire to do something for the comfort of our employees. With a traditional HVAC system, you have air being blown in that's 55 degrees; it has to be cold enough to go through all these natural heat layers in a space. That's why the guy who's sitting under the air vent is always freezing. With underfloor air, the air that's coming through is 68 degrees, and the system will save us money. A wonderful confluence of things produced a more environmental building.

Was it difficult to overcome the typical client reluctance to invest in sustainable technologies, which are still often more costly than standard systems?

Well, again, take the example of the underfloor air system. The CEO of a company building its own headquarters took a tour of our full-scale mockup in Queens, and at one point, he turned to his construction advisor and asked why their new space was designed with traditional air-conditioning. The advisor replied that underfloor air was rejected because it costs \$9 per square foot. But that's a narrow view. The raised-floor system provides other savings, like eliminating the cost of ductwork and allowing data and electrical wiring to go under the floor. With

floor outlets, we don't have to have power poles or electrify furniture; we don't have to hire carpenters and electricians to install workstations. It freed up our options for furniture too—we could save money and buy more elegant pieces.

The construction world is very hidebound. They walk around believing something, until something changes their perception. I'm hoping that underfloor air and dimmable lights are at the inflection point where people think, "Why wouldn't we use that?" It's a question of what people value, and what people perceive as the norm. When that happens, a reasonable price point can settle in. The fact that the new headquarters for Bank of America and Goldman Sachs will also use underfloor air is a good sign.

You did a fair amount of research on your own, even challenging some manufacturers to develop products and technology to match your needs and budget.

Can you tell me about this? Also, how can a company manage this investment in money and time? If we had gone to the marketplace, all the price tags would have told us that we couldn't afford dimmable lighting. So we dug deeper. We talked to lighting professionals and visited researchers, like those at the Lawrence Berkeley National Laboratory, to try to understand how we could have a flexible lighting system, and to understand the gap between what the market offered and what should be standard practice. We also went to trade fairs—we didn't know clients don't go to these things! At Lightfair, went up to the ballast guy and asked him to explain why a normal ballast costs \$15, and

dimmers cost \$25, and a dimmable ballast costs \$125. We had our own brochure about our building project to interest people being involved in our mock-up, which we erected to test lighting and products. In the end, Lutron, with its own resources, developed a product that it felt could have a broader market. Clients can challenge as much as they want, but they also have to find enlightened companies like Lutron and Mechoshade that say, Why can't we make dynamic lighting or shades, and hit the market with them?

If you fast-track project, you can't innovate and try to change the marketplace. We are fortunate that we had a lot of time to devote to the design process. The negotiations for the site, and also site clearance, et cetera, took some time. Time is a precious gift for architecture. We [the real estate development team, which included Hussein Ali-Khan, Glenn Hughes, and Angelo Salvatore, and reported to the company's chairman, Michael Golden] also got a lot of empowerment from the company itself.

How is the building a reflection of the company and its goals?

We have strong "rules of the road" to guide us. We wanted the building to be a physical manifestation of those rules. For example, when we say that we value communication, or that we treat each other with honesty, respect, and civility, how does that translate into the space? The building's transparency emerged from this. We have clear floor-to-ceiling glass that not only connects our employees to the city, and vice-versa, but also allows people to have a sense of relationship

among themselves, from floor to floor. There's the sense that you are as close to the person on the floor above you as the guy across the hall. We put up the corner offices and gave stairwells there—it's the main way people will move through the building. It resonates with many of Renzo's ideas about how to animate the building from the outside; think about the escalator at the Pompidou. And employees get this incredible view up and down 8th Avenue. But with such a transparent building, how do you dump the heat load? We didn't want to have smaller windows or thick window coverings that would darken the interior. The ceramic rods on the exterior knocks out the heat load and allowed the architecture to remain super-clear. **How will you know if and when your investments in these measures will pay off?**

Because our system is integrated and dynamic, monitoring is a huge part of our efforts. We will be actively monitoring the building, not just for science but because, unless you know what's going on with your systems, you can't improve them. One can attempt as many innovations as possible, but if they don't work or live up to their promises, what's the point? I firmly believe that good design translates to better building but unfortunately, most of the evidence for this is anecdotal.

We have commissioned the Lawrence Berkeley Laboratory to make these monitoring carts, to measure lighting, air quality, energy use, and more. The idea is that everything we need to tune our systems will be on this cart. We're just trying to deliver a great product to our employees.

AT WHAT COST GREEN MATERIALS?

On October 30, chief economist of the United Kingdom Sir Nick Stern released a 700-page report on global warming and the strategies needed to combat its associated effects. The report emphasizes urgency above all else, noting that a drastic change must be agreed upon and implemented worldwide within ten years in order to mitigate what will otherwise lead to an unparalleled natural, social, and economic disaster over the next century.

The report raises questions regarding the extent to which small measures succeed in effecting change. In architecture, sustainability encompasses many design decisions, materials being one of the most hotly debated. Specifying sustainable materials can be a tricky terrain to navigate. Not only are architects faced with the demands of their clients, but they must stay abreast of what's considered good, bad, and untouchable, an effort that requires a great investment of time and energy. The guidelines for sustainability are constantly changing, too. Energy expenditure and transportation costs are becoming as important in the sustainability equation as resource depletion and land destruction.

Despite their stigma, "bad" materials such as endangered exotic woods are still used in plenty of high-end projects, from the zebra-wood in Office for Metropolitan Architecture's Prada Store in New York to the wenge wood used in Jun Aoki and Associates' 2003 Louis Vuitton store in Tokyo's Roppongi Hills district. But there has been a marked decrease

in imports of exotic hardwoods over the past year. According to the Department of Commerce of the U.S. Census Bureau Foreign Trade Statistics, between 2003 and 2005, tropical hardwood imports rose from \$262 million to \$454 million, but dropped by 7.69 percent to \$419 million in the past year. Last year, wood imports from Europe and North America also dropped, by 0.8 percent, suggesting a stronger market for wood from more stringently regulated and non-tropical sources.

Species endangerment and reckless harvesting practices are only part of the larger sustainability question. Stern's global-warming report also touches on the environmental dangers posed by air travel. With millions of tons of wood, not to mention other building materials, from stone to tiles to entire curtain wall systems, imported to the U.S. annually, the devastating effects of air transportation—which accounts for between 5 and 11 percent of all carbon emissions—cannot be divorced from an assessment of a material's environmental impact. According to architect James Wines of SITE, these costs mitigate the value of renewable materials. "While the production of steel, for example, is not exactly favorable to the environment, it is still better to use steel if the building is in Pittsburgh, rather than import harvested wood from Seattle," he said. "All green value is lost in the transportation of lumber from the West Coast."

Non-natural materials present their own set of concerns. At their best, man-made materials present new and innovative ways of recycling; at their worst, they typify toxic processes and waste. In all cases, they require vast amounts of energy to process. Processing hardwood (i.e., drying and sawing) is fairly energy-efficient, taking about 2.0 megajoules per kilogram (mj/kg). Manufacturing concrete block is also low energy-consuming, at 1.4 mj/kg. Granite takes 5.9 mj/kg and glass 12.7, while general plastics require a staggering 90.0 mj/kg and synthetic rubbers 110.0. (These numbers are taken from architect Ken Yeang's new book *Ecodesign: A Manual for Ecological Design*, published by Wiley-Academy.)

Embodied energy doesn't include data about recycling, durability, or any byproducts of the manufacturing process. So, for example, whereas materials such as aluminum and copper take 170 and 100 mj/kg to process, respectively, this energy expenditure is a one-off cost. The resulting product is durable and recyclable, giving it some green value. Indeed, most metals are difficult to mine but easy to process, recycle, and use. So even a material with a high initial energy cost can yield long-term energy savings.

The same logic holds true for some synthetic materials, including many common plastics, which in architectural applications seldom wear or need replacement. However, the toxic chemicals released in the course of their manufacture and disposal compromise their value. By now, everyone knows that PVC is nasty stuff, as are silicones, which require a lot of energy to fabricate and cannot be recycled. But fortunately, much progress is being made with other plastics, such as polyethylene, polypropylene, and some polycarbonates, which are safely produced from renewable resources and easy to recycle. Manufacturers are picking up on these benefits. 3Form, a major manufacturer of cutting-edge materials, has a sustainable line of high-density polyethylene products that are from 100 percent recycled materials.

So where does this leave architects? The answer is frustratingly elusive. Moderation seems to be the key with regards to all of the choices an architect must make for a building project. Architects face a conundrum when attempting to be ecologically conservative. As Wines put it, "The goals for architecture to be green and aesthetically significant can be seen as incompatible." Perhaps what is needed is a shift in what it means to be "aesthetically significant," moving away, for example, from blockbuster dimensions and luxury materials and toward the plethora of values that sustainability encompasses.

JAFFER KOLB, A FORMER EDITOR AT AN, IS PURSUING A MASTER'S DEGREE IN URBAN PLANNING FROM THE LONDON SCHOOL OF ECONOMICS.

OUTSOURCING GREEN EXPERTISE

If the U.S. military can outsource the war, then architects can outsource the arduous task of tracking down the appropriate green building materials and systems for their projects. GreenOrder Inc. (www.greenorder.com), a New York company founded six years ago by Andrew Shapiro, has been advising on some of the largest green commercial developments in the country. The company worked on the newly completed SOM-designed 7 World Trade Center, which achieved a LEED Gold rating for features such as an energy-saving steam-to-electricity turbine, rainwater collection system, and passive daylighting measures. The company has also worked with Tishman Speyer Properties and the Vornado Realty Trust, and is currently working with developer Robert J. Congel on a \$2.6 billion super-mall in Syracuse, called DestiNY USA, which aims to be entirely powered without fossil fuels. GreenOrder does more than aid in the specification process: It will do energy audits and project paybacks. "We go to clients and try to make a business case for greening their properties, convincing them that being leaders in environmental performance will also make them leaders in business performance," said Shapiro.

Another service that alleviates the chore of sorting through product samples and organizing libraries is InfoEdge. The 15-year-old consultancy has roughly 20 clients in the New York area, including Cook + Fox, Costas Kondylis, and Ismael Leyva, and hundreds more throughout the country through its free online database (www.specSimple.com). InfoEdge's founder Suzanne Swift and her team will also maintain materials libraries within design firms.

"Typically, architects will describe their goals for us, whether generally as a company or specifically for a project," said Swift. "More architects are interested in sustainable products, but the last two years has been especially intense. Sustainable products have more been more accessible and therefore easier to introduce to our clients, and manufacturers are also pushing them to distinguish themselves from the pack." But, she added, "We don't find just any sustainable material; it has to meet all of the client's design criteria."

ANDREW YANG

GROWING A GREEN BUILDING MARKET

A cornerstone of sustainable building is buying local: Sourcing products and materials from local manufacturers both conserves fossil fuel energy that is expended to transport a product and supports the regional economy. The New York Industrial Retention Network (NYIRN), a not-for-profit founded in 1997, supports this sustainable strategy by helping to strengthen the local manufacturing economy. NYIRN has developed a free online business-to-business network (www.madeinnyc.org) to help connect them to architects, designers, and builders. Furthermore, NYIRN encourages its network of nearly 4,000 industrial businesses to stay competitive by developing sustainable products and practices.

The city has thrown its support

behind their efforts: In 2005, City Council awarded NYIRN, with the Industrial & Technology Assistance Corporation (ITAC), an economic development nonprofit also devoted to retaining jobs for New Yorkers, a \$75,000 grant. NYIRN also administers a City Council-funded program, the North Brooklyn Energy Grant, and recently allotted \$50,000 toward Brooklyn-based Colonial Glass' purchase a cogeneration plant, which would remove its operations from the power grid.

While there is still no widely adopted standard about what exactly a green manufacturer is, NYIRN director of business services Tanu Kumar acknowledged that at least 30 businesses within its network are fully committed to the cause of sustainability. Among them: Mercury Paint in Brooklyn, which makes non-toxic, non-VOC paint and varnishes; DFB Sales in Long Island City, a manufacturer of solar shades and environmentally sensitive window treatments; and Green Depot in Brooklyn, a supplier of green building materials ranging from recycled denim insulation to bamboo flooring. Here's a closer look at some of the suppliers in the network:



GLOBUS CORK
WWW.GLOBUSCORK.COM

Cork—which is actually the bark of a cork tree—is a rapidly renewable resource, and does not endanger the tree when it is harvested. Of a growing number of cork distributors in the United States, Globus Cork is one of the few that imports raw material and does manufacturing on site. The material used for the company's glue-down and snap-lock tiles is an industrial byproduct from the wine and other cork-stop industries. It can be dyed to resemble stone or wood, and muffles sounds. It also adds cushion to hard surfaces, making it ideal for environments like retail or banks where people spend a lot of time standing. Cork maintains a median temperature around 60 degrees, so it can be applied on a heat-absorbing surface like cement for insulation, reducing energy costs. Globus also uses all water-based stains and adhesives, so its products do not produce harmful off-gases.



ICESTONE
WWW.ICESTONE.BIZ

Based in the Brooklyn Navy Yards, IceStone offers hard surfaces made from 100 percent recycled glass that can be used as flooring, countertops, or even wall cladding. Cook + Fox used the product, which comes in 24 colors, in its own sustainably designed office and has specified it for the bathroom counters in One Bryant Park—the largest order IceStone has had to date. Currently, the glass used by IceStone is brought in from out of state because New York does not sort and crush glass by color, as most other cities do. This will change, however: On July 21, City Council approved an initiative to build a glass recycling plant in Red Hook. "Our ultimate goal is to have no waste," said IceStone spokesperson Ilya Perchikovskiy. "It would be ideal for us to barge over glass from Red Hook, which would be more sustainable all around."



BETTENCOURT GREEN BUILDING SUPPLIES
WWW.BETTENCOURTWOOD.COM

Williamsburg-based Bettencourt Green Building Supplies' main inventory is a variety of reclaimed and recycled wood products for flooring and construction. The company carries well-known products like Plyboo (plywood bamboo), as well as lesser-known sustainable alternatives such as Kirei board, an MDF-like sorghum grass composite made from the agricultural byproduct of sorghum harvests, and Dakota Burl, a sunflower-seed hull composite that looks like burl wood. Co-founder Bart Bettencourt has also started a furniture design business called Scrapile, which reuses locally reclaimed woods.

SAMANTHA TOPOL

THE ARCHITECT'S NEWSPAPER NOVEMBER 17, 2006

NOVEMBER

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
Martha Camarillo:
Fletcher Street
Jack Shainman Gallery
513 West 20th St.
www.jackshainman.com

Mark Mulrone
Mixed Greens
531 West 26th St.
www.mixedgreens.com

MONDAY 20
LECTURES

Stacey Sutton
1:30 p.m.
Columbia GSAPP
201 Fayerweather
www.arch.columbia.edu

Michael Kubo, Kazys Varnelis
Desert America
6:00 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Herve Descottes:
Lighting and the High Line
6:30 p.m.
Cedar Lake Theater
547 West 26th St.
www.thehighline.org

Robert Connelly
Why Things Don't Fall Down
7:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

Allen Greenberg, Witold Rybczynski
Architecture of Democracy
7:00 p.m.
Institute of Classical Architecture and Classical America
20 West 44th St.
www.classicist.org

TUESDAY 21
LECTURES

Sean Landers
6:30 p.m.
Parsons the New School for Design
Tishman Auditorium
66 West 12th St.
www.parsons.edu

Howard Gardner, James Elkins, Bonnie Pittman, et al.
The Art of Engagement
6:30 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

EXHIBITION OPENING

Louis Comfort Tiffany and Laurelton Hall:
An Artist's Country Estate
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

TO LIST YOUR EVENT,
WRITE TO
DIARY@ARCHPAPER.COM

WEDNESDAY 22
EXHIBITION OPENING

Fred Sandback
Zwirner and Wirth
32 East 69th St.
www.zwirnerandwirth.com

SATURDAY 25
EXHIBITION OPENING

Light X Eight:
The Hanukkah Project
Jewish Museum
1109 5th Ave.
www.thejewishmuseum.org

MONDAY 27
LECTURE

Annabelle Selldorf:
Hoffmann and
Contemporary Architecture
6:30 p.m.
Neue Galerie New York
1048 5th Ave.
www.neuegalerie.org

EVENT

Tracing Peter Eisenman
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

TUESDAY 28
LECTURES

Katrin Siguroardóttir
6:30 p.m.
Scandinavia House
58 Park Ave.
www.scandinaviahouse.org

Mark Joseph
7:00 p.m.
Bumble and Bumble
Auditorium
415 West 15th St.
www.aigany.org

EVENT

David Grubbs:
The Second Sentence of
Everything I Read Is You
8:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

FILM

Interstices:
Machinistic Visions
7:30 p.m.
Anthology Film Archives
32 2nd Ave.
www.storefrontnews.org

WEDNESDAY 29
LECTURE

Svetlana Boym
Rules of Modernity and
Architecture of Freedom
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

EXHIBITION OPENINGS

Sue De Beer
Marianne Boesky Gallery
535 West 22nd St.
www.marianneboeskygallery.com

Banks: Returning the Favor
apexart
291 Church St.
www.apexart.org

VISIT
WWW.ARCHPAPER.COM
FOR COMPETITION
LISTINGS

John Finneran
Rivington Arms Gallery
4 East 2nd St.
www.rivingtonarms.com

EVENT

Architectural History of New York's Theater District
5:30 p.m.
New York Public Library
Science, Business, and Industry Library
188 Madison Ave.
www.nypl.org

THURSDAY 30
LECTURES

Michael Rock
6:00 p.m.
Cooper Union, The Great Hall
7 East 7th St.
www.archleague.org

Katarina Posch
From Funny Things to
Ironic Design: A Brief Look at
Humor in Design History
6:00 p.m.
Museum of Arts and Design
40 West 53rd St.
www.madmuseum.org

EXHIBITION OPENINGS
Shu Lea Cheang: Babylove
Chelsea Art Museum
556 West 22nd St.
www.chelseartmuseum.org

Constructing the Swiss Landscape
Harvard Graduate School of Design
Gund Hall Gallery
48 Quincy St., Cambridge
www.gsd.harvard.edu

Group Show curated by Jeffrey Uslip
Harris Lieberman
89 Vandam St.
www.harrislieberman.com

Laura Owens
Gavin Brown's Enterprise
620 Greenwich St.
www.gavinbrown.biz

Ezra Johnson
Nicole Klagsbrun Gallery
526 W. 26th St.
www.nicoleklagsbrun.com

Boyce Cummings
Winkleman Plus Ultra Gallery
637 West 27th St.
www.winkleman.com

DECEMBER

FRIDAY 1
EXHIBITION OPENINGS

Saul Steinberg
Illuminations
The Morgan Library and Museum
225 Madison Ave.
www.themorgan.org

A City of Paper:
Saul Steinberg's New York
Museum of the City of New York
1220 5th Ave.
www.mcny.org

Jacob Feige
Lombard-Freid Gallery
531 West 26th St.
www.lombard-freid.com

Sergio Prego
Lehmann Maupin
540 West 26th St.
www.lehmannmaupin.com

The Grand Central Kaleidoscope Lightshow
Grand Central Terminal
15 Vanderbilt Ave., Hall 2A
www.grandcentralterminal.com

Horst Centennial:
Shadow and Light
Staley-Wise Gallery
560 Broadway
www.staleywise.com

Robert Bechtel
Gladstone Gallery
515 West 24th St.
www.gladstonegallery.com

Jonathan Meese, Tal R
Mother
Bortolami Dayan
510 West 25th St.
www.bortolamidayan.com

SYMPOSIUM

Constructing the Swiss Landscape
Annemarie Bucher,
Georges Descombes,
Christopher Girot,
Stanislaus von Moos,
Marco Rampini, et al.
Harvard Graduate School of Design
48 Quincy St., Cambridge
www.gsd.harvard.edu

SATURDAY 2
LECTURES

Joachim Pissarro
Constructing the
1:00 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

Principles of Sustainable Design:
Sustainable Strategies
and Rating Systems
NY Designs, CUNY
45-50 30th St.,
Long Island City
www.nydesigns.org

EXHIBITION OPENINGS

Place Maker
Cuchifritos
120 Essex St.
212-598-4124

Chris Martin, Philip Allen, Alison Fox, et al.
Abstract
Mitchell-Innes & Nash
534 West 26th St.
www.miandn.com

SUNDAY 3
LECTURE

David Kaufman:
Architectural Jewel
11:00 a.m.
Eldridge Street Project
12 Eldridge St.
www.eldridgestreet.org

TUESDAY 5
LECTURES

Jorge Silvetti
6:00 p.m.
Cooper Union, The Great Hall
7 East 7th St.
www.archleague.org

Richard Tuttle, Luca Massimo Barbero
6:30 p.m.
Solomon R. Guggenheim Museum
1071 5th Ave.
www.guggenheim.org



COURTESY PRECIPICE ALLIANCE

MARY ELLEN CARROLL:
INDESTRUCTIBLE LANGUAGE
American Can Company
50 Dey Street, Jersey City, New Jersey
Through April 1, 2007

Beginning on the evening of November 1, the top floors of five adjacent American Can Company buildings were illuminated with a glowing red neon message bound to catch the eye of commuters on the New Jersey Turnpike. Composed of eight-foot-high letters, each installed in a window bay and stretching 900 feet across, the message reads "IT IS GREEN THINKS NATURE EVEN IN THE DARK." The most recent work of conceptual artist Mary Ellen Carroll, this somewhat cryptic message is not meant to be deciphered, but as the mandate of the sponsor organization, the newly-founded Precipice Alliance, Carroll hopes it will provoke thought. Photographer Joel Sternfeld and director Donna Wingate photographed the Precipice Alliance this year to commission large-scale public art works that address issues of climate change. In this inaugural project, the message will be visible to thousands of people each evening—including passengers of the Newark Airport—as their modes of transit consume fossil fuels. The installation uses energy-saving technology, including neon and electrical transformers that are more energy-efficient than LEDs but have a longer luminosity. A video about the Precipice Alliance, energy consumption, and the construction process for this piece is on view at the Jersey City Museum.



COURTESY METROPOLITAN MUSEUM OF ART

LOUIS COMFORT TIFFANY AND LAURELTON HALL—
AN ARTIST'S COUNTRY ESTATE
Metropolitan Museum of Art
1000 5th Avenue
November 21 through May 20, 2007

For the amount of space Louis Comfort Tiffany occupies in the design hall of fame, there is comparatively little room allotted to what might have been his most ambitious project: his sprawling, 84-room, eight-level house on 600 acres in Oyster Bay, Long Island, named Laurelton Hall. In true *Gesamtkunstwerk* fashion, Tiffany designed every single aspect of the house, including the furnishings, carpets, windows, hearths, and the structure itself. Laurelton Hall burned down after Tiffany's death in 1957, and even though his admirers and collectors salvaged as many pieces as possible, the relics soon scattered to diverse museum and private collections. Metropolitan Museum of Art curator and Tiffany scholar Alice Cooney Frelinghuysen has gathered many of these restored pieces from all over the globe to recreate entire rooms from the original building for *Louis Comfort Tiffany and Laurelton Hall—An Artist's Country Estate*, which is a comprehensive look at the history and design of Tiffany's masterpiece. Some standouts include glass-embellished columns that were part of the outdoor Daffodil Terrace, a marble chimney breast from the dining room, and rare architectural drawings for the house.

WWW.ARCHPAPER.COM

DREAMS OF VERDOPOLIS

Sustainable Cities: Urban Design
United Nations
Dag Hammarskjöld Auditorium
October 18



Mexican architect Mario Schjetnan's Parque Ecologico Xochimilco rehabilitated a contaminated wetland.

planners in different societies doing about these daunting global issues? That question was the focus of the conference, *Sustainable Cities: Urban Design*, organized by the Institute for Urban Design and held in a packed auditorium at the United Nations on October 18.

The conference brought together economists, diplomats, academics, planners, and architects from around the world. It was the largest and most culturally diverse conference ever held by the Institute for Urban Design, a New York City-based think tank that studies design experiments in cities throughout the world and has hosted conferences on a wide variety of topics at various venues such as the Pompidou Center and the Harvard University Graduate School of Design. Ann Ferebee, a journalist and academic who founded the Institute in 1979, said that the concept of sustainability is infusing the world of design with an idealism that it hasn't had since the beginnings of modernism in the mid-1930s. "This is the first time I can remember that such a value laden agenda is back on the table," she said in an interview after the conference. Scholar Aliye Celik organized the conference, which had the support of UNHABITAT, Toyo University, the Building and Social Housing Foundation, and the Rockefeller Foundation.

Sustainable design encompasses an agenda that includes ecological development, social justice, and

cultural preservation. The recent Venice Architecture Biennale illustrated many of the sustainability issues facing cities, but it did not offer much in terms of design solutions. In contrast, speakers at *Sustainable Cities* presented innovative projects that are markedly improving cities and the lives of their inhabitants.

One recurring theme was the importance of involving local residents in redevelopment projects. "A lot of architects have the sense that they know the answer—often they come in with their grand visions, expertise, and creativity, but few are ready to sit down and talk to people in the community," said Diane Diacon, director of the UK-based Building and Social Housing Foundation, a research organization that administers the World Habitat Awards and promotes sustainable development through its work with communities throughout the world. One of its 2006 award winners (announced in September) was the Johannesburg Housing Company, a nonprofit that renovates distressed and abandoned housing in deprived inner-city areas of South Africa's largest city. Not only does the new housing employ sustainable energy strategies, but it has proven to be a great source of urban revitalization. Another exemplar is a 2001 winner, the Orangi Pilot Project, an effort to improve living conditions in a shantytown in Karachi, Pakistan. There, the foundation helped teach locals construction skills—training "barefoot architects"—

continued on page 25

By 2007 most of the world's population will be living in cities. The planet is in the midst of an irrevocable, human-generated, and potentially

catastrophic climate change. While many in the developed world fret about an oil crisis, an increasing portion of humanity is living in

Malthusian squalor; over a billion people in the world lack access to clean drinking water.

What are architects and urban

Minimal Fun, Maximum Joy

The Chinati Foundation and Judd Foundation Open House
Marfa, Texas, October 7-8



The first weekend in October sees what has become an annual pilgrimage to the far west Texas town of Marfa. During an open house co-hosted by the Chinati and Judd Foundations, the town's population nearly doubles as both art aficionados and the merely curious descend upon this sleepy and somewhat remote part of the world.

Marfa's economic renaissance and growing international reputation as a center of artistic and cultural significance was set in motion by one man: Donald Judd. Acclaimed as a painter/sculptor/designer and architect, and widely recognized as one of the principal proponents of minimal art, Judd relocated to Marfa with his family in the mid-1970s. With

financial support from the New York-based Dia Foundation he began to purchase properties in the town and surrounding areas. Before his premature death, in 1994, Judd had arduously set about installing his work in this carefully selected environment with the aim of creating a perfect natural context in which to view and experience his permanently situated large-scale works of art. Judd's principle acquisition was a former army base situated on the edge of town; it now houses the shimmering boxes that comprise the monumental *100 untitled works in mill aluminum*, as well as both permanent and temporary works by other artists.

The inaugural open house was in 1986. Judd wanted to create an annual tradition that would bring the local community and visitors together to enjoy a free weekend of conviviality that would include art, architecture, lectures, readings, films, music, and meals. Now, as then, visitors are given access to Judd's private living and working spaces.

Of particular interest this year was a small exhibition of some of Judd's prototype furniture. A short accompanying text (excerpted from Judd's 1993 essay, "It's Hard to Find a Good Lamp") provided an insightful glimpse into the tenacious thinking that presaged his first forays into the practicalities of furniture production. Judd's first design was borne out of necessity: With limited space and the need to find a bed for his two children (and an aversion to the limited selection offered by the few local stores), Judd designed a

sleeping platform that, divided centrally by a free-standing wall, created two independent and private areas. From this modest starting-point many additional furniture designs would develop.

Judd's relationship with Marfa and its townsfolk, although sometimes fairly ambiguous (as evidenced in a new, as yet unedited, documentary film, *Marfa Voices*, directed by Karen Bernstein and the artist's daughter, Rainer Judd shown during Open House), has resulted in a legacy that seems to grow in step with the expanding interest in his work. In Marfa, Judd was not only able to facilitate visitors' ability to relate to his art installed in a sympathetic and responsive landscape, but he also began to build a vibrant and supportive social environment that now places the artist and his work at its (very hospitable) heart.

MARTIN PERRIN IS THE ART DIRECTOR OF AN AND PRINCIPAL OF HIS OWN DESIGN STUDIO.

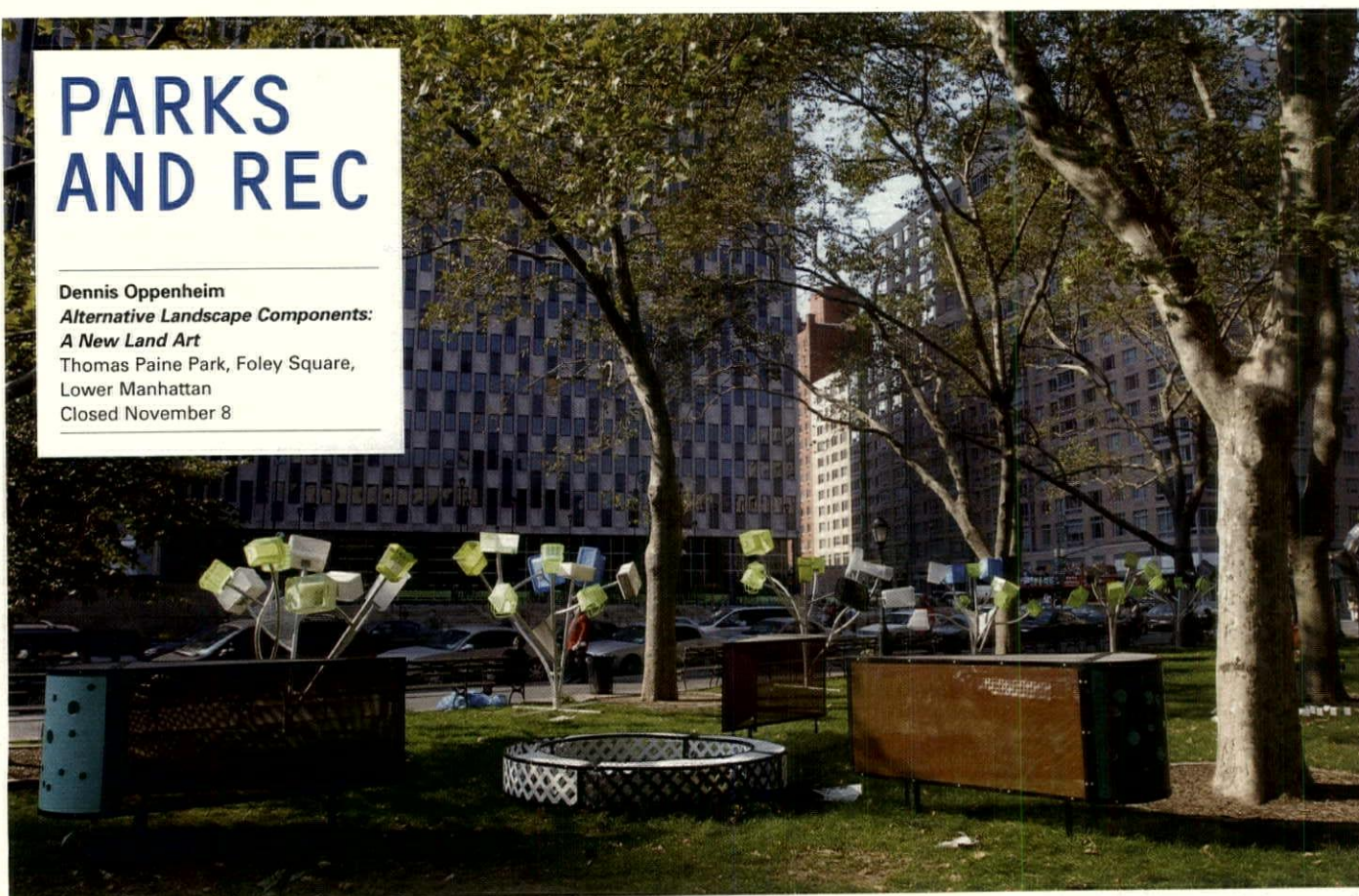
A local mariachi band provided Saturday-night entertainment.



MARTIN PERRIN

PARKS AND REC

Dennis Oppenheim
Alternative Landscape Components:
A New Land Art
 Thomas Paine Park, Foley Square,
 Lower Manhattan
 Closed November 8



Dennis Oppenheim's outdoor installation, *Garden for the Accused*, animates Thomas Paine Park, Manhattan with seemingly kinetic objects and sculptural plant forms with canopies of garbage cans, plastic bins, and garden chairs. The piece represents an alternative approach to the traditional rela-

tionship between artifice and nature inherent in urban parks. In their randomness and exuberance, the objects appear more life-like than the park's tightly structured plantings and site features. The park's permanent furnishings emerge from the background and join in this hectic new interplay of sculptural objects.

The installation cannot escape the constructed nature or imposing civic weight of its context: The tree-like forms, topped with red plastic tubes, evoke thoughts of telecommunications, spot lights, and a powerful climate of anti-terrorist measures with the courts, government offices, and Federal Plaza loom-

ing in the background. Oppenheim's colorful plastics, with their natural innocence, do little to temper the impositions and barriers that have been added to our environment as part of our hysteria about security.

Like landscape architect Martha Schwartz's neighboring site design at Federal Plaza, Oppenheim's bright plant sculptures add a playful touch to the somber environment of government buildings. While Schwartz also used bright colors, distorted the forms of standard park furniture, and organized the space in a whimsical way, Oppenheim recreates the "natural" landscape palette—trees, bushes, flowers, rocks—with common objects. Some objects work better than others. The trees in *Garden for the Accused* draw on nature's lively beauty where metal is malleable and objects suspended, while the metal shrubs sit heavily and haphazardly and have more in common with the ubiquitous newsstands that clutter city sidewalks. Flowerbeds would have been a more successful garden referent, allowing a greater number of combinations within the landscape design principle of "proper placement."

Oppenheim's new work—dispersed and variegated—is not the kind of sculpture the public is familiar with. Nor is it site-specific, as the artist claims; Oppenheim has a similar, concurrent outdoor installation near Central Park. Rather, this sculptural work is brightly colored art that both fills and spreads itself around. Landscape becomes the focal point. Check it out.

NANCY OWENS IS A NEW YORK-BASED LANDSCAPE ARCHITECT AND OWEN SERRA IS A POLITICAL SCIENCE AND ART HISTORY STUDENT.



Hélio Oiticica's work *Tropicália*, installed in the Whitechapel Gallery in London, in 1969. The piece was first shown at the Museum of Modern Art in Rio de Janeiro in the 1967.

and street life, what better choice for the new museum's inaugural exhibition than *Tropicália: A Revolution in Brazilian Culture*?

Tropicália refers to a brilliant, brief moment beginning in 1967, when Brazilian art, music, theater, film, literature, architecture, and fashion collided in a popular psychedelic reimagining of national identity. It was a moment of defiant exuberance, an affirmation that Brazilianness was a kind of "cultural cannibalism," an orgiastic impulse to devour and digest everything native and foreign. And it could not have been more contrary to the period's politics. Three years before, a coup had brought the military to power and the rightist junta was becoming increasingly dictatorial. By the end of 1968, the state officially imposed censorship, and *Tropicália*'s leading pranksters were either forced into exile or jailed. By the early 1970s, this stunning rainbow of creativity had all but evaporated.

Its impresario was the artist Hélio Oiticica; he conceived of an art without boundaries, in which all Brazilians could participate, like at Carnival. In 1967, at a group show called *New Brazilian Objectivity* at Rio's Museum of Modern Art, he stunned museum-goers with

an installation, called *Tropicália*, in which he recreated a *favela*, composed of sand, plants, parrots, and shacks with a loudly playing television at its core. Later that year, a young Caetano Veloso borrowed Oiticica's title for his landmark album with Gilberto Gil, and other rising Brazilian musicians, which fused samba, bossa nova, rock, and jazz. In this new tropical climate, modern and kitsch swirled together in a cyclone of sensory delights.

But you won't feel that heady, sultry atmosphere here. It's especially disappointing as this is the first ever comprehensive exploration of *Tropicália*, traveling to the Barbican Art Gallery in London, the Museum of Contemporary Art in Chicago, and the House of World Cultures in Berlin, and the Bronx Museum was its co-organizer. While the show features many seminal works—in addition to Oiticica's *Tropicália*, Lygia Clark's *Sensorial Masks* (1967), Lygia Pape's gustatory *Wheel of Delights* (1968); Rogério Duarte's hallucinatory album covers; the eye-popping dresses of the Rhodia collection; and Lina Bo Bardi's modernist riffs on indigenous architecture—its presentation in a series of distinct metal scaffolding displays by the São Paulo architecture firm Andrade Morettin seems distressingly dry and Cartesian.

It's also all but impenetrable without previous knowledge of Brazil.

The show's short introduction printed on the lobby wall is woefully inadequate. Architecture lovers will especially lament the lack of information about Bo Bardi. Italian-born and -educated, she designed the influential Museum of Art São Paulo, founded by her husband, Pietro Maria Bardi. Even though more than a generation older than the other "tropicalists," the couple symbolized the kind of creative combustion that can erupt when the old world and the tropics embrace. The images of Bo Bardi's buildings constructed out of palm thatch and adobe still look daringly original today. Indeed they appear much more relevant to contemporary issues than Oscar Niemeyer's sinuous futurism, now again in vogue.

And where's the music? Of course, the show's intention is to reclaim the multidisciplinary nature of the Tropicalist phenomenon, which was ultimately overshadowed by its captivating music. But without that soundtrack, it's hard to get into the groove. The songs of Veloso, Gil, Tom Zé, and Gal Costa should be playing throughout the galleries, and maybe out into the Grand Concourse. What a missed opportunity for an institution so dedicated to engaging and educating its public. Sure such a move would be daring, but as Veloso sang in his 1967 hit song, *Joy, Joy*: "Why not?"

NEW YORK-BASED MARISA BARTOLUCCI WRITES ABOUT ART AND CULTURE.

Missing the Beat

Tropicália:
A Revolution in Brazilian Culture
 Bronx Museum of the Arts
 1040 Grand Concourse
 Through January 28, 2007

On an early October morning, a crowd of local politicians, including Mayor Michael R. Bloomberg, crowded into the lobby of the Bronx Museum of the Arts to crow over its \$19 million expansion and renovation by Arquitectonica. There was

much to celebrate. Founded in 1971 by community leaders eager to bring visual arts to the borough, the museum had its first home in the rotunda of the Bronx County Courthouse. Talk about public outreach!

With its aluminum-and-glass gleaming facade of the street with the art, the new Bronx Museum is a fitting populist anchor for the "cultural corridor" planned along the Grand Concourse. But the museum itself has even grander ambitions. It has begun fundraising for an Arquitectonica-designed tower to be built next door, comprising more galleries, classrooms, an auditorium, and revenue-producing apartments to provide it with a dependable income. With its dreams of creating a piquant mash of commerce and culture, high art,

DREAMS OF VERDOPOLIS

continued from page 23

and initiated a community-led sanitation program that has installed indoor toilets in over 100,000 homes.

Over the day's presentations, it was interesting to see how architects and builders are using traditional forms and materials to make new types of dwellings that are both environmentally and culturally sustainable. Suha Ozkan, former secretary general for the Aga Khan Award for Architecture, which recognizes achievements in the Muslim world, spoke about the role of tradition and innovation in building sustainable communities. Suha showed slides of several past winners, including the work of 2004 honoree, California-based Iranian architect Nader Khalili. His "superadobe" structures are made of sandbagged earth, reinforced with barbed wire (making them earthquake resistant), and covered with plaster. The United Nations Development Program used Khalili's design in 1995 to build shelters for a flood of refugees fleeing from Iraq to Iran; they were also used to house victims of the recent earthquake in Pakistan.

In the developed world, most cities are addressing how to reclaim former industrial zones. Mayor Chris Coleman of St. Paul, Minnesota, gave a presentation on his city's project to redevelop more than 100 acres of former industrial sites and 500 acres of rundown parkland as part of a plan to build the National Great River Park along the Mississippi River. The new green space is expected to play a critical role in the revitalization of downtown St. Paul and to bring in an estimated \$2 billion in investment. Meanwhile, architect Mario Schjetnan presented several projects in Mexico City that transformed brownfield areas into thriving parks. His 1989 project, Parque Ecologico Xochimilco rehabilitated a historic wetland area which by the 1970s had become a contaminated depository for Mexico City's waste-water. The area's floating gardens had once served as a breadbasket for the Aztec empire; much later it became known as the "Venice of Mexico." According to Schjetnan, many of these brownfields are too contaminated for human habitation but can be made clean enough



Aga Khan Award winner Nader Khalili's superadobe structures—which can be quickly built with local earth—have been used for emergency shelters in areas suffering from natural or manmade disasters.

to serve as parks. "The issue of landscape for the 21st century is the recycling of postindustrial sites," he said. "It is a way to heal the city."

Two presentations focused on Tokyo, an advanced city that shares some characteristics with the mega-cities of the developing world. Most of the city developed without any kind of urban plan and a significant portion of its metropolitan area is still characterized by narrow roads and wooden structures, which are vulnerable to earthquakes and fires. Professor Junichiro Okata from the University of Tokyo discussed the city's incremental improvement

plan which develops land plot by plot; the goals of the plan include making structures more earthquake resistant, creating wider and better road connections, and providing affordable housing. Professor Tomonori Matsuo, president of the University of Japan and founder of a new research field called "Environmetrics," gave a presentation on the use of water resources as an energy conservation strategy. In hot weather, the city pumps cool water onto its streets to reduce the urban heat island effect. And at Tokyo Stadium, a giant rainwater collection and wastewater-recycling system

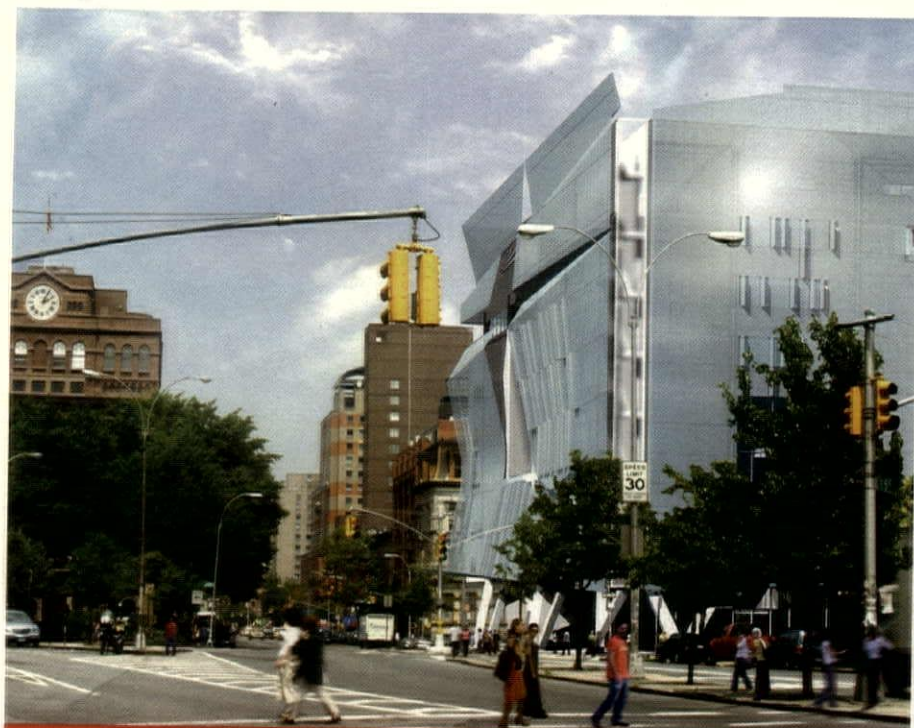
fulfills about one third of the facility's water requirements.

At the end of the conference, Michael Sorkin, director of the Graduate Urban Design Program at the City College of New York, delivered a rousing manifesto for a sustainable urbanism that emphasizes mixed-use development, privileges "human locomotion," builds forms that respond to the culture and climate of a place, and results in a more democratic and collective approach to development. In Sorkin's mind, designers must consider both the global and local consequences of their work: "Our urbanism should seek solu-

tions that expand the field of happiness, that secure a future for all the planet's creatures and ecosystems, that tenderly nurture human potential in its myriad forms, and that lead to the flourishing of freedom and real choices." From the day's proceedings, it seemed clear that these progressive ideas seemed easier to realize in far-flung places than closer to home.

ALEX ULAM IS A NEW YORK-BASED WRITER WHO SPECIALIZES IN LANDSCAPE AND URBANISM.

WWW.ARCHPAPER.COM



Rendering Courtesy of Morphosis

Sciame

WHERE BUILDING IS AN ART

Construction Managers
Consultants
Builders

F.J. Sciame Construction Co., Inc.
80 South Street New York, NY 10038
212. 232. 2200 www.sciame.com

**The Cooper Union -
New Academic Building**

Architects:
**Morphosis and Gruzen Samton
Architects**

**IF YOU'RE NOT WORKING ON THE TYPICAL PROJECT,
DON'T SETTLE FOR THE TYPICAL WINDOW SUPPLIER**



Drew University
in Madison, NJ

Pella's Commercial Division is dedicated to providing product and design solutions that meet the diverse challenges of architects and contractors. From initial design consultation and site analysis to custom product design and on-site installation, count on the Pella Commercial Division.

©2005 Pella Corporation

Pella® Windows & Doors

15 West 18th Street, Suite 202
New York, NY 10011

212-645-6486

www.pellacommercial.com



COMMERCIAL

The Architect's Newspaper Marketplace showcases products and services. Formatted 1/16 page, 1/8 page, or 1/4 page, black and white ads are available as at right.

CONTACT: Karen Begley
Advertising Sales
P. O. Box 937 New York NY 10013
TEL 212-966-0630 / FAX 212-966-0633
kbegley@archpaper.com



Globus Cork
www.CorkFloor.com

*Innovative Colours & Sizes
for the Creative Mind*

718.742.7264
Made in USA

PLAN
your next move

www.apipartners.com tel. 610.660.6128

talent acquisition
career management
for the
built environment
professions

new york
philadelphia

international talent acquisition
career management
api partners, llc

Digital Reprographics
Document Management
Facilities Management

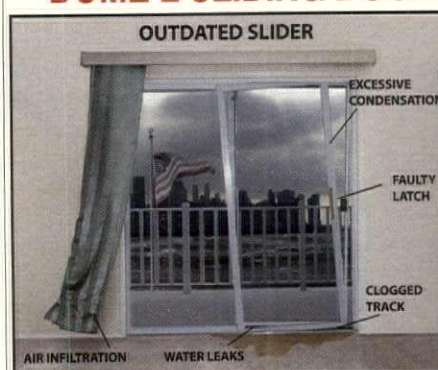
Service Point

- Large Format Bond Printing
- Copying Services
- IAS: Intelligent Archiving Services
 - Document scanning to CD with search functionality
- On-Site Services
 - Printing equipment, project tracking and expense recovery for A/E/C firms

servicepointusa.com

11 E. 26th Street, 10th Floor | New York, NY | (212) 213-5105 | Boston | Providence
New Haven | New York | Philadelphia | Washington DC | Virginia | On-Site Services Nationwide

DOME'L SLIDING DOOR REPLACEMENT SYSTEM



BEFORE
Dome'l Inc. 800-603-6635
973-614-1800 Fax 973-614-8011
3 Grunwald Street, Clifton, New Jersey 07013
www.domelinc.com



AFTER
Leakproof, Air Tight, Trouble-Free,
All Glass. FITS IN SAME SPACE AS
TROUBLESOME SLIDING DOOR.

Full service scaled architecture studio specializing in innovative effects with glass, metal, color and light.

radii inc

Contact: Ed Wood or Leszek Stefanski
66 Willow Ave, Hoboken, NJ 07030
201.420.4700 (p) 201.420.4750 (f)

www.radiiinc.com

LEARNING FROM THE BUILT ENVIRONMENT

Study a Building
Study a City
Study a Historic Site
Study an Interior

Earn 4.5 HSW Credits

Choose a site. Download the course materials. Complete on your own time, and return to...

www.sitestudy.com

CONTINUING EDUCATION

PK-30 system™

The Finest Materials. Extraordinary Engineering, Attention to Aesthetics, Creates A Superior Sliding Door System

621 E. 11th St. NYC 10009
T. 212.473.8050
WWW.PK30SYSTEM.COM

Forms for SARS II HEIGHTED - Sculpture by Mera Haselme



SITU STUDIO
research design fabrication
phone: 718 237 5795
www.situstudio.com

CNC Services



takamichi hair
35 great
jones street
new york ny
212.420.7979

photos by jesse reddy fleming

Esto Images of Architecture & Design

See www.esto.com for the work of our assignment photographers.
Call to discuss photography of your new projects: 914.698.4060.

And now www.estostock.com, our new online image database.
More than 75 photographers worldwide contribute to this archive of important historical and contemporary material. Take a look.

esto.com

Siedle's NEW iDor 2-Wire Color Video Intercom System




Modernize your building without incurring the expense of rewiring.
• cost effective • easy to install • aesthetically pleasing

SSS SIEDLE
System With Sense
800-874-3353
www.siedleusa.com

DA


DONOVAN & ASSOCIATES
architectural marketing services

MARKETING COLLATERAL
PUBLIC RELATIONS
PROMOTIONS
MARKET STUDIES

CONTINUING EDUCATION
EMAIL MARKETING
COMPETITIVE ANALYSIS
TRADE SHOWS

COMMUNICATIONS
1726 E. 7th Avenue, #7
Tampa, FL 33605
813.951.0000
www.donovan-assoc.com

BRAND DEVELOPMENT
STRATEGIC INITIATIVES



chuckchoi.com

Architectural Photography

CRCG
CULTURAL RESOURCE
CONSULTING GROUP
Historic Preservation & Archaeology

WWW.CRCG.NET

ARCHITECTURAL CONSERVATORS
ARCHITECTURAL HISTORIANS
ARCHAEOLOGISTS
HISTORIANS

80 BROAD ST., 5TH FL.
NEW YORK, NY
212.807.1606

OFFICES IN NEW JERSEY & PENNSYLVANIA



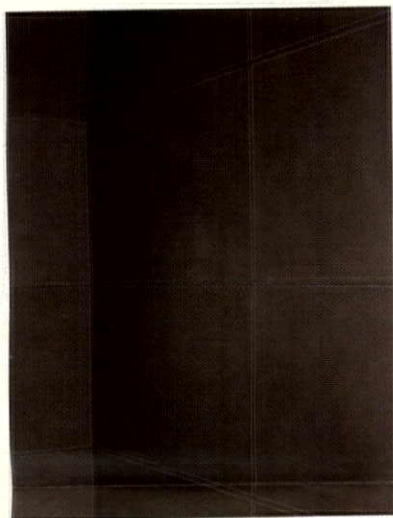
Office Workstations
www.ecowork.com

Last month, Ecowork added yet another sustainable material to its versatile line of office furniture made from 95 percent recycled materials. All of the workstations, which come in interchangeable styles and sizes, are now available with a bamboo surface finish. As with all Ecowork products, the finish is applied with a non-toxic adhesive to a wheatboard core, a material comparable to MDF but made from a renewable resource. All of the components of an Ecowork workstation, as pictured, are made from recycled cardboard, newsprint, rubber, plastic, or rapidly renewable resources.



Paperstone Certified
www.kilptech.com

Paperstone, a surface made from 50 percent recycled paper introduced in 2003, has evolved into Paperstone Certified, made from 100 percent recycled paper. It is overlaid with a durable water-based resin finish, and is available in new colors. Paperstone Certified has the smoothness of stone but cantilevers as well as steel, and was certified earlier this year by the Forest Stewardship Council (FSC) as environmentally safe.



Recycled Leather Tiles
www.ecodomo.com

Ecodomo uses the industrial byproduct of the shoe and furniture business to recycle into tiles. They pulverize leather scraps and process fibers into a usable leather tile, which come in colors like burgundy, toffee, and mahogany. The tiles come in squares, rectangles, and rolls, and can then be laid on floors or, like in their most recent project in Argentina (pictured), used as a wall covering.



Stonescape
www.american-biltrite.com

Estrie, a flooring division of American Biltrite, recently released Stonescape a polyvinyl chloride (PVC)-free compound similar to vinyl, but made from a composite of limestone and acrylic polymers. Unlike vinyl, it emits no volatile organic compounds (VOCs) and has a durable surface resistant to damage that also absorbs footfall impact and noise.



Yukon Vitreous China Model Urinal
www.waterless.com

The latest addition to the patented waterless No-Flush urinals is the Yukon, which also uses the EcoTrap system to trap any odors and bacteria within the urinal. Waterless urinals work on a vertical trap principle, where urine flows into a drain and travels through a small U-shape pipe blocked at the entrance point with a liquid known as BlueSeal, which deodorizes and allows the sewer vapors back up. Anything under the BlueSeal barrier flows over the other side into the conventional drain line. Waterless urinals can save thousands of gallons of water per year, and also require less maintenance because there is no flush valve, urinal screen, or need to repair water leaks and overflows.



UltraTouch Insulations
www.bondedlogic.com

Batted insulation is generally made with Fiberglas, which often contains tiny shards of glass that can be hazardous to installers. UltraTouch is made from 80 percent postindustrial natural cotton fibers (much of the material comes from discarded denim), and works as efficiently as other insulators. It is not toxic to touch, and is treated with a boron-based fire retardant that does double duty as a fungal inhibitor.

OPEN (p. 5): Exhibit fabrication done by MSL Productions, 24-32 Union Square East, New York, NY 10003, 212-228-5558.

Large scale graphics produced by Applied Image Inc., 1653 East Main St., Rochester, NY 14609, www.appliedimagegroup.biz.

How Green Is the Big Apple (p. 17-22): For full project credits, go to www.archpaper.com.

One Bryant Park (p. 19): Solar design and photovoltaic consulting by Solar Design Associates, Inc., P.O. Box 242, Harvard, MA 01451, www.solaralco.com. Wind consulting by altPower, 125 Maiden Ln., New York, NY 10038, www.altpower.com. Energy/environmental consulting by Steven Winter Associates, 50 Washington St., Norwalk, CT 06854, www.swinter.com. Bathroom surfaces by IceStone, Brooklyn, NY 11205, www.ices-tone.biz. Waterless urinals from Falcon, 10900

Wilshire Blvd., 15th Floor, Los Angeles, CA, 90004, www.falconwaterfree.com.

The co-generation and treatment systems are custom-designed for One Bryant Park.

Queens Botanical Garden (p. 20): Landscape and water consulting from Atelier Dreiseitl, Überlingen, Germany, www.dreiseitl.de. Landscape design by Conservation Design Forum, 375 W. First St., Elmhurst, IL 60126, www.cdfinc.com.

The Bronx Zoo Lion House (p.20): Custom-etched stainless steel panels for metal and glass curtain wall fabricated by Milgo Bufkin for Rimex, www.rimexmetals.com. Aluminum and glass storefront and curtain wall by M&M Metals, 1305 West Crosby Rd., Carrollton, TX 75006, www.mmmetals.com. Metal doors in the storefront by Kawneer North America, www.alcoa.com. Cabinetwork and custom woodwork by Elli NY Design Corporation, 49-29 Metropolitan Ave., Ridgewood, NY 11385,

www.ellicorp.com. Lighting controls by Lutron, www.lutron.com. Waterless urinals from Falcon, 10900 Wilshire Blvd., 15th Floor, Los Angeles, CA 90004, www.falconwaterfree.com.

ETFE Foiltec Dynamic pressure-inflated transparent roof skylights from CENO Tech, www.ceno-tec.de. Fuel cell manufactured by United Technologies, United Technologies Building, Hartford, CT 06101, www.ceno-tec.de.

New York Times Building (p. 21): Construction manager for the core and shell was AMEC Construction Company, www.amec.com. Structural engineering by the Thornton-Tomasetti Group, 51 Madison Ave, New York, NY 10010, www.amec.com. Mechanical and electrical engineering provided by Flack & Kurtz, 475 5th Ave., New York, NY 10017, www.flackandkurtz.com. Lighting consulting on base building/Times Center done by Office for Visual Interaction (OVI), 207 West 25th St., New

York, NY 10001, www.oiviinc.com.

Interior lighting consulting by Susan Brady of SBLD Studio, 132 West 36th St., New York, NY 10018, www.sbldstudio.com. Advanced lighting consulting by Lawrence Berkeley National Labs, Building Technologies Department. Graphic design by Pentagram, 204 Fifth Ave., New York, NY 10010, www.pentagram.com. Curtain wall design consultant Heitmann & Associates, 20 West 22nd St., New York, NY 10010, www.heitmannassoc.com. Exterior ceramic bars fabricated by Haldenwanger, Teplitzstrasse 27, Waldkraiburg, Germany, D-84478, www.haldenwanger.de. Dimmable lighting system by Lutron, www.lutron.com. Automated window shades by Mechoshade, www.mechoshade.com.

At What Cost, Green Materials? (p.21) To see 3 Form's complete line, visit www.3-form.com.

Place your classifieds with *The Architect's Newspaper*
\$25.00 to post on-line, \$99.00 to post on-line with 60 words
classified listing in the newspaper.

CONTACT: Sarah Marsh
Classified Sales
21 Murray St., 5th Floor New York, NY 10007
TEL 212-966-0630 / FAX 212-966-0633
classifieds@archpaper.com

EMPLOYMENT

microsol
resources

Best Career Opportunities for
Design Professionals

Are you passionate about what you do and where you are? Are you interested to learn about other opportunities?

At Microsol Resources, we find talented people and help them build their careers. We work with the top architectural and design firms in the metro NY area and beyond. We have immediate openings for those aggressively looking. Or we can strategize about your career for those passively searching. We have clients who are looking for all the following positions.

DESIGN DIRECTOR
SENIOR DESIGNER
CONSTRUCTION ADMINISTRATOR
HEALTHCARE ARCHITECTS
TECHNICAL DIRECTOR
PROJECT MANAGERS
PROJECT ARCHITECTS
INTERMEDIATE ARCHITECTS

Please send your resume to Anna Liza Montenegro or Belle Gallay at
recruiter@microsolresources.com

We have over 40 open positions. For a complete job listing, visit microsolresources.com

PLACE YOUR CLASSIFIEDS WITH
THE ARCHITECT'S NEWSPAPER

\$25 per job post,
\$99 to post on-line with
60 words classified listing in the newspaper.
For more information please call 212-966-0630
or e-mail classifieds@archpaper.com

FULL TIME ARCHITECT

Construction / Construction Management / Architecture Company in Brooklyn seeks full-time architect. Primary responsibilities include preparation of plans & specifications for new or rehabilitation of existing structures, provide contract administration during construction, estimate cost, etc. ACAD experience & knowledge of building department. Regulations required. Fax resume, salary requirements, and references to J F contracting @ 718-946-2400 or email info@jf-contracting.com

MKDA

Leading corporate interior design firm seeking highly qualified & motivated for New York & Stamford Offices:

PROJECT ARCHITECT - Min. 5-7 yrs. experience in client & contractor relations, ability to supervise & prepare detailed construction drawings on AutoCad

Milo Kleinberg Design Associates Inc.
Email: mdk@mkda.com

ARCHITECT

Our client boasts some of this century's most important architectural accomplishments, immediate openings in NYC & Long Island seeking junior, mid-level, senior & associate level architects. Do your career a favor, work for the best! Great benefits, other locations in CT, IL, MD, VA & DC. Specializations include educational, medical, hi-rise residential and large embassy projects.

Email jshupack@shupackandmichaels.com
or Call Joe Shupack 631-757-4559

WWW.ARCHPAPER.COM



international talent acquisition
career management

api partners, llc

Interested in learning about new career opportunities? Curious about the marketplace for Architecture + Design professionals but want to explore confidentially?

API Partners works with Architecture + Design professionals whether they are actively or passively looking for a new position, want to inquire about the job market or strategize about their career. Our national and international Architecture, A/E, Interiors + Landscape design clients are seeking talented professionals at all levels. The following is a select list of open positions:

DIRECTOR OF ARCHITECTURE - Exceptional opportunity to work with some of the most recognizable Architecture + Design professionals in the industry today.

PROJECT MANAGER - Creative Project Manager, preferably with Education Architecture experience, desired for this successful Chicago practice.

MEDICAL TECHNOLOGY PLANNER - With an award winning firm, this individual has the opportunity to work on a fully integrated team around the country.

LEAD TECHNICAL ARCHITECT - Seeking a well-rounded individual with diverse experience to lead large-scale projects in the Los Angeles studio.

PROJECT MANAGER - With a focus on design excellence, this international architecture and design firm seeks a Project Manager for their Seattle office.

Since 1995, API Partners has provided Talent Recruitment and Career Management solutions to A/E/C firms and professionals locally, nationally & internationally. Please send your resume to careers@apipartners.com or contact Lonny Rossman, AIA or Greg Silk @ 646.522.6202.
www.apipartners.com

Ruth Hirsch Associates Inc.

As the most recognized Architectural Search Firm in New York City, we represent a broad cross-section of Architectural, Interior Design and Institutional firms in the tri-state area. We are currently looking for the following:

SENIOR INTERIOR RESIDENTIAL DESIGNER who can bring fresh ideas to residential and commercial projects and create a "couture" look that will identify the firm.

PROJECT ARCHITECT / PROJECT MANAGER - Licensed and 10-15 years experience in Mixed Use Buildings and/or Hotels for mid-size prominent Architectural office.

ARCHITECTURAL STUDIO MANAGER - lead the studio in conjunction with the Design Manager, and also function as a Project Manager on institutional or commercial projects.

PROJECT MANAGER / CONSTRUCTION MANAGER with Health Facility or Laboratory project experience, and excellent management and client skills.

SENIOR DESIGNER who can develop concepts, sketch ideas, go forward to the design development stage and work independently; large scale building experience necessary.

INTERIOR PROJECT ARCHITECT with design flair and corporate or law firm project experience is being sought for an Architectural Interior firm.

Please call, fax or E-mail your resume:
212-396-0200 Fax: 212-396-0679
E-Mail: Info@ruthhirschassociates.com

STAFF ARCHITECT needed for Frank Nigro Architect in NYC. Plan, design, & administer bldg constr.; prep CD; analyze zoning/bldg code; expedite D.O.B. appl.; consult w/ clients. Req's: M.Arch. & 1 yr exp. incl. zoning/bldg codes & expedite. Res. to fnrarch@gmail.com.

CALIFORNIA EDITION



COMING SOON

Six issues (bimonthly) in 2007

First issue date 02.21.2007 Space close 01.24.2007

The Architect's Newspaper has achieved phenomenal growth and established a respected brand since it was launched nearly three years ago. We began in the New York tri-state region, but it has always been our intention to publish numerous regional newspapers based around the largest American cities.

In June of 2006 we published a California issue (06.07.2006) that coincided with the national AIA convention in Los Angeles. The issue received a tremendously positive reader response from California architects and building professionals. They seem starved for the type of architecture journalism and news that the paper provides so we have decided to launch our second publication on the West Coast.

EDITORIAL CONTACT: EDITOR@ARCHPAPER.COM
ADVERTISING CONTACT: KBEGLEY@ARCHPAPER.COM
SUBSCRIBE: SUBSCRIBE@ARCHPAPER.COM

ROZ GOLDFARB ASSOCIATES

Leading recruitment and search consultancy with design and management assignments in architecture, interiors, retail, brand environments, environmental graphics, and exhibition design. Among them:

- DESIGN DIRECTOR, interactive environments
- STUDIO LEADER, experience architecture
- SENIOR PROJECT MANAGER, health care, s+t
- DESIGNERS, retail, brand, exhibition

Visit our web site and contact Margot Jacqz
www.rgarecruiting.com

BUSINESS SERVICES

BILLS GOT YOU DOWN?

Need an Loan to Get You Up?
Call Us Now For Expert Assistance
1-877-863-0761
Good & Bad Credit Welcome

ANDREA BRIZZI

PHOTOGRAPHY OF ARCHITECTURE AND INTERIORS

917/699-0512
ab@andreabrizzi.com
www.andreabrizzi.com

james d'addio

IMAGES OF ARCHITECTURE AND INTERIORS

917.882.4827
JAMES@JAMESDADDIO.COM
WWW.JAMESDADDIO.COM

REAL ESTATE

PENN STATION AREA

Exceptional, high-quality private offices available. Newly renovated. Beautifully built with hardwood floors and frosted glass, great light. Reception, utilities, and conference room included. Flexible terms, phone, internet, and furniture all available. Please call Sam Stein 646-290-6619 for more information.

Sotheby's

INTERNATIONAL REALTY

PROFESSIONAL SPACE FOR SALE IN WEST VILLAGE

Condo, high ceilings, wood flooring, Juliet balconies with French doors. Pullman kitchen, 2 half baths and access to the building's roof garden. Storage in basement. A cheerful, peaceful, great 650+/- sq. ft. space (located on the second floor) for a small business or individual practitioner. By Appointment Only. Offered at: \$650,000. CC: \$222. RE Tax: \$567

Contact: Diane M. Wildowsky
212.431.2459
Diane.wildowsky@sothebysrealty.com

For Additional Information:
www.nycsir.com Property ID#0133396

BUSINESS OPPORTUNITIES

GLOBALREACH DESIGN INC. is an offshore design firm offering skilled architects dedicated to assisting your organization exclusively. Our team members are design oriented, technically experienced, autocad proficient, English speakers. For more information please visit us at www.globalreach-design.com



COURTESY OMA

In 2002, when Rem Koolhaas and the Office for Metropolitan Architecture (OMA) received the commission to design the China Central Television Station (CCTV) headquarters, Koolhaas named partner Ole Scheeren as the principal in charge of the \$800 million project, and of the firm's Beijing branch. He has been living in Beijing fulltime since 2004. The tower broke ground in 2004 and is expected to be completed in 2008.

On the eve of the Museum of Modern Art's exhibition *OMA in Beijing*, dedicated to the CCTV tower (which opened on November 15), Scheeren took some time to talk about working with Koolhaas and building in China.

How has the working relationship with Koolhaas been?

CCTV was the first project that we started when I was made partner. From the begin-

ning it was set up as a collaboration. In the beginning we worked quite intensely together—the first year in Rotterdam, and then, in 2004, the project gradually moved to Beijing. Rem comes once every month or two, but essentially I am in charge of executing the design. But we still did a lot of design in Beijing.

What were some of the imperatives you and he discussed before going into this project?

The project was particularly interesting for both of us because we each had professional and personal histories there. Rem did the Pearl River Delta study in the mid-1990s. The first time I went to China was in 1992. I traveled through the country for three months. It was my first and only backpacking experience—there was no other way of getting around. It was the first year that you could get into the country without being in a group tour. At the time, two currencies existed—a currency for foreigners and a currency for locals. I traveled on the local currency for three months. China has remained a fascination and an interest.

We wanted to tie the project into the question of how an international collaboration could take place. Also, clearly we had to confront the scale of the project and the fact that the project was built for a media organization. CCTV raised issues of social constructs, of bigness: How to run a team that size; how to orchestrate the communication between different continents and different designers; how to manage the design and decision-making process.

OMA has had a history of foreign offices, with the New York office recently splitting off; in the mid to late '90s, OMA also had an Asia office, based in Hong Kong and run by Aaron Tan. How has the firm learned from those situations?

The situation in Beijing is very different from the others; for one thing, the previous Asia branch was never really an integral part of OMA. Rem and I have been working for 11 years together and that is something that we intend to continue [beyond the CCTV project].

Certainly, no architecture office working in China has sent one of their key partners to be permanently based there. For me, personally, it was important to not make it an opportunistic relationship, but an inevitable relationship by being there and dealing with it. It has been totally worth the effort.

All the people from the local architecture office with which we collaborated have since set up a special division at the local design institute—the state-regulated architecture offices that are involved with every architecture project—called the international division. As a result of working on CCTV, a group of people have formed with a certain spirit and have started to carry their own projects. These are important achievements, even though they have nothing to do with the CCTV project itself.

What is the day-to-day experience managing this project? What are the challenges?

The persistent challenge has been the cultural integration of the project. How

do you operate in an environment that requires constant translation—linguistically, conceptually, and culturally?

As the CCTV project started, why were the media reporting that CCTV wasn't going to happen?

It's interesting how insistent certain parts of the world were about declaring CCTV dead. We have been building for two years—the structure is already out of the ground—and most people still don't know if it's happening or not. One interesting phenomenon of the project is how it created a psychology—that because something looks impossible to build, it may not be built.

Do you ever get tired of talking about CCTV?

I cannot afford to get tired of it. To refuse to explain the project would not be right. It's really important to insist that people talk about it and understand it. In fact I have to insist that the project does not exist within the realm of its physical appearance—which is how most people recognize it—but as an organizational structure and a social construct that makes huge efforts in how a building is created and how it is used in its final configuration. I think in many ways that is as important as the building itself.

WWW.ARCHPAPER.COM

THE ARCHITECT'S NEWSPAPER

NEW YORK ARCHITECTURE AND DESIGN

WWW.ARCHPAPER.COM

REGISTERED ARCHITECTS IN THE NORTHEAST AREA (NY, NJ, CT, PA, MA, DE AND DC) FREE.

SUBSCRIBE TODAY!

*Must provide RA number

- | | | |
|--|---|--|
| <input type="checkbox"/> RA number FREE!* | <input type="checkbox"/> 1 year \$39 | <input type="checkbox"/> 2 years \$69.95 |
| <input type="checkbox"/> Institutional \$149 | <input type="checkbox"/> Canada/Mexico \$75 | <input type="checkbox"/> International \$160 |

Mail this form with a check payable to: The Architect's Newspaper, LLC.
The Architect's Newspaper, 21 Murray St., 5th Floor New York, NY 10007
ref. 11.17.2006

Name _____	Date _____
Company _____	
Address _____	
City/State/Zip Code _____	
Email _____	Phone _____
RA License Number _____	
Credit Card Number _____	Exp. Date _____
SIGNATURE REQUIRED _____	



INDUSTRY

- ☐ Academic
- ☐ Architecture
- ☐ Construction
- ☐ Design
- ☐ Engineering
- ☐ Government
- ☐ Interior Design
- ☐ Landscape Architect
- ☐ Planning/ Urban Design
- ☐ Real Estate/ Developer
- ☐ Media
- ☐ Other

JOB FUNCTION

- ☐ Academic
- ☐ Architect
- ☐ Designer
- ☐ Draftperson
- ☐ Firm Owner
- ☐ Government
- ☐ Intern
- ☐ Managing Partner
- ☐ Project Manager
- ☐ Technical Staff
- ☐ Student
- ☐ Other

FIRM INCOME

- ☐ Under \$500,000
- ☐ \$500,000 to 1 million
- ☐ \$1 to 5 million
- ☐ +\$5 million

EMPLOYEES

- ☐ 1-4
- ☐ 5-9
- ☐ 10-19
- ☐ 20-49
- ☐ 50-99
- ☐ 100-249
- ☐ 250-499

Second Annual

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 expeditor 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

Submitted by:

Contact info (address, phone, or email):

THE
ARCHITECTSNEWSPAPER

21 Murray Street, 5th floor

New York, NY 10007

Fax 212-966-0633

Please mail or fax this to us by December 11.

Or fill out our online survey, at www.archpaper.com

Thanks for your responses, and we'll share your favorites in our first issue of 2006.