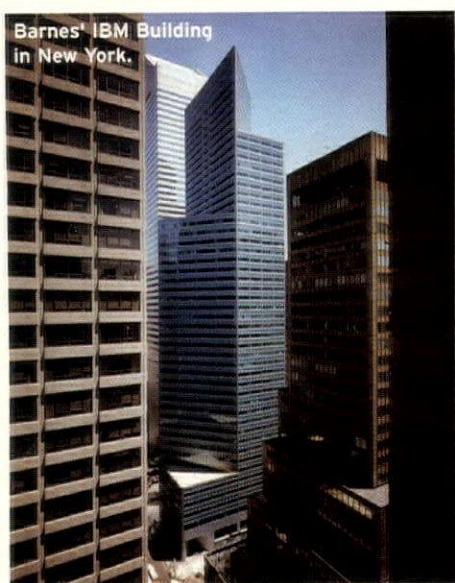


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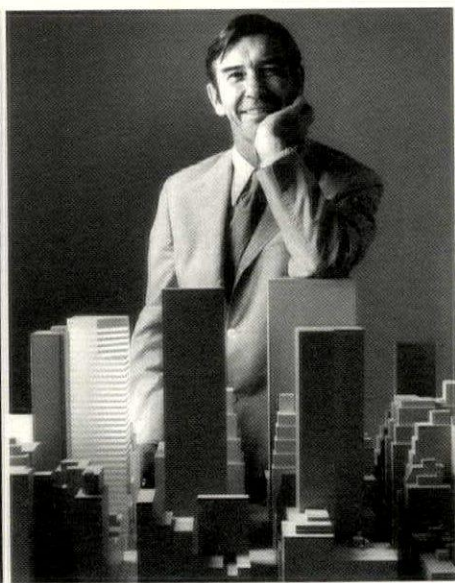
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Barnes' IBM Building in New York.



LEFT: PETER MAUSS © ESTO; RIGHT: NANCY RICA SCHIFF / COURTESY AIA

AIA ALSO ANNOUNCES FIRM OF THE YEAR AND DISTINGUISHED EDUCATOR AWARD

AIA GOLD MEDAL TO EDWARD LARRABEE BARNES

The American Institute of Architects has announced that Edward Larrabee Barnes, the classic modernist architect who passed away in 2004 at the age of 89, was awarded the organization's highest honor, the Gold Medal. Past gold medalists include Frank Lloyd Wright, Frank Gehry, and Santiago Calatrava. Barnes is one of several AIA gold medalist to be honored posthumously in the award's 100-year history: Thomas Jefferson received it in 1993 and Samuel Mockbee in 2004, among others. The gold medal recognizes the influence of a body of work on the field of architecture. Candidates, who may be from anywhere in the world, are nominated by their peers, and a jury of architects makes confidential recommendations to the board of the AIA, which makes the final selection. Barnes was nominated **continued on page 6**

COOPER-HEWITT CURATOR BARBARA BLOEMINK DEPARTS TO HEAD CURATORIAL AFFAIRS AT MAD

Design Museum Shuffle



After a four-year-long tenure as curatorial director at the Cooper-Hewitt National Design Museum, Barbara Bloemink will join the Museum of Arts & Design (MAD) in a similar capacity, beginning late January. Bloemink held the second most senior position at the Cooper-Hewitt, after director Paul Warwick Thompson, in terms of programming

decisions. Prior to her arrival at the Cooper-Hewitt, Bloemink was the managing director of the Guggenheim Hermitage and Guggenheim Las Vegas.

Her move to MAD is a strategic part of the institution's reopening in 2008 at 2 Columbus Circle, the Edward Durrell Stone building presently undergoing a radical and controversial renovation by Brad Cloepfil of Allied Works Architecture. MAD, which was known as the American Craft Museum until it changed its name in 2002, has **continued on page 3**

DEVELOPERS MUST INCLUDE AFFORDABLE HOUSING TO RECEIVE TAX ABATEMENTS

CITY REVISES PROPERTY TAX PROGRAM

After ten months of public debate, the 35-year-old residential tax abatement program known as 421-a has been fully revised. On December 28, Mayor Michael R. Bloomberg signed the bill that passed City Council a week earlier with an overwhelming vote of 44 to 5. The bill largely resembled the recommendations unveiled in October by a mayoral task force formed in February to examine the program (see "Mayor Presents Affordability Plan," AN 18_11.03.2006).

The role of 421-a has shifted over the years: The program was established in 1971 by the Lindsay Administration to spur development at a time when many residents and **continued on page 14**

FAVORITE SOURCES

THE BEST SOURCES AND SERVICES IN NEW YORK AND BEYOND PAGES 18-25

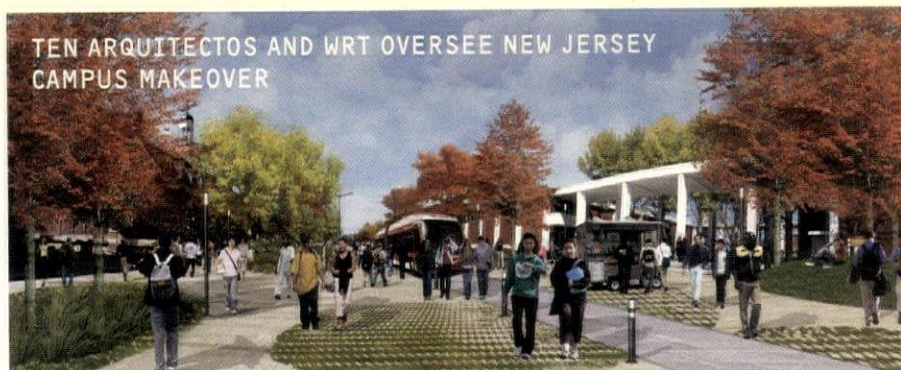
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TEN ARQUITECTOS AND WRT OVERSEE NEW JERSEY CAMPUS MAKEOVER

COURTESY TEN ARQUITECTOS

RUTGERS' NEW MASTERPLAN

Despite being the eighth oldest university in the United States, Rutgers University—a New Jersey state university with main campuses in New Brunswick and Piscataway—has survived for the last two hundred years without a master plan. As part of university president Richard McCormick's efforts to create a more mature campus culture, the school has hired New York-based firms TEN Arquitectos and

Wallace Roberts Todd (WRT) to design its first cohesive campus plan. The team won the commission after an almost year-long invited competition that included Beyer Blinder Belle with Ateliers Jean Nouvel, Eisenman Architects, Morphosis, and Antoine Predock Architects.

After responding to a request for qualifications, each team was awarded \$50,000 to develop a scheme for **continued on page 7**

NYC EARNS \$1 BILLION IN EXCHANGE FOR SLEEK STREET FURNITURE

STREET WISE

On December 20, Mayor Michael R. Bloomberg unveiled a prototype for new bus shelters that will bring a fresh silhouette to neighborhoods around town. Transportation Commissioner Iris Weinshall said she expects the new street

furniture, which will include 3,300 bus shelters, 20 pay toilets, and 330 newsstands designed by Grimshaw Architects for Spanish manufacturer Cemusa, to gain "iconic" status as local symbols. **continued on page 12**



RON HOLTZ



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CONTRIBUTORS
MARISA BARTOLUCCI / DAN BIBB / ALAN G. BRAKE /
ARIC CHEN / DAVID D'ARCY / MURRAY FRASER /
RICHARD INGERSOLL / JULIE V. IOVINE / JOE KERR /
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VOLUME 05, ISSUE 01 JANUARY 17, 2007. 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.

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New Yorkers flipping through any of the local papers on the weekend of December 17 may have noticed an insert that was not hawking holiday gifts but instead a new program spearheaded by City Hall called PlaNYC. If readers paused over the glossy pages of the well-produced brochure, they might have been jolted from their Sunday morning quiet by some startling statistics: By 2030, most of the city's already creaky infrastructure will be over one hundred years old, and we will have one million more neighbors than we do today. The cover of the brochure asks, in large, bold-faced type, "By 2030, will you still love New York?"

The pamphlet is one of the first salvos in Mayor Michael R. Bloomberg's campaign to start a citywide discussion about making New York City's growth both economically and environmentally sustainable. PlaNYC is the public face of a process that started in his 2006 State of the City address, in which he announced an initiative to lay the groundwork for the city's future growth. Deputy Mayor Daniel Doctoroff subsequently hired Alex Garvin & Associates to study the city's growth from a number of angles, including housing, infrastructure, and economic development. The result, *Visions for New York City*, was leaked to the online journal Streetsblog.com—and reported on extensively in "Nine Million Stories in the Naked City" (AN 17_10.20.2006)—but was never formally presented to the public. At the time, many observers, both online and those to whom we spoke for the article, expressed some concern about the hush-hush nature of the process. Soon after the report was leaked and our story was published, Mayor Bloomberg announced the formation of the Office of Long-Term Planning and Sustainability and the creation of a Sustainability Advisory Board, both of which would work to develop a plan dealing with the very issues (and more) addressed by *Visions for New York City*.

Careful readers of the Sunday insert will have quickly realized that it raised a lot of questions but didn't provide any answers. At this stage of the process, this makes sense. The document did, however, present ten goals for the next 25 years which will frame the discussions to take place in a series of town hall meetings and public forums over the next three months. The goals include improving access to housing, transit, and open space; shoring up infrastructure systems like the subways, roads, and power grid; and cleaning up the city's air, water, and brown-fields, while reducing carbon emissions by 30 percent. These goals are worthy and achievable. With the launch of PlaNYC, City Hall has shown an admirable desire to make the debate about the city's future public and inclusive.

DESIGN MUSEUM SHUFFLE continued from front page been widening its scope to include contemporary work and art, as well as increasing its public profile under director Holly Hotchner.

Bloemink's appointment as deputy director of curatorial affairs was announced on December 13, immediately after the opening of the Cooper-Hewitt Design Triennial, which she co-curated. "My biggest reason for making this move is that I think the new museum [MAD] will be one of the few museums in the United States that doesn't categorize different departments," Bloemink told AN. "All the curators I'll be hiring will be working in contemporary art and design, as I have."

Bloemink, who holds a masters degrees in 17th-through 19th-century painting, as well as a PhD from Yale in art history, with a focus on art and design, criticizes what she sees as an antiquated system of departments separated by various disciplines—from painting to sculpture to art, and of course, design. "That traditional Victorian model just doesn't work anymore," she said. One example of how Bloemink sees design crossing over with other arts is her 2004 exhibition *Design ≠ Art* at the Cooper-Hewitt, which featured prominent artworks such as pieces by Donald Judd and Rachel Whiteread that could be interpreted as furniture. While the show received mixed reviews, it may be a taste of what is to come for MAD.

Bloemink's short tenure at the Cooper-Hewitt began at a tense time for the institution: She was hired by then-new director Paul Warwick Thompson following an exodus of longtime senior curators, which was the result of both budget issues and Thompson's reorganization of the museum. According to several Cooper-Hewitt insiders interviewed for this article, the relationship between Thompson and Bloemink was fraught with tension in recent years. At the same time, the museum has recently enjoyed an increase in attendance, no doubt brought by strong exhibitions, including *Extreme Textiles* (2005), curated by Matilda McQuaid, who is presently acting as interim curatorial director.

Through a Cooper-Hewitt spokesperson, Thompson declined to be interviewed about Bloemink's departure. **ANDREW YANG**

LETTERS

AIR CONDITIONING, NOT A BASIC NEED

Your feature on sustainable building (AN 19_11.17.2006) is welcome. Let me add an idea that costs nothing to anybody (except ConEd, which would make less money): cross ventilation. Since 1975 we have lived without air conditioning in New York, without suffering; instead we have the pleasure of hearing the birds. On the other hand, most of our neighbors in our building, all of whom have the same cross ventilation, turn on the air conditioning

in April and off in October. Even last month, I heard someone's air conditioning on! We live without air conditioning because it gives us pleasure. Certainly, there are a few hot days in the city—not very many—and those who can't stand those days could turn to their ACs, but for the most part, many are lazy, turning it on in the spring and forgetting about it till fall. In this some education is needed.

TOM KILLIAN

FRANÇOISE BOLLACK ARCHITECTS

CORRECTIONS

In "How Green Is the Big Apple?" (AN 19_11.17.2006) the image of 4 Times Square by Fox & Fowle appeared without crediting Jeff Goldberg / © ESTO. The same feature cites a book by Kira Gould, whose correct title is *Women in Green: Voices of Sustainable Design* (Ecotone Publishing, 2007), and is coauthored by Lance Hosey.

In AN 20_12.11.2006, we neglected to credit

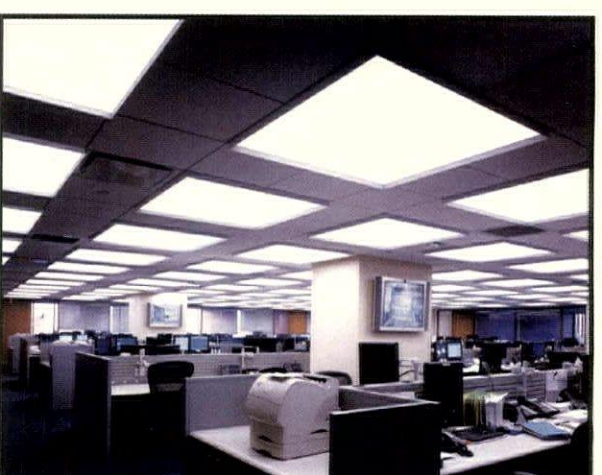
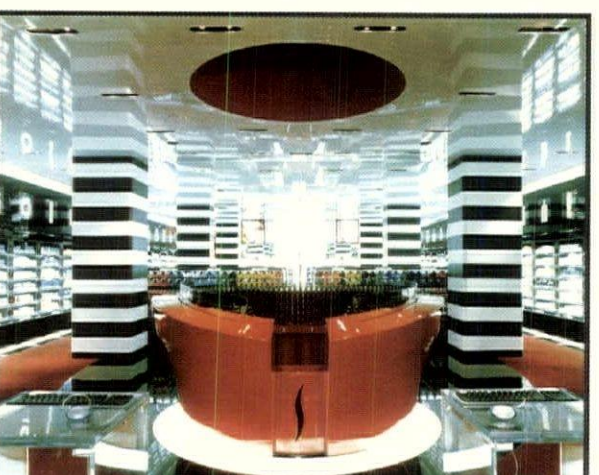
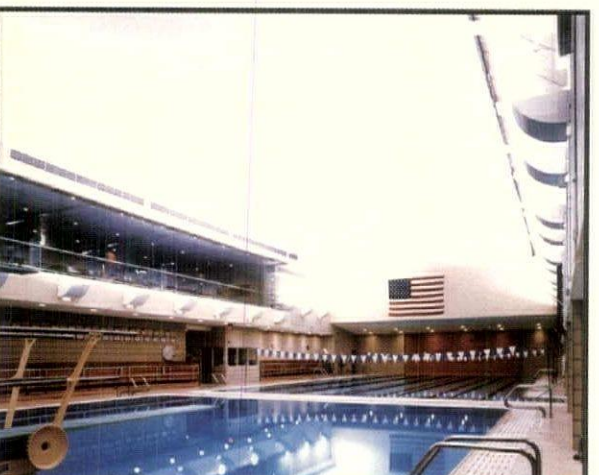
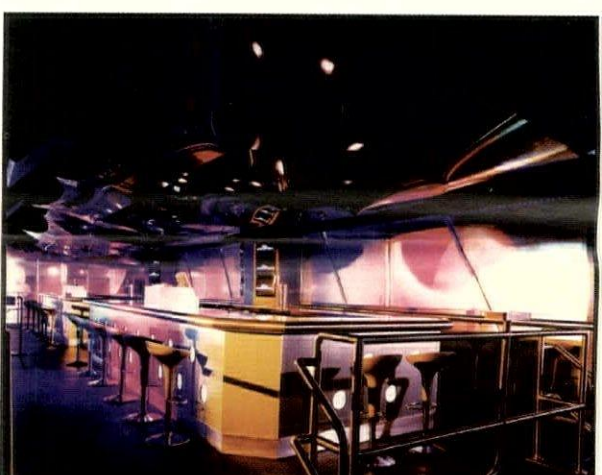
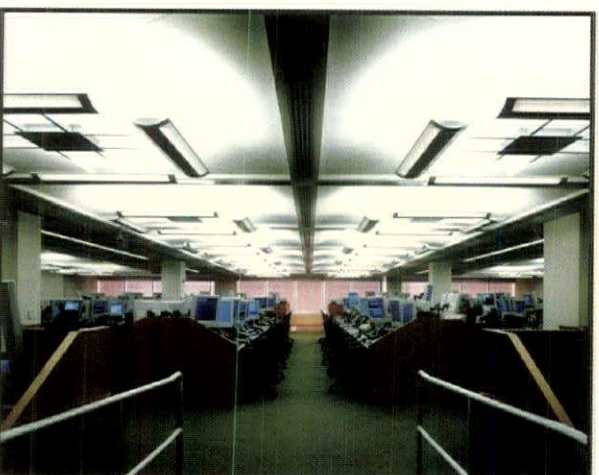
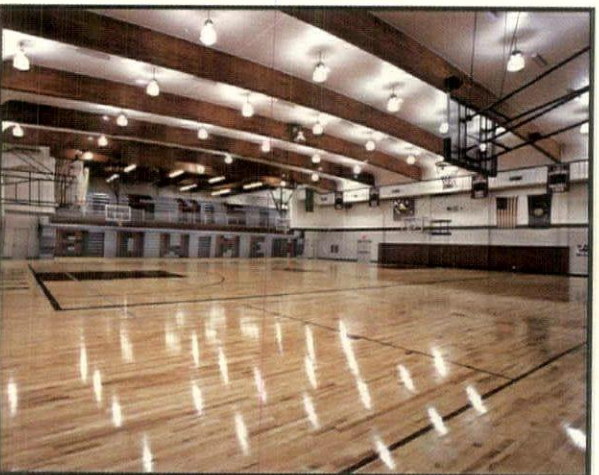
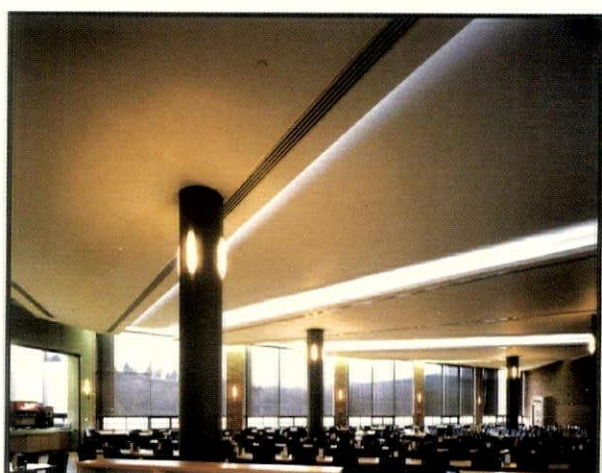
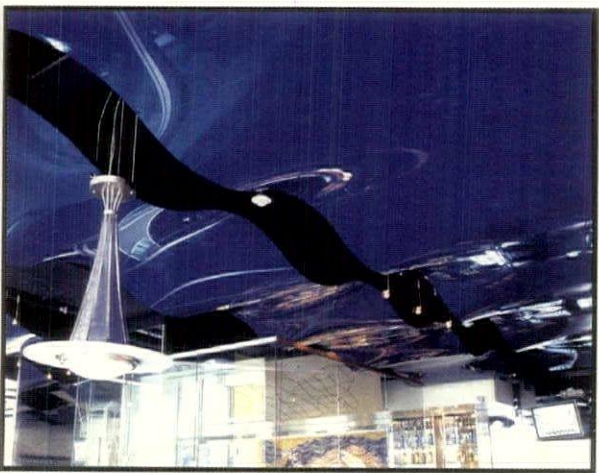
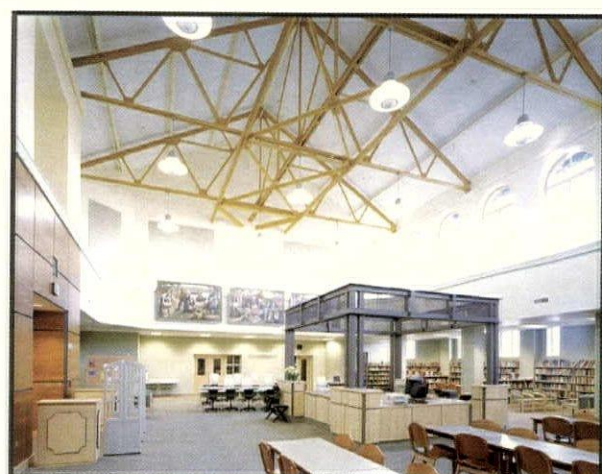
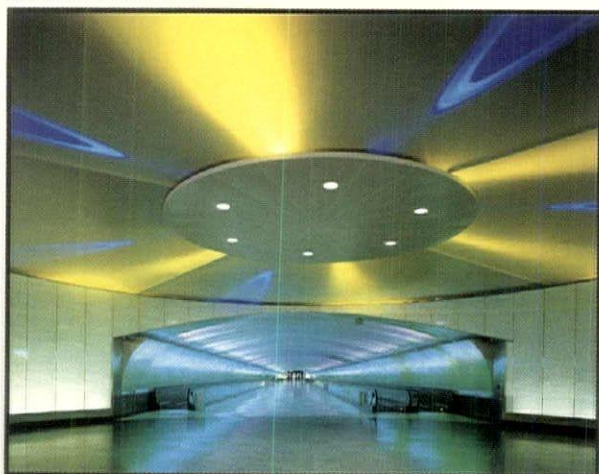
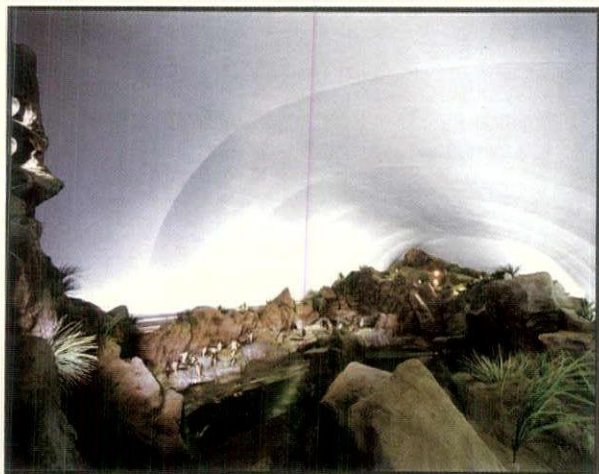
Whitney Cox as the photographer of the Horticultural Society of New York, designed by Marpillero Pollak Architects. Also, Richard Poulin was erroneously listed as a collaborating designer. We regret the error.

In "Super Modeling" (AN 20_12.11.2006), we incorrectly noted that Flack & Kurtz developed the curtain wall for the New York Times tower, and that Lenny Zimmerman is an ME; he is senior electrical vice president.

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I was advised to find a pseudonym before writing Eavesdrop, and looked to the example of Charles Edouard Jeanneret's fabulously successful Le Corbusier or even **Maria Louise Ciccone's** Madonna as the paragon of simplicity. Alas, my own name will have to suffice. With that said, let's hope the arcane world of architectural gossip, perhaps of interest only to a few, even in our own community, serves the purpose not only to bind our group together but also to humanize the increasingly faceless world of global architecture.

Now, down to business: To recap Art Basel, the international art fair held in Miami Beach in early December, a number of New York architects were found Jet Blueing south, including **Robert Stern**, **Walter Chatham**, **Gisue** and **Mojgan Hariri**, **Liz Diller** and **Ric Scofidio**, **Peter Marino**, **Lee Mindel**, and **Joseph Giovanni**. Also seen were the Rizzoli honchos, the legendary editor **David Morton** and chief publisher **Charles Miers**, to lead the charge against their nemesis, Taschen, omnipresent at the art fair. **Zaha Hadid** was ensconced at the Setai Hotel, in town to unveil a new furniture design for Established & Sons. **Greg Lynn** was on the same mission, and was seen during the weekend partying solo (*sans* wife **Sylvia Lavin**) at the Raleigh and the *Surface* magazine party on the rooftop of the Townhouse on the Beach.

Heard at the fair that **Ole Bouman**, formerly editor of the Dutch magazine *Archis*, was taking the position that **Aaron Betsky**, new director of the Cincinnati Art Museum, abdicated at the Netherlands Architecture Institute (NAi). Betsky appeared at the glamorous party sponsored by the Dutch Consulate, hosted by **Robert Kloos** and **Jeanne Wikler**, in honor of **Li Edelkoort**, head of the famous Eindhoven Design Academy. The party was held at the apartment of yours truly, at Aqua, high above Indian Creek on the Beach.

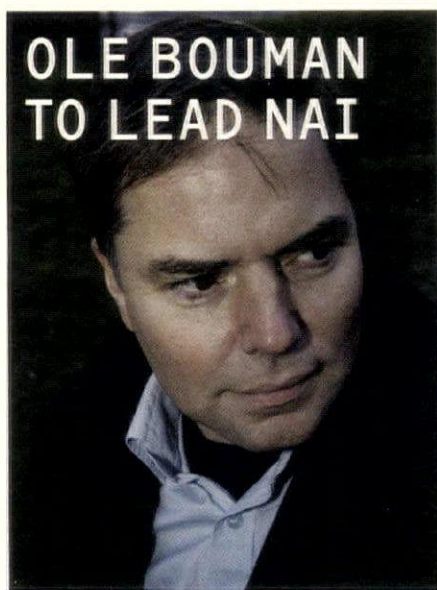
Among the many exhibitions during the Art Fair, one of the most smashing was *French Modern Sources*, an exhibition organized by the Georges Pompidou Art & Culture Foundation. Magnificent examples of original furniture by Chareau, Jean Prouvé, Robert Mallet-Stevens, and Le Corbusier as well as the original model of **Rem Koolhaas'** house in Bordeaux were displayed. Incidentally, **Robert Rubin**, who last year bought the extraordinary *Maison de Verre* by Pierre Chareau and Bernard Bijvoet, has revived the foundation, which was founded by Dominique de Menil but languished after her death. He donated the foundation the prefabricated *Maison Tropicale* by Prouvé, which he rescued from Brazzaville, Congo, in 1997. The structure will be installed on the fifth-floor terrace of the Pompidou later this month.

Also in Miami, albeit weeks after the fair was over, I had dinner with **Michael Graves** and **Andres Duany** and **Elizabeth Plater-Zyberk** at Yuca, a Cubaneseque restaurant. Michael was zipping along Collins Avenue in his motorized wheelchair and can be happily reported to be in good spirits, clearly using his hands without problem.

Closer to home (well, at least this writer's home) is the cacophonous, daily, insistent pile-driving of **Donald Trump's** 45-story SoHo project—despised by all, except perhaps its architect **Gary Handel**. Both of our offices overlook the site: For Gary the noise must be music to his ears. Meanwhile, we have powerful telescopes trained on the excavation, hoping to discover Native American bones to shut down the site permanently. Unfortunately, the discovery of remains of Episcopalians only delayed construction for a few days.

Send observations, tips, suggestions (no matter how banal), et cetera, to eavesdrop@archpaper.com.

OLE BOUMAN TO LEAD NAI



CASSANDER EEFTHINK SCHATTENKERK / COURTESY NAI

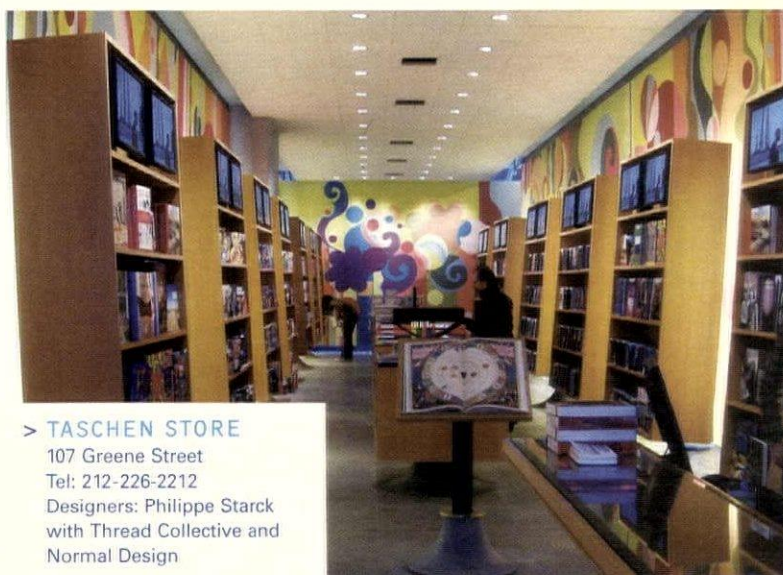
AV 15_9.22.06). Under Betsky's direction, the NAI, which is the world's largest museum devoted to architecture, expanded its overall budget by 20 percent, broadened its traveling exhibition program, and opened a satellite location in Maastrich.

Bouman will leave his current position, director of the Archis Foundation, a cultural think tank and publisher specializing in architecture, politics, and culture. Under Bouman's leadership, the foundation launched the quarterly publication *Volume*, in collaboration with Columbia University GSAPP's C-Lab, Rem Koolhaas' AMO, and the NAI. About *Volume*, Bouman said, "My move to the NAI means more opportunities to add fresh talent to the team; the next step could be to consider overlaps between *Volume* and the NAI program."

Bouman brings to the NAI an imperative to connect architecture to the political trials of our times. "The NAI is a public and cultural institution, a place where people can envision new roles for architecture beyond a service industry or real estate," he said. "It is also a place where people can explore the arguments needed to convince the powers that be to take responsibility for our buildings, our cities and our landscapes, by asking architects to help them." **SAMANTHA TOPOL**

Widely published author and prolific curator Ole Bouman was appointed director of the Netherlands Architecture Institute (NAi) in Rotterdam on December 6. Aaron Betsky, who held the position from 2001 to October 2006, left the organization to become director of the Cincinnati Art Museum (see "Aaron Betsky Named Director of Cincinnati Art Museum,"

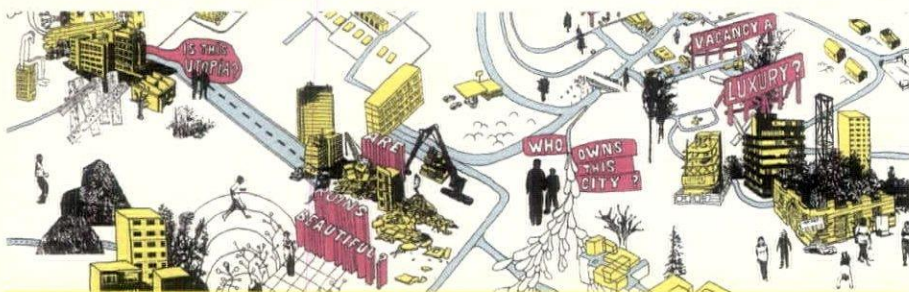
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with Thread Collective and
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Publishing giant Taschen's new outpost in SoHo holds true to publishers Benedikt and Angelica Taschen's famous fondness for bold and blunt visual statements. It was designed by Philippe Starck—the French designer's third Taschen store, following outlets in Paris and Los Angeles—in collaboration with local architecture firms Thread Collective and Normal Design. The shop was supposed to open a year ago; one can now see why construction took so long. More than a conventional bookstore lined with shelves, the Taschen shop features a series of stand-alone bookcases wired to the max with flat-screen monitors and audio capabilities, which the Taschens wanted in order to present original video art. Each seems to float at an angle, supported by massive steel beams anchored to a concrete floor. "The store was pretty complicated, and everything, like the wiring for the audio-visual systems, had to be concealed," said Gita Nandan of Thread Collective. Psychedelic murals by Brazilian artist Beatriz Milhazes cover most of the walls, offering a light counterpart to the engineering-heavy shelves. The visually rich interior is a perfect setting for Taschen's books, which range from quasi-pornographic monographs to massive books-cum-*objets d'arts* that sell for upwards of \$4,000.



Shrinking Cities

While international urban discourse focuses exclusively on the growing megalopolises, zones of shrinkage have been forming and are generally ignored. *Shrinking Cities*, a four-year initiative project of the German Federal Cultural Foundation, has investigated the worldwide phenomenon of urban shrinkage by focusing on four regions—Detroit, Michigan; Halle/Leipzig, Germany; Manchester/Liverpool, U.K.; and Ivanovo, Russia—and developed ideas for action. *Shrinking Cities* has been presented in two major exhibitions, several books, digital publications, and at numerous public events. The 2006/2007 New York exhibition is the first leg of an international tour.

www.shrinkingcities.com

KULTURSTIFTUNG DES BUNDES Funding provided by the German Federal Cultural Foundation

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EXHIBITIONS



AIA GOLD MEDAL TO EDWARD LARRABEE BARNES continued from front page by the AIA chapters of New York, Kansas City, and Chicago.

The AIA also announced several winners in other categories. Lance Jay Brown, an architect and longtime professor at the City College of New York, was named recipient of the Topaz Medallion for his distinguished career as an educator. Boston-based Leers Weinzapfel earned the Firm of the Year award, while Maya Lin's Vietnam Veterans' Memorial was bestowed the 25-Year Award, which recognizes a work's lasting quality and influence. Vail, Colorado-based architect Randall Vosbeck was named the recipient of the Edward C. Kemper Award for his work supporting the AIA, while Washington, D.C.-based National Organization of Minority Architects earned the Whitney M. Young, Jr., Award, given annually to an individual or group that focuses on social issues important to contemporary practice. Winners were nominated by their peers and each prize is voted on by a different jury.

All the winners will be honored at a ceremony at the National Building Museum in Washington, D.C., on February 9.

Barnes, who studied under Walter Gropius

The Haystack Mountain School of Crafts in Deer Island, Maine (1962), shows Edward Larrabee Barnes' longstanding preference for pure geometrical shapes and simple forms.

and Marcel Breuer at the Harvard Graduate School of Design in the 1930s, is known for a clear and, some would say, understated style of modernist architecture. Throughout much of his career, he expressed a reverence for pure geometric shapes, not unlike his contemporary I. M. Pei. Based in New York for much of his professional career, Barnes (whose eponymous firm took home the AIA Firm Award in 1980) designed such notable buildings as the Haystack Mountain School of Crafts on Deer Island, Maine (1962), the Walker Art Center in Minneapolis (1971), and 590 Madison Avenue, the skyscraper once known as the IBM building (1983).

"He was a stalwart interpreter of modernism," said architect Douglas Kelbaugh, one of the jurors of the Gold Medal and dean of the University of Michigan's Taubman College of Architecture and Urban Planning. "He was someone who understood the social and cultural mission of modernism, as well as the importance of structural and tectonic honesty." **ANDREW YANG**

PRIVATE CONDO BOARD CONSULTED ON PUBLIC HOUSING DEVELOPER BID

PUBLIC-PRIVATE PARTNERSHIP

Building affordable housing in Manhattan's gentrifying neighborhoods is so delicate that the city is letting the directors of a recently completed upscale condominium in Chelsea guide the design of a neighboring city-owned project. City officials say this arrangement will set a template as the city seeks mixed-income sites in neighborhoods that high-end developers are also scouring.

In an RFP due on February 22, the Department of Housing Preservation and Development (HPD) seeks developers of a 128-unit tower for mixed-income rentals on a parking lot at Elliott-Chelsea Houses, a public housing complex at Ninth Avenue and 25th Street and on similar parcels at two other public housing sites on the West Side. The Elliott-Chelsea request is specific: Developers must meet with the board of the adjacent 10-story Heywood condominium before and

during the design process. "Preference will be given to proposals that maximize light and air to the Heywood immediately to the north and to the existing Elliott-Chelsea Houses immediately to the west," the document states.

The Heywood is a recent renovation of a 1913 printing factory near the High Line. With a refurbished shell and interiors by Shamir Shah Design (whose founder lives in the building), the 50-unit condo, developed by Henry Justin, evokes nearby modish art galleries. But it sits amid bland public-housing projects. Ruth Ro, an artist who bought her unit when the building was completed in 2005, said she liked the context. "Low-and-moderate-income housing around us turned out to be one of the nicer surprises because the neighborhood has a residential feel," she said. "And the exterior doesn't signal 'I'm new and encroaching.'" **continued on page 14**

Vanguard

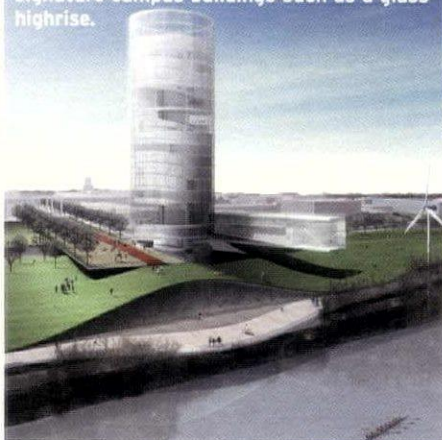
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TEN Arquitectos and WRT envision that, in the long term, Rutgers could acquire signature campus buildings such as a glass highrise.



COURTESY TEN ARQUITECTOS

RUTGERS' NEW MASTERPLAN continued from front page Rutgers' primary campus, in New Brunswick.

One of the unique planning challenges at Rutgers includes the fact that, with nearly 50,000 students spread among its main campuses—and two satellite campuses in Newark and Camden—the school is an amalgamation of several colleges and educational institutions that have merged over the decades. "We've never had a unified approach," said Jeffrey Apfel, the chief financial officer of Rutgers. "We liked the fact that TEN and WRT created a connective tissue and had an approach that light on the ground." Rather than introduce drastic changes, such as demolishing or creating new buildings, TEN proposes many small, subtle changes that the designers hope will have significant impact.

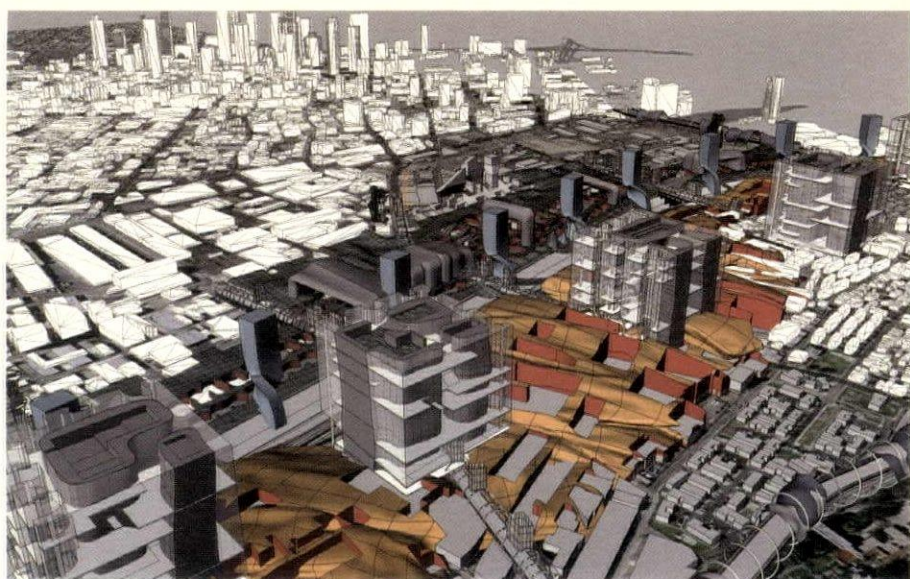
TEN's plan calls for creating stronger connections among the campus buildings. The first step will be to alter the landscaping and pedestrian feel of College Avenue, home to the university's historic Queen's College, which was founded in 1766. They also propose strengthening the campus' edge along the Raritan River, which is now defined by neglected 1960s buildings and parking lots. While the plan also calls for a signature tower overlooking the campus, the architects' plans will be implemented in phases, in conjunction with the fundraising. Later phases of the planning will address the Piscataway campus.

"We're going to spend the next year gathering information and bringing together the dreams and ambitions of the university into a coherent vision for the campus," said TEN principal Enrique Norten. "It's not just going to be something to shine for a couple of years."

According to Apfel, the school has earmarked \$15 million from its budget toward the masterplan. "Work is going to proceed on this rather quickly," he said. Future sources of income will likely be private donors and public institutions.

The Rutgers project is the latest in a string of major wins for TEN Arquitectos, including the Guggenheim Guadalajara. The firm's New York satellite has recently surpassed its original Mexico City office in size. "I feel very honored and very privileged," said Norten about the office's recent victories. "Our team has matured and we're working well together. I guess we're doing the right things."

ANDREW YANG



COURTESY ERIC OWEN MOSS ARCHITECTS

ERIC OWEN MOSS ENVISIONS LOS ANGELES IN THE FUTURE

In the third and final city of the History Channel's *City of the Future* competition, Eric Owen Moss Architects won top honors (and \$10,000) with a scheme that envisions a Los Angeles in the year 2106 where buildings and infrastructure are constructed "over, under, around, and through the freeways, rivers, power grids, and tracks." (The other two segments of the competition, which invited architects to produce visions of New York and Chicago, took place in November and December; see "Waterworlds," *AN* 20.12.11.2006). The project team, led by Moss, based its proposal on issues facing the city today, and focused on a downtown site on the L.A. River, where many of the infrastructure elements that divide the city converge. A series of dams would rehabilitate the river, as well as connect a large horticulture grid overlaid on an adjacent decaying industrial railyard to a reinvigorated manufacturing section nearby. Water is pumped up into towers that line the river by solar energy during the day, and generates electrical energy by turbine power at night as the water descends. Moss' plan will compete with New York winner ARO and Chicago champ UrbanLab in an online competition (www.history.com/designchallenge), beginning January 3; don't miss Daniel Libeskind's ongoing commentary as host. Voting closes February 3. A winner will be announced in mid-February, and will be awarded \$10,000. **ST**

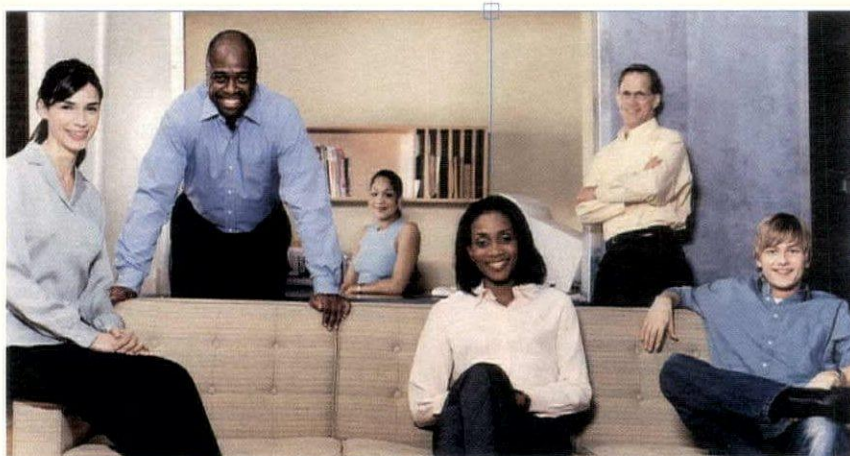


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ALASTAIR GORDON PAYS RESPECTS TO A COLLEAGUE AND COLLABORATOR



Peter Blake contemplating his design of the Pinwheel House, ca. 1953.

sure that a similar architectural energy would soon manifest itself all around us. And we felt we were ready." In 1949 Blake designed the "Ideal Museum" project in collaboration with the painter. Pollock's drip paintings were to hover within an all-glass pavilion and merge with the surrounding landscape. He developed a plan that was the basis for his later Pinwheel House. The Ideal Museum was 24-by-24-foot square, with four barnlike walls that could be slid out on metal tracks so that the home dweller could experience total oneness with the surrounding landscape. There was no glass to interfere with the sensation. When the walls were open, the house was literally open to nature. Peter had wanted Pollock to paint the inside surfaces so that when the walls were closed you would be sitting inside an all-around Pollock. Or conversely, when the walls were open, four Pollocks would be floating in the landscape. Unfortunately, by 1954 Pollock was too busy and too successful to accept Blake's proposal. "You can't afford me," he said.

Peter Blake, 1920–2006

I became aware of Peter Blake's work in 1984 when I was preparing an exhibition and catalogue on the forgotten modernism of Long Island (*Long Island Modern: The First Generation of Modernist Architecture on Long Island*, Guild Hall Museum, East Hampton). Combing through old magazines of the 1950s and 1960s, I kept coming across these wonderful little gems: simple boxes on stilts with floor-to-ceiling glass that were designed by someone named Peter Blake.

His beach houses were the perfect antidote to urban stress, little escape pods that were at once casual, open, inexpensive, low maintenance, and defined a certain moment in the history of American leisure. There was the Pinwheel House (Water Mill, 1954), a 24-by-24-foot square box with walls that slid out on steel tracks. The slab-like Russell House (Bridgehampton, 1956) was cantilevered on steel pilots to gain water views, while the Kent House (Water Mill, 1956) was propped on telephone poles to lift it safely above hurricane floods. The second Blake House (Bridgehampton, 1960) expanded on the concept of the Pinwheel House (by way of Mies), and was essentially two 24-by-24-foot boxes connected by an open-air breezeway. (I used it on the cover of my book *Weekend Utopia*.)

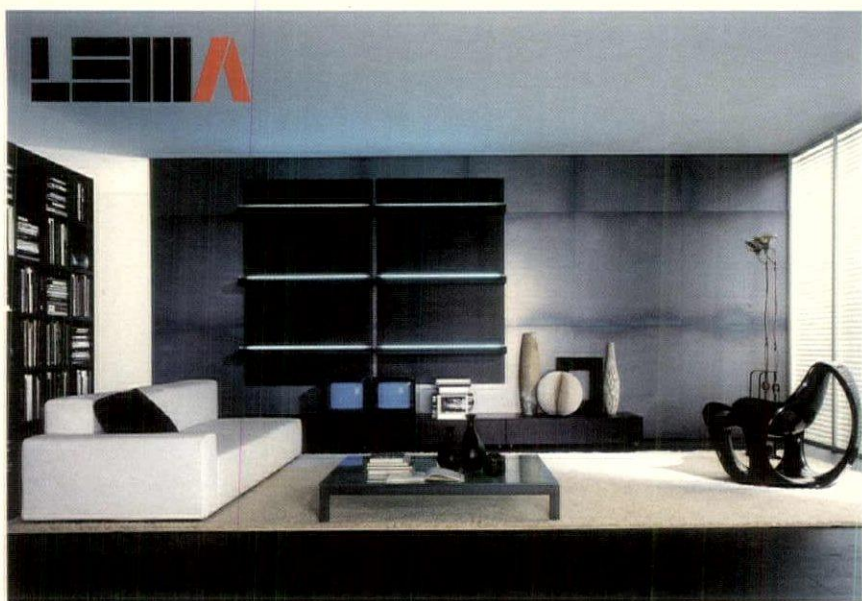
Blake, as much as anyone, understood the unique, sea-flecked light of eastern Long Island and the beauty of its low-lying landscape, the same qualities that had attracted so many of the abstract expressionist painters. His houses reflected this passion in the way they were sited on the dunes or potato fields, how their modular plans sacrificed everything for light and intimate connection to the outdoors. "All of my buildings were an interpretation of that landscape," said Blake.

Around 1948, Blake was introduced to Jackson Pollock through mutual friends. When he first visited Pollock's studio in Springs, it was a revelation: "The sun was shining when I walked into his studio, shining in and into the paintings," recalled Blake. "It was like walking into the Hall of Mirrors at Versailles—dazzling, incredible!" Blake took this as a calling: Young architects were obliged to escape the past and push their work to new levels. "What I and others saw in the new painting in the Hamptons was only the beginning," he said. "We were

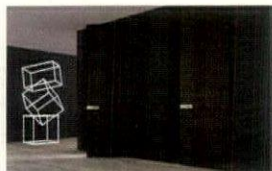
Peter possessed a sharp, often caustic wit, and never held back his opinions. He never, to my knowledge, subscribed to any form of political correctness. But while he could be a harsh critic of other people's work, one gets the sense that he was even tougher on himself. He remained a free-spirited outsider—a loose cannon to some—an independent observer of the built environment and the individuals who shaped it. He wrote elegant, effortless prose. His memoir, *No Place Like Utopia* (1993), reads like a picaresque novel. Among his 17 books were superb monographs on Marcel Breuer, Frank Lloyd Wright, Le Corbusier, Mies van der Rohe, Philip Johnson, Ulrich Franzen, Edward Larrabee Barnes, and Harry Siedler.

He admired the epic works of the modern movement but was wary of the "heroic architect" role, the sweeping masterplans, and the "monumental arrogance" that some of its masters displayed. The best of his prose had the ring of a voice in the wilderness. In *God's Own Junkyard* (1964), Blake decried corporate modernism and the commercial desecration of the American landscape. The book was filled with photos of tract housing, suburban subdivisions, billboards, power lines, strip mining, and all things that Blake found offensive. "This book is not written in anger," he wrote. "It is written in fury." He lashed out against pretension and phoniness. He was one of the first to cry that the emperor had no clothes when confronting the superficial pastiche of postmodernism and the bogus theory of deconstruction. While very much a part of the architectural establishment—as curator at MoMA, editor of *Architectural Forum*, architecture dean at Catholic University—there was a sense that Blake never really wanted to fit in too comfortably, as if he had built the proverbial box but was, at the same time, struggling to break free from it.

He certainly never indulged in the kind of vanity or self-promotion that now seems *de rigueur* in the architecture scene. This may account for why he's not better known today or why, for instance, none of his designs are included in MoMA's architecture collection. (Hint: There is a beautiful scale model of the Pinwheel House that needs a nice home.) I was once introducing him to a group of wealthy museum patrons, listing some of his impressive achievements as an architect, critic, teacher, curator, author, et cetera, when suddenly he cut me short with a wave of his hand and said: "That's enough, enough..." as if to belittle his



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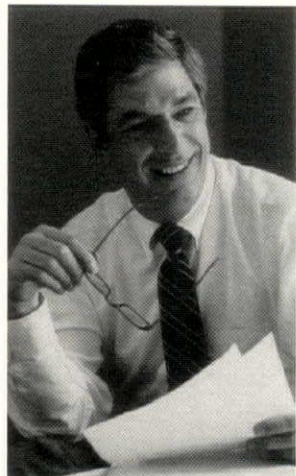
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JOCK POTTLER

WILLIAM PEDERSEN REMEMBERS HIS LONGTIME PARTNER AND FRIEND

SHELDON FOX DIES AT 76

In September 2006, Shelly was unable to attend the 30th Anniversary celebration of Kohn Pedersen Fox. He was in the late stages of brain cancer. At the event, his daughter, Mindy Pritchard, spoke of her father's failing condition. She also talked about several of her memories of the earliest days of our partnership. We started during a period that was, for architects, the deepest recession any of us can remember. It was not a promising time to begin. Mindy remembered one morning in the summer of 1976 when Shelly and his wife, Judy, gathered their three children, Peter, Jeffery, and herself, around the breakfast table. Shelly said he had decided to start a new office with Gene Kohn and myself. These were very difficult times and it could

mean some real sacrifices for their family. Did they agree with his decision? Nine-year-old Mindy sheepishly said, "Okay." The same conversation was happening with Gene's family and my own. The three of us had very little in savings and if we didn't make it in six months we would have to abandon the effort.

I have often compared the nature of our partnership to the primary components of a sailboat: the keel, the hull, and the sails. While one might debate the semantics of who played the roles of hull or sails, no one would ever question who took on the role of keel—it was Shelly. We always looked to Shelly to do what was right and what was fair. He was our moral and ethical guide. So he was more than a keel; he was also a compass.

The craft of carpentry is closely related to architecture. Carpenters say, "Measure twice, cut once." Shelly measured three times! And he had to, as Gene and I are inclined to forego measuring altogether. Often, those who are given to exactness are deeply frustrated with those who are not. Shelly, however, was also patient. He could always wait for a storm to pass. Somehow, our collaboration worked. So well, in fact, that I am reminded of one of Helen Keller's sayings, "Alone one can do so little. Together, we can do so much."

Just before Thanksgiving, Bill Louie, Bob Cioppa [partners in the firm], and I went to visit Shelly at his home in Fairfield, Connecticut. He had been retired nine years and the last time we had seen him was at our office Christmas party the previous year. Then, he looked wonderful, but now we were anxious

about the visit. What would we say? How would we say it? Fortunately, Judy was by his side and helped us get the conversation underway.

In his retirement, Shelly studied at the Culinary Institute of America. He loved to talk about cooking. I have always considered my inexperience in the kitchen a sign of weakness, and in an effort to correct that deficiency I committed myself to preparing a colonial seafood chowder for Thanksgiving. Shortly before we visited Shelly, I did a trial run with the chowder and relayed my frustration at following the recipe. He asked if I had prepared all of the ingredients before starting to cook. Characteristically, I had to admit I did not. He laughed—it was so like me. I can imagine the pleasure he took in getting everything exactly in order and laid out in front of him before he started.

As much as Shelly loved architecture and as much as he loved cooking, there was never a doubt that he loved his family more. They were his center. We always knew this. But we also knew Shelly loved us. We hope he knew we loved him.

A close friend of mine told me of the Mourner's Kaddish said by those of the Jewish faith. It is not about death but rather expresses a gratitude to God for bringing a person into one's life. Our family at Kohn Pedersen Fox is grateful to God for bringing Shelly into our life. Without him, there would have been no life.

WILLIAM PEDERSEN, FAIA, FOUNDED KOHN PEDERSEN FOX IN 1976 WITH SHELDON FOX AND EUGENE KOHN.

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own achievements. It was rude but it was also very funny and it cut through the artificial solemnity of the moment.

While his thoughts and architecture were honed to the simplest equations, there seemed something missing in him; he had a quiet sadness about him that didn't quite match his clarity of vision. I had heard only a little of his past—his childhood in Germany, flight to England, three marriages, three divorces. We never spoke about those things but focused on the work, the writing, his relationships with artists and other architects.

His favorite photograph was a shot he had taken in the early 1960s of his son Casey and cousin Elizabeth sitting in the breezeway of the Blake beach house in Bridgehampton. Whenever I asked for a good image to use

for an article or an exhibition he would send me this one. "Isn't this wonderful?" he said. Although I didn't get it at the time—surely there were better images of the *architecture*—I think I now understand why he liked it so much. It was a shot that combined youthful innocence within a perfectly ordered framework of Euclidian space.

ALASTAIR GORDON IS AN AWARD-WINNING CRITIC, AUTHOR, AND CURATOR WHO HAS WRITTEN REGULARLY ON ARCHITECTURE FOR THE NEW YORK TIMES, HOUSE & GARDEN, DWELL, AND MANY OTHER PUBLICATIONS. HE IS THE AUTHOR OF WEEKEND UTOPIA (PRINCETON ARCHITECTURAL PRESS, 2001), NAKED AIRPORT (METROPOLITAN BOOKS/HENRY HOLT, 2004), AND SEVERAL OTHER BOOKS INCLUDING KISS THE SKY, A SOON-TO-BE PUBLISHED HISTORY OF 1960S COUNTER CULTURE.

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DOUG AITKEN TRANSFORMS MOMA INTO AN OUTDOOR CINEMA

MOMA GOES MULTIMEDIA

Every evening from January 16 to February 12, the Museum of Modern Art (MoMA) will become an exploded cinema, its facades transformed into gigantic multiplex featuring five parallel films by Doug Aitken. The \$1 million project, a collaboration of MoMA and Creative Time, is the most ambitious project of the Venice, California-based artist's career and one of the largest public art installations undertaken in New York.

Called *sleepwalkers*, the five 13-minute, 35-mm films will be projected simultaneously on MoMA's facades, offering "a kaleidoscopic view of urban living," in Aitken's words. "The idea for the piece came to me when I was in Midtown late one night and I found myself feeling an incredible displacement and emptiness," he

said. "After 5:00 p.m. everyone leaves work and you're left with these massive catacombs with clean, clear facades. I wondered if there was some way that buildings could communicate some emotion and life." He conceived of an installation that could investigate the private moments and psychological spaces enveloped by the city's endless facades. "The piece is an experiment in making architecture fluid," said Aitken, "where information and meaning run across facades like a river."

He had an encouraging partner in Anne Pasternak, director of Creative Time, which had produced one of his multimedia installations in 1996 at the Brooklyn Anchorage. They scoured Midtown sites from river to river and MoMA

leapt out as an ideal site and partner.

Last summer, Aitken filmed in dozens of locations throughout the five boroughs. To convey the personality of each character, the dialogue-free films rely heavily on the locations in which the actors appear. For example, Donald Sutherland's businessman is one who experiences the city from a distance, from behind the mirrored windows of a Lincoln Town Car or from highrises—one scene shows him on the abandoned heliport on the MetLife building's rooftop. Seu Jorge's electrician is shown wrangling with webs of wires in hidden spaces—some scenes were shot inside Times Square's neon signs—conveying his character's raw and earthy nature. And Tilda Swinton's buttoned-up office worker

always appears in tidy, spare, fluorescent-lit spaces. "I was trying to fuse the locations and the personalities together, getting at the idea of the city being an extension of the human body," Aitken said. He is reluctant to label his characters by vocation or demographic, seeing them more as signifiers who each move through a different, personalized city, but whose lives unfold in a parallel manner.

"I think that the borders we see between our interior and exterior worlds are much weaker than we think," said Aitken. In projecting these solitary profiles at such a large scale on such a high-profile building, the artist has begun to chip away at the divide between inside and out, private and public. **CATHY LANG HO**



In *sleepwalkers*, the lives of New Yorkers (portrayed by Donald Sutherland, Tilda Swinton, Seu Jorge, Cat Power, and Ryan Donowho) unfold.

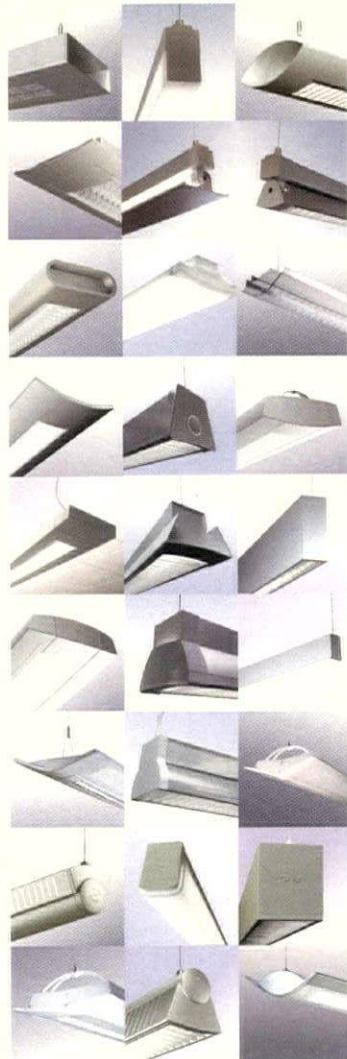
FRED CHARLES (PHOTOS) / © DOUG AITKEN STUDIO

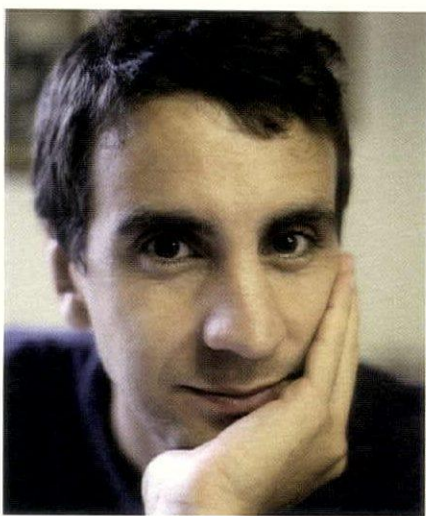


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COURTESY JOSEPH GRIMA

YOUNG ARCHITECT AND EDITOR
NAMED DIRECTOR AFTER
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NEW DIRECTION FOR STOREFRONT

At the beginning of December, the Storefront for Art and Architecture announced Joseph Grima as its new director. Born in England and raised in Italy, Grima assumed his new post at the beginning of January and replaces Sarah Herda, who was named the director of the Chicago-based Graham Foundation last spring. He worked most recently as an editor with Stefano Boeri at the Milan-based magazine *Domus*. AN's Samantha Topol caught up with him recently to hear what he has in store for Storefront.

You trained in architecture at the Architectural Association and have worked editorially at *Domus*, in addition to curating exhibitions. What are you bringing from your background to Storefront?

I'm interested in architecture as a way of "reading" space, as a point of entry into broader and more complex social and political issues. This is something we worked on a lot over the last three years at *Domus*: architecture, urbanism, artistic production, and photography as a point of departure rather than ends in themselves. Working in an editorial environment was unbelievably useful in learning about communicating ideas and interacting with a broad network of people around the world. It's like being in the eye of an information cyclone, and I really hope to bring some of this intensity and energy to Storefront. One of the interesting things about architectural training is that it teaches you to explore all the possibilities and to see constraints as opportunities for creativity.

What kind of programming do you envision for Storefront?

The thing I've always admired about Storefront is its interdisciplinary approach. I'd like our programming to continue the exploration of the borders between art, architecture, design, urbanism, photography, landscape, geopolitics, and spatial practice. I actually think it's good to leave these categorizations aside because each discipline has a lot to say about all the others. I'd like Storefront to be more than just a gallery; I want it to be a generator of ideas.

The exhibition program should become a core structure to latch other activities onto, such as debates, publications, events, film series, and hopefully a strengthened online presence. One idea I'm really interested in is starting a small but intensely focused research program to produce content internally, such as exhibitions, publications, et cetera, through collaborations with architects, artists, and researchers.

continued on page 12

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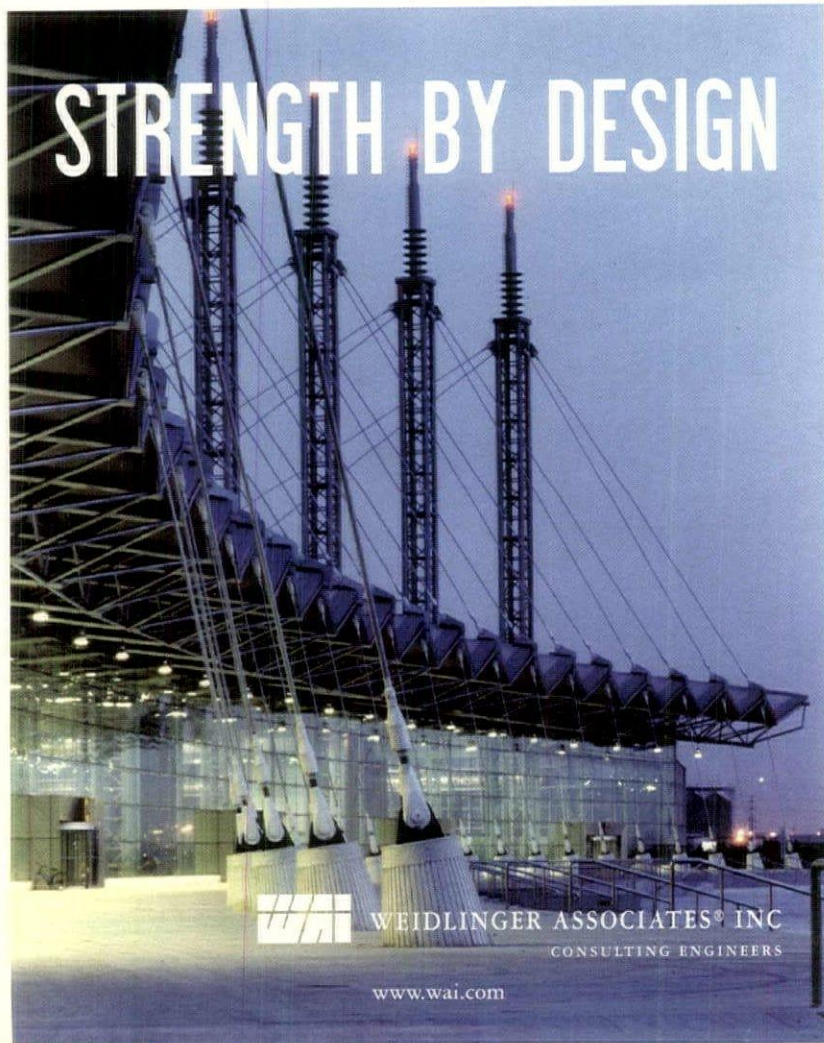
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RON HOLTZ

STREET WISE continued from front page

The new shelter includes a sloping roof with panels to filter sunlight, a stainless steel frame with transparent walls, and benches. At the prototype unveiling in Queens, Bloomberg called the shelter's transparency a "key design consideration." The glass, he said, will let the shelters "blend seamlessly into every neighborhood and reflect the diversity of our street life."

The contract, meanwhile, reflects Bloomberg's pragmatic drive to provide visitors and residents with an accommodating public realm. Cemusa will pay New York \$999 million in cash and \$398 million in services, mainly free advertising on Cemusa-built shelters around the world, over the next 20 years. Bloomberg appreciates the ad space so much that he began his remarks citing it. "Imagine you're a tourist in Rome or Guadalajara at a bus shelter and you see a compelling ad for New York City," he enthused. Grimshaw's design offers visitors both a protective, comfortable place to wait and a clear view of the streetscape. In addition to installing and maintaining the new structures, Cemusa will also repair and maintain the city's existing bus shelters.

Just the day before the design's unveiling, State Supreme Court judge William Wetzel dismissed a lawsuit filed against the city in August by failed bidders NBC Decaux (French street furniture manufacturer JC Decaux teamed with NBC Universal) and Clear Channel Communications, which claimed the city cheated them. Clear Channel accused Deputy Mayor Daniel Doctoroff of favoring Cemusa in order to obtain free advertising space on Cemusa's structures

in 10 South American cities to promote the city's bid to host the 2012 Olympics. Judge Wetzel calling the claimed collusion "a tale worthy of the New Yorker [that] does not meet the standard of proof." He noted that three civic groups, four architects, and an unaffiliated landscape architect joined "an in-depth, intensive analysis and review by innumerable public servants." Since the shelters serve aesthetic as well as functional ends, he said, this process justified the city's choice even if other bidders promised seemingly higher payments.

The design has an unobjectionable sleekness, emphasizing stillness and calm which will be a counterpoint to the city's frenetic streets. At the December 20 press event, Cemusa North America CEO Toulla Constantinou declared, "Buying a newspaper or waiting for a bus should not be a cause for anxiety." Bloomberg also stressed how the new structures would bring comfort to transit users. "Anyone who wants to take a load off will no longer have to stand and wait," he said. One implication is that bus service can gain popularity if it becomes less wearisome. Promoting mass transit would coincide with the Mayor's efforts to make New York more sustainable. Other aspects of the Cemusa contract serve this goal. Some of the new shelters will use solar panels, and Cemusa has promised to recycle "the majority" of materials from old shelters.

The city says Cemusa will hire nearly 100 New Yorkers in their offices in Manhattan and manufacturing facility in Queens. More shelters and toilets will begin appearing throughout the city this year.

ALEC APPELBAUM**NEW DIRECTION FOR STOREFRONT**

continued from page 11

Storefront's board chair Belmont Freeman said that it was important to the organization to find a director who could bring the place to "the next level." What do you interpret that to mean, and how do you see it taking shape?

Storefront is 25 this year, and thanks to the incredible dedication of all the people who have worked there in these years it has become an internationally recognized point of reference well beyond New York City. I think it could reach out to a wider audience still. I'd like to see Storefront become the epicenter of a global network of institutions with overlapping interests, like galleries, research groups, publications, and schools of art and

architecture. These alliances could benefit Storefront through a reciprocal flow of ideas and content, and over time serve to increase its visibility and further consolidate its reputation. In the immediate future, I'll be working to expand our sources of funding to allow us to gradually fulfill our potential and operate on all these different levels. One of the great things about working for Storefront is that—very people feel genuine affection towards it—it's a very generous institution and has given a lot to a lot of people, even when it meant taking risks. That's a quality it should never lose.

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- Existing GEA
- GEA proposed by Mayor's task force
- GEA under revised 421-a

CITY REVISES PROPERTY TAX PROGRAM

continued from front page investors were fleeing the city for the suburbs. It offered up to 25 years of tax abatements on any new residential property within the city, proving so successful that the law was amended in 1985 to designate a Geographic Exclusion Area (GEA), a zone between 14th and 96th streets in Manhattan wherein developers could receive the tax credit only if 20 percent of their developments were affordable housing, or if they contributed to the construction of a comparable amount of affordable housing outside the GEA. Because land was less valuable outside the GEA, profit-seeking developers had little incentive to build affordable housing within the zone, a problem that has only intensified with the recent development frenzy, which has increasingly pushed affordable housing to the city's edges.

As Mayor Bloomberg noted in a release, the revised law is better aligned "with the current real estate environment." The law eliminates the contentious tax credit program, instead mandating that the mini-

mum 20 percent of affordable housing be developed on-site. In place of the credit program, a \$400 million trust fund will be created to foster the creation of affordable housing in the city's 15 lowest income neighborhoods.

The GEA has also been radically expanded to encompass many of the hot neighborhoods throughout the city. In Manhattan, it will stretch south and north to absorb Lower Manhattan and much of Harlem. Across the river, the zone will mushroom beyond the GEA established by the city in 2005 in Williamsburg/Greenpoint to deal with the area's feverish development. The new law adopts the recommendations of the Mayor's task force to extend the waterfront zoning south to Red Hook and north to Astoria, Queens, and goes even further, including Bushwick to the east and downtown Brooklyn and the surrounding neighborhoods such as Clinton Hill and Prospect Heights to the south.

To further counter criticism that 421-a had evolved over the years into a benefit for luxury residential developers who need no financial incentive to build, the new law caps the tax break at \$65,000 on the average assessed value per unit of a building.

The overhaul of 421-a was a challenge because the law was amended so infrequently in its long history and New York's real estate market has become so volatile. To address this, a commission of council and mayoral representatives will reassess the GEA every two years, expanding or contracting the zone as the market warrants, though the latter would be more difficult because it will require state approval.

These revisions will go into effect on December 28, 2007, to give developers time to prepare for the changes. According to Steven Spinola, president of the Real Estate Board of New York and a task force member, developers were never against revisions, but they maintain the city has gone too far, especially in light of the recent downturn in the real estate market. "They threw out the car, instead of changing the oil," he said.

As Deputy Mayor Daniel Doctoroff implied in a December 11 public hearing about 421-a, that the law should no longer be seen as a development program but an affordable housing program.

MATT CHABAN

PUBLIC-PRIVATE PARTNERSHIP continued

from page 6 But news of a new neighboring tower made residents fear for their views from their 8-foot windows. "That's a big change for a building that was marketed for being flooded with light," said Ro, adding that the developer had assured buyers that the new construction to the south wouldn't be an issue. But according to Lee Compton, chairman of Community Board 4 (CB4), city plans for a tower on Elliott-Chelsea's parking lot predate the Heywood conversion. CB4 mediated discussions with HPD and neighborhood interests before the RFP was issued. "We are all in this mix, and we respect everyone's rights," said Compton.

Officials say the design consultation will help the winning developer optimize out-

comes for the new tower's tenants and neighbors. "The RFP aims to outline a number of qualifications to give direction to developers," said HPD spokesperson Amanda Pitman. And the design criteria seem attentive to common concerns. They prioritize contextual roofs and doors, visible public space, and buildings that face the street. Given these requirements, one architect who lives and works in the neighborhood speculated that the developer might have to build a more slender tower, potentially meaning fewer units and higher per-square-foot costs.

But Pitman said comparable design criteria will likely arise elsewhere as HPD puts city land in other neighborhoods out to bid. "It's a balance," said Pitman. "We are fitting in with the streetscape but we are dealing with affordability as well." **AA**

Salone Internazionale del Mobile opens its doors
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AT DEADLINE

DEAD ABOLITIONISTS SLOW BUT CAN'T STOP THE DONALD

In a ghastly twist, bones were uncovered on December 12 during excavation at the Trump SoHo Hotel Condominium site at the corner of Spring and Varick Streets, which led to an immediate stop work order. Community groups who have been battling the project for months (see "Donald Does Downtown," *AN* 20_12.11.2006) were quick to point out that an abolitionist church once stood on the site, and that some accounts date the church to 1811. The Office of the Chief Medical Examiner told *AN* more than one set of bones was unearthed at the site and that they are over a century old, but would say no more. The incident recalls the General Services Administration's discovery of an African burial ground while constructing a new federal building on Duane and Elk streets 15 years ago, which stopped construction for several years. But Jennifer Givner, spokesperson for the Department of Buildings, acknowledged the city does not have the power to intervene in private developments. On December 20, work resumed with a promise from Trump's partner, Bayrock/Sapir Group, to carefully excavate the site and respectfully deal with any remains found.

AIA-NY "INSIDE/OUT" UNDER NEW PRESIDENT

Joan Blumenfeld was sworn in as the new president of the New York Chapter of the American Institute of Architects (AIA-NY) at the Center for Architecture on December 5. Each year's president chooses a theme and direction for the chapter during his or her term; Blumenfeld, a principal at Perkins + Will and the first interior architect to serve as the chapter's president, chose *Architecture Inside/Out: Creating humane and beautiful environments in which to live, work, and play* as her tenure's theme. At the inauguration, Blumenfeld stated, "I believe that *Architecture Inside/Out* will present a compelling new way for us to examine how the design and construction of the spaces where we spend most of our lives impact us as individuals and as a society, and how we can work together towards making them more functional, sustainable, and uplifting."

CABS CLEAN UP ACT AND IMPROVE ACCESSIBILITY

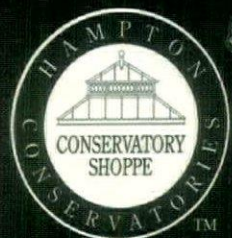
On December 6, the City Council voted unanimously on a measure meant to increase the number of clean-air and wheelchair accessible taxis in the city. This legislation builds on a law passed in 2003 that created special medallions for clean-air or accessible vehicles; the first batch of these medallions—254 for alternative-fuel and 54 accessible—were issued last May. The new legislation will extend the operational life of these special taxis to three years (currently, vehicles are allowed to serve as taxis for only two years). Furthermore, the law requires the New York City Taxi and Limousine Commission (TLC) to devise an action plan to increase these taxis and produce a website to educate taxi owners on the economic benefits they hold. Finally, these special taxis will be labeled as either clean-air or accessible vehicles, which the council believes would entice riders. In concert with this legislation, the TLC has released an additional 150 accessible medallions.

NEW HEADQUARTERS LEEDS THE CHARGE

Combining two of its greatest concerns—security and sustainability—the city officially opened the new headquarters for the Office of Emergency Management on December 5. Located in Downtown Brooklyn, the four-story, 65,000-square-foot building houses state-of-the-art emergency coordination and response technology inside a gut-renovated structure designed with green features by Swanke Hayden Cornell Architects of New York. The building, which is seeking a LEED Silver rating, is the first green government building in New York City, though it is far from the last. This month, Local Law 86 goes into effect, which will require any future projects funded with city money to achieve a LEED Certified or Silver rating.



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Ceramic Tiles of Italy

THESE ARE A FEW OF YOUR FAVORITE THINGS...

Sure, any great building is more than the sum of its parts, but it certainly helps if the parts themselves are exceptional. For our second annual Favorite Sources issue, we asked you to let us know who and what makes your work stronger. And like last year, you came through with some amazing recommendations, which range from environmental engineers and electroluminescent film to woodworkers with an exquisite touch and lawyers who keep

your contracts in order. We collected your responses and chose more than 200 of the most interesting ones. What follows is a directory of people, products, and services that you and your colleagues feel are worth sharing.

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"Cory Ward at **CW Contractors** did an amazing job on the renovation of the Paul Rudolph condo. He and Greg Horgan, who trained as an architect, figured out the staging, and built things in their shop, only to disassemble them, get them up in the elevator, which is only 2.5-by-3.5 feet, and then install them. They are very agile, and we're all happy with the result."

Andrew Bernheimer
Della Valle + Bernheimer
Design

"I think that **V. J. Murray** is one of the best modern or traditional builders on Long Island. They built our Long Island house like a ship. He was trained as an architect and understands the spatial and constructional aspects of the job."

Matthew Bremer
Architecture in Formation

"Saif Sumaida at **Foundations Group** brings his architecture training to the table, which really enhances his work as a contractor. If it is

true that God is in the details, then Saif is a godsend. He collaborates with you to design details that suit the project."

Joel Sanders
Joel Sanders Architect

"Mike Hipp at **Milne Construction** really rose to the challenge for the Columbarium at Green-Wood Cemetery. They specialize in funerary construction, but no one was really familiar with the type, which is a little out there. Our building has a shingled

glass curtain wall for an unconditioned space."

David Grider
Platt Byard Dovell White

"**Shawmut** came in extremely prepared with ideas about design/build, budgeting, and restoration for the RISD Library. They were real advocates for design features that would have gone unnoticed, and made the relationships among everyone involved fluid and not adversarial."

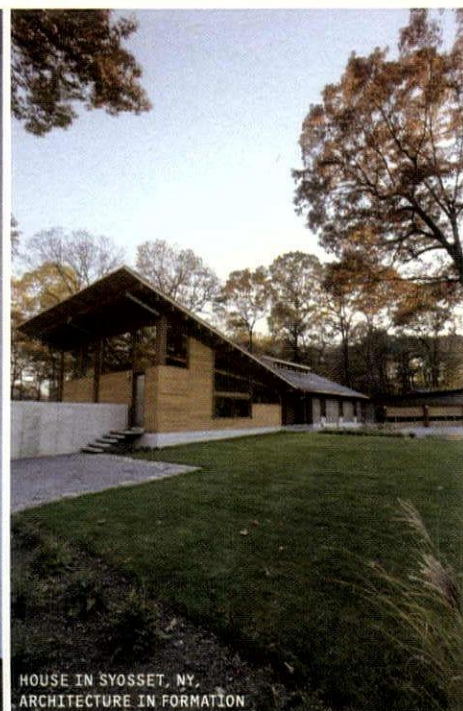
Nader Tehrani
Office dA

Produced by Anne Guiney with contributions from Matt Chaban, Cathy Lang Ho, Stephen Martin, William Menking, Masha Panteleyeva, Aaron Seward, Samantha Topol, and Andrew Yang.

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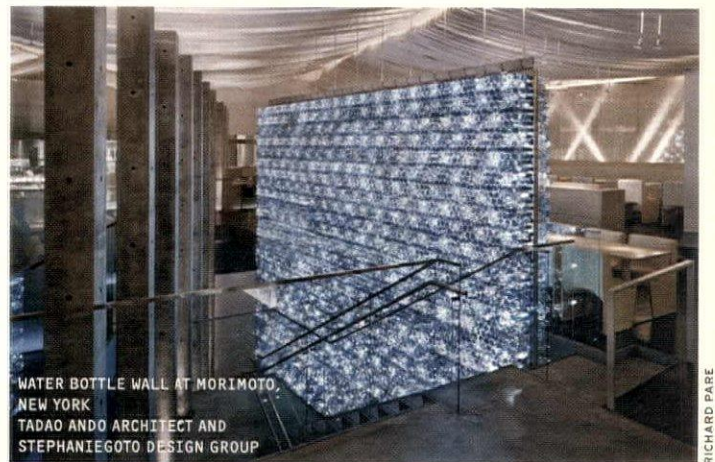
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"Chris Vitalano and his colleagues at **Langan** were determined and thorough with our Remsen Street building. They turned our ideas for using rainwater for landscaped swale bio-remediation, yard wash-down, and truck-washing into an engineering reality." Colin Cathcart
Kiss + Cathcart Architects

"**Front** engineered the hanging backlit water-bottle wall at Morimoto. We had a great dialogue with Mike Robb—it was just one of these situations in which you bring creative and talented people together to create one-of-a-kind pieces that could not exist had these people not been involved." Stephanie Goto
StephanieGoto Design Group

"Nat Oppenheimer at **Robert Silman Associates** has been helping us to construct a building made entirely of shipping containers for Metal Management, a metal recycling company in Newark. He has enthusiastically embraced working with these new structural beasts!" Ada Tolla
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"**Gilsanz Murray Steficek** is very creative and they can solve any of the wacky problems that we present to them. They do a lot of atypical things, like the structure for the large Frank Gehry sculptures and Jeff Koons' Puppy." James Slade
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"**Frener & Reifer** is an Italian company that is very good with stainless steel. The panels we are using on the North Carolina Museum of Art are 6.6-by-21 feet and bead blasted. There are hairline joints but no expansion joints, so the whole wall moves as one." Thomas Phifer
Thomas Phifer & Partners

"During the design process for the Blue condominium, our collaborators at **Israel Berger & Associates** were utterly professional and charming at the same time." Bernard Tschumi
Bernard Tschumi Architects

"**James & Taylor** are the best we've ever seen. The level of coordination is extraordinary. They don't just give you specs—their specs are developed from personal experience. Their services range from facade engineering, fabrication research, and anodization techniques to coordination for shipping and transport. They basically did whatever it took to ensure the mesh fabrication process for the New Museum moved smoothly and on schedule, from the aluminum mill in Belgium to the fabrication plant in the UK and all the way to the

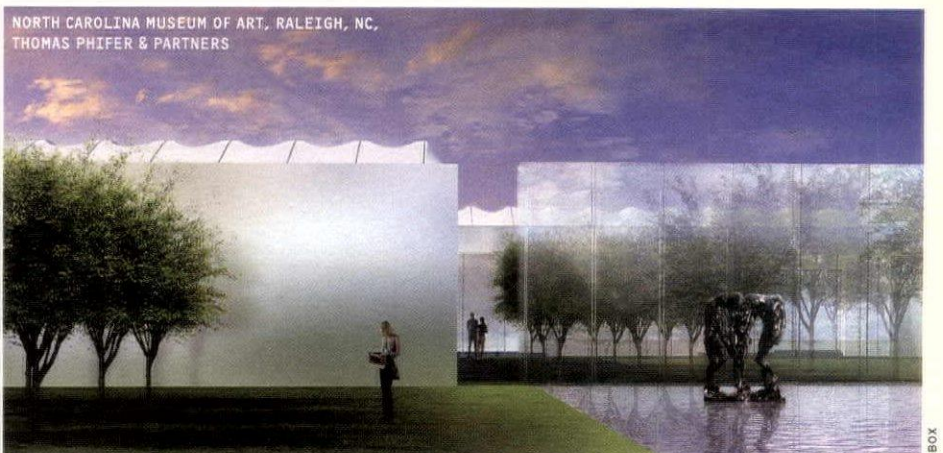
job site. They are part of the team of **McGrath**, an incredible facade contractor from Minneapolis, which we learned about from the **Expanded Metal Company**, which supplied the mesh. All three companies are working on the facade. All three are wonderful to work with, and we couldn't really choose a favorite from among them because the whole process has been so successful." Florian Eidegger and Toshihiro Ota
SANAA

"After we sheer off the eastern side of Alice Tully Hall at Lincoln Center, the new facade will be a glass curtain wall, and the trick here is that there is no metal. Glass sheets are butt-jointed and the support system is a series of glass fins. **Seele** came in pretty early—though after our curtain wall consultant, **Robert Heintges**, with whom we've worked all along—and had a design assist role, helping us finish the drawings. The process was really successful." Ben Mickus
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David Winston
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"We couldn't do our project in Bridgeport without Manjit Chagar of **Accu-Machining**. He uses the same software [SolidWorks] that we do, so we've been able to design for his equipment. He has also been in the business long enough that he understands material properties, and he does the

research to figure out what he can do."

Stephen Lynch
Caliper Design Studio

"**MSP Hillside** is willing to make the impossible possible. They never looked at us like we were crazy; instead they just rolled up their sleeves and tried to figure out how to build the staircase at Longchamp."

Louis Loria
Atmosphere Design
Group

"**Norbert Kimmel** can do anything, but he is especially great at fabricating curves."

Gita Nandan
Thread Collective

"**Baker** was excellent beyond excellent. 40 Mercer was a very difficult project with an incredible amount of detailing and challenging aspects like enormous panes of glass, some of which are motorized to slide open and shut. We were confident they could do the job."

Gloria Glas
SLCE Architects

"**Avi Kendi at Metal Fabrications** is really an artist, he understood just what we were looking for when we had him construct the metal screenwall at STK Restaurant. He knows how to get things done quicker, better, and cheaper—and he's not afraid to

give input."

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iCrave

"One of our favorite fabricators right now is **Ryan Iron Works**. They did a steel stair for the ICA in Boston, among other things, and did a great job maintaining the design. There was a lot of back-and-forth, and we built a really positive relationship."

Jesse Saylor
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"LINIT Channel Glass

from **Bendheim** is made of U-shaped planks of glass that are self-supporting—they are held in place along the top and bottom—and because of its subtle texture, it allows light in without allowing anyone to see through it."

Marc Leff
Deborah Berke &
Partners Architects

"Oldcastle has a new

four-sided, structural silicone flush glass system with no external mullions or framing. It allows you to design the pattern of an interior frame with flush joints on the exterior, or hide the interior framing and have the glass seemingly float."

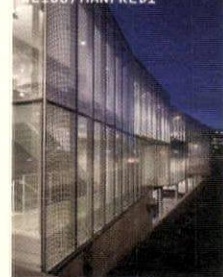
Craig Konyk
Konyk Architecture

"Believe it or not,

Eckelt was the only fabricator we could find in the world that would manufacture the semi-transparent mirrored glass frit we used for our project on the Barnard campus and the Olympic Sculpture Park in Seattle. The frit is actually a baked-on ceramic."

Todd Hoehn
Weiss/Manfredi

OLYMPIC SCULPTURE
PARK, SEATTLE, WA
WEISS/MANFREDI



BEN BENSCHNEIDER

IRWIN UNION BANK, COLUMBUS, IN
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CATHERINE TIGHE

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"It was a delightful coincidence—

Bauerschmidt & Sons was already on board for the new cabinetry work at the Morgan Library. When we got to the restoration, it turned out to be work they could also do. They're really one of the better subcontractors."

Richard Southwick
Beyer Blinder Belle,
Architects and Planners

"Maggie and David

Brigham own and operate their shop **Four Corners** up in Millerton, and were fantastic in their understanding of our end goals in fabrication, as well as being incredibly friendly. Their CNC work was efficient, fast, and perfect."

Jennifer Lee
OBRA Architects

"Jan Szubert of **Greenpoint Millwork** is just phenomenal: He thinks on his feet and is very fast. He's not the cheapest out

there, but he is interested in taking on creative projects."

Jean Neukomm
SPaN

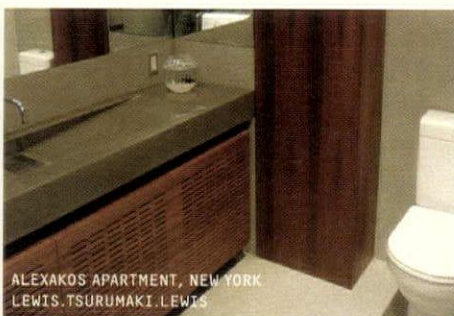
"Imperial

Woodworking's stuff is absolutely perfect. They met the schedule while maintaining a superb level of quality, which was difficult because they were dealing with very complex geometries—no two peel-downs are the same at the Longchamp Store."

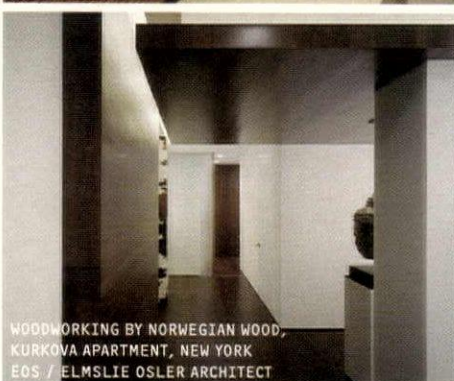
Louis Loria
Atmosphere Design
Group

"**Niclas Berry** is just very good with details. He produces 3D models of the cabinets, which is unusual for a cabinet maker. When you're presenting ideas to a client, models make everything so much easier. Everyone's on the same page. There are no surprises, which is especially important on a residential project like the Alexakos apartment."

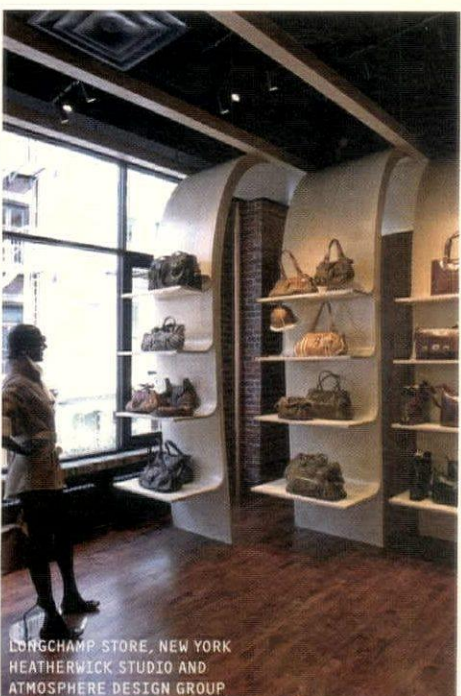
Lucas Cascardo
Lewis.Tsurumaki.Lewis



ALEXAKOS APARTMENT, NEW YORK
LEWIS.TSURUMAKI.LEWIS



WOODWORKING BY NORWEGIAN WOOD,
KURKOVA APARTMENT, NEW YORK
EOS / ELMSLIE OSLER ARCHITECT



LONGCHAMP STORE, NEW YORK
HEATHERWICK STUDIO AND
ATMOSPHERE DESIGN GROUP

CLOCKWISE FROM UPPER LEFT: LUCAS CASCARDO; NICLAS AGENIG; FRANK OUDERMAN

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"Jan Tichelaar at **Royal Tichelaar Makkum** in the Netherlands had an amazing ability to understand the nature of the material and to control an inherently volatile process. Working with them allowed us to develop a terracotta glaze finish for the Museum of Art and Design that has never been done before."

Brad Cloepfil
Allied Works
Architecture

"**Icestone** is based in Brooklyn Navy Yard, and is sustainable in many ways—not just by producing a green product but also by having a social agenda. They support the community by hiring locally and creating a good working environment, like a daylight factory."

Robert Fox
Cook + Fox Architects

"The very first thing Tony Bright of **Oblong Tile** mentioned to me was a

Glenn Murcutt house he loves—he's Australian—and he's really interested in Mies and Neutra. I've never seen tile-work as good as his. I think he is also some kind of math whiz, because he manages to get the job done better than you've drawn it. He is based in Litchfield County, but he would be willing to go as far down as Westchester."

Andrew Bernheimer
Della Valle + Bernheimer
Design

"If you're moving into a rough industrial space, the floors are often uneven and stained. For our office floor, Vincent Zito of **Industrial Floorworks** took seven passes and got it to a point where the concrete reflects like glass."

Gordon Kipping
G-Tects



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"3form panels are still as exciting to us as they were when we first saw them a year ago. They are incredibly flexible, and also green, which is important now that so many projects are geared towards getting LEED rated. While it's not cheap, in certain applications, it is a very good value because, unlike glass, you don't need special trades to handle it."

Dalsh Del Prado

Dattner Architects

"George Jenne at **Bandolier** is a young guy who went to

RISD and he builds and casts plastic resins, though is also a jack-of-all-trades. He refurbished all of the acrylic panels, slabs, and desktops in the Paul Rudolph condo, which was a big part of the project, and it all looks just great."

Andrew Bernheimer
Della Valle + Bernheimer
Design

"The fact that **Beaufort Composite Technologies** can mold composites into forms, like the coffers at the North Carolina Museum of Art, with a 26-foot

span that only weighs 250 pounds is amazing. The finish is like that of an automobile, smooth and accurate. There are people who mold fiberglass, like the panels you see on the sides of city buses, but Beaufort is more oriented towards things like sailboat technology, which is more sophisticated because of the attention that must be paid to weight."

Thomas Phifer

Thomas Phifer & Partners

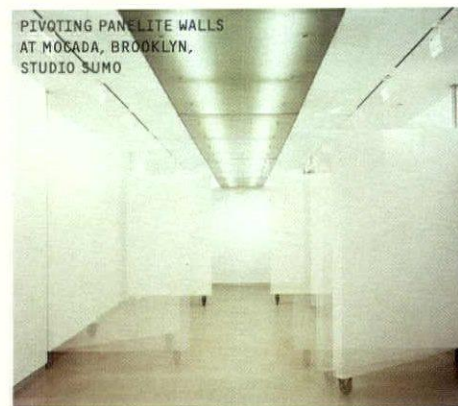
"**KalWall** has a translucent insulated panel product that

uses one of the lightest yet highest insulating substances known to man, called aerogel, which allows for R-values equivalent to solid walls."

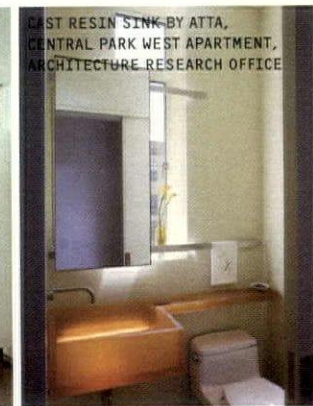
Craig Konyk
Konyk Architecture

"The Limoges Concert Hall is the largest polycarbonate building in the world, and we are very pleased with the translucent polycarbonate panels by **Everlite** used as the exterior cladding."

Bernard Tschumi
Bernard Tschumi Architects



PIVOTING PANELITE WALLS
AT MOSADA, BROOKLYN,
STUDIO SUMO



CAST RESIN SINK BY ATTA,
CENTRAL PARK WEST APARTMENT,
ARCHITECTURE RESEARCH OFFICE

FRANK OUDMAN (LEFT); PAUL WARCHOL (RIGHT)

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"Molteni & C/Dada manufactured the Jean Nouvel-designed kitchen at 40 Mercer with remarkable precision. Their kitchens are sculptural and go

beyond standard cabinetry and plug-in appliances."
Gloria Glas
SLCE Architects

"We love TOTO—They are trying to be environmental, and make the most beautiful dual-flush toilets I've ever seen."
Tobias Holler
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"Company K's craftsmanship is superior. They produce Carlo Scarpa-like details."
Todd Hoehn
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CUSTOM KITCHEN AT 40 MERCER, ATELIER JEAN NOUVEL WITH SLCE ARCHITECTS

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"Designing low-energy, high-output, low-maintenance lighting schemes for affordable housing is quite a challenge for a lighting consultant; Abhay Wadhwa at AWA Lighting Designers produced a great scheme for the Pitt Street Residence, tuned to the very last watt."
Colin Cathcart
Kiss + Cathcart Architects

"Nulux is one of the few companies I'll go to when I'm developing a new project. When you establish a good working relationship with them, it doesn't

matter if it's a few fixtures you need or a few hundred. There's a lot coming out in LED now, and you'll be the first one on the block with this new, minimal light source. This company is going to stand behind you."
Matthew Tanteri
Tanteri Associates

"Marianne Maloney at Filament 33 was trained as a designer so she understands how to spec a product. She speaks the language of the architect, is a good collaborator, and is tuned into what is going on product-wise."
Matthew Bremer
Architecture in Formation

"Kugler Associates was an extremely valuable team member. Considering that we had a small budget for the WTC Tribute Center, they created a sensitive, lovely design. They were also very collaborative, and did a great job in a record time."
Joan Krevlin
BKSK Architects

"Sandra Liotus is a designer who also has developed a proprietary technology for extremely exacting fiberoptic fixtures, all hand-made. They are great for applications where the fittings

need to be almost invisible."
David Hotson
David Hotson Architect

"Working with Linnaea Tillett was wonderful. She has an ability to work with architectural concepts and contribute from a serious functional perspective while exercising unlimited good spirit, creativity, and a sense of wonder in her lighting explorations."
Jennifer Lee
OBRA Architects

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"Our expediter, **Callahan**, is another set of eyes on the project; he pulls out things we never would have seen."

Lucas Cascardo
Lewis.Tsurumaki.Lewis

"A good expediter is like a good dentist—when you find one, you never let them go! We always use **Lois Rosenberg**."

Marc Clemenceau Bailly
Gage/Clemenceau

"The environment in architecture is set up not to take risks, stuck between the threat of lawsuits, nasty clients, and incompetent contractors. I appreciated finding someone like **Joe Howard** [who cut the cardboard

and consulted on the structure for the Nomadic Museum and made the furniture/wall units in the Sagaponac House] who is willing to try something new and satisfy the end result."

Dean Maltz
Dean Maltz Architect

"It's not about lawsuits, it's about advice. You've got to have someone looking over your contracts—and **David Kosakoff** is great at it—because even though most architects aren't happy about every single thing in a contract, at least they'll know what is in it."

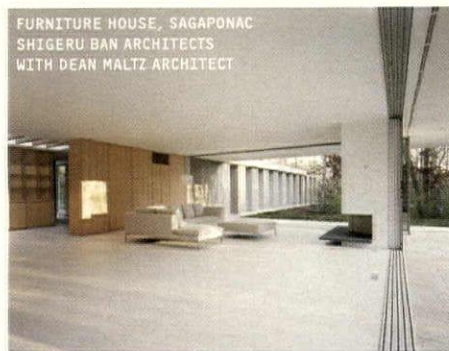
Claire Weisz
Weisz + Yoes

"Dana Panzarino at **VVA** was the project manager for an office for a financial services firm, and kept everyone pointed in the right direction—she facilitated communication and made sure that everyone had the information they needed, when they needed it."

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JANUARY

WEDNESDAY 17
LECTURES

Michael Hennes, Howard Mastropiero, Ann Reo LEDucation
5:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Stefano Boeri
Rogue Cities
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

SYMPOSIA

New York's Next Great Place: Governor's Island Park Design Forum
Leslie Koch, Jane Thompson, Ray Gastil, Robert Yaro, et al.
5:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Reclaiming a Resource: The Threatened East River
6:30 p.m.
Urban Center
457 Madison Ave.
www.mas.org

EXHIBITION OPENING

Waterfront in Transition: Developing Brooklyn's Green Crescent
Urban Center
457 Madison Ave.
www.mas.org

THURSDAY 18
LECTURES

Peter Cavaluzzi, LeAnne Shelton DDC Talks: From Coney Island, Los Angeles, Las Vegas, and Orlando
10:00 a.m.
LaGuardia Community College
The Little Theatre
31-10 Thomson Ave., Long Island City
www.aiany.org

Ali Rahim
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

EXHIBITION OPENINGS

Robert Greene
Robert Miller Gallery
524 West 26th St.
www.robertmillergallery.com

Mark Grotjhan
Anton Kern Gallery
532 West 20th St.
www.antonkerngallery.com

FRIDAY 19
SYMPOSIUM

Seduction
Henry Urbach, Peter Eisenman, et al.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

EXHIBITION OPENINGS

Terence Koh
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

Louise Brooks and the "New Woman" in Weimar Cinema Martin Munkacsi: Think While You Shoot! Henri Cartier-Bresson's Scrapbook: Photographs, 1932-1946
International Center of Photography
1133 6th Ave.
www.icp.org

SATURDAY 20
EXHIBITION OPENING

Udomsak Krisanamis (and a German Artist)
Gavin Brown's Enterprise
620 Greenwich St.
www.gavinbrown.biz

LECTURE

Andrea Branzi, Stefano Boeri
6:30 p.m.
Storefront for Art and Architecture
97 Kenmare St.
www.storefrontnews.org

EVENT

Angels, Accordions, and Art
1:00 p.m.
Brooklyn Museum of Art
200 Eastern Parkway, Brooklyn
www.brooklynmuseum.org

TUESDAY 23
LECTURE

Anthony Robins: Impresarios and Their Theaters
7:00 p.m.
General Society of Mechanics and Tradesmen
20 West 44th St.
www.generalsociety.org

EXHIBITION OPENING

Martin Ramirez
American Folk Art Museum
45 West 53rd St.
www.folkartmuseum.org

WEDNESDAY 24

EXHIBITION OPENING
Architecture for Humanity: New York's NetWorks
Urban Center
457 Madison Ave.
www.mas.org

EVENT

Architect Magazine's P/A Awards party
8:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

THURSDAY 25
LECTURE

Ross Wimer
Environmental Contextualism: Strategies for a Dynamic Sustainable Architecture
6:30 p.m.
New York Academy of Sciences
250 Greenwich St., 40th Fl.
www.skyscraper.org

EXHIBITION OPENINGS

Radical Lace & Subversive Knitting
Contemporary Netsuke: Masterful Miniature
Museum of Arts & Design
40 West 53rd St.
www.madmuseum.org

Dangerous Beauty
Servet Kocuyigit
Chelsea Art Museum
556 West 22nd St.
www.chelseaartmuseum.org

Light Showers
Yoshiko Sato, Michael Morris, Paul Ryan
Lucas Shoormans Gallery
508 West 26th St.
www.lucasschoormans.com

Richard Renaldi
Yossi Milo Gallery
525 West 25th St.
www.yossimilo.com

Mark Newson
Gagosian Gallery
555 West 24th St.
www.gagosian.com

FRIDAY 26

EXHIBITION OPENINGS
Outsider Art Fair
The Puck Building
295 Lafayette St.
www.sanfordsmith.com

Gillian Carnegie
Andrea Rosen Gallery
525 West 24th St.
www.andrearosengallery.com

SATURDAY 27

EXHIBITION OPENINGS
Robert Moses and the Modern City: Remaking the Metropolis
Museum of the City of New York
1220 5th Ave.
www.mcny.org

International Airport
Montello
Art in General
79 Walker St., 6th Fl.
www.artingeneral.org

Jim Wright
Rare Gallery
521 West 26th St.
www.rare-gallery.com

SUNDAY 28

EXHIBITION OPENING
Robert Moses and the Modern City: The Road to Recreation
Queens Museum of Art
Flushing Meadows
Corona Park, Queens
www.queensmuseum.org

MONDAY 29

LECTURES
Aine Brazil
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

SYMPOSIUM

What Is the Future of Theaters on Broadway?
6:30 p.m.
Urban Center
457 Madison Ave.
www.mas.org

TUESDAY 30
LECTURE

Denise Hoffman Brandt, Eleanor Heartney, Mary Miss
Re-envisioning Sites
6:00 p.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

SYMPOSIUM

Is New Orleans a Shrinking City? A Confrontation Between Ecology and Politics
Philipp Oswalt, James Dart, Deborah Gans, Frederic Schwartz
Pratt Institute Manhattan
144 West 14th St.
Room 213
www.pratt.edu

EXHIBITION OPENING

Robert Moses and the Modern City: Slum Clearance and the Superblock Solution
Columbia GSAPP
Miriam and Ira D. Wallach Art Gallery
Schermerhorn Hall, 8th floor
www.arch.columbia.edu/buell

WEDNESDAY 31
LECTURE

Hiroshi Sugimoto
6:30 p.m.
Solomon R. Guggenheim Museum
1071 5th Ave.
www.guggenheim.org

FEBRUARY

THURSDAY 1
LECTURE

Peter Eisenman, Rafael Moneo
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

EXHIBITION OPENING

School Buildings: The State of Affairs
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

FRIDAY 2

EXHIBITION OPENING
Marc Handelman
Sikkema Jenkins & Co.
530 West 22nd St.
www.sikkemajenkinsco.com

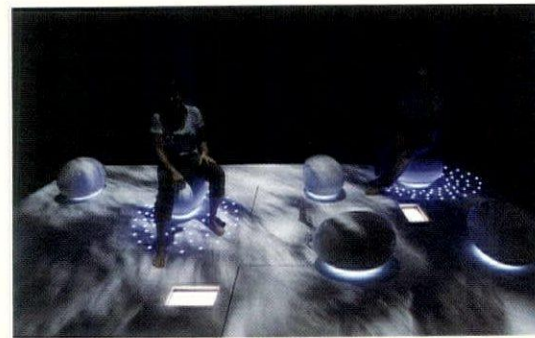
EVENT

Architecture in Context: Drawings from the Collection of Mrs. J. P. Morgan
Susan Weber Soros, Kathleen Stuart
12:30 p.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

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DD Dorvillier
The Kitchen
512 West 19th St.
www.thekitchen.org

SATURDAY 3
EXHIBITION OPENING

Doug Aitken
303 Gallery
525 West 22nd St.
www.303gallery.com



LIGHT SHOWERS
Lucas Shoormans Gallery
508 West 26th Street
January 25 to February 24

The exhibition designs of architects Michael Morris and Yoshiko Sato of Morris Sato Studio have won numerous awards, thanks to their studied approach to lighting and space. With *Light Showers*, their recent installation for the Delaware Center for the Contemporary Arts, opening this month at Lucas Shoormans Gallery, they create a meditative environment inspired by the meeting of Eastern and Western traditions. In a dark room, orbs of simple material, providing seating to view a video shot by collaborator Paul Ryan, projected on the ground from above. The video is an abstract view of flood tides, and illuminates the space as the waters ebb and flow, while creating an atmosphere that encourages quiet contemplation. Flashing LEDs activated by motion sensors are imbedded at the base of each boulderlike seat, experimenting with viewer participation in the environment.



ROBERT MOSES AND THE MODERN CITY: REMAKING THE METROPOLIS
Museum of the City of New York
1220 5th Avenue
January 27 to May 28

THE ROAD TO RECREATION

Queens Museum of Art
Flushing Meadows, Corona Park, Queens
January 28 to May 27

SLUM CLEARANCE AND THE SUPERBLOCK

Columbia GSAPP
Miriam and Ira D. Wallach Art Gallery
Schermerhorn Hall, 8th floor
January 30 to April 14

Twenty-five years after Robert Moses' death, this look at the built and unbuilt projects of New York City's most powerful planner is as expansive as the man himself. Curated by Hilary Ballon with Jacques Barzun, both professors at Columbia University, the exhibition is divided into three sections that will take place simultaneously at three locations. The first, *Remaking the Metropolis* at the Museum of the City of New York, focuses on Moses' vision to make New York accessible, monumental, and developing through improving parks and roadways, and liveable major institutions like Lincoln Center and the United Nations. The show features Moses' failed effort to create a bridge linking downtown Manhattan to Brooklyn (pictured above), one of the biggest battles of Moses' career. *The Road to Recreation* at the Queens Museum of Art—a building that sits in the Moses-created Flushing Meadow Park—considers the arterial links into recreational sites such as Astoria Pool in Queens, McCarren Park Pool in Brooklyn, and the Bronx's Orchard Beach. *Slum Clearance and the Superblock* at Columbia reviews the full scope of Moses' urban renewal strategy. Along with many never-before-seen models, archival films, and period newspaper clippings, each exhibition will include large-scale photographs taken by Andrew Moore that contextualize Moses' ambitious works as they exist today.

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CATCH-ALL TRIENNIAL

Design Life Now:
National Design Triennial
Cooper-Hewitt,
National Design Museum
2 East 91st Street
Through July 29

Design Life Now, the third design triennial at the Cooper-Hewitt, National Design Museum offers many gems, though visitors may have to dig deeper for diamonds. In introductory wall texts, Cooper-Hewitt curators Barbara Bloemink and Matilda McQuaid, along with independent curator and graphic designer Ellen Lupton and Brooke Hodge, architecture and design curator of

the Los Angeles Museum of Contemporary Art, make a soft case about what guided their choices, claiming that design in the past three years has come to incorporate qualities typically seen as opposites: craft and technology, regional and global, natural and artificial, to name a few. Design, they continue, now has an increasing reach, and the broadened definition of what is considered design is

reflected in the 87 items they chose. These are interesting enough propositions; however, only traces of their ideas are apparent, overwhelmed by the rambling arrangement of their vast selection, which includes everything from fashion to websites, furniture, magazines, buildings, medical equipment, toys, materials, robots, blogs, and beyond.

It is difficult to show such a miscellany with visual conti-

nuity, and the progression of the show suffers from what is at times a jarring disconnection among neighboring entries. How do you look at Chip Kidd's book covers next to Alison Berger's glass lamps? It becomes a challenge to grasp what is distinctive about the selection. At the show's stronger moments, the curators hint at the relationships—cross-pollination, even—among distinct areas of design. One room houses the NASA Hyper-X unmanned scream-jet, Hoebberman Associates' Rapidly Deployable Structure (RDS) or foldable shelter, and SHoP Architects' Camera Obscura, a digitally-designed and fabricated building that also has one of the smartest displays in the exhibition. William and Chris Sharples of SHoP even commented on the fortune of their placement next to the NASA project, whose engineering they admire. Conversely, the subtleties of Toshiko Mori Architect's design for the Syracuse Center of Excellence in Environmental and Energy Systems is lost in a room where Tobias Wong's gorgeous diva of a chandelier above a mirrored table takes the spotlight.

What comes across as all



Left to right: Clear Blue Hawaii, transparent, foldable kayak by Murray Broom (2003); the LifePort® Kidney Transporter by Organ Recovery Systems (2003); Suzanne Tick's woven fiberoptics (2004).



COURTESY COOPER-HEWITT, NATIONAL DESIGN MUSEUM

over the map in the exhibition falls into more coherent form in the catalogue, designed by COMA, a Dutch-American design firm whose work is also included in the show. In the book, which arranges selections alphabetically by designer (albeit an arrangement that's arbitrary in a different way), the curators' intent is held together, even if just by a paperback cover. Still, it offers a deeper look at the designs, highlighting the exhibition's primary drawback: With such a visual smorgasbord, it's easy to overlook some of the show's truly stellar inclusions, such as the Clear Blue Hawaii, a collapsible, translucent kayak;

Ransmeier & Floyd's simple, poetic designs of everyday objects, like lampshades and dishracks; Suzanne Tick's fiberoptic fabric; and Organ Recovery Systems' LifePort® Kidney Transporter which can keep a kidney healthy for 17 hours longer than previous methods.

The curators clearly have exquisite and eclectic tastes. But perhaps like all biennials, triennials, and art fairs—whether contemporary art's Whitney Biennial, architecture's Venice Biennial—the Design Triennial ultimately presents an overly general picture.

SAMANTHA TOPOL IS AN ASSISTANT EDITOR AT AN.



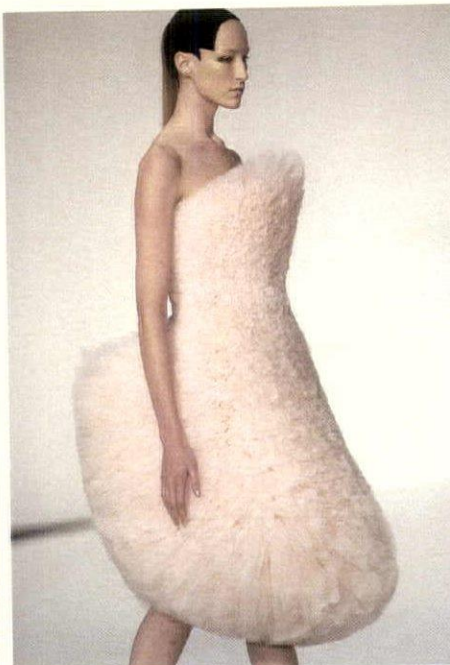
À LA MODE

Skin + Bones: Parallel Practices in Fashion and Architecture
Museum of Contemporary Art
250 South Grand Avenue, Los Angeles
Through March 5

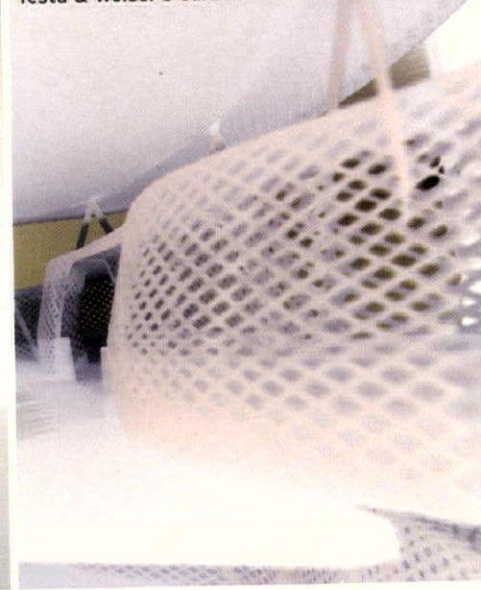
Skin + Bones is not the first exhibition to explore the convergence of architecture and fashion but is perhaps the most comprehensive. Museum of Contemporary Art architecture and design curator Brooke Hodge spent six years selecting

the work of 46 architectural and design firms; Calvin Tsao and Zack McKown of the New York firm Tsao & McKown have installed it brilliantly. This is a must-see show that may travel to Tokyo in the spring but has no other American venues, so book your flight to LAX and buy a copy of the handsomely illustrated companion book from Thames & Hudson.

Buildings and clothes have always shared common ground. They shelter the human body and project an image; both are constructed from mostly flat, two-dimensional materials. This simplicity has been masked through much of history, whether by hoop skirts or sculptural facades, until modernism swept away ornament and artifice to reveal a single layer of fabric or



Left to right: The installation at MoCA; Hussein Chalayan's Tulle Dress #2; Testa & Weiser's carbon fiber tower.



BRIAN FORREST (LEFT); CHRIS MOORE (CENTER); TESTA & WEISER (RIGHT) / COURTESY MUSEUM OF CONTEMPORARY ART

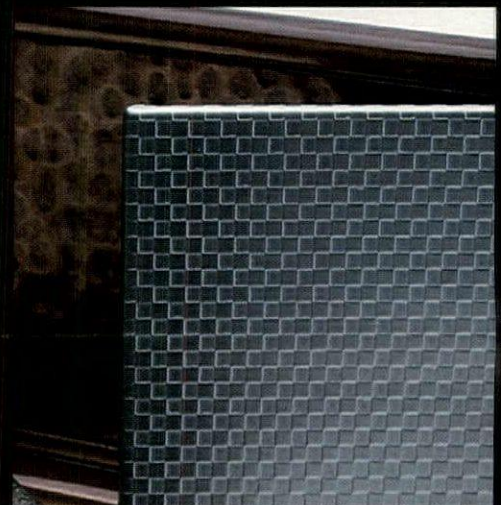
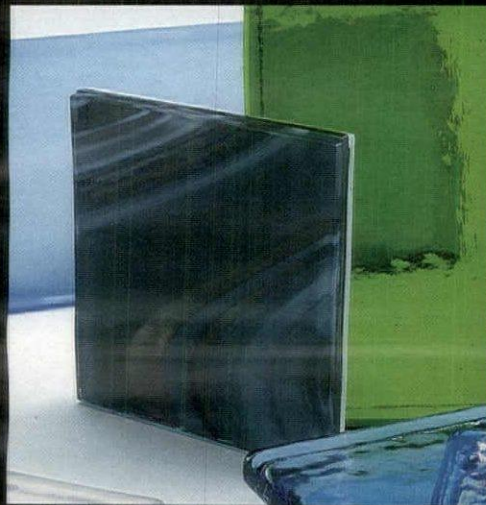
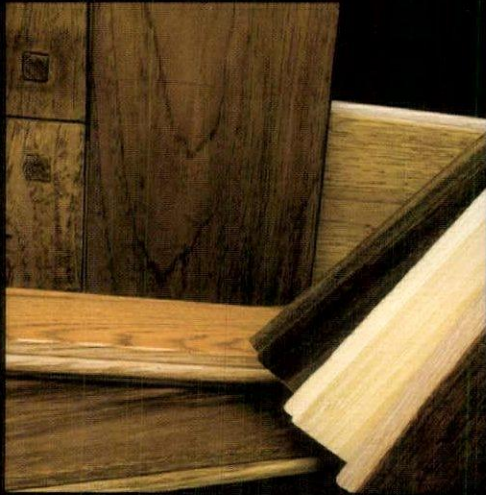
glass. Deconstructivism—in the layering of Frank Gehry's house or the shredded garments of Yohji Yamamoto and Rei Kawakubo—challenged minimalism, and computer software fostered a new freedom of expression. Barriers began to come down. "Architects looked to fashion to create complex surfaces by printing, pleating, folding, draping, and weaving," said Hodge. "Designers have looked to architecture for ways to create clothes with greater volume and structural integrity."

The affinities of expression between the garments and architectural works in the exhibition are often startling. Tokyo designer Yoshiko Hishinuma created a see-through dress strategically banded with strips of opaque fabric the

same year that Toyo Ito completed Tod's flagship store in the same city. The geometry of the first is a fragile modesty screen, and in the second, it's a structural cage of concrete beams, but the visual similarity is intriguing. Hussein Chalayan's pouf dress of ruffled pink tulle creates volume from a lightweight material, as does Santa Monica firm of Testa & Weiser's unrealized design of a tower constructed from woven strands of carbon fiber. Objects are grouped to illustrate different themes, but Hodge has resisted the temptation to make literal juxtapositions, preferring to let visitors discover the links between disparate materials and structures. For the avant-garde of couture, each collection is an opportunity to make an

continued on page 30

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À LA MODE continued from page 28 artistic statement that may be only marginally relevant to everyday dressing. For architects, experimentation is tempered by the constraints of costs and codes and scale. Yet, as you view the swirling steel planes of Frank Gehry's Walt Disney Concert Hall and the pleated ceiling vaults of Foreign Office Architects' Yokohama International Port Terminal, you sense the same exuberance and kinetic energy found on the runways.

The exhibition designers have achieved an easy flow among the show's disparate objects and images that makes you forget the physical limitations of Arata Isozaki's stiff and compartmentalized museum. Moving images (however trivial) tend to upstage the most significant still exhibits, but here the two are deftly balanced. Videos show how garments come together and change shape when they are worn.

Large mock-ups and photographs give a visceral sense of buildings, completed and proposed. A star exhibit is an 8-foot-high slab of intersecting plastic modules in tones of hot pink, a sampling of an interior wall that's part of a house Greg Lynn designed for himself and his wife, architectural theorist Sylvia Lavin. A model shows the wall as a point of focus in a triangular configuration of pavilions supported by steel trusses that evoke the wired dresses of Junya Watanabe. This is one example among many of how the show explores structure as well as surface. The exhibition reveals and provokes, suggesting all kinds of connections, intended and fortuitous.

MICHAEL WEBB IS BASED IN LOS ANGELES. HIS FORTHCOMING BOOK IS *MODERNIST PARADISE: NIEMEYER HOUSE* (RIZZOLI).

BEST WESTERN?

Japan-ness in Architecture
Arata Isozaki,
MIT Press, \$29.95

In the past year, books about Japanese architects, architecture (especially houses), landscape, and urbanism have proliferated. However, Arata Isozaki's new book, *Japan-ness in Architecture*, delves beyond trends and appearances to explore the kernel of Western perceptions of Japanese architecture.

This 369-page history features an all-star lineup: The author is a distinguished Japanese architect, theoretician, and historian, and Toshiko Mori, chair of the Harvard Graduate School of Design's architecture department, wrote the foreword. David B. Stewart, an expert on Japanese architecture, edited the book. Several photographs by Yasuhiro Ishimoto are included, and Sabu Kohso translated and provided an exceptional endnote.

Combining four essays written over the past 20 years, Isozaki

explores "Japan-ness," or that which is "commonly considered as Japanese...to an external gaze," primarily the West. However, the author does not dwell excessively on the external gaze and interpretation of Japanese architecture; rather he focuses on the architecture itself and its various influences—politics, technology, ideology, and taste. Thus the essays exemplify Isozaki's claim that "we should never treat architecture as mere 'object' but rather as event."

The first essay reveals Japan-ness in the early 20th century, when Japan had its most intense encounter with modernism. Japan was trying to reconcile Western modernism with its historical building styles and search for a new national architecture. This era was a crucible for the debate between old and new, indigenous and import, and high and popular arts.

During the height of this debate in 1933, Bruno Taut drew new attention to the Ise Shrine in Ise and Katsura Villa in Kyoto by identifying them as prime examples of Japanese architecture. Isozaki scrutinizes the two to balance their Western perception and constructed realities. Ise Shrine, which dates to 690 AD, is dismantled and rebuilt every 20 years, and "has been signifi-

Kenzo Tange's Festival Plaza at Expo '70 in Osaka combined traditional and modern architectural gestures.



cantly redesigned at crucial junctures" in response to ruling ideology and artistic practices, thereby keeping a timeless piece of architecture paradoxically new. The 17th-century Katsura Villa, an assemblage of styles, reinforces cultural conceits and spatial dynamism. Both demand a layered "reading" that is ambiguous and temporal—characteristics of Japan-ness that contrast with Taut's emphasis on origin and material.

Another example Isozaki cites is the reconstruction of the Great South Gate at Todai-ji, a gargantuan building whose pure geometric form attempted "to break with all familiar cultural tradition." Isozaki compares this structure, which dates to 1203, to other rev-

olutionary designs by Piranesi, Ledoux, and Brunelleschi to show themes and processes inherent to architecture, not solely nationality.

By revisiting works that span over a dozen centuries, Isozaki interrogates ideas of origin, authenticity, authorship, identity, evolution, and evaluation in Japanese architecture. His preface gives an excellent overview, but the lack of an epilogue relating to contemporary practice leaves one wondering how it all adds up today. Although some sections of the book are long-winded and mired in detail, the collection should appeal to those with any interest in identity in architecture.

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Did Someone Say Participate?
An Atlas of Spatial Practice
Edited by Markus Miessen and
Shumon Basar
MIT Press, \$25.00

"Alles ist Architektur"—"Everything is architecture," Hans Hollein said in 1968. It seems that his manifesto, intended to reshape architectural thinking, is back. *Did Someone Say Participate? An Atlas of Spatial Practice* is not just an anthology of essays but a manifesto in its own way, a call for action: It encourages a generation of "spatial practitioners"—a term that the book's editors, Markus Miessen and Shumon Basar, use to allow amateurs, professionals, and "professional amateurs" representing a variety of fields—to trespass the borders of their disciplines and participate in the making of space, once the exclusive terrain of architects.

Miessen and Basar are young professors at the newly established Centre for Research Architecture at Goldsmiths College in London, which is directed by Eyal Weizman, an Israeli architect whose work is featured in *Civilian Occupation: The Politics of Israeli Architecture* (Verso, 2003). The goal of the center, to bring together "cultural practitioners from around the world to work on expanded notions of architecture," explains something of the origins and objectives of *Did Someone Say Participate?* Miessen and Basar have culled contributions from architects, journalists, artists, curators, and photographers who posit new understandings

Mauricio Guillen photographed guard houses in Mexico City, which occupy public streets in affluent neighborhoods, causing fragmentation in the city.

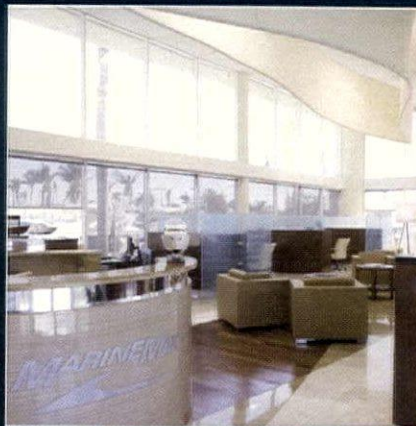
of our physical world and question the changes that have altered the traditional practice of architecture.

Several of the authors are fellow professors at the Centre for Research Architecture at Goldsmiths College, including Weizman, who in this collection presents architecture "as a political issue, and furthermore as the material product of politics itself." His piece discusses the role that Israeli architecture has played in the Middle East conflict. Similarly, Mauricio Guillen addresses, in a photo essay, the wealthy districts of Mexico City where fear causes surveillance to spread illegally into the public realm in the form of private security booths. Other participants discuss global issues like the growing practice of outsourcing, in an essay that has been constructed entirely from texts found on the Internet (Joseph Grima); and the shifting meaning of urban symbols, for example the new life of the Volkspalast in East Berlin, the former city hall (Francesca Ferguson). The design of the book itself also contributes to the collective work: Designed by London graphic design partnership Abake, the cover displays the world as disjointed island-states, and the endpaper is a somewhat worrisome collection of nationalistic symbols, which the designers have labeled "A War Alphabet."

While all the contributors concentrate on their own areas of study, the book represents both an openness towards diversity and a coherence in opposition to the fragmentation and disjunctions of today's social and political reality.

MASHA PANTELEYEVA IS AN EDITORIAL INTERN AT AN.

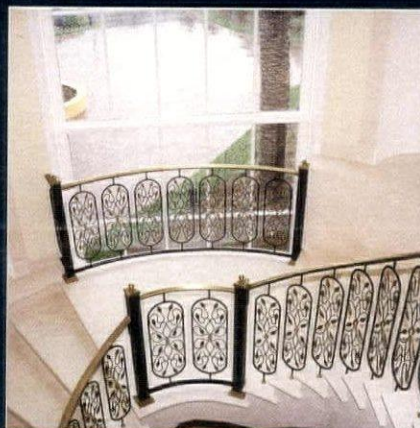
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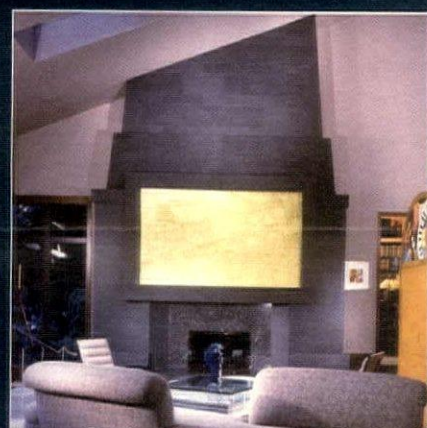
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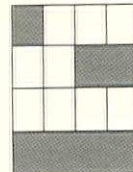
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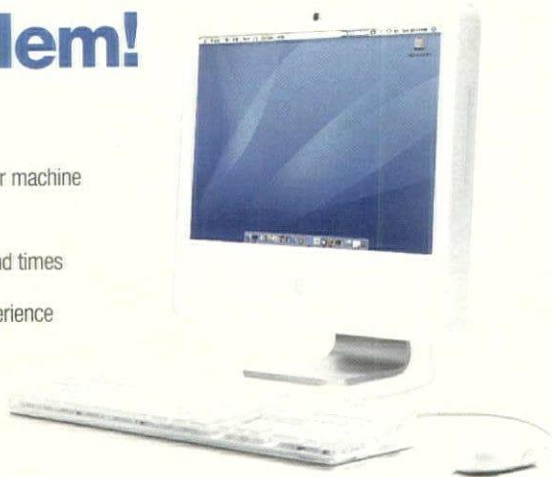
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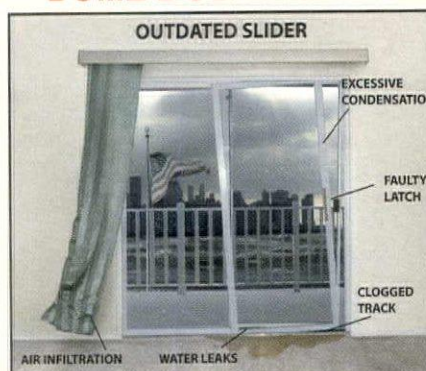
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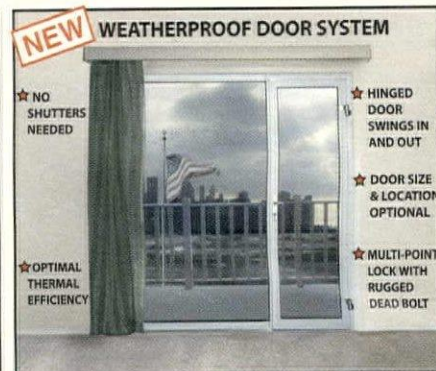
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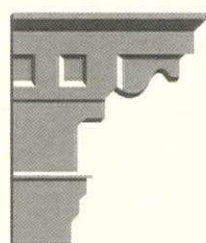
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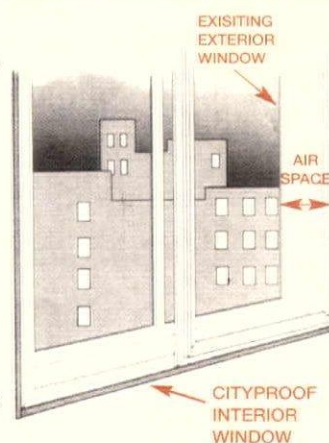
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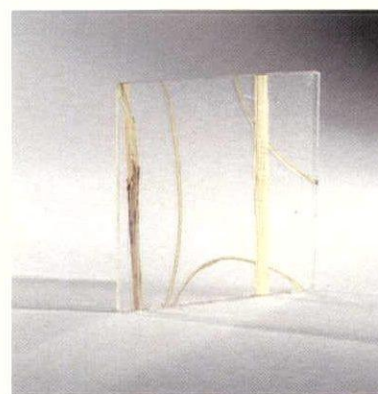
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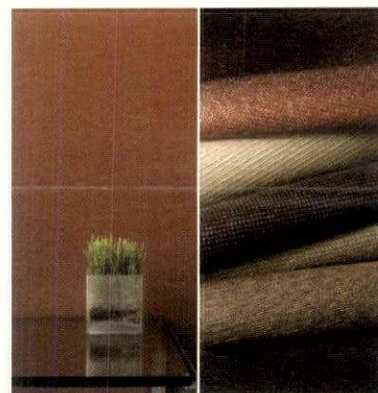
Plaza, Old Tappan, NJ 06065, 201-819-3063, and Audio Command Systems, Inc., 694 Main St., Westbury, NY 11590, 516-997-5800, www.audiocommand.com. Artist Beatriz Milhazes, represented in New York by James Cohan Gallery, 533 West 26th St., New York, NY 10001, www.jamescohan.com. Milhazes work digitized by Duggal, 29 West 23rd St., New York, NY, 212-924-8100, www.duggal.com; framed and installed by Vincent Suchs, 917-822-9429. **Public-Private Partnership** (p.6): Interior design of The Heywood by Shamir Shah Design, 10 Greene St., New York, NY 10013, 212-274-7476, www.shamirshahdesign.com.

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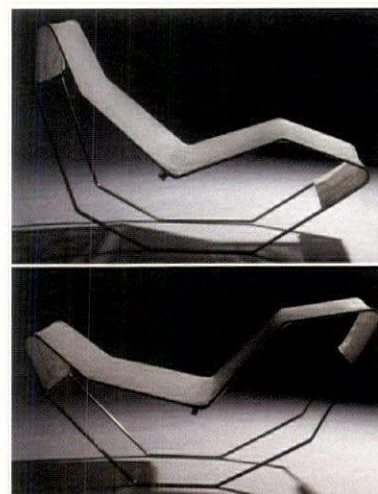
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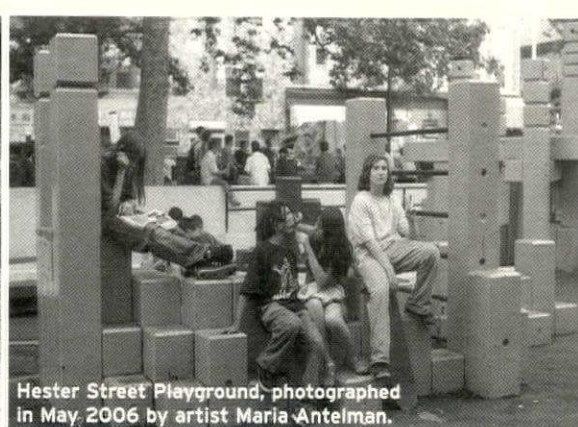
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Hester Street Playground, photographed in May 2006 by artist Maria Antelman.

OPEN PLAY

When asked about our favorite childhood outdoor games, all sorts of memories might come to mind but it's unlikely that many will involve a specific playground. "The best playgrounds are those where kids are allowed to manipulate spaces and materials to create their own play opportunities," explained Roger Hart, co-director of the Children's Environments Research Group at the Graduate Center of the City University of New York. In other words, kids like flexible and stimulating environments. This seems obvious, but when you look at all the identical, unexciting playgrounds of New York City, it feels like playgrounds have been declared off-limits for designers.

In Chinatown, there is still one that was designed in the mode of the open-ended "adventure playgrounds," a design type that emerged in postwar Europe to reclaim derelict or abandoned urban spaces. Taking their cues from the manner in which children have no qualms about playing in scrap-filled, forbidden sites, early designers of adventure playgrounds were bolstered by child psychologists' claims that open play nourished children's development. The adventure playground movement spread across the United States, mostly in the 1960s and '70s; in many of New York's parks, old-fashioned swings and sandboxes were replaced with brightly-colored abstract installations, in some cases resembling mini-cities. The Hester Street playground is one of the last remaining adventure playgrounds in the city. Part of Sara D. Roosevelt Park, which runs parallel to Chrystie Street from Houston to Canal, it is swarming at all hours with people of all ages doing a myriad of activities, from tai chi to Chinese chess to community gardening.

In February 2006, the Lower Manhattan Development Corporation (LMDC) approved \$20 million to create and revitalize six parks in Lower Manhattan; Sara D. Roosevelt is among them. Already, the park has seen many improvements, such as the creation of an artificial turf field and track at Canal Street, completed last summer. In January, the LMDC will direct a new stream of funds totaling \$4.5 million towards the park, specifically the Hester Street play-

ground, according to Kori-Ann Taylor, the LMDC's director of communications. With this project on the horizon, last summer Manhattan Borough Commissioner William Castro organized a series of monthly meetings with a coalition of local community groups that came together in the 1980s to give voice to residents about changes in their neighborhood. The SDR Coalition, as the members call it, includes the Hester Street Collaborative, M'Finda Kalunga, Chinatown BRC Senior Center, and the Chinese American Planning Council. "[The aim of the meetings was] to bring the community together with the Parks and Police departments to discuss improvements we need to make to the park's recreation programming, landscape, and infrastructure, and the quality of community life," said Castro.

The park is clearly in need of improvements. The space is visibly deteriorated and poorly maintained; the ground is full of holes and most of the playground equipment is broken. A persistent problem for the Department of Parks and Recreation is a lack of funding for maintenance. Michael Gotkin, a landscape architect who has been active in modernist preservation and recently participated in Landmarks West's effort to preserve the Ancient Playground in Central Park, an adventure playground designed by Richard Dattner in 1972, thinks that the park could be creatively restored. "The Hester Street playground is a work of environmental design, not just equipment in a landscape," he said. "Once the architectural features are demolished, they could never be recreated because of the Parks Department's ridiculous playground guidelines."

As of yet, the Parks Department has not revealed much about its plans for the Hester Street Playground, aside from the fact that it has assigned an in-house designer, Allan Scholl, to oversee its renovation. Two of their major goals are enhancing safety and easing maintenance, but these should not preclude more progressively designed playgrounds. One of the reasons for uninspiring playground designs is that most cities don't think of them as a complex design project, and routinely opt to acquire liability-

proof playground equipment.

To its credit, the Parks Department has actively reached out to the community; for example, supporting a charrette process last October organized by the Hester Street Collaborative, a local design/build nonprofit, and attended by neighborhood residents of all ages. Predictably, participants expressed their desire for a clean and safe environment with more green space. One story in particular captured my attention: One child told enthusiastically about a park-specific game called "wood tag," where the goal is for players to move about the park without touching the ground. The game reminded me of Hart's and Gotkin's words. The Hester Street playground is a case that should be carefully considered before being forced into a standardized mold. I would not advocate mummifying the entire existing playground; without question, improvements must be made. But creativity should not be banned in the name of safety, or preservation, for that matter.

In light of the city's newly launched Design Excellence Initiative, why is there no design competition? In the case of this park, an open competition or Department of Design and Construction-sponsored process makes even more sense given that its renovation is assured a healthy budget and the park has an active community coalition.

As Anne Frederick, director of the Hester Street Collaborative put it, "You cannot think of improving conditions of public space without thinking about who the public space is for. As for the Hester Street playground, you have to think about how renovations will affect the community. For example, will it be one stage of a process that will ultimately price locals out of the neighborhood?" The playground is a tiny sliver of public space but its importance for the shaping of the future citizen is crucial.

OLYMPIA KAZI IS CURRENTLY AN ARCHITECTURE AND URBAN STUDIES FELLOW IN THE INDEPENDENT STUDY PROGRAM OF WHITNEY MUSEUM OF AMERICAN ART.

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College of Architecture

ILLINOIS INSTITUTE OF TECHNOLOGY

OPEN FACULTY POSITIONS

TENURE/TENURE-TRACK PROFESSORS

The College of Architecture of the Illinois Institute of Technology (IIT) invites applications for 4 tenure/tenure-track positions starting in Fall 2007. The positions are to teach in the Architecture degree programs.

The College of Architecture offers professional architecture degrees at both the graduate and undergraduate levels. In addition the College offers advanced architectural studies leading to Master of Science in Architecture and Doctor of Philosophy in Architecture degrees. A new professional Master of Landscape Architecture degree program opened in Fall 2006.

The College's mission is underpinned by certain guiding values: design excellence, technical expertise, advanced professional practice, and respect for design's contributions to society and the world around us. More information on the College's mission and faculty can be found at www.arch.iit.edu.

Candidates should have an international perspective and a commitment to teaching, research and possibly to assist within the PhD program. Appointments carry the responsibility of full-time faculty participation in scholarly/professional activity, college service and program development. Faculty are sought to teach design studio and in one or more of the following curricular areas:

- Building systems and integrated practice
- Core Studios for foundation years
- History/Theory, especially in the 18th to 21st centuries
- Visual Training and artistic applications

As well, the College is looking for a Landscape Architect, preferably qualified at the level of Associate Professor or Professor, to direct the new Master of Landscape Architecture degree programs. Candidate with Dual Degree are encouraged to apply.

Candidates should have a strong interest in the relationship between teaching and professional practice, and hold an appropriate advanced degree within their area of expertise or have equivalent experience in practice. Candidates with the Ph.D. degree qualified to participate in advising are encouraged to apply.

Initial application for candidacy should include a letter describing the areas of interest in teaching, practice and research; examples of design work, research, and/or studio teaching; a curriculum vitae, and three academic or professional references. Review of files will begin in mid-February. Application materials will be returned if accompanied by return postage and envelope. Send application materials to Professor Mahjoub Elimeiri, Chair, Faculty Appointments Committee, College of Architecture, Illinois Institute of Technology, S.R. Crown Hall, 3360 S. State Street, Chicago, Illinois 60616. Tel: 312.567.3263; Fax 312.567.5820; Email: arch@iit.edu. Web: www.arch.iit.edu

Illinois Institute of Technology is an Equal Opportunity/Affirmative Action Employer. Women and minority candidates are strongly encouraged to apply.

30 November 2006

College of Architecture

ILLINOIS INSTITUTE OF TECHNOLOGY

OPEN FACULTY POSITIONS

LANDSCAPE PROFESSORS

The College of Architecture of the Illinois Institute of Technology (IIT) invites applications for tenure/tenure-track positions starting in Fall 2007. The positions are to teach in a new Master of Landscape Architecture degree program begun in Fall 2006. Depending on a candidate's preparedness, a faculty position could include serving as Director of the new program.

The College of Architecture offers professional architecture degrees at both the graduate and undergraduate levels. In addition the College offers advanced architectural studies leading to Master of Science in Architecture and Doctor of Philosophy in Architecture degrees. IIT has been involved in landscape issues and their influence on architectural education ever since Mies van der Rohe (architect) collaborated with Alfred Caldwell (landscape architect) on the IIT Architecture curriculum and on Mies' building projects, notably the IIT campus in Chicago and Lafayette Park in Detroit. IIT's MLA is Chicago's first professional Landscape Architecture degree, and this city provides an ideal location, with its diverse natural and cultural assets, and its rich history in park planning and landscaping. A direct collaboration with the Chicago Botanic Garden, supplemented by the Morton Arboretum and other conservatories, offers a broad range of resources.

The College's mission is underpinned by certain guiding values: design excellence, technical expertise, advanced professional practice, and respect for design's contributions to society and the world around us.

Candidates should have an international perspective and a commitment to teaching and research. The College maintains traditionally strong connections to the community of national and global professionals and their practices. The curriculum is delivered largely by active practitioners in the Chicago region, thus these appointments support an active practice in Architecture or Landscape Architecture. Additionally candidates are expected to participate in scholarly and professional activities, provide services to the College and University, and collaborate in program development. There are significant and extensive ways that the Architecture and Landscape Architecture curricula share courses and instructors. Thus, we are particularly interested in candidates holding both degrees.

Candidates should have a strong interest in the relationship between teaching and professional practice, and hold an appropriate advanced degree within their area of expertise or have equivalent experience in practice. Candidates with the Ph.D. degree are encouraged to apply. Initial application for candidacy should include a letter describing the areas of interest in teaching, practice and research; examples of design work, research, and/or studio teaching; a curriculum vitae, and three academic or professional references. Review of files will begin in mid-February. Application materials will be returned if accompanied by return postage and envelope. Send application materials to Professor Mahjoub Elimeiri, Chair, Faculty Appointments Committee, College of Architecture, Illinois Institute of Technology, S.R. Crown Hall, 3360 S. State Street, Chicago, Illinois 60616. Tel: 312.567.32603; Fax 312.567.5820; Email: arch@iit.edu. Web: www.arch.iit.edu

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ARCHITECTURE

PROJECT MANAGER/PROJECT ARCHITECT

Award-winning, highly visible NYC architectural & interior design firm seeks Project Architects w/min. 10+ yrs exp. in corporate, broadcast, healthcare, law firm, or int'l interior design. Degree req'd. Ideal candidate must possess strong interpersonal skills, have solid client exp. w/ability to manage multiple projects in fast-paced environment. Proficiency in AutoCAD.

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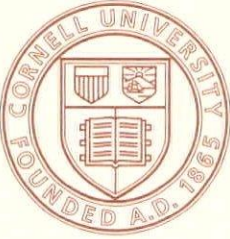
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Cornell University

CHAIR DEPARTMENT OF ARCHITECTURE

The Department of Architecture in the College of Architecture, Art, and Planning at Cornell University invites applications for the position of department chairperson. Applicants for this position must possess the ability to oversee an ambitious program of curricular development that reflects an ongoing commitment to excellence in architectural education at Cornell, to develop opportunities for greater interdisciplinary collaboration within the College and within the University as a whole, and to build upon already extensive contacts and interactions both in the US and internationally. The chair will have responsibility for the management of the department's academic and operational affairs in Ithaca as well as at the College's long-standing program in Rome and at its recently initiated New York City program. The ideal candidate will possess a record of distinction in professional practice, scholarship, and/or teaching, will have a developed and ambitious pedagogical vision, and will have proven administrative expertise. Salary and benefits are highly competitive.

Please send letter of intent and curriculum vitae to
Chair Search Committee (Architecture),
Office of the Dean, College of Architecture, Art, and Planning,
129 Sibley Dome, Cornell University, Ithaca, NY 14853-7301.
Review of applications will begin January 22nd, 2007.

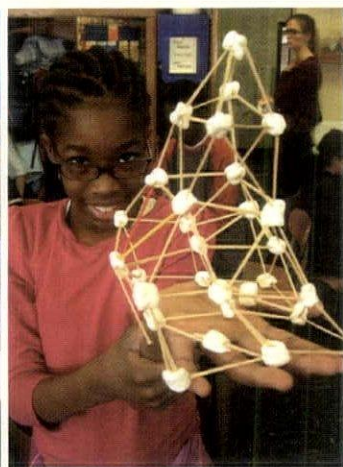
Please visit:
<http://www.aap.cornell.edu/aap/arch/faculty/chair-search.cfm>

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Students participate in the Learning By Design: NY program.

ships. I suspect that many designers are not aware that the Center for Architecture in New York is a joint venture between the AIA-NY chapter (the majority holder) and the Center for Architecture Foundation. Within the coming years, as the Center for Architecture evolves, it's my hope that the role of the foundation will grow and its educational programs will expand.

Integrating design into education is important for many reasons, most of which we all already know. But here are what might be the top three:

First, teaching design and architecture raises children's awareness of the buildings and community in which they live. This insight will ultimately help tomorrow's citizens make good decisions about our communities. For instance, they'll know what buildings are worth preserving. And they'll understand the impact that buildings have on the environment.

Second, design is a problem-solving exercise. Teaching it exercises critical thought. It's also a tangible way for children to understand math, science, history, and other "core" subjects, as well as art.

Third, bringing design programs to the public schools and families across the city engages a rich and diverse group of future designers.

Presently, the Center for Architecture Foundation's educational programming includes "Learning By Design: NY," a program that takes design into the city's public schools. Each year Learning By Design reaches more than 3,000 students in 25 different schools. Activities include site visits, neighborhood walks, and design workshops that pose real challenges to students.

The foundation also offers professional development workshops that teach teachers about architecture. Curricula include sessions on how buildings work, New York City architecture and history, and strategies on how to help students better understand their neighborhoods and surrounding architecture.

The foundation also organizes the annual CareerDay@theCenter, which gives middle and high school students the chance to learn about career options available in the built environment. Studio@theCenter is an after-school program in which students work with professionals to learn about design through site visits. Perhaps best of all is Children's Day. One Saturday each month,

children of all ages and their parents gather to learn about various subjects—skyscrapers, bridges, or urban design. Then they get to participate in various hands-on activities, like building models or drawing their own buildings.

Working with children in these ways requires talented individuals. Most of those involved in these programs are volunteers.

If you're a New York City architect, you're lucky. There's an incredible wealth of talent and resources here, more than any other place. The city gives us a lot; the Center for Architecture is a way for us to give back, to become an organization focused on the public, on buildings, on our extraordinary urban fabric, on our children. If indeed the new centers for architecture cropping up across the country are taking some of their cues from New York, as Sokol has written, then let's give them this cue as well: Educate the designers, the policy-makers, and citizens of future generations.

WALTER A. HUNT, FAIA, IS VICE CHAIRMAN OF GENSLER AND DIRECTS THE FIRM'S GLOBAL RELATIONSHIPS PROGRAM. HE WAS PRESIDENT OF THE BOARD OF DIRECTORS OF THE CENTER FOR ARCHITECTURE FROM 2004 TO 2005, AND RECEIVED THE AIA NY'S 2006 PRESIDENT'S AWARD.

TEACH OUR CHILDREN WELL

David Sokol's excellent story, "Centers for Architecture Multiply" (AN 18_11.03.2006) addresses the trend toward architecture storefronts that welcome the public and bring design to the streets. After decades of self-serving, old-guy architectural clubhouses, this is just the kind of approach that's needed to invigorate the entire building community while enhancing the public's understanding of the power of design.

The centers for architecture

that Sokol describes as "sprouting up across the country" bring another great opportunity: to expose the next generation to the powerful role that design plays in our lives. If you have children, then you already know that a school curriculum including architecture and design is a rare thing. The Center for Architecture Foundation is hoping to fill that void. This nonprofit organization promotes an appreciation for architecture, design, and planning through education and scholar-

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Date: Thursday, January 18
Speaker: Rafael Viñoly, Architect
Topic: Think New York: A Ground Zero Diary
Location: 7 World Trade Center, 52nd Floor
At Vesey and Greenwich Streets, this is NYC's first certified "green" office tower. Designed by David Childs of Skidmore, Owings & Merrill, the building is notable for its state-of-the-art glass technology providing reflectivity, light and spectacular views.

Date: Thursday, February 15
Speaker: Mark Kurlansky, Author; food historian
Topic: The Big Oyster: History on the Half Shell
Location: India House, Marine Room
At One Hanover Square, this landmark 1853 Italian Renaissance-inspired brownstone, designed by Richard Carman, originally housed the Hanover Bank and survives from pre-Civil War New York.

Date: Thursday, March 15
Speaker: Russell Shorto, Author; contributing writer, *The New York Times Magazine*
Topic: Greetings from New Amsterdam: How Manhattan Became the Island at the Center of the World
Location: Smithsonian National Museum of the American Indian, Diker Pavilion
At One Bowling Green, this Beaux-Arts building designed by Cass Gilbert houses the new Diker Pavilion for Native Arts and Cultures. The pavilion is distinguished by its unique elliptical art and performance space.

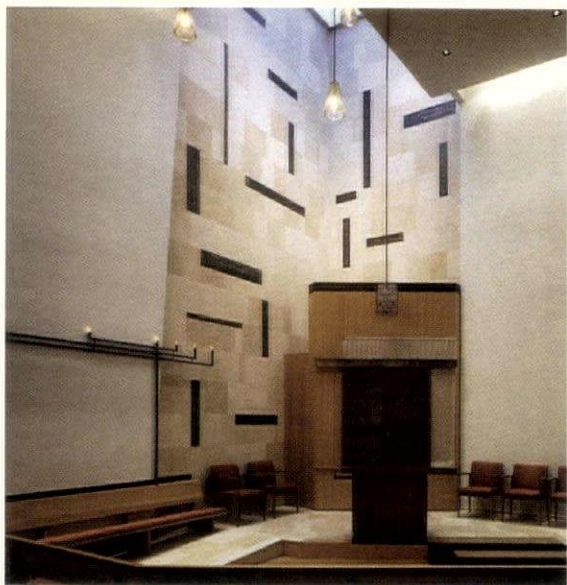
Date: Thursday, April 19
Speaker: Mary Dierickx, Architectural preservationist; author
Topic: Forgotten Splendor: Restoring Downtown's Historic Architecture
Location: Federal Hall National Memorial
At 26 Wall Street, this Greek Revival building designed by Ithiel Town and Alexander Davis stands on the site where George Washington was sworn in as the country's first president in 1789.

Date: Thursday, May 17
Speaker: Barbara Christen, Architectural historian; Cass Gilbert scholar
Topic: Cass Gilbert and History: The Past as Present
Location: New York County Lawyers' Association
At 14 Vesey Street, this landmark 18th century Neo-Georgian building was designed by Cass Gilbert and dedicated as the "Home of Law" in 1930. The magnificent auditorium is modeled after Independence Hall in Philadelphia.

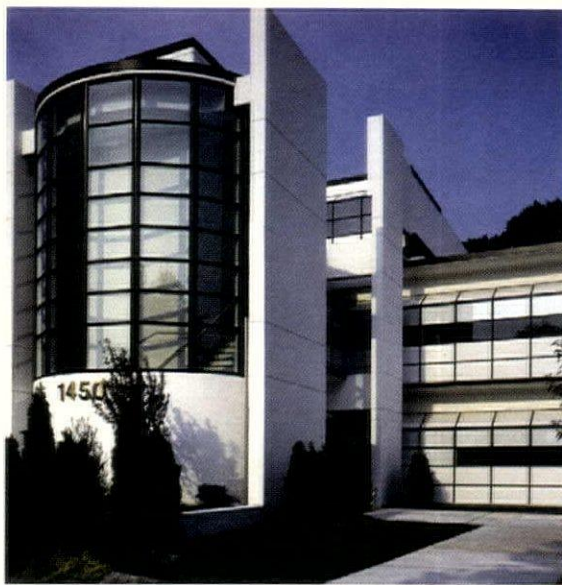
All lectures are free. Business casual attire required. Doors open at 6pm. Lectures begin at 7pm. Reservations are required. To register, please visit www.DowntownNY.com/thirdthursdays beginning at noon on the 9th day of each month for that month's lecture only. Seating is limited and reservations will be accepted on a first-come, first-served basis.

All information is subject to change.

Special thanks to Silverstein Properties, Harry and Peter Poulakakos of Bayard's, Smithsonian National Museum of the American Indian, National Park Service, and New York County Lawyers' Association.



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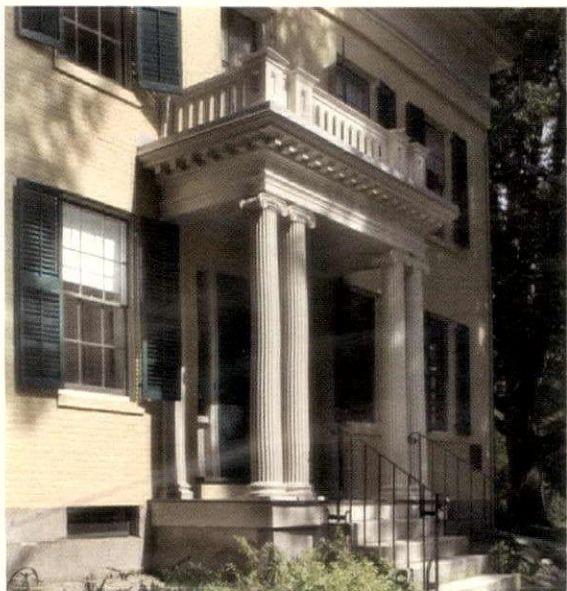


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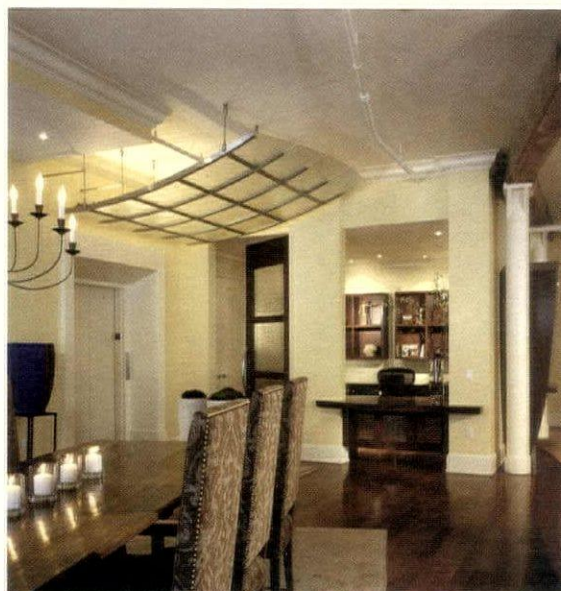
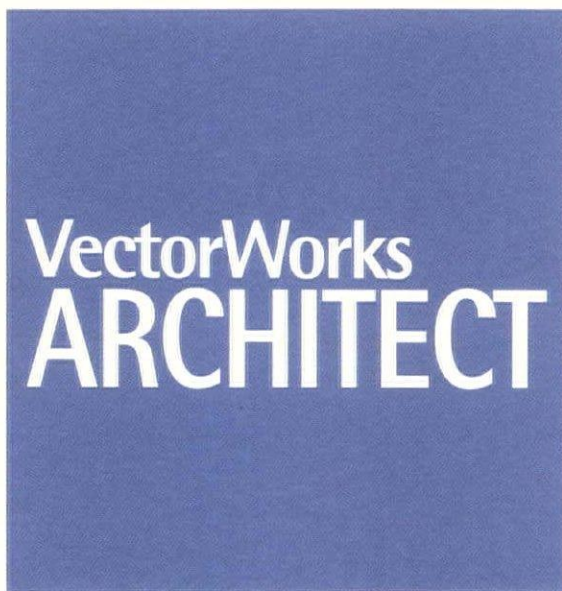


SPAN, NEW YORK

photo by Michael Moran



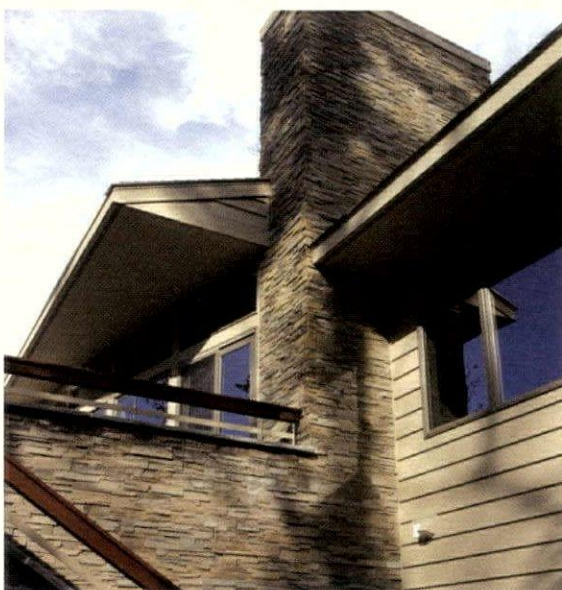
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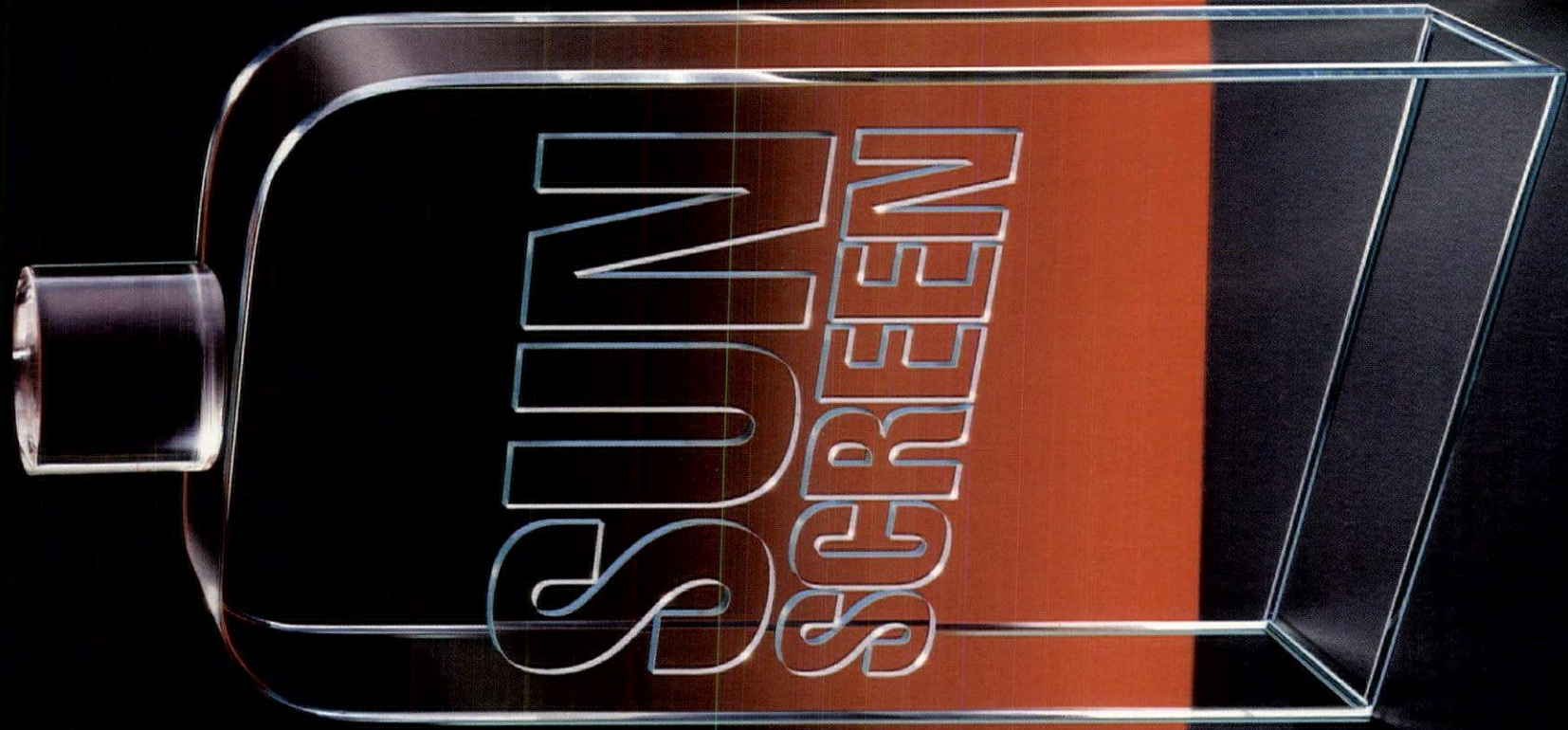
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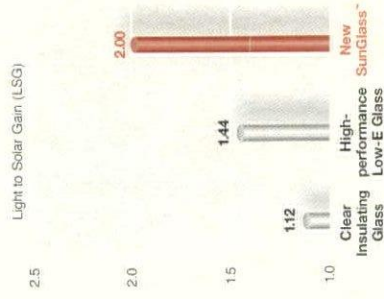
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