JAMAICA GETS REZONED

Though much has changed in Jamaica, Queens, since 1961, one thing that has not is the zoning map. For the past five years, the Department of City Planning (DCP) has been hard at work on a new zoning plan to balance economic growth downtown while protecting the surrounding suburban streets from overdevelopment, while also emphasizing mass transit, sustainability, and affordability. The draft plan, which was released on January 29, will be the second largest rezoning in the city's history, encompassing 368 blocks.

"We call this strategy fine-grained zoning," DCP commissioner Amanda Burden said in an interview. "We looked at every street and lot and block to find the existing use and look at what is appropriate for the strength of the neighborhood."

The greatest strength in Jamaica, according to planners, is its transportation assets. The area is served by the F train along Hillside Avenue, and the E, J, and Z trains along Archer Avenue. The Long Island Railroad's Jamaica Station serves 10 of the 11 LIRR lines and adjoins the new AirTrain Station, which combined serve more than 100,000 riders a day. DCP hopes that by increasing density around these transit hubs, it can encourage development without exacerbating Jamaica's congestion problem.

On February 8, the Museum for African Art announced plans for a new building designed by Robert A. M. Stern Architects on 8th Avenue between East 109th and 110th streets. When the 92,920 square-foot space opens in 2009, it will contain galleries, a theater, a restaurant, a store, and classrooms over five stories, two of which are below-grade. The proposal includes plans for a 19-story residential tower on top of the museum that would share much of its structural system.

The museum's L-shaped footprint, complete with a 6,650-square-foot outdoor plaza, wraps the south and east sides of Duke Ellington Circle at the northeastern corner of Central Park. In a recent phone conversation, architect Robert Stern explained, "I'm proud of the public spaces the museum will create. In particular, the lobby area will feature 44-foot ceilings and an interior wall clad."

The ambitious ensemble is the architectural dream team standards, plans for a cultural district built around a Guggenheim Museum designed by Frank Gehry on Saadiyat Island off the coast of Abu Dhabi are near-utopian. And it just might work.

Though many still cringe at the mention of his name, a few historians are now championing Robert Moses as a builder of great public architecture. Concurrent with the recent opening of three widely hailed exhibitions reconsidering Moses' legacy, nine of his Works Progress Administration (WPA) swimming pools are being considered for landmark status by the Landmarks Preservation Commission (LPC). Astoria Park Pool and the Orchard Beach Bathhouse and Promenade were declared landmarks in 2006. In a recent New Yorker column, Paul Goldberger wrote, "Whatever Moses' racial views, the swimming pools he built were monuments that..."
GET THE MOST OUT OF YOUR AUTODESK SOFTWARE

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

Get the most out of your software—call Microsol Resources today.
When it comes to ever-escalating real estate prices, almost nothing can surprise New Yorkers. The average price of an apartment in Manhattan is $1.2 million. Yawn. Centrification is well underway in the South Bronx, Bushwick, and Bed-Stuy? Well of course it is. Stuyvesant Town sold for $5 billion? Hey, it was inevitable.

But one recent sale price gave many in the city a jolt: On February 8, a group called Clipped Equity made a winning $1.3 billion bid for Starrett City, the 5,881-unit affordable housing complex in Brooklyn. People ranging from the community organizers at ACORN to Governor Eliot Spitzer and Alphonso Jackson, who is President Bush’s secretary of Housing and Urban Development, raised concerns about the potential loss of desperately needed affordable housing in New York. Representatives for Clipped Equity have said they would remove the development from the Mitchell-Lama program, which provides landlords with tax abatements in exchange for maintaining below-market rents. When the program was launched in 1955, the guarantee of a 6 percent return on equity that landlords received may have seemed like a good deal; today, the upward trend in rents makes it seem like peanuts.

According to a May 2006 study prepared by the Community Service Society, a not-for-profit research and advocacy group, New York City has lost almost a quarter of its 120,000 subsidized apartments since 1990. Owners of Mitchell-Lama buildings, who can opt out after 20 years, are leaving the program at an even faster rate: almost 23,000 units (or 34 percent) have given up their subsidies in the same time period. Due to a quirk of the original legislation, Mitchell-Lama buildings that opened before 1974 become rent-stabilized when landlords opt out, while post-1974 projects float with the market. While an important element of Mayor Michael R. Bloomberg’s New Housing Marketplace legislation that would extend rent stabilization to any building whose owners opt out of Mitchell-Lama, regardless of its vintage. According to a spokesperson in Lopez’s office, however, the bill passes the Assembly every year, only to die quietly in the Senate. We hope that the outcry over Starrett City’s pending sale will convince state senators to do the right thing, which is to extend rent stabilization to all ex-Mitchell-Lama buildings, and help preserve affordable housing in New York City. Its loss doesn’t have to seem inevitable.

PRIVATE SCHOOLS TO UNDERWRITE RANDALL’S ISLAND SPORTS FIELDS

FOUL BALL?

On February 14, New York City’s Franchise Review Committee gave the go-ahead to plans that would put the future of Randall’s Island ball fields in the hands of 20 private schools. The 20-year contract guarantees prep students school-day playtime from 3 to 6 p.m. on most of the city-owned fields. For this privilege, the schools will pay $52.4 million, which will go a long way toward providing the $70 million required for the renovation and new construction of the sports areas. The island is home to a jumble of municipal buildings as well as 400 acres of greenspace. In 1996, the Randall’s Island Sports Foundation developed a masterplan to make better use of the land. “Full realization of the island as a park never took place,” explained city parks commissioner Adrian Benepe. “When land-locked private schools first started to go out to the fields, they were almost all unused.”

He lauded the new proposal as an enterprising private-public partnership that not only maintains, but also expands the number of baseball, softball, football, soccer, cricket, and rugby fields on the island, bringing the total from 36 to 63. Currently at peak usage times, the private schools’ athletics programs occupy two-thirds of the fields; the remainder is shared between public school kids and adult leagues; all fields are open at off-peak hours. The plan has raised hackles because some see it as a step towards the privatization of public space. Manhattan borough president Scott M. Stringer was the sole vote against the project, and city councillor Melissa Mark Viverito is also opposed.

Access to the island has long been an issue. Comptroller William C. Thompson, Jr., resisted the proposal last year when it came before the committee, but was swayed in favor when bus service for public schoolers (with the Department of Education) was added. Benepe believes the underwriting is an opportunity and not precedent for funding the rest of the city’s parkland. MINI ZEIDER

In Michael Webb’s review “The Old New Order,” AN 2, 02, 01, 2007, reference is made to Mies’ Berlin Siedlung. This was an editing error. The author was actually referring to the housing projects designed by Hans Scharoun, Bruno Taut, Hugo Haring, and other architects.

WWW.ARCHPAPER.COM
The freedom to create is the art of everyday life.
just the first salvo in a much bigger fight
the program if they opened in 1974 or later
Gardens. Bistricer has vowed that the rents
centers around the widespread sense that
he said, "When affordable housing was first
steep rent hikes. But Starrett City may be
reason for the fight.

Ellen Davidson, three apartment complexes

The opposition to the proposed sale
cross between a roast and a fest. Tom Watson
 Riley would take a chance!
Finally, a mysterious gift arrived without a note from Tsao & McKown: a flim-
sy cotton tote bag. When questioned, their office said it was a very, very late
Christmas gift, now coming for the Year of the Pig. Thanks Calvin, Zak, and..."
At press time, yours truly was in a stylish car crash, right in front of Mies'
Seagrams Building! I knew it was a mistake to meet a client on Presidents Day,
for a change...

Robert A.M. Stern's 800-pound gorilla (actually, 11 pounds) of a book, New
York 2000, was the topic of a discussion at Columbia that turned out to be a
cross between a roast and a fest. Tom Watson caught everyone in the audience
(including Suzanne Stephens, Mike Wallace, and Kenneth Jackson) by promoting
that the Whitney should move "out of the Breuer Bunker and into the
Huntington Hartford Building. Then you could demolish the Brutalist, WWII
machine-gun turret and sell the land to a developer!" This, from the man
who wrote despairingly of the alleged death of the Landmarks Commission in a
recent New York Times Op-ed, laminted ripping the face off Edward Durell
Stone's 2 Columbus Circle for the Museum of Arts & Design (MAD). Little did
Wolf know that one of the "walking dead," landmarks commissioner Margery
Perlmutter, was very much alive a few rows away, listening with rapr attention
and taking careful notes.

Speaking of the devil, MAD architect Brad Cloepfl, who was allowed to
brazently demolish Ed Stone's facade without so much as a hearing at the LPC,
was seen at the Pentagram party for new partner Luke Hayman, with friend,
Pentagragist Lisa Strausfeld...or was that her twin sister Laura?
Talk is going around that Columbia dean Mark Wipley is being considered as
chairman of Harvard's GSD. Leave New York for Boston! He must be mad too!

Up the Hudson, at down-in-the-dumps Newburgh, a week-long charrette to
resurrect the city, led by DPZ's Andres Duany and developer Steve Maun of
Leyland, uncovered that the culprit behind the razing of a major part of the
city's historic waterfront was none other than our very own Frank O. Gehry!
The architect signed the order in 1966 as part of what was then known as
"urban renewal." Can we chalk it up to youthful indiscretion, or is his Atlantic
Yards project in Brooklyn just another case of, as the French say, plus ça change?
Rumor has it that Architectural Record still has NO plan to redesign its
magazine, despite universal agreement that it needs a major facelift. I mean, it
doesn't even have any competition. You would think editor-in-chief Robert Ivy
would take a chance!

Just in time for its 90th anniversary next year, the Manhattan School of Music completed an expansion adjacent to its current facilities in the old Julliard building on Broadway. The 19-story "vertical campus," as Beyer Blinder Belle
partner-in-charge Richard Southwick described it, was built in two phases. The first included a dormitory with 550 beds and 58 practice rooms, which opened in 2001; and a state-of-the-art music, print, and recording library, completed in 2004. The section from the second phase, which just opened, includes two performance spaces on the building's ground floor. The larger of the two is Miller Recital Hall, a 153-seat jewel box theater that provides an intimacy uncommon to other performance spaces. "It fits a niche
between a recital hall and a chamber," Southwick said. Down the hall is the Ades Performance Space, a bright, gallery-like room that can be configured for performances, practices, recording, and parties. It is lined with orange acoustic panels, which conceal storage closets and add color. The school is so proud of its new spaces that it has planned a special series of concerts throughout 2007 to introduce them to the public. "They're the ace up our sleeve," said Manhattan School of Music president Robert Sirotz.
**Museum for African Art's Harlem Home**

The Museum for African Art's new project is described in this article. The museum is currently located in Long Island City, Queens, and has occupied several rented buildings in New York since its founding in 1984. The new project, located in Harlem, is the result of a design competition won by Bernard Tschumi Architects. The museum's director, Margot Streeter, explains the museum's needs and the design process. The project aims to revitalize the area in the same way that recent development around Columbus Circle has. The development at the upper end of the park from 54th to 84th avenues will finally redelop Harlem as the type of neighborhood that it should be.

**Microsol Resources Placement Division**

Imagine: Your firm is awarded the design of a new project and you don't have a full team. Now imagine having a resource to get you ready.

It's all about people.

Microsol Resources Placement Division
212-465-8734 • microsolresources.com

**Architectural Stairs that Move the Body, Mind and Soul.**

888 STAIRS-9
daVinciByDesign.com

**daVinci by Design**

888 STAIRS-9
daVinciByDesign.com

**Subscibe@archpapere.com**
JAMAICA GETS REZONED
continued from front page

Under the new plan, a high-density commercial and mixed-use zone will replace the industrial zone surrounding Jamaica Station. One-story repair shops and warehouses create a barrier between it and downtown Jamaica. Any displaced businesses will relocate to industrial zones in eastern and southern Jamaica, which will increase in density so as not to threaten business investment in the rezoned areas.

City planners also hope Jamaica’s access to John F. Kennedy Airport will attract corporations. “It will facilitate business centers from all over the world,” Burden said. “Travel-related, shipping-related—it can be anything that has to do with global business.” She added that the downtown area has potential for four million square feet of office space along with hotels and apartments.

The suburban streets that are so quintessentially Queens will be down-zoned to protect their character. The current zoning allows multi-story apartments, which John Young, director of the DCP Queens office, described as backwards. “It actually encourages tear-down and build-up instead of preservation.” The new zoning will lower the densities to protect the detached and semi-detached one- and two-family houses typical in the area.

To offset the loss of housing potential in these down-zoned neighborhoods, and again emphasize mass transit, densities have been increased as high as 12 stories along the major thoroughfares of Jamaica and Hillside avenues and Sutphin and Merrick boulevards. Limits have been placed on the maximum floor area ratio (FAR) along these corridors to encourage affordable housing for those who might be priced out the new development. Developers can only build out to the maximum FAR if they make 20 percent of units affordable or subsidize equivalent housing within a half-mile.

Planners have also tried to address the increased activity generated by new houses and businesses. In addition to the mass-transit focus, some streets and sidewalks will be widened, new interchanges will be created, and below-grade parking will be required in the densest areas.

Local politicians familiar with the plan expressed a range of opinions on it. Councilor Leroy Comrie said, “We have to ensure that whatever plan is final protects whatever residential community it abuts.” He also raised concerns about flooding, given a high water table, but expressed general optimism toward the project.

Queens Borough President Helen Marshall was more skeptical. When asked what concerned her most about the plan, she said three things: “Traffic, traffic, and traffic. Not to mention parking.”

“We’re concerned about the little guy,” she added. “I’m not opposed to it, I’m just worried about overdevelopment. People come to Queens for the serenity and the backyards, for its calm nature.”

MATT CHABAN

RAIN AND SHINE

When Foster Partners imagined the fabled Icefall—an installation of water flowing around escalators—for the Hearst Tower lobby, the big question was how to implement their design without creating a maintenance nuisance. The answer came in the choice of materials—glass and stainless steel—and in the skill of the ornamental ironworkers who performed the work, ensuring that the Icefall will continue to shine for years to come.

Transforming design into reality

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

25 Ornamental Metal Institute of New York
Publisher of Metals in Construction
211 East 42nd Street, New York, NY 10017
212-697-5594
www.ornmetal.org

Architect:
Foster and Partners
Producer:
Michael Foster
The Hearst Corp.
NEW YORK HISTORICAL SOCIETY ANNOUNCES RENOVATION AND PUSHES RESIDENTIAL TOWER PLANS TO SECOND PHASE

REVISIONIST HISTORY

Despite subfreezing temperatures, a standing-room-only crowd of 450 New Yorkers filled the Fourth Universalist Society at 76th Street and Central Park West on February 1. But the gathering was decidedly secular: The New-York Historical Society (NYHS) invited its Upper West Side neighbors to the official unveiling of its renovation and expansion plans, which have already sparked some controversy. Though most of the renovations are meant to address access and circulation issues in NYHS’s landmarked neoclassical building at 170 Central Park West, a November 1 article in The New York Times also detailed plans to add a fifth floor to the existing building and construct a five-story annex and a 23-story glass residential tower. It is this last element that has neighbors up in arms, and so many in the audience were eager to hear what society president Louise Mirrer and architect Paul Byard, a principal at Platt Byard Dovell White Architects, had to offer.

Mirrer spoke passionately about the constraints the current facilities place on the society, which prevent it from hosting bigger exhibitions and showing a larger percentage of its permanent collection, one of the oldest and most comprehensive of its kind. (The NYHS was established in 1804 as a private club for the city’s elite to showcase their historical treasures; it is now a public trust with a museum and library.) Byard explained the space constraints on a more technical level and outlined the proposal. The original building was built in two stages, and separate entrances on 77th Street and Central Park West required maze-like corridors to connect them, with the result that half of the first floor is consumed by circulation. It was not designed to accommodate a large number of people, so the size of the entrances also needed consideration. Byard summarized the attitude of the society’s founders, as evidenced by the single front entrance: “History is inside, but it’s not for you.”

Byard proposed a new entrance on Central Park West that would add two doors on either side of the existing bronze portal, which will be replaced with glass. The entrance on 77th Street will be minimized to help redirect visitors to the new main entrance. The only other exterior changes, such as wheelchair access ramps, will bring the building up to code. Inside, the narrow entrance corridors will give way to a large orientation and gallery space. The cafe will move from the basement to the first floor and will house Keith Haring’s Pop Shop ceiling, recently acquired by the NYHS on the condition that it be shown in the cafe. Mirrer did acknowledge that a request for proposals had been issued to develop the back portion of the building but stressed that until a developer was selected, she did not intend to discuss any details. This led many residents and preservationists to conclude that the first phase of the project is a Trojan horse for the more dramatic second phase tower and annex construction, which they

The existing NYHS (left) will feature new windows and a broad, welcoming glass entry on its landmark facade after renovations proposed by Platt Byard Dovell White Architects’ (right).

FSB Design Suites

To facilitate a design theme across all of the openings in a project, FSB provides a consistent design across door levers, window handles and door pulls. FSB USA offers nearly 100 different lever handles in up to fifteen different finishes. These levers can be supplied on a variety of locking systems.

• FSB USA supplied mortise locks and tubular latches
• Multi-point locks used by patio door manufacturers
• Hotel Locks and Exit Devices manufactured by others

Contact us for specific design needs.

FSB USA
Architectural Hardware
www.fsbusa.com
info@fsbusa.com
Last to speak (though he seemed to be an unofficial spokesman for the crowd) was noted documentarian Bill Moyers, a nearby resident who said he visits the society at least twice a week. "I came prepared to support the main renovation of the building," he said. "I support it and you need it. But this meeting has changed my mind, because I can't support phase one if it will lead to the implementation of phase two—that we will see a highrise building destroy the character of a historic building." Moyers received a standing ovation.

**PROSPECT PARK'S NEW RINKS**

On February 20, Mayor Michael R. Bloomberg announced that Tod Williams Billie Tsien Architects will design an expanded ice skating rink and recreation facility in Prospect Park. The Lakeside Center will be open year-round and includes two outdoor skating rinks and a 38,000-square-foot building housing a cafe, visitors center, and space for education programming. The existing rink on the edge of the lake will be taken down once the center is completed in what is currently a traffic circle nearby.

The center is part of a broader overhaul of the park Prospect Park Alliance (PPA) in partnership with the city. Landscape architect Christian Zimmerman and PPA's Design and Construction office are working on a masterplan that involves returning to Frederick Law Olmsted and Calvert Vaux's original design for Concert Grove and Music Island while adding a few new elements. When the new rink is built, the area of the shoreline that was filled in with concrete to build the old rink will be restored along with the island where musicians once performed for revelers on the shoreline.

**You're Only 2 Blocks Away From A More Impressive Project.**

**Architectural Polished Block**

- Marble-like appearance
- High performance masonry
- Array of natural colors and multi-blends
- Superior durability
- Cost-effective maintenance
- Exceeds requirements of ASTM C-90

- Smooth semi-gloss surface
- Versatile applications
- Unlimited colors, scales and patterns
- Excellent fire, stain and graffiti resistance
- Long-term durability and low maintenance
- Qualifies as sanitary walls

**Clayton Block** is a licensed manufacturer of Spectra Glaze® II

Visit [www.claytonco.com](http://www.claytonco.com)
THERE'S A NEW KID IN TOWN...

IBA, the country's leading engineering and consulting firm that specializes in the design, inspection, and repair of exterior envelope construction has opened a New York office.

Whether it's new construction or the investigation and repair of existing buildings, we have the experience and capabilities to identify and eliminate potential failures and existing problems in exterior wall cladding, glazing, roofing, and waterproofing systems.

Call us any time for QUALITY consultation, inspection and repair every time.

INNOVATIVE BUILDING AND ARCHITECTURAL CONSULTANTS

IBA CONSULTING AND ENGINEERING, PLLC
299 BROADWAY, SUITE 1605 | NEW YORK, NY 10007
P: 212.232.0224 | F: 212.232.0288
WWW.IBACONSULTANTS.COM

Boca Raton | Miami | Tampa Bay | Pensacola | Las Vegas | Seattle | New York

Performing Arts Center, Zaha Hadid Architects

TREMBLING BEFORE GAD continued from front page environment devoted to "classical" art by Jean Nouvel. In a quasi-Venetian masterplan of canals from Skidmore, Owings & Merrill, a Biennial Park of 19 art pavilions will be designed by younger stars, all handpicked by Krens, among them Khalid Al Najjar, Yuri Avvakumov, Hani Rashid, and Greg Lynn. A competition will determine the designer of a museum devoted to the father of the United Arab Emirates, Sheik Zayed.

Gehry explained that this project could not be built in the United States or Europe. One difference is the client. Crown Prince Mohammad bin Zayed al-Nahyan, who hopes to turn the deep-pocketed country into a cultural destination, and not the Vegas/Disneyland of nearby Dubai. If this plan has local opposition, you won't hear about it. The other difference is that Sheik Mohammad appears to have handed authority over the project to Krens.

Krens foresees something of a perfect storm. The Gulf States are richer than ever, thanks to oil prices, and Abu Dhabi is now in the race to upgrade from Prada to Pollock. It is not alone. The Kuwait National Museum is under restoration, and a new art museum is rising in Qatar. The ruling families in both of those countries are collecting aggressively. So are locals, and the Gulf's wealthy Indians, Russians, and Chinese, who empty the shelves at Dubai's annual art fair. Abu Dhabi will have to play catch-up (and pay high prices) to acquire objects for its future museums that won't be stocked by deals with the Guggenheim and the Louvre, which

LUISA KREISBERG, 1935–2007

Luisa Kreisberg was a force of nature. She was an imposing woman with a signature style and a memorable hat. She would stride into a room in midsentence and keep people riveted for astonishingly long periods of time, because everyone was so curious to see what would come next. Her ideas—sometimes wacky, often inspired, always unexpected—would roll off her tongue in multiples, defying one's ability to catalogue them, never mind deduce the connective tissue.

Luisa left the communications department at the Museum of Modern Art to create The Kreisberg Group in 1984 with the intention of offering a new kind of public relations counsel to cultural institutions. Like Luisa, The Kreisberg Group's approach to PR was often unconventional, and those who joined her, as I did in 1990, generally had backgrounds in the arts and learned her unique brand of PR on the job.

To work with Luisa was a rollercoaster of exhilaration and exhaustion. How to keep up, how to hold your own, how to put all that input to productive use?! I suspect that no one who ever worked with her—as a colleague, client, or hapless journalist on the receiving end of a pitch—could be
could each get as much as $1 billion. Krens even has plans to turn some of the 19 pavilions from Kunsthalles into commercial art spaces for part of the year. At 320,000 square feet, GAD will be the world’s largest Guggenheim outpost, although Gehry’s now-scrapped Downtown Guggenheim in Lower Manhattan was to be 520,000 square feet. GAD’s size, Krens said, will accommodate contemporary works on a grander scale than ever before.

Security is always a concern in this volatile region, although Bilbao, now the template for urban makeovers, was once a crucible for terrorism. Saadiyat’s cultural district will be a gleaming outpost of the West in the Islamic world, with French paintings and daring contemporary art, and, as hoped, beachgoers in bikinis by the millions. Will it be a slam dunk, as Krens suggests? Some neighbors might not think so.

DAVID D’ARCY

unaffected by her intelligence, her passion, or the panoramic range of her interests and imagination.

Luisa cared intensely about important things. About the arts, about the role of the arts in making cities more livable and lively, and about the dimension and drive they could add to individual lives. Not only did she apply her considerable energy on behalf of more than 75 museums around the world, the performing arts, cultural policy, and philanthropy, she helped to redefine shopping as a cultural experience at places like Henri Bendel and Takashimaya, and in the Art Matters Catalog. Even when she seemed obsessed by her work as a “cultural advocate” (as she called it), she was devoted to and intensely proud of her family—her husband Barry, her sons, her grandchildren and even, despite the stereotype, her daughters-in-law. She was a generous and demanding mentor, frequently drawing out more in us than we knew we had, and then ultimately cutting us adrift, sometimes painfully, but in our own best interests. She was an open-minded and openhearted liberal who embraced diverse causes and ideas, provided the objectives were worth fighting for. She addressed her diagnosis of inoperable cancer seven years ago with the same intelligence and energy that characterized her professional life. She studied the medical research, explored unconventional treatments, and searched for meaning at every turn.

Luisa was so vividly alive every moment she was present that it is impossible to imagine her absent. To remember her is to feel her right there with you, engaging your imagination, keeping you on your toes, and maybe driving you a little bit crazy. What more could anyone ask for?

LANDMARKS MAKING A SPLASH continued from front page conferred grandeur, even nobility, on their neighborhoods... a few, like the Crotona Pool, in East Tremont, and the McCarren Pool, in Greenpoint, were masterworks of modernist public architecture.

Built in poor or working-class neighborhoods, the pools offer more than just recreation to residents. "They are irreplaceable," noted Adrian Benepe, commissioner of the Department of Parks and Recreation. Benepe spoke in favor of designation before the LPC at the January 30 public hearing. "Our administration tries to be very design-oriented," he said. "This offers extra protection for the future, in case future administrations are less sympathetic." Benepe insisted that the timing of the nomination has nothing to do with the recent interest in Moses, though he conceded that the attention is welcome.

"It's a happy coincidence." Nominated structures include the Crotona Pool in the Bronx; the Betsy Head, McCarren, Sunset Pools and the Sol Goldman Recreation Center and Pool in Brooklyn; the Highbridge Pool and Bathhouse, Thomas Jefferson Pool and Bathhouse, and the Jackie Robinson Pool and Recreation Center in Manhattan; the Joseph H. Lyons Pool in Tompkinsville, Staten Island.

Each of the 11 WPA pools opened in what Benepe calls the "miracle summer" of 1936, with a new facility debuting each week. "Some of the pools themselves are somewhat unremarkable, but the bathhouses are where the architecturally really had fun," he said. "They were built in a variety of styles but all with a sense of grandeur. They are recreational palaces." Except for McCarren Pool, all the facilities remain in use and attract up to 50,000 people a day in the summer. Benepe said that there is broad political and community consensus to reopen McCarren, provided agreement on a plan and secure funding. Landmark designation will help to protect the pool in the meantime, though it has already found new life under the Bloomberg administration as a summertime performance venue.

Benepe believes the reconsideration of Moses is important, at least as it relates to parks: "The legacy of high-ways I cannot comment on, but his record on parks stands on its own." The LPC is expected to vote on designation by the end of the year. Benepe is confident that the pools will be granted landmark status. "We haven't heard any significant objections," he said.

**Crotona Pool**
East Tremont, Bronx; renovated 1984
The bathhouse at the only public pool built in the Bronx during the New Deal features exceptionally dynamic architecture: Broad, semicircular arches span the locker rooms, brick towers topped with glass-block skylights flank the entrances, and concrete stanchions carved to look like animals encircle the wading pool.

**McCarren Pool**
Greenpoint, Williamsburg, Brooklyn; closed 1984
At the peak of its popularity, attendance exceeded 14,000 people a day at McCarren Pool, the largest and most monumental of the WPA era. It shut down in 1984 for renovations but never reopened. It has since found a second life as a summertime performance venue.

**Highbridge Pool and Bathhouse**
Located on the south end of a long, narrow park, the brick bathhouse for the Jackie Robinson Pool features vaguely medieval entry turrets, an arched facade, and vaulted lobby. To encourage activities for adults as well as children, Moses used WPA money to add a nearby band shell and dance floor as part of the park improvements.

**Sol Goldman Pool**
Greenpoint, Williamsburg, Brooklyn; renovated 1990s
The Sol Goldman Pool opened in Red Hook on August 17, 1936, the last of the new pools that summer. It is bracketed by two L-shaped brick buildings—once housing the men’s locker rooms, the other the women’s—which are separated by an open courtyard that was later covered over.

**Tompkinsville, Staten Island; renovated 1984–86**

**Betsy Head Pool**
Brownsville, Brooklyn; renovated 1936, 1939, and 1983
The 1915 Betsy Head Bathhouse and Pool was renovated in 1936 as a part of Moses' pool initiative but it burned down the very next summer. When it reopened in 1939 (dropping "bathhouse" from its name), it was a fully modern building with a striking rooftop terrace shaded by a steel canopy.

**Sunset Park, Brooklyn; renovated 1984**
A two-story rotunda welcomes bathers to Sunset Pool, the first WPA pool in Brooklyn. The rotunda is decorated with geometric motifs, and is capped by a shallow dome supported at its center by an octagonal brick column.

**Thomas Jefferson Pool and Bathhouse**
East Harlem, Manhattan; renovated 1982
Located on the south end of a long, narrow park, the brick bathhouse for the Jackie Robinson Pool features vaguely medieval entry turrets, an arched facade, and vaulted lobby. To encourage activities for adults as well as children, Moses used WPA money to add a nearby band shell and dance floor as part of the park improvements.

**Jackie Robinson Pool and Recreation Center**
Harlem, Manhattan
Located on the south end of a long, narrow park, the brick bathhouse for the Jackie Robinson Pool features vaguely medieval entry turrets, an arched facade, and vaulted lobby. To encourage activities for adults as well as children, Moses used WPA money to add a nearby band shell and dance floor as part of the park improvements.

**Benepe believes the reconsideration of Moses is important, at least as it relates to parks: "The legacy of highways I cannot comment on, but his record on parks stands on its own." The LPC is expected to vote on designation by the end of the year. Benepe is confident that the pools will be granted landmark status. "We haven't heard any significant objections," he said.**
For more than 30 years, Seattle has been quietly redefining our ideas about public space. In 1973, the city created a preservation and development authority to save the hundred-year-old Pike Place Market. Above the food stalls, the authority created apartments that are reserved for low-income tenants, though they could easily be rented to a gentrifying population eager to live on the waterfront. In 2004 Seattle opened its main public library, a brilliant design by Rem Koolhaas that reinvigorates the heart of the city. And now, the Seattle Art Museum (SAM), together with the Trust for Public Land (and several Microsoft executives) has created the Olympic Sculpture Park, which spans transportation infrastructure and reconnects the city to its shoreline, which has long been dominated by industry.

The New York architecture firm Weiss/Manfredi won a competition in 2000 to transform a brownfield—a fuel oil station and trolley garage had occupied the site—into a transform a brownfield—a fuel oil station and food stalls, the authority created apartment that were commissioned for the park. At the point where the park crosses over the site. Triangles of terraced grass between the paths provide elevated settings for the museum's sculpture, some of which were already owned by SAM and several pieces that were created partial cuts that make the existing infrastructure visible from the park above, without impacting the quiet and solitary pathway through the park.

The art is sometimes lost against its spectacular backdrop, but in a few places, it clearly comes before nature. The most prominent example of this is where a path of steps leads from the entrance to a landing below. The steps double as amphitheater seating, framing a view of Richard Serra's immense CorTen steel sculpture Wake (2004). Another of the park's best art-viewing spaces is a valley discreetly hidden by the terraces that slope down from the walking path to meet Elliot Avenue. One side contains Mark Dier's Neukom Vivarium (2004–06), a greenhouse commissioned by SAM covering a 60-foot-long decaying nurse log that was pulled from the floor of a local forest. Across the avenue another terrace doubles as a ramp for Claes Oldenburg's iconic Type Writer Eraser Scale 70 (1998) and a newly planted forest with two Tony Smith steel pieces called Wandering Rocks (1967–74) and Stringer (1967–1968 and 1999). Recently, many architectural works have been described as merging with landscape, evoked by terms like "landarchitecture" or as collected in Aaron Betsky's book Landscrapers: Building with the Land (Thames & Hudson, 2002). In projects like the Museum of the Earth in Ithaca, New York (2004), Weiss/Manfredi proved its deftness with working with the land. The Olympic Sculpture Park is an example of how small set pieces can change an entire city's relationship to the land and sea.

William MENKING

The park bridges the edge of the city and the waterfront, which has been cut off by a busy roadway and train tracks (above). The information center, cafe, and art gallery, near the entrance, picks up the zigzag motif that defines movement through the park (below).

The artist Dan Graham's work has long been influenced by architecture, and his photographs of New Jersey capture an essential beauty of that state's vernacular landscape. (Dan Graham's New Jersey is up at Columbia University's Arthur Ross Architecture Gallery through March 23.) His love of both high and low architecture is shared by Robert Venturi and Denise Scott Brown, and Graham has written about the couple's American Pop-Art approach in his essay "The City as Museum." The Architect's Newspaper went along to listen in on a conversation between the three in the offices of Venturi, Scott Brown and Associates in Manayunk, Pennsylvania.

Dan Graham: I want to talk about humor. I think your work is very funny, poetic, and humorous at the same time.

Denise Scott Brown: Architecture tends toward the monumental because of its size, and we use humor to tone that down. If you are a little self-deprecating, you take the wind out of your monumental sails.

Eero Saarinen also had a tremendous sense of humor, and you worked with him. Robert Venturi: I don't see humor in his work.

DSB: Saarinen merely meant his work to be an architectural society... At the Seattle Art Museum, they celebrated the first day we went to Japan as we entered the building... We traveled there in the 1990s, but no longer have work there. I loved three things in Japan: the everyday of now—like the great ecclesiastical mess of signage on the Ginza—and the historical architecture and gardens of Kyoto. Thirdly, I love the Buddhist architecture of Nikko. We still celebrate the first day we went to Rome. DSB: We knew about Japanese historical and modern architecture before we went there, but when we arrived, we discovered the urbanism of the 1950s and 1960s. It is exuberant, impolite, funny, and wonderful, and has a kind of naive, semimodernist influence from American magazines, but done much better.

There are always signs in English!
Benjamin Moore has crafted a paint designed to unleash your creative freedom. Aura paint untethers you from the boundaries of conventional paints, freeing you to manifest your ARTISTIC VISION into a REALITY.

Imagine the flexibility to use ANY COLOR, IN ANY SHEEN, ANYWHERE. Imagine flawless coverage in even the deepest, richest shades in a paint that is also ECO-SENSITIVE. Aura previews our stunning Affinity™ colors collection - 144 harmonious hues with incredible color dimension and depth due to our advanced ColorLock™ technology, found only in Aura paint.


For information on our New York City launch date call 1-800-481-8765 or e-mail myauranewyork@benjaminmoore.com
On February 12, the New York Chapter of the American Institute of Architects announced the winners of its 2007 Design Awards, which recognizes outstanding work by New York City architects or located in New York City. The 21 winners were selected from more than 400 submissions, which came from all 50 states and 12 foreign countries.

ARCHITECTURE HONOR AWARDS
Jurors: David Adjaye, Adjaye/Associates; Jeanne Gang, Studio Gang Architects; Dan Hanganu, Dan S. Hanganu Architects; Debra Lehman-Smith, Lehman Smith McLeish; Benjamin Gianni, School of Architecture, Carleton University, Ottawa; Matthias Saurerbruch, Saurerbruch Hutton; Piero Santoro, Santoro Architeti Associati; Massimiliano Fuxas, Massimiliano Fuxas Architect; and Peter Waldman, University of Virginia, Charlottesville

Olympic Sculpture Park
Seattle, Washington
Weiss/Manfredi

Institute of Contemporary Art
Boston, Massachusetts
Diller Scofidio + Renfro

Higgins Hall Center Section/Pratt Institute
Brooklyn, New York
Steven Holl Architects

New Residence at the Swiss Embassy
Washington, D.C.
Steven Holl Architects

92 Jane Street
New York, New York
Steven Harris Architects

Hearses Foundation for Children
New York, New York
Christoff/Finio Architecture

ARCHITECTURE MERIT AWARDS

Alessi Flagship Store New York
New York, New York
Asymptote: Hani Rashid and Lise Anne Couture

INTERIOR ARCHITECTURE OF INTEREST TO THE PUBLIC REALM AWARD

Bloomberg LP Expansion Floors 17-20
New York, New York
Studios Architecture

The Elevated Acre
New York, New York
Rogers Marvel Architects

A New Residence at the Swiss Embassy, Steven Holl Architects; 2 Operable Boundary Townhouse Garden, Dean/Wolf Architects; 3 92 Jane Street, Steven Harris Architects; 4 Alessi Flagship Store New York, Asymptote; Hani Rashid and Lise Anne Couture; 5 Pier 62 Carousel Shed, CR Studio Architects; 6 Heckscher Foundation for Children, Christoff/Finio Architecture; 7 United States Land Port of Entry, Robert Siegel Architects; 8 Sheila C. Johnson Design Center, Lyn Rice Architects; 9 Red Hook Workspaces, Ogawa/Depardon Architects
Two Bills Tighten Reins on Self-Certified Plans

City Council to Architects: We're Watching

Believe it or not, the Department of Buildings (DOB) trusts you. Since 1995, when the city was in the throes of a budget crunch and the department was hard up for manpower, DOB has granted architects and engineers the privilege to self-certify their own projects. This means they need only prove to examiners that their plans are complete before receiving building permits; it is up to the designers to vouch that their plans comply with the city's zoning and building codes. But with only 20 percent of all self-certified plans being audited, violations have been sneaking through, and the City Council is fed up.

The council has complained almost since the program went live that some designers were certifying illegal designs, particularly in the outer boroughs. They blame the DOB. Councilman Michael Nelson called their punishment toothless and would like to see elimination of self-certification, the council to empower the DOB's prosecution of unlicensed engineers or inspectors to examine plans and building codes. But with only 20 percent of all self-certified plans being audited, violations have been sneaking through, and the City Council is fed up.

The council has complained almost since the program went live that some designers were certifying illegal designs, particularly in the outer boroughs. They blame the DOB. Councilman Michael Nelson called their punishment toothless and would like to see elimination of self-certification, the council unanimously passed two bills on February 1 to empower the DOB's prosecution of duplicitous designers.

"I think our history in the city has shown that for safety and zoning purposes, review is a good thing," said Councilman James Vacca during a Housing and Buildings Committee meeting on January 29. "Buildings need to be reviewed, and certainly those with a history of filing inaccurate plans need to be sent a message."

Vacca, who represents District 13 in the Bronx and cosponsored both bills, acknowledged that the majority of architects play by the rules. "But," he added, "for those that think self-certification is a way to avoid mandated zoning requirements, these two bills address a problem that has long cried out for attention."

The first bill sets the punitive framework. Any registered architect or professional engineer found to have filed a self-certified building application that does not adhere to code three times in a 12-month period has his or her self-certification privileges suspended. The offending designer must then have all plans reviewed by the DOB prior to receiving building permits. After a year, he or she may apply for the reinstatement of privileges. If the designer passes, a six-month probation period ensues wherein he or she can self-certify again. Should their plans be found in violation during this period, privileges are revoked permanently. The second bill requires that designers on probation still submit to a full review. (The legislation is packaged as two bills instead of one for strictly procedural reasons, a Vacca staffer explained.)

The first bill also establishes a database of architects and engineers who have filed false plans. The DOB is required to prepare an annual report of this information for review by city officials.

The DOB still lacks enough plan examiners or inspectors to examine plans and work sites. The council, while still complaining about the department's performance, acknowledged this shortcoming last September when it allocated $2.5 million to the department to train and hire ten more plan examiners who have joined a pilot program that reviews all new building plans and major renovations in Brooklyn, Manhattan, and Staten Island. Whether or not the council further funds this program as it continues to dismantle the self-certification program remains to be seen.

COUNCILMEMBER JIMMY VACCA WANTS TO SHAPE UP THE DOB

The Crusader

Almost every night around 10:00 p.m., councilmember Jimmy Vacca checks his email and then logs onto the Building Information System (BIS), or "biss system" as zoning-savvy New Yorkers call the Department of Buildings (DOB) database.

Vacca is looking for zoning and building code violations in his district, the 13th, which encompasses the Bronx neighborhoods of Morris Park, Throggs Neck, and Pelham Bay, where he was born and has lived his entire life. He feels that he must patrol the streets, both electronically and on foot, because the DOB cannot or will not prosecute violators. "The DOB has always been a stepchild agency," Vacca said. "It's never had adequate resources, and has always been viewed negatively by the public. No one believed the building inspectors were doing their job as best they could."

Vacca, who spent 19 years as the district manager for Bronx Community Board 12 before joining City Council last year, has made reforming the DOB his calling. "It's been driving me for three years now," he said, a timeline that fits with the recent real estate boom. Vacca said what had once been a nonissue has become the number one concern of his constituents, who are seriously concerned about what many see as unchecked development that threatens the identity of their neighborhoods.

Vacca does not entirely blame the DOB because he understands how understaffed the department is. For this reason, Vacca joined Erik Martin Dilan, chair of the council's Housing and Buildings Committee, in sponsoring a bill last year to give the DOB an additional $2.5 million.

The money is targeted to hiring more plan examiners, and cracking down on night and weekend work, illegal signs, and the self-certification program.

DOB spokesperson Kate Lindquist said the department supports the legislation and appreciates the continued efforts of Vacca and other council members to further empower the DOB.

"We see hope for the future and the future of his efforts," he said. "Not to sound prideful, but..."
AMERICAN SCHOLAR DONATES RARE MIDCENTURY PREFAB TO FRENCH MUSEUM

PROUVE PERCHED ON POMPIDOU

The fifth-floor outdoor terrace of the Centre Georges Pompidou is currently a temporary home to Jean Prouve’s Maison Tropicale, a prefabricated house designed by the French architect in 1951. Three prototypes of the steel and aluminum structure were built in Prouve’s workshop in Nancy; one was erected in Niamey, Niger, and two in Brazzaville in the Republic of the Congo. The latter two were linked by a walkway; one served as a residence while the other was the office of a marketing executive for a French aluminum manufacturer. American architecture scholar and philanthropist Robert M. Rubin financed the rescue mission of the only surviving structure from Brazzaville, which was endangered by the country’s civil war. The structure arrived in Presles, France, in 2000, where it was restored by Rubin, along with Alain Banneel, an architect who specializes in metal structures, and Christian Enjolras, an architect who studied with Prouve.

The Maison Tropicale is part of a larger exhibition devoted to masterpieces from the museum’s modern collections and new acquisitions. The show, which remains on view until April 2, includes a selection of Prouve’s furniture and architectural designs, including original plans, sketches, models, photographs, and letters, much of it drawn from Prouve’s archives, which the museum recently acquired.

Rubin has donated Maison Tropicale to the Georges Pompidou Art & Culture Foundation, a U.S.-based nonprofit devoted to building support for the museum. It was founded in 1978 by Dominique de Menil but had been stagnant since her death in 1997. Rubin, a former commodities and currency trader who is now completing his PhD in architectural history at Columbia University GSAPP, was elected president of the foundation a year ago and has already reinvigorated the organization by sponsoring an exhibition devoted to French modern design, called French Modern Sources, held in Miami during the Art Basel Fair in December. The show presented the extraordinary designs of Prouve, Robert Mallet-Stevens, Le Corbusier, and Pierre Chareau. Rubin has also demonstrated his commitment to preserving France’s legacy of modern design with his purchase last year of Pierre Chareau and Bernard Bijvoet’s 1932 Maison de Verre, which he has been restoring and has pledged to make accessible to visitors in some manner. Appropriately, Rubin’s thesis topic is prefabrication in France between the wars, and encompasses the work of Chareau, Prouve, Paul Nelson, and Buckminster Fuller.

This is the third time the Maison Tropicale has been installed for public viewing: It was erected at Yale University in 2005 and at the Hammer Museum in Los Angeles in 2006. The house looks at home nestled within the industrial exoskeleton of the Pompidou. “It’s always been my dream to have this building end up at the Pompidou, and the way it has been installed, in a ‘constructive conversation’ with its host structure, is wonderful,” said Rubin. “Prouvé was the cochair, with Philip Johnson, of the jury that selected Renzo Piano and Richard Rogers as the architects of the Centre Pompidou, so there is a poetic justice in this gesture.”

CATHY LANG HO
pending in federal court fighting the use of eminent domain to seize the property of a private developer. Governor Eliot Spitzer finally lent his support to the project considering the continued strength of the commercial real estate market, a pending lease for one million of the 2.2 million square feet of office space in the tower, and rumors that a private developer may be interested in purchasing the building. Spitzer said that he had no "opposition, on a philosophical level, to selling the tower."

ATLANTIC YARDS BREAKS GROUND

By the time you read this, a bus depot on Pacific Street in Brooklyn will have been demolished. Initiated February 21, the demolition is the first step toward construction of Forest City Ratner's $4 billion Atlantic Yards project. The developers are moving ahead after having secured local and state approval; however, two cases are pending in federal court fighting the use of eminent domain to seize the property of several residents and business owners on the 22-acre site.

CUOMO SUITING UP FOR GREENPOINT OIL CLEAN UP

Attorney General Andrew Cuomo announced on February 8 that he will pursue lawsuits against ExxonMobil and four other companies—EP, Chevron, Keypson, and Phelps Dodge—for extensive soil and water contamination in Greenpoint. "The toxic footprint of ExxonMobil is found all over this area," Cuomo said in a statement in 1978, oil was found to be leaking from an Exxon refinery along Newtown Creek, which separates Brooklyn from Queens. Cuomo's office estimates that a total of 17 million gallons contaminated 100 acres in Greenpoint; today, the air and soil of 55 acres are still contaminated.

SCI-ARC'S NEW MEDIA

Citing the need for architects to respond not only rapidly, but also critically to new media and technological advances, the avant-educators at Los Angeles' SCI-Arc rolled out another postgraduate program entitled MediaSCAPES. A sibling to the SCI-ARC'S NEW MEDIA

ARCHITECTURE degree and is directed by aUm Studio's Ed Keller. Influenced by the worlds of software, film, and gaming, the program promises a think-tank curriculum of architectural design remixed with multi-disciplinary theory.

WHEN IT COMES TO ARCHITECTURE, CLEVELAND ROCKS

Cleveland has added another big-name architecture project to University Circle, the neighborhood linking Case Western Reserve University and downtown. Dutch firm MVRDV will design a $40 million expansion to The Cleveland Institute of Art scheduled to open within the next four years. University Circle is home to a number of Cleveland's cultural, educational, and architectural landmarks. The institute will be the firm's first built project in the United States and will be joined by Gehry's Weatherhead School of Management at Case and Foreign Office Architecture's new building for the Museum of Contemporary Art, among others.

HERZOG & DE MEURON WIN GOLD IN BRITAIN

Basel-based architects Jacques Herzog and Pierre de Meuron received the Royal Gold Medal from the Royal Institute of British Architects (RIBA) on February 21. "Their career has seen them move painlessly from being an experimental studio to a big practice without the work being diluted in any way," RIBA President Jack Pringle said in a statement. "They reinvigorate everything with each new project and do it with such rigor." The architects are best known in the UK for the Tate Modern.

COLUMBIA STUDENTS FIGHT GENTRIFICATION

On February 20, a group of Columbia University students, joined by local residents and politicians, held a rally on the university campus where they declared the snow-encrusted South Lawn "blighted." The rally, led by the Student Coalition on Expansion and Gentrification, was a sly critique of Columbia's efforts to annex Manhattanville, the West Harlem neighborhood running from 125th to 134th streets. The Empire State Development Corporation is currently studying the area to determine its condition, which could lead to an eminent domain decision allowing the transfer of the land to Columbia.
Founded in 1928, Cricursa offers unique architectural glass, curved and flat, for interior and exterior use, appearing in some of the most challenging and distinctive projects completed in recent years. The uniqueness of Cricursa is based not just on its ability to manufacture what architects, engineers and interior designers envision, but on its level of involvement and commitment to the design process, from beginning to end.

Cricursa continues to expand worldwide, with sales representatives in key cities around the world, improving our service and most importantly, commitment to cutting-edge work.
Emerging Voices —

The Architectural League’s Emerging Voices program is now in its 25th year and going stronger than ever.

In the 25 years of the Emerging Voices lecture series, the jurors have proven remarkably adept at picking men and women who have gone on to wide acclaim. It would be tempting to see it as a concise picture of the profession at a given moment, or an indicator of stylistic trends and preoccupations, but the reality is happily more complex. The list of past winners shows extraordinary diversity. Among the architects then-League president Emilio Ambasz selected in the inaugural year, 1982, were Tod Williams, Steven Holl, and Laurinda Spear of Arquitectonica. The following year’s group included both Morphosis, and Andres Duany and Elizabeth Plater-Zyberk. All of these architects have been influential, but in very-different ways. That they can share a platform makes the program perhaps a truer reflection of the state of architecture. As program director Anne Reiselbach explained, “When the selection committee is looking at portfolios, the most important criterion is how singular the voice is. The question they always ask is, ‘Is this a voice, or is it just really good work? Can they speak about their work in a consistent way?’”

This year’s Emerging Voices continue the tradition: There is enormous variety both in the kinds of work and in the ways they go about it. Jared Della Valle and Andrew Bernheimer are bringing vertical integration to their practice—on a current project, their firm is acting as the developer and the architect, and has even designed most of the kitchen and bathroom fixtures, many of which will go into production—while An Te Liu is showing his installations “as an artist, among artists.” What they do share with each other and the six other winners is that they have something to say about architecture right now.

Lecture Series:

Thursday, March 1
J. Meejin Yoon and Eric Höweler, Höweler + Yoon Architecture/MY Studio
Sharon Johnston and Mark Lee, Johnston Marklee & Associates

Thursday, March 8
Ammar Eloueini, EDEIS
Mark Anderson and Peter Anderson, Anderson Anderson Architecture

Thursday, March 15
Trey Trahan, Trahan Architects
Lisa Iwamoto and Craig Scott, IwamotoScott Architecture

Thursday, March 22
Jared Della Valle and Andy Bernheimer, Della Valle Bernheimer
An Te Liu, University of Toronto

All lectures begin at 6:30. The March 1 lecture will be held at the Scholastic Auditorium, 557 Broadway. All subsequent lectures will be held at the Urban Center, 457 Madison Avenue.
Ammar Eloueini got his first and most traditional architecture training in Paris, but when dean Bernard Tschumi launched his "paperless studio" at Columbia University, Eloueini realized that he wanted to be there. In the mid-1990s, Columbia was at the forefront of the move to incorporate computers into architecture in a way that went far beyond the translation drawings from trace paper to CAD file, and it was an exciting place to be, though many onlookers wondered if the bloopy projects that dominated the studios would have lasting impact. And if the early results of the Columbia experiment tended toward a "Look Ma. no hands!" approach to formmaking, Eloueini's practice today, called AEDS, could represent one aspect of its maturity. "There are some architects who just use the computer to generate amazing forms and then think about how it will be put together later on, but I don't believe in that," said Eloueini. "What I am interested in pursuing is the relationship between a concept and its representation and fabrication. I want the materiality of a design and the way it will be produced to influence the design itself." According to Eloueini, one outcome of digital design and fabrication's development is that it has ushered in the return of ornament in architecture. "It is almost more efficient to integrate ornamental elements to a piece that is fabricated that way—for example, if you are using a CNC routing machine, a smooth surface is more difficult and time-consuming to make than something with a pattern integrated into the surface," he said. "You can also begin to integrate structural qualities into the pattern." His honeycomb chair was fabricated on a 3D printer, and so while at the moment, the scale at which he can design such projects is limited by the existing technologies, it will undoubtedly keep developing, and Eloueini's work with it.

Anderson Anderson Architecture
San Francisco, California / Seattle, Washington

Prefabricated building systems are an ever-more-important part of Anderson Anderson Architecture's thinking and have become a constant in the firm's current work. Both the Abiquiu House and the Chameleon House overlooking Lake Michigan consist almost entirely of components that were fabricated elsewhere but assembled on-site.

When brothers Mark and Peter Anderson were at Harvard's Graduate School of Design in the late 1980s, the idea that architects might actually make things was not in vogue: "It was the tail end of the postmodernism-influenced, theory-driven period, so much so that at the GSD, they had just finished ripping out all of the shops on the first floor! There was one grouchy guy running a small shop in the basement." During the summertime, however, the two went home to Seattle to work as carpenters. According to Peter Anderson, going back and forth between reading cultural theory and building cabinetry makes for a great education. It also proved to be an influence on the work they do at Anderson Anderson Architecture, which is based in San Francisco. "Our early work was really focused on craft," said Anderson, "not only because of our own backgrounds, but because in Washington state at that time, the boatbuilding industry was winding down, so there was an enormous pool of highly skilled labor to draw from. This started to change when the firm began to build in Japan. The craftsmanship there is legendary, and as they thought about Japanese building systems, said Anderson, they began to wonder about American ones. "That, and the high cost of labor there, led us towards prefabricated elements," he said. "It was a total shift in viewpoint."

The shift is almost complete: Most of the firm's work now makes heavy use of prefabricated pieces that are put together on-site, and they have also begun to extend this into multifamily, mixed-use projects. But Anderson is clear that the buildings they do will always be site-specific. "We're not offering a catalogue house," he said. "Predub doesn't have to mean a box that rolls off a truck."
When Jared Delia Valle described the founding of his firm Delia Valle Bernheimer, he didn't get romantic: "It was a shotgun wed­­ding," he said, explaining that when he and Andy Bernheimer won a competition to design the plaza of a federal building in San Francisco in 1996, they figured that they'd better start a firm.

In the decade since then, the firm has grown to a staff of 10, but the pace of change is even more evident in the scale of work they are taking on now and the way they are approaching it. The firm currently has two large condominium projects in Manhattan under construction, and on one of these, Delia Valle is acting as the developer. As he explained it, "There is a whole different level of control we can achieve. Provided we meet our own budget and don't do some­­thing insensitive to the market, we can move faster and gain a level of rigor which would be tough otherwise." They are also designing the interiors for both buildings, and have entered into a partnership with an Italian man­­ufacturer to produce the kitchen and bath fixtures. Their practice is clearly a diversified one, and while it may seem like an enviable position to be in—and it surely is—they developed the firm that way in order to keep themselves busy. The two decided early on that in order to stay afloat, they would have to create projects for themselves. "We had never done a house, and we wanted to, so we put in a bid on some land being auctioned off by HPD [the Department of Housing Preservation and Development]," said Delia Valle. It is an affordable housing project in Brooklyn that is just finishing up now. And a few years back, they decided to put the money they had allocated for office furniture toward a CNC machine and build it themselves. That let them explore industrial design, which in turn led to the plumbing fixtures that are now going into production.

Most of Delia Valle Bernheimer's work right now is residential, but it is at widely varying scales. Two recently finished projects are a copper-clad house (left) in Columbia County, New York, and the restoration and renovation of Paul Rudolph's famed penthouse apartment (center) on Beekman Place in Manhattan. They are develop­­ing and designing a condo (right) on West 18th Street.

For the 2004 Olympic Games in Athens, the Boston-based Höweler + Yoon Architecture/MY Studio created White Noise/White Light, an installation of 8,000 slender, fiberoptic reeds that emitted light from LEDs on their tips and sound when people brushed past. "I had in mind a very poetic experience," says firm co-founder J. Meejin Yoon of her expectations for the installation. Instead, she found "people were jumping, running, playing games, even dancing." Yoon created this installation with Eric Höweler, firm cofounder and her collaborator since both were architecture students at Cornell, where they met in 1990. After graduation, Höweler worked for Kohn Pedersen Fox Associates and then Diller + Scofidio in New York, while Yoon went to Deen/ Wolf Architects. Yoon started her design firm MY Studio in 2001, and she has continued to develop this practice even after Höweler + Yoon was established in April 2004. Most of the pair's more traditional architecture projects are designed under this joint partnership. For Building 2345, a mixed-use project in Washington, D.C., they stacked interlocking, staggered floors around a central service core in order to pack five double-height floors into a 50-foot height restriction.

But their definition of architec­­ture expands to include anything designable, from landscape and clothing to furniture—even the psychological effects that can be created with interactive tech­­nology. They point to the Athens installation and to Lo Rez/Hi Fi, a storefront and sidewalk installa­­tion in Washington, D.C., where passersby can walk through a grove of blue LED light poles and touch them to produce musical tones and lighting effects. CARL YOST

Four distinct segments in the middle of each light pole in the Lo Rez/Hi Fi installation (left) emit a different tone when touched. The LED light board (above) alternately flickers the building address—1110 Vermont Avenue—and a digital "shadow" of passersby, their movements captured on camera and translated onto the board.
Lisa Iwamoto and Craig Scott have been successfully pairing teaching and practice for almost ten years. Before the two founded their firm in 1998 in San Francisco, they taught at the University of Michigan, and academia is still an important part of their practice, which is based on combining conceptual design to fabrication by using new technologies. According to Iwamoto, they develop their designs by exploring digital processes like laser cutting and combining material studies "with investigations into perceptual and experiential phenomena." She is now a full-time professor at University of California, Berkeley, and said that teaching allows them to experiment with materials, fabrication techniques, and even extreme sites: "Teaching creates a dynamic interchange between the practice and the experimental nature of our work." Their portfolio contains a mix of conceptual installations, competition work, and furniture design. The Jellyfish House (2005-2006) is the product of research into responsive technologies for reclaimed land. Its systems, structure, and skin are one and the same, serving as a water filter and reservoir, which incorporates heating and cooling. Such systems don't yet exist, and are probably 10 or 20 years off, but the project anticipates future "calm" technology that is less intrusive in our lives.

The partners are finalists for the eighth annual Young Architects Program selected by PS.1 and the Museum of Modern Art, and now the design for the completion (due in March) is their main focus.

Johnston Marklee & Associates
Los Angeles, California

When people first visit the Sale House in Venice, California, their first impression is typically that the house has no architecture at all, or certainly not the capital-A kind. "We have always been interested in things that are provocatively banal," says the house's designer, Mark Lee of Johnston Marklee & Associates. "We're interested in mundane, 'nothing-to-write-home-about' beauty." Built adjacent to Morphosis' 2-4-6-8 Studio after the original house on the site burned to the ground, the Sale House features windows of the same proportions as the studio's (the 2-4-6-8 refers to the size, in feet, of the progressively larger square windows), set just a bit too close to the corners of the house. With this awkward placement and the plain gray exterior walls, Lee says he hopes to unsettle a viewer's expectations of what residential architecture should be.

Lee, with partner Sharon Johnston, founded the eight-person Los Angeles-based firm Johnston Marklee & Associates in December 1998. Their first commissions were for institutional projects in Marfa, Texas, where they most recently completed a masterplan for the Marfa Public Library. Johnston Marklee's interest in structure appears in another residential project, the Hill House in Pacific Palisades, California, whose blocky shape results from fitting the form to the zoning envelope. Erected on only nine steel caissons set into a steeply-sloped site, the design minimizes cost and opens up the floor plan. Most of the budget and effort went into engineering the structure: According to Lee, "We'd much rather put our budget in great structural solutions and apertures than in great materials."

Museon (left) was designed for the San Francisco Museum of Modern Art Contemporary Extension's 2004 summer event Diamond Dust. The inflatable glowing one-night installation attempted to capture ephemeral movement as visitors navigated their way through it. The conceptual Jellyfish House (center) would coexist with the environment and respond to its changes. IN-OUT Curtain (2005) was based on the Origami principle and made up of cut, perforated, folded, and interlocked laser-cut sheets (right).
Although he has had stints working in the studios of Frank Gehry and George Yu in Los Angeles, the architect An Te Liu has been focusing his energy on gallery-based installations. According to Liu, "My work represents research that addresses contemporary and historical cultural issues, not architecture per se. I feel lucky to exhibit almost exclusively as an artist and among artists—however, I'm an advocate of architectural practice by all means and in a way my work complements practice." Since 1999, Liu has been director of the graduate architecture program at the University of Toronto. Teaching gives him a freedom that would never have been possible in traditional practice. "Being engaged academically allows my work to be more experimental and speculative," he said. Working on both urban and domestic scales, Liu tries to give everyday objects new meaning through repetition and reconstitution—such as his wallpaper based on aerial photographs of Levittown, called "Pattern Language"—and comment on the contemporary mass-produced design aesthetics and functionality. In his own words, his art is an "oscillation between object and model, reality and representation." Liu's work is in the permanent collection at the San Francisco Museum of Modern Art.

In "Pattern Language" (1999), Liu took an aerial photograph of Levittown and transformed it into wallpaper (left). He is interested in using the repeating pattern to draw the viewers' attention to the issues of mass production in contemporary design and architecture.

Exchange (2001) consists of 56 stacked air purifiers (right) that simulate a sterile environment, which reflects Liu's belief that we have an unhealthy obsession with hygiene.

An Te Liu
Toronto, Canada

Trahan Architects
Baton Rouge, Louisiana

The Holy Rosary Church Complex (left) was completed in 2004, and includes the traditional formal elements of a monastery, such as a cloistered walk and chapel. A skylight (above) illuminates the small central chapel.

Trahan Architects is best known for two building types: churches and athletic facilities. This may seem like a head-scratcher at first, but for principal Trey Trahan, the logic is clear. "In Louisiana, college sports are such a big deal that people think that if you can do a stadium, you can do anything," he said, "so we have been able to parlay our athletics projects into different kinds of work." This attitude has meant that along with Tiger Stadium and an academic center for student-athletes at Louisiana State University, the firm has also designed St. Jean Vianney Church and the Holy Rosary Church complex, both in the Baton Rouge area.

Different as they may be in program, the LSU academic center and the churches have a shared continued on page 26
Trahan wanted the Student-Athlete Academic Center (above left and right) to be a refuge from all of the activity typical on the LSU campus. The Fifth Third Arena (left) at the University of Cincinnati, which is still in design, is part of an architecturally ambitious Varsity Village with buildings by Bernard Tschumi, Peter Eisenman, and Henry Cobb, among many others.

Trahan continued from page 25: sensibility. In those three projects, Trahan uses natural light and simple but strong forms to bring a simplicity and sense of quiet to what in other hands might seem austere. At Holy Rosary, sunlight enters the small central chapel through several irregularly shaped apertures and washes over the unfinished concrete walls: The patterns of the formwork and rough texture of the glass are the room's primary decoration. The academic center is similarly restrained, which is more surprising, but according to Trahan, "These kids move fast, and so many of the ones we interviewed spoke of all the distractions around them. We wanted to bring the same purity of space (of the churches) to the student center." Inside, one will not find the LSU school colors, but instead a series of serene rooms in which a coffered ceiling magnifies the sunlight coming in the windows.

Although the firm is currently working on both another church and another stadium, Trahan doesn't want to be typecast. The office is taking on as many different types of projects as possible, including designing a house and a series of five facilities for a local pipe manufacturing company.

El Palau de Les Arts Reina Sofia, Valencia - Project: Santiago Calatrava - Model: special custom armchair

Poltrona Frau Contract can provide standard and custom variations for auditoriums, theatres, airports, museums, restaurants, hotels and offices

145 Wooster St. New York, NY ph. 212 777 7592 fax 212 777 8481 www.frausa.com frausa@frausa.com
IMAGINiT Technologies welcomes you to our new home, located in the heart of New York's financial district, one block from The New York Stock Exchange.

At IMAGINiT, we are more than software solutions... we are a solutions provider. That’s why highly successful companies can increase the return on their investment by calling on our knowledge and experience to link design technology, and new possibilities, all to boost their productivity... and competitive edge.

With a complete line of design and engineering solutions—including the Autodesk family of products — and a global reach of more than 43 locations across North America and Asia Pacific, IMAGINiT is an engineering solutions partner providing the essential link between design, technology & new possibilities.

IMAGINiT Technologies is a RAND Worldwide Company

61 Broadway
Suite 1108
New York, NY 10006

Telephone: 212 564 9900

www.rand.com/imaginit

Autodesk Authorized Value Added Reseller
EXHIBITION OPENING
Barcelona and Modernity: Gaudí to Dalí
Metropolitan Museum of Art
1000 5th Ave.
6:00 p.m.

LIST YOUR EVENT AT
WWW.ARCHPAPER.COM
This hefty catalogue for the traveling exhibition that opened at the Museum of Finnish Architecture in Helsinki last October is a significant sign of revived interest in an architect who was almost forgotten after his untimely death in 1961. Eero Saarinen was the most successful American architect of his generation when he died at 51 with nine major works underway (including the TWA Terminal, Dulles Airport, St. Louis Arch, and the headquarters for CBS and John Deere). In 1962, two books on him appeared. Then, after a small photographic study in 1968 and an issue of a+u in 1984, there wasn’t a monograph until 2003. And there was little mention of Saarinen in the press until the 1990s, when his furniture began to come back into vogue.

Although his varied, difficult-to-classify body of work was clearly a factor in Saarinen’s eclipse, people often attributed the neglect to the fact that his firm’s archive, promised to the National Endowment for the Arts, was an enormous boon, and the support that had reappeared. Although the exhibition was first presented as drafts at the Saarinen symposium, many of the essays in Eero Saarinen: Shaping the Future were first presented as drafts at the Saarinen symposium, Eero Saarinen, Form-giver of the “American Century,” sponsored by the Yale School of Architecture, April 1 and 2, 2005, in New Haven.

The unbuilt Greenwich Station project, for the Greenwich, Connecticut, Metro North station, designed by Eero Saarinen, Marcel Breuer, Minoru Yamasaki, Herbert Matter, and Florence Knoll, 1955. This was one of Saarinen’s last unbuilt projects.

The tech-savvy group of presenters reflected how they imbue buildings and other environments with various interactive abilities, using sensors and software of the sort usually found in digital art installations in galleries. One high point was a talk by David Benjamin and Soo-in Yang of up-and-coming New York architecture firm The Living, whose mantra is to make visible the invisible. The duo discussed projects such as Living Glass (2006), which was designed to answer the question, “What if architecture responded to you?” Their transparent, kinetic window sensors detect carbon dioxide from human breath and gracefully bends open to allow the gas to escape through slits. Another project, River Glow (2006), was spurred by the question, “What if architecture could create its own energy?” Powered by a self-sufficient photovoltaic system, River Glow is a network of pods that float on urban waterways and signal water quality via fiber optics that glow green or red, depending on the water’s pH level. Equally interesting is the methodology behind such projects: The duo offered a detailed deconstruction of their “flash research” technique, in which they create a full-scale functioning prototype within three months, on a budget of only $1,000.

Two of their protégés, Carmen Trudell and Jenny Boutilin of the design studio FLUXXlab, presented their own approach to sustainable energy, harvesting power not from the sun but from Homo sapiens. First developed in Benjamin and Yang’s Living Architecture class at Columbia University last year, it generated was invaluable. (One of Stern’s most important legacies was the research

Steven Holl’s luminous Chapel of St. Ignatius in Seattle (1997), Frank Gehry’s voluptuous glass drapery for the Condé Nast Cafe in New York (2001), and the complex curvatures of Norman Foster’s eco-tech (better known as the Gherkin) 30 St. Mary Axe in London. Richards’ essays frame this diverse array of architectural experimentation within the long history of seculizing sacred themes of dematerialization, light, spirituality, and alchemical transformation.

In contrast, Michael J. Crosbie takes a more focused subject and perspective in Curtain Walls: Recent Developments by Cesar Pelli & Associates, using the eclectic oeuvre of one of the world’s most prolific skyscraper architects to demonstrate the material and technical innovations in curtain wall construction over the past 30 years. Crosbie shows how Pelli’s buildings achieve greater energy performance, integration of decorative pattern and lighting, employ.
THE (GLASS) MEDIUM IS THE MESSAGE

continued from page 29

James Carpenter's Dichroic Light Field, an installation of glass fins on the Millennium Tower at 101 West 67th Street, New York (1994-95). Meant to break down the monolithic brick facade, the piece traces the movement of the sun (top). Carpenter's proposal for the new Dey Street Tunnel (linking the Fulton Street Transit Center to the WTC Transportation Hub) would use a light source tucked behind a layer of slatted and perforated steel to reflect pedestrian movement (left and right).

the built environment professions
new york
philadelphia

THE ARCHITECT'S NEWSPAPER MARCH 7, 2007

CCNY MAStERS IN URBAN DESIGN
AT THE CITY COLLEGE OF NEW YORK

The Graduate Program in Urban Design at City College is focused on creating new and sustainable forms for the city and urban life. Committed to both experiment and amelioration, the program focuses each year on the intensive, collaborative design of a city in a demanding environment; the current class is working on a site in the Amazon basin in Ecuador; previous years have taken them from Biloxi to Hanoi. The program—completed in two semesters—is primarily aimed at degree holders in the design professions. Qualified students may also be admitted with advanced standing to the PhD program in Environmental Psychology at the CUNY Graduate Center.

PROGRAM DIRECTOR: Michael Sorkin
RECENT FACULTY: Marshall Berman • Joan Copjec • Marta Gutman • Setha Low • Marta Gutman • Achva Stein • Sharon Zukin

www.ccny.cuny.edu/architecture • 212.650.8748
are never made, such as the similarity of some unavoidable redundancies, and some
entrance, 1955-60. This was among the most enticing essay is the first one, "Rethinking Saarinen," by veteran Yale architectural historian Vincent Scully. It engages the reader with lively descriptions, witty criticism, and some apologies for his earlier dismissals of the architect's work.

Because of the book's format, there are some unavoidable redundancies, and some important connections between findings that are never made, such as the similarity between the courtyard plans for a suburban

The most enticing essay is the first one, "Rethinking Saarinen," by veteran Yale architectural historian Vincent Scully. It engages the reader with lively descriptions, witty criticism, and some apologies for his earlier dismissals of the architect's work.

Because of the book's format, there are some unavoidable redundancies, and some important connections between findings that are never made, such as the similarity between the courtyard plans for a suburban
The Architect's Newspaper Marketplace showcases products and services. Formatted 1/16 page, 1/8 page, or 1/4 page, black and white ads are available as at right.

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

MARKETPLACE

Service Point
• On-Site Services
  - Printing equipment, project tracking
  and expense recovery for your office
• Scanning & Archiving
• Project Team Web Tools
• Printing & Copying Services

11 E. 26th St., 10th Fl. New York, NY 10010
212-212-3105

DigIM Reprographics
Document Management
Facilities Management
Service Point

On-Site Services
- Printing equipment, project tracking
and expense recovery for your office

Scanning & Archiving
Project Team Web Tools
Printing & Copying Services

11 E. 26th St., 10th Fl. New York, NY 10010
(212) 212-3105

Boston
Providence
New Haven
New York
Philadelphia
Washington DC
Virginia

On-Site Services Nationwide
servicepointusa.com

PRINCETON ARCHITECTURAL PRESS

DETAILS IN CONTEMPORARY ARCHITECTURE
AsBuilt:
Christine Killory and René Davids, editors

The first volume of our new AsBuilt series, Details in Contemporary Architecture demonstrates how complicated design problems have been handled by architects to achieve beautiful, functional, and innovative results. Featuring the latest projects by David Chipperfield, Herzog and de Meuron, Morphosis, ShoP, and many other well-known firms—Details in Contemporary Architecture extensively explores the architectural detailing (screens and walls, doors and windows, roofs, bridges, and stair) that so often gets lost in the pages and photographs of the design media.

9 x 12 in. 208 pp. 200 Color. 100 B+W. $55.00. Hardcover

Available from your local bookseller or www.papress.com

RATED #1
New York

Choice of Leading Architects & Interior Designers
We Design, Manufacture & Install
All Custom Design, Construction, and Glazing
Windows, Doors, and A/C Enclosures

HOW IT WORKS
The Cityproof Interior Window works in conjunction with the existing exterior window to create a "Buffer Zone" (air space) that seals out noise, cold, draft, and dirt.

www.cityproof.com
10-11 43rd Avenue, Long Island City 11101
(718) 786-1600 • (800) 287-6869 • cityproof@aol.com

"Improving the Quality of the Living & Working Environment for over 45 Years!"

DONOVAN & ASSOCIATES
architectural marketing services

What's your story?

Let us help you develop an effective public relations program.
Our communications packages start at $1,500 and include press releases, articles, and electronic newsletters. To receive a copy of our communications brochure send us an email request at PR@donovan-assoc.com.

COMMUNICATIONS

BRAND DEVELOPMENT

STRATEGIC INITIATIVES

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

Esto

Images of Architecture & Design

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

And now www.estostock.com, our new online image database. More than 75 photographers worldwide contribute to this archive of important historical and contemporary material. Take a look.
MAC Systems?
No Problem!

- Convenient Service - Bring your machine to us or we'll come to you
- Quick response and turn-around times
- Cross platform integration experience
  (Win2k, NT, 9x, ME, XP)
- All our system engineers are Apple Certified
  *within our service radius

Products and Solutions

<table>
<thead>
<tr>
<th>MAC Support</th>
<th>IT Services</th>
<th>Broadband</th>
<th>Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAC Repair</td>
<td>Consulting</td>
<td>ADSL &amp; DSL</td>
<td>Local Service</td>
</tr>
<tr>
<td>Network Configuration</td>
<td>Engineering</td>
<td>T1</td>
<td>Switched and Dedicated LD</td>
</tr>
<tr>
<td>Apple Certified Engineers</td>
<td>Security</td>
<td>Co-Location Facilities</td>
<td>Toll Free Service</td>
</tr>
<tr>
<td>CAD/CAM SERVICES</td>
<td></td>
<td>Web Hosting &amp; Delivery</td>
<td></td>
</tr>
<tr>
<td>transbeam</td>
<td></td>
<td></td>
<td>VoIP Service</td>
</tr>
<tr>
<td><strong><a href="http://www.transbeam.com">www.transbeam.com</a></strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20 W. 36th Street</td>
<td>New York, NY 10018</td>
<td>212.631.8100</td>
<td></td>
</tr>
</tbody>
</table>

DOME'L SLIDING DOOR REPLACEMENT SYSTEM

OUTDATED SLIDER
WEATHERPROOF DOOR SYSTEM

BEFORE

Dome'l Inc. 800-603-6635
973-614-1600 Fax 973-614-8011
3 Grasswood Street, Clifton, New Jersey 07013
www.domelinc.com

AFTER

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

Casa Collection
CUSTOM CABINETRY & FURNITURE
Contact: Roberto Gil, MArch '90 GSD
106 Ferris St., Brooklyn, NY 11231
rg@casaconnection.com
tel. 718 694 0272
casaconnection.com

DEVELOPING ARCHITECTS IDEAS INTO BUILT FORM SINCE 1992

Slate
Quartzite
Sandstone
Limestone
Marble

www.vermontstructuralslate.com
T 800 343 1900 - 802 265 4033
The AIA 2007 National Convention and Design Exposition is the premier event for design and building industry professionals.

From thought-provoking education programs to informal meetings with peers, you’ll have access to hundreds of opportunities that increase your knowledge, improve your projects, and help you better serve your clients.

The convention theme, Growing Beyond Green, spotlights sustainable design—how you can green your projects, educate your clients, and reduce the impact buildings have on the environment.

May 3-5 / San Antonio

REGISTER ONLINE AT
WWW.AIACONVENTION.COM

KNOWLEDGE
Fulfill your annual AIA membership continuing education requirement in one place.

RESOURCES
Meet representatives from the more than 800 companies exhibiting at AIA Expo2007, and get an introduction to leading-edge products, services, and technologies available for your projects.

NETWORKING OPPORTUNITIES
Interact with industry leaders and your peers at the many workshops, continuing education programs, tours, and receptions.

Register by March 28, and save!


Renew Fabrics
Knoll Textiles
www.knoll.com
Knoll's newest environmentally conscious fabric, Renew, is an upholstery line made of 100 percent recycled polyester. The upholstery has no added backings or finishes, which ensures that the products can be recycled at the end of their lifespan. Three patterns are available: Spark, a woven dot pattern that comes in twelve earthy tones; Prep (pictured) is a striped pattern that mixes shiny and matte finishes available in eight colors; and Betwixt, a pattern combining blocks of circles and rectangles, is also available in eight colors.

Panel Mobile
Karkula Showroom
www.karkula.com
Miranda Watkins, who designed metal products for Calvin Klein until last year, has designed a new geometrically shaped kinetic sculpture called Panel Mobile. The mobile is made up of high-grade stainless steel with nine rectangular panels balanced off of a single steel rod. Until May 15, an exhibition of her work is on display at the Karkula Showroom, located at 68 Gansevoort Street in the Meatpacking district. Panel Mobile and many of her designs are permanently displayed in the showroom, and reproductions are for sale.

The Dynamics
Transformit Design
www.transformitdesign.com
Recently awarded with the Good Design Award from the Chicago Athenaeum, The Dynamics is a tension-based fabric wall created by Transformit Design. An extruded aluminum frame supports three semi-transparent screens. Images can be applied to each screen and lighting incorporated in between each one to create a layered image on a well-lit, semi-transparent wall.

ZIP Lighting Controls
Lutron Electronics
www.lutron.com
Lutron's newest lighting control ZIP is their first architectural touch dimmer. Mounted on a traditional wall plate, the thin touch-sensitive vertical bar is illuminated from within by small LEDs that correspond to the light levels in the room. Metal and plastic wall plates are available in 21 different colors, and there are three choices of LED colors: white, blue, and green.
Cook-Fox seeks to realize beautiful environmentally-responsible design at all scales and building types. We foster an atmosphere that supports creativity and individuality in the pursuit of an architecture shaped by strong connections to place, rigorous standards of sustainability, and a commitment to excellence through the collaborative process.

Our studio environment promotes the sharing of ideas and concepts, bringing an array of talents to dedicated teams designed to shepherd projects through all phases. We are looking for like-minded passionate designers, with good communication and critical thinking skills. All positions require a strong interest in sustainable design. (LEED AP a plus.)

We are seeking:
INTERMEDIATE/SENIOR ARCHITECT: 5-10 years of experience, strong design and PA skills. DESIGNER: excellent 3D modeling and rendering skills. Please send your resume to th@cookfox.com, www.cookfox.com

Crystal Curtain Wall Systems located in Flushing, NY are now looking for experienced, highly qualified and motivated candidates to join our fast-paced and innovative team. We are seeking PROJECT MANAGER, PROJECT ENGINEER, SENIOR DRAFTER and JUNIOR DRAFTER. Individuals with 2-15 years of experience for a wide variety of Curtain Wall projects. Contact Isabella at 718-961-7300 Ext.3232 or email to isabellak@crystalwindow.com.

ARCHITECT - PROJECT MANAGER
Architect - Project Manager with a minimum of 5 years experience Progressive, AD100 New York architectural practice seeks experience Architects with proven project management and organizational skills. Registered Architects are preferred. Wood framed construction experience is preferred. AutoCad proficiency is a requirement of the position.

Exciting opportunities for personal growth and career enhancement. Great benefits and work environment.
Please email your resume and salary requirements to apply@denniswedlick.com

PROJECT MANAGER
Junior Architect with 1 to 2 years experience Progressive, AD100 New York architectural practice seeks. Junior Architects with good drawing and design skills. Wood framed construction experience is preferred. AutoCad proficiency is a requirement of the position.

Exciting opportunities for personal growth and career enhancement. Great benefits and work environment.
Please email your resume and salary requirements to apply@denniswedlick.com

PROJECT ARCHITECT
Prestigious NYC based International Design firm specializing in luxury boutique Interiors. Projects range from signature hospitality, sophisticated lobbies, and high-end residential. We seek a creative project architect with 5-10 years of hospitality and retail experience. ACAD 2004 or more, Photoshop, 3D Modeling, construction documents and interior architectural detailing. Must be citizen, green card holder, or have H-1B visa.

Please email resumes to Attn: Raphael Omar Gonzalez, rgonzalez@bstudio.com.

WORKSHOP/apd seeks talented architects and designers for its expanding mid-town Manhattan office. Required skills include experience with high-end residential design and an interest in modular construction and sustainability. Candidates should also have a high level of proficiency with AutoCAD, 3D Studio Max, and the Adobe CS2 Suite. Current work in the studio includes residential and commercial projects in New York City, Nantucket, New Orleans, the Hamptons’, and Asbury Park, NJ. Competitive salary and benefits package.

Please send resumes, salary requirements, and work samples to employment@workshopapd.com, attention: Steven Thrasher.

ARCHITECTURAL INTERN
Architectural Intern for firm in Miami. Research, organize & eval data for residential/commercial; provide 3D landscape images; develop alternative design solutions for new construction and historic rehabilitation. Proficiency in AutoCAD under UDA; Photoshop, F+T; AutoCad proficiency, Architectural degree in Arch, 6 months rel. experience. Send resumes only to Les Bellm

Baldwin Gomez Architects PA
790 NW 107 Ave., Ste 306
Miami, FL 33172

ARCHITECT/MEDIA PM/PA
Prestigious NYC based, global architectural design firm seeks architectural PROJECT MANAGER for its expanding mid-town Manhattan office. AD100 New York, NY 10007. 7 yrs. exp. in mission critical facilities. Candidate must be able to conduct highly technical client review from inception through completion, & communicate & orchestrate the efforts of a multitude of consultants & technical experts into a logical, coherent set of documents. These documents will graphically describe these various specialized functions, including all client stipulated requirements. Great NYC location, strong benefits pkg. incl. 401(k), med/dental, Dynamic environment, great NYC location vitake-of-the-art environment. Submit resume, salary & work samples to careers@callison.com

ARCHITECTURE/MEDIA PM/PA
Excellent opportunity for candidates with 10-15 yrs. exp. in Corporate/retail interior design. Required: Design Director responsibilities include directing design team effort in studio environment. Interior Designers shall be capable of handling multiple projects in fast-paced enviroment. Individual should possess strong communication skills and have proficiency in AutoCAD, 3D rendering skills & 3D Photoshop. 

We are committed to quality in our service & in our people. We offer an excellent benefit package (incl. 401(k)), medical/dental. Great NYC location vitake-of-the-art office. Submit resume, salary & work samples to: TPG Architecture
Attr: Prof. Staffing Mgr./AN01
380 Park Avenue South
New York, NY 10102 Fax: 212-768-1597 or E-mail: Careers@tpgarchitecture.com
No phone calls pls.
EOE

PROJECT MANAGER
Our 25 person, design-focused architecture firm based in NYC is seeking to hire a senior design specialist in residential, commercial, and institutional design and is looking for several talented architects with 7-10 years of experience, two Intermediate Architects with 5 years of experience, and a Senior Architect with 10 years of experience. Contact mmsales@mmbarch.com.

PROJECT MANAGERS
Projects from commercial, high end residential structures. Work in NJ and NYC
- Junior. 1-3 years experience.
- Mid. 3-7 years experience.
- Senior. Bachelor’s Degree in Architecture.
- AUTO CAD PROFICIENCY & other computer aided drafting programs, i.e. Revit, etc.
- Ability to communicate efficiently through various mediums: clients, contractors and colleagues.

Forward resume/cover letter to: r@collison.com
Fax: 201-981-3185
www.collison.com

ARCHITECTURE-PROJECT MGR./JR. P.M.
Mineral & NYC - Minimum 4-yr Architecture Degree. Requires 1-7 yrs. commercial architecture experience. Requires strong knowledge of all phases of design, drafting and construction; solid communication, problem solving and interpersonal skills a must. Email cover letter & resume to jobs@collisonarch.com.

JRS Architect, P.C. is an EEO employer.
EMPLOYMENT

BBG-BBGM

BBG-BBGM, an internationally renowned design firm with offices world-wide, specializing in hospitality, mixed-use & office design, has openings for a variety of positions.

BRENNAN BEER GORMAN ARCHITECTS SEEK:

- SENIOR DESIGNERS, highly motivated, with 12 or more years experience. Candidate should have significant experience with high-rise or other large, first-class commercial projects, and be capable of leading a team on multiple projects.
- INTERMEDIATE DESIGNERS, well rounded, with 7-12 years experience. 3D Studio Max and Photoshop expertise is expected. Proficiency with other digital design and production tools a plus.
- JUNIOR DESIGNERS with 3-6 years experience. Should be proficient with AutoCAD and Revit. Experience with large-scale commercial, hospitality, high-rise residential or mixed-use projects a plus.

Please send resume and max 2 pages sample work to employment@bbg-bbgm.com.

BRENNAN BEER GORMAN MONK INTERIORS SEEK:

- PROJECT MANAGERS, with hospitality experience. Ideal candidate should possess strong interpersonal skills.
- SENIOR DESIGNERS, creative designers with a minimum of 7-10 years of experience.

Please email resumes and work samples to employment@bbg-bbgm.com.

CETRA/RUDDY INC.

We are a Manhattan (SoHo) based Architecture & Interior Design firm looking for talented & committed professional renderers. We offer competitive salaries, excellent benefits, a great work environment, and an excellent opportunity for professional growth within the company. Be part of an exciting, innovative firm specializing in the design of high-rise residential, commercial, corporate & institutional projects.

Qualified applicants will have:

- The ability to model quickly and efficiently in 3DS Max or VR, using both AutoCAD drawings and rough sketches as source material.
- A solid understanding of texture mapping and material concepts.
- A basic understanding of lighting and fundamental GI rendering concepts. Some familiarity with one or more GI rendering engines (Mental Ray, Brazil, Maxwell, Vray, etc.) is preferred but not required.

Compensation shall commensurate with experience and ability.

Please submit resume and max 2 pages sample work to martiradonna@inetneturry.com.

WWW.ARCHPAPER.COM

RECRUITMENT AGENCIES

microsol resources

Best Career Opportunities for Design Professionals

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

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

PROJECT MANAGERS: Registered architects with 10+ years experience and good hands-on technical skills to lead teams on high-rise residential, healthcare, retail, corporate interiors, and hospitality projects.

PROJECT ARCHITECTS: Design sensitive, technically savvy architect to lead teams in the effort to produce a complete set of construction documents on college & university and multi-family residential projects.

INTERIOR DESIGN ARCHITECTURAL DESIGNER: Experienced architect to work on curtain wall design and detailing for college and university clients.


INTERIOR DESIGNERS: Designers with 5+ years experience in conceptual design, programming, planning, FF&E specification, rendering, and documentation of projects for corporate, retail, hospitality and high-end residential clients.

Please send your resume to recruiter@microsolresources.com For a complete listing of job opportunities, visit www.microsolresources.com

Ruth Hirsch Associates Inc.

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

We are currently looking for:

SENIOR DIRECTOR OF FACILITIES for an institution with a demanding complex infrastructure; develop strategies over major projects and have oversight of a staff of up to 100; obviously high salary.

MANAGER OF SUSTAINABILITY for a prominent "Green" firm with a diverse practice, a Senior Architect who is LEED Certified, will report to the Principal.

SENIOR PROJECT MANAGER who can act as a support to the Partners of a young, growing firm, by introducing sound architectural practices, monitor budgets & billing, and work effectively with clients.

CORPORATE FACILITIES PROJECT MANAGER, must be experienced in the retail sector of a financial institution, knowledgeable in terms of Real Estate and Construction, with a Degree in Architecture and ten years experience.

INTERIOR DESIGN LEADER with a background in cultural and corporate interiors, strong architectural orientation, and competent in leading a team.

LICENSED PROJECT MANAGER, career oriented, for a construction management firm specializing in corporate and institutional projects.

Primavera software skills a must.

SENIOR ARCHITECTURAL DESIGNER with ground up building experience and a novel, funky approach to design for global projects.

PROJECT ARCHITECT with contemporary single family residential experience, for destination and resort complexes.

Please call, fax or E-mail your resume: 212-396-6200 Fax: 212-396-0679
E-mail: Info@ruthhirschassociates.com

ROZ GOLDFARB ASSOCIATES

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

Among them:
- STUDIO MANAGER, brand retail design
- VP FACILITIES BRANDING, educational environments
- SENIOR PROJECT DESIGNER, environmental graphics

INTERMEDIATE ARCHITECT, exhibition design Visit our web site and contact Margot Jacq mgoldfarb@rozgoldfarb.com

REACH AND INFLUENCE OUR READERS IN THE NEXT FEW ISSUES OF THE ARCHITECTS NEWSPAPER!

UPCOMING ISSUES

NEW YORK

ISSUE 06_04.04.2007 INTERIORS ISSUE / RETAIL & COMMERCIAL

BONUS DISTRIBUTION:
Boston Residential Design and Construction Show April 4-5, Boston
(1,500 copies)
Space close 03.14.2007 Materials due 03.21.2007

ISSUE 07_04.18.2007 AIA ISSUE

BONUS DISTRIBUTION:
AIA National Conference San Antonio, May 3-7
(5,000 copies)
Space close 03.28.2007 Materials due 04.04.2007

ISSUE 08_05.09.2007 LIGHTING ISSUE

Emerging Technologies and cutting-edge lighting systems

BONUS DISTRIBUTION:
Lightfair, New York May 6-7
(1,500 copies)
Space close 04.18.2007 Materials due 04.25.2007

CALIFORNIA

ISSUE 02_05.02.2007 AIA ISSUE

BONUS DISTRIBUTION:
AIA National Conference San Antonio, May 3-7
(5,000 copies)
Space close 04.11.2007 Materials due 04.18.2007

BUSINESS SERVICES

ANDREA BRIZZI

PHOTOGRAPHY OF ARCHITECTURE AND INTERIORS

973/999-0573 cb@andreabrizzi.com www.andreabrizzi.com

THE ARCHITECTS NEWSPAPER
Contrary to popular belief, love touches the lives even of architects. But knowing how to make the HVAC mesh with the electrical doesn't always translate: Our resident expert Pat answers your questions about romance, architecture, and their inter-relationship.

Email questions to askpat@archpaper.com

Dear Pat:
Is it OK to fall in love with an architect?
Mr. Bill, Great Neck, NY
Dear Mr. Bill,
Do not be afraid, it is quite all right to be nervous about loving an architect. They can be too much to love sometimes. The love you feel depends on whether you are actually in love with the architect, or simply the work of the architect. You must determine this first; if you are in love with the work of the architect, this is what is commonly referred to as misplaced love, and can lead to misplaced idol worship, as opposed to pure, unadulterated idol worship. This is akin to loving the sin, but not the sinner.

Dear Pat:
Is it OK for one architect to fall in love with another architect?
Pat Trick, Orchard Street, NYC
Dear Mr. or Ms. Trick;
While there is nothing genetically wrong with one architect loving another architect (after all they are the same species, and if they mate, the offspring would most likely be architects, albeit, junior architects), it is important to try to make certain that each architect works at the same firm. Architects are competitive types and if working at two different firms, they will be locked into a "I love you, but I cannot tell you what I am working on in the office" type of relationship, which just isn't healthy at all.

Dear Pat:
Is it OK for architects to fall in love with themselves?
Georgie O., Sheepshead Bay, Brooklyn
Dear Georgie O.,
While this might seem, at first, hard to believe, the truth is that most architects have already fallen in love with themselves and generally have a very hard time hiding this love affair from their significant others.

Dear Pat:
My cousin lives in New Jersey and says that all architects are gay.
Ester Long, Rahway, NJ
Dear Ester:
That is only true of the most talented architects. All of the others are most definitely "missionary position" architects.

Dear Pat:
I am working on a project and I am not sure which architect to hire:
Georgie O., Sheepshead Bay, Brooklyn
Dear Georgie O.,
While this might seem, at first, hard to believe, the truth is that most architects have already fallen in love with themselves and generally have a very hard time hiding this love affair from their significant others.

Welcome to the Architect’s Newspaper, 21 Murray St., 5th Floor New York, NY 10007
SUBSCRIBE TODAY!
They all use it. Shouldn't you?

When so many talented designers choose the same architectural design software to drive business forward, it's more than a trend. It's a sign you may be missing out on an exceptional resource. VectorWorks Architect offers architectural design firms powerful BIM features, unparalleled performance and uncommon value. Your competitors are taking advantage of top speed, as well as superior production and presentation capabilities—plus, seamless integration of 2D, 3D and building data. Shouldn't you?

VectorWorks 12.5 is now available and runs natively on the Intel® Macintosh®. Call 1-877-202-9100 today to receive your free copy of our demo CD.
bent
beyond
recognition

Glass as flexible and nimble as the creative mind? Sure! But this is no ordinary glass—it's Bentemp® another Oldcastle Glass® exclusive. And the process of bending and tempering glass is merely the beginning. By employing the most technologically advanced processes, we silkscreen, laminate, heat-treat, insulate and even offer structural glass wall systems. We also make blast-resistant glazing systems and more. And these are just the beginning of the most comprehensive collection of architectural glass, curtain wall and architectural windows available anywhere. For information or to speak with an Oldcastle Glass® representative, call 1-866-OLDCASTLE (653-2278) or visit us online at www.oldcastleglass.com.

Oldcastle Glass® Where glass becomes architecture®

The spectacular Glass Cylindrical Light Towers at the LAX Gateway, Los Angeles International Airport designed by Ted Takai Takai Architects, Nadel Architects, Inc. Fabricated by Oldcastle Glass® in Bentemp®