

THE ARCHITECTS NEWSPAPER

04 03.07.2007

NEW YORK ARCHITECTURE AND DESIGN WWW.ARCHPAPER.COM

\$3.95

PLAN FOCUSES ON DEVELOPING TRANSIT HUBS AND PROTECTING QUIET RESIDENTIAL STREETS

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 city history, encompassing 368 blocks.

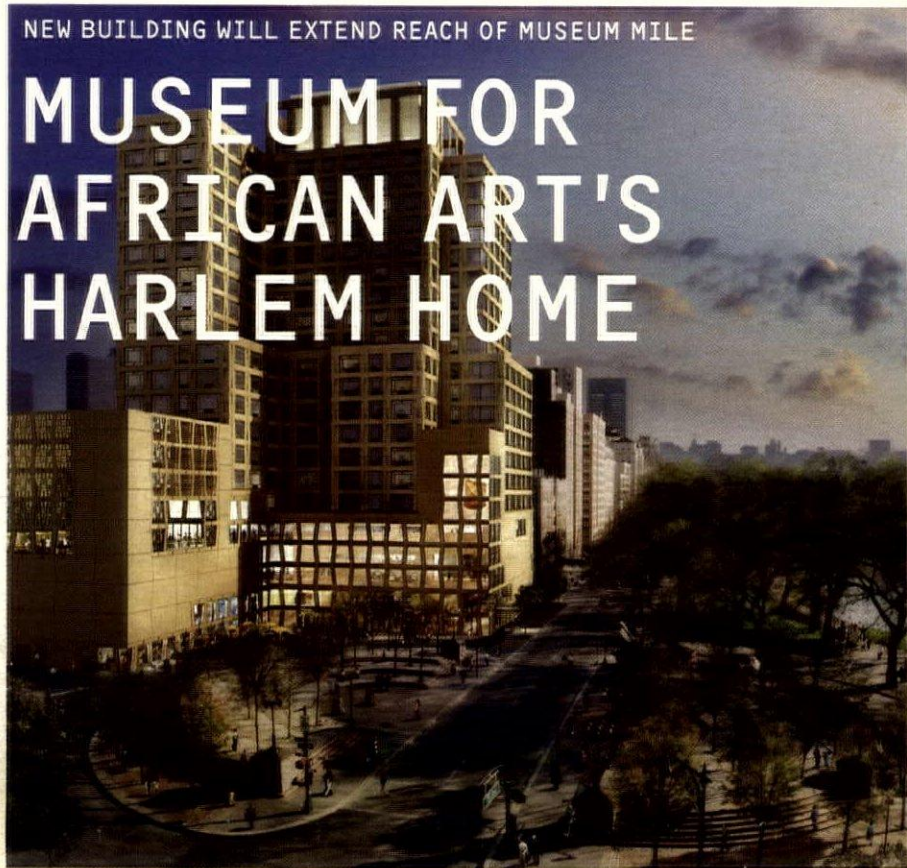
"We call this strategy fine-grained zoning," DCP commissioner Amanda Burden said in an interview. "We looked at every street and lot and block to find the existing use and look at what is appropriate for the strength of the neighborhood."

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.

continued on page 7

NEW BUILDING WILL EXTEND REACH OF MUSEUM MILE

MUSEUM FOR AFRICAN ART'S HARLEM HOME



COURTESY ROBERT A. M. STERN ARCHITECTS

On February 8, the Museum for African Art announced plans for a new building designed by Robert A. M. Stern Architects on 5th 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

continued on page 6

CONTENTS

14 VENTURI + SCOTT BROWN TALK WITH DAN GRAHAM

21 EMERGING VOICES

29 SAARINEN SHINES

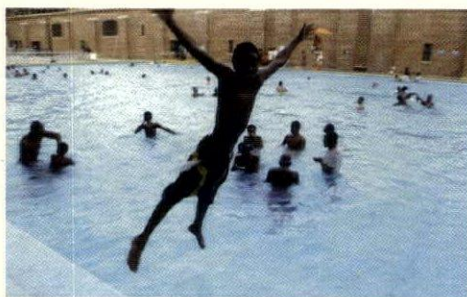
05 EAVESDROP
28 DIARY
32 MARKETPLACE
35 RESOURCES
38 ADVICE

PLAN TO REMOVE COMPLEX FROM MITCHELL-LAMA RAISES SPECTER OF CRISIS IN AFFORDABLE HOUSING

Starrett City Sale Under Fire

Nearly every politician in New York has raised objections about the proposed sale of the 46-building, 5,881-unit Brooklyn affordable housing complex known as Starrett City, because many believe that the \$1.3 billion price

continued on page 5



DEPARTMENT OF PARKS AND RECREATION

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

continued on page 12

MOSES' MODERN POOLS PENDING LPC HISTORIC PROTECTION

LANDMARKS MAKING A SPLASH

ABU DHABI'S NEW MUSEUM ISLAND WILL FEATURE STARCHITECTURE GALORE AND THE WORLD'S BIGGEST GUGGENHEIM

TREMBLING BEFORE GAD



COURTESY TADAO ANDO ARCHITECTS AND ASSOCIATES

Even by 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.

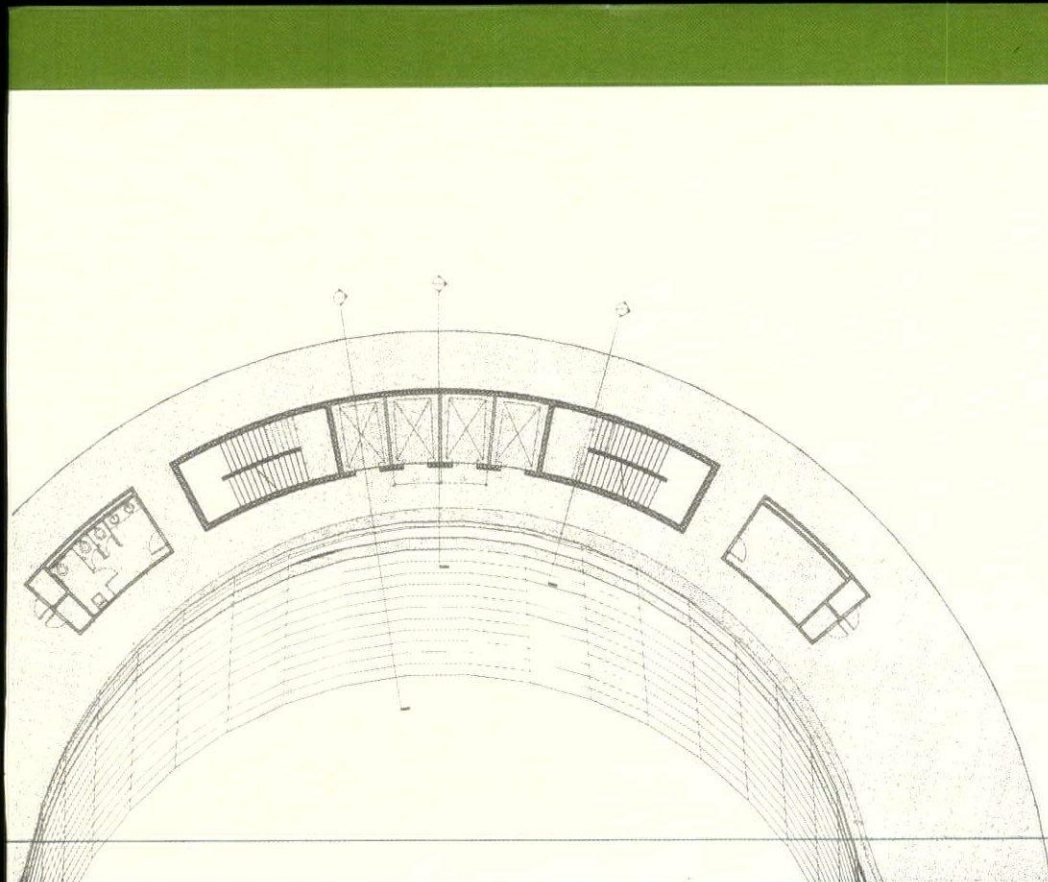
The ambitious ensemble is the architectural opportunity that Guggenheim director Thomas Krens has longed for: a real desert island, the "Island of Happiness" in Arabic, designed by his favorite architects, with

Tadao Ando's design for the Maritime Museum planned for Saadiyat Island in Abu Dhabi.

art, artists, and tourists flown into what nobody dares call a cultural mecca. The details are vintage Krens, only grander and more refined. The four pillars are a museum-village Guggenheim Abu Dhabi (GAD) by Gehry, a Gulf-view spaceship of a performing arts center by Zaha Hadid, a dhow-shaped maritime museum by Tadao Ando, and a domed micro

continued on page 10





microsol resources

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

GET THE MOST OUT OF YOUR AUTODESK SOFTWARE

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

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

microsol resources | NEW YORK, NEW JERSEY, PENNSYLVANIA

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

Autodesk  Premier Solutions Provider
Building Architecture

Autodesk
Authorized Value Added Reseller

Autodesk
Authorized Training Center

PUBLISHER
Diana Darling
EDITORS
Cathy Lang Ho
William Menking
ART DIRECTOR
Martin Perrin
SENIOR EDITOR
Anne Guiney
ASSISTANT EDITOR
Samantha Topol
COPY EDITOR
Lisa Delgado
DESIGN AND PRODUCTION
Dustin Koda
SALES AND MARKETING DIRECTOR
Karen Begley
ASSISTANT TO PUBLISHER
Masha Panteleyeva
EDITORIAL ASSISTANT
Stephen Martin
EDITORIAL INTERNS
Matt Chaban
Carl Yost

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

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

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

VOLUME 05, ISSUE 04 MARCH 7, 2007. THE ARCHITECT'S NEWSPAPER (ISSN 1552-6081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2006 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

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

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

EDITORS

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. Gentrification 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 Clipper 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 Clipper 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 initiative is the preservation of 73,000 affordable units, primarily by keeping them in programs like Mitchell-Lama, that achievement will sadly do little more than offset the number already lost.

One way of staunching the flow is a bill that has passed the State Assembly and is now before the State Assembly Senate. Assemblyman Vito Lopez, who is the chair of the housing committee, introduced legislation that would extend rent stabilization to any building whose owner opts 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 State 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 1998, 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 landlocked private schools first started to go out to the fields, they were almost all unused." He lauded the new proposal as an enterprising public-private 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 councilor 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. **MIMI ZEIGER**

CORRECTIONS

In our "Favorite Sources" feature (AN 1_01.17.2007), we misspelled the names of SANAA's architects, who are quoted in the Curtain Wall section of the feature: They are Florian Idenburg and Toshihiro Oki. V. J. Murray, listed in the General Contractor section, is listed with the wrong telephone number; the correct number is 516-349-1334. The general contractor Prier Head Associates is reachable at 212-966-2234. Kalwall Corporation was listed in the

Plastics category when it should have been listed under Curtain Wall, and its address is 1111 Candia (not Canadia) Road. Milder Office was listed in the Wood category, when Fittings and Furnishings would be a more accurate category. Viridian, in the environmental consultant category, is listed with its fax number rather than its phone number; the phone number is 203-299-1411. Nat Oppenheimer, principal at RSA, would like to give proper credit to Eytan Solomon, the project manager for LOT-EK's building made of

shipping containers for Metal Management. We regret the errors.

The article "Progress at Ground Zero," AN 2_02.01.2007, should have specified that Davis Brody Bond is the associate architect of the World Trade Center Memorial and is the design architect of the Memorial Museum, which is the underground component of the memorial. Snøhetta is designing the entrance pavilion and visitors' information center.

In Michael Webb's review "The Old New Order," AN 2_02.01.2007, reference is made to Mies' *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.

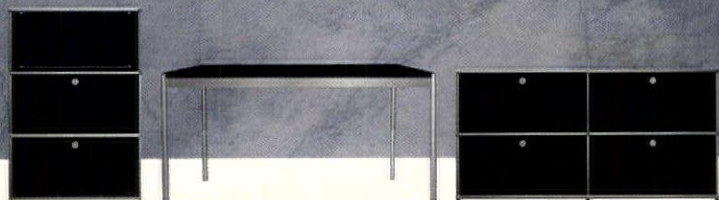
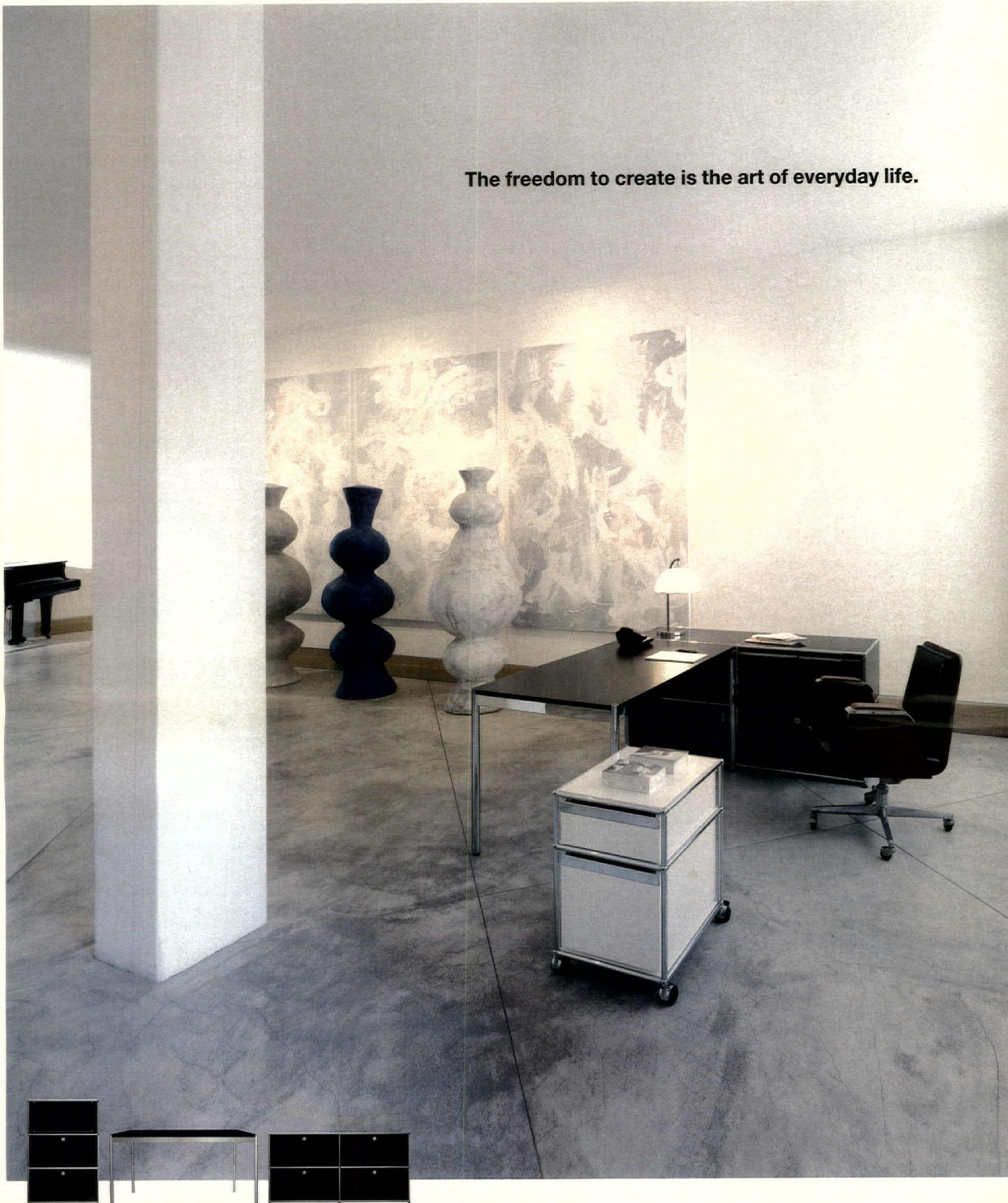
WWW.ARCHPAPER.COM

CONTROL GROUP

Strategic IT Consulting and Tactical Services for Architects

WWW.CONTROLGROUP.COM

The freedom to create is the art of everyday life.



Visit our showroom or request detailed information.

USA: USM U. Schärer Sons Inc., 28-30 Greene St., New York, NY 10013, Phone 212-371-1230, info@usm.com
 International: USM U. Schärer Söhne AG, 3110 Münsingen/Switzerland, Phone +41 31 720 72 72, info@usm.com
 Showrooms: **New York** 28-30 Greene Street, **Berlin** Französische Strasse 48, **Bern** Gerechtigkeitsgasse 52
Hamburg Neuer Wall 73-75, **Milan** Via S. Radegonda 11, **Paris** 23 Rue de Bourgogne
www.usm.com

USM
 Modular Furniture

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 Wolfe shocked everyone in the audience (including Suzanne Stephens, Mike Wallace, and Kenneth Jackson) by proclaiming that the Whitney should move "out of the Breuer Bunker and into the Huntington Hartford Building. Then you could demolish the Brutalist, WWI 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, lamented ripping the face off Edward Durell Stone's 2 Columbus Circle for the Museum of Arts & Design (MAD). Little did Wolfe know that one of the "walking dead," landmarks commissioner Margery Perlmutter, was very much alive a few rows away, listening with rapt attention and taking careful notes.

Speaking of the devil, MAD architect Brad Cloepfil, who was allowed to brazenly 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, Pentagramist Lisa Strausfeld...or was that her twin sister Laura?

Talk is going around that Columbia dean Mark Wigley 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!

Finally, a mysterious gift arrived without a note from Tsao & McKown: a flimsy 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, and all of a sudden there was a car making an unexpected left hand turn directly onto our path on Park Avenue. Luckily, we all walked away unharmed (if dazed), save for broken front lights and bumper. Just then, I noticed that we were exactly at the southwest corner of the plaza, where Audrey Hepburn and George Peppard had a *tete-a-tete* in *Breakfast at Tiffany's*! *C'est la vie!*

SEND OBSERVATIONS, TIPS, SUGGESTIONS, FLOWERS, ET CETERA, TO
EAVESDROP@ARCHPAPER.COM.

STARRETT CITY SALE UNDER FIRE continued from front page would lead to inevitable and steep rent hikes. But Starrett City may be just the first salvo in a much bigger fight over the future of the Mitchell-Lama affordable housing program. Federal Housing and Urban Development (HUD) secretary Alphonso Jackson, summed up the consensus in a February 16 visit to New York when he said, "When affordable housing was first debated in Albany and Washington decades ago, this development is what legislators had in mind." His words have particular force because the sale must be approved by HUD.

The opposition to the proposed sale centers around the widespread sense that affordable housing is vanishing across the city, and that David Bistricher, the lead investor in winning bidder Clipper Equity, is a landlord with thousands of violations at another complex he owns called Flatbush Gardens. Bistricher has vowed that the rents at Starrett City will not rise, but did say that he would remove the complex from the Mitchell-Lama program, another underlying reason for the fight.

The 52-year-old program gives developers mortgage help and tax abatements in exchange for maintaining low rents. After 20 years, an owner can leave the program "as of right." A state law also lets the projects escape rent regulations after they leave the program if they opened in 1974 or later. According to Legal Aid Society lawyer Ellen Davidson, three apartment complexes have left Mitchell-Lama since December. A Community Service Society survey in 2006

says 47 complexes with nearly 26,000 units could do so in coming years. Since 2004, City Hall has sought to bring these complexes under rent regulation, but doing so requires a change in state law. Assemblyman Vito Lopez, a powerful Bushwick Democrat, recently introduced such a law and got it into the full Assembly in short order, but it faces an uncertain future in the Republican-controlled State Senate.

The immediate fate of Starrett City (now formally known as Spring Creek Towers) depends on how Clipper Equity weathers the political fallout. If HUD refuses to approve the sale, the complex's 1974 opening date could attract a market-rate strategy from another buyer. "My concern is a more respectable actor will bid \$900 million," said Brad Lander, a former affordable housing developer who now runs the Pratt Center for Community Development. "Then maybe it takes a little longer for it to become unaffordable, but it's no less certain."

The never-ending boom in New York's real estate market may make this seem inevitable, but the city's affordable housing crisis could change the dynamic. Jonathan Rosen of Berlin Rosen is helping organize tenants at Starrett and elsewhere. He said that the city could stall other sales in Starrett's area of eastern Brooklyn. "Most of that part of Brooklyn falls under a master plan that would require [city] ULURP review." What's more, state lawmakers of both parties may want to keep Mitchell-Lama developments in their districts free from turmoil. ALEC APPELBAUM

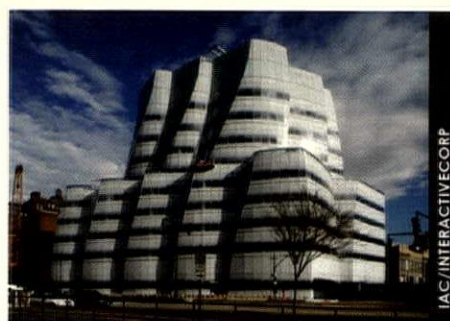
OPEN > CONCERT HALL

> MILLER RECITAL HALL AND
ADES PERFORMANCE SPACE

Manhattan School of Music
120 Claremont Avenue
Tel: 212-749-2802
Designer: Beyer Blinder Belle Architects
& Planners



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 Sirota.



IAC/INTERACTIVECORP



AKRON ART MUSEUM



15 UNION SQUARE WEST

DESIMONE

NEW YORK
MIAMI
SAN FRANCISCO
NEW HAVEN
LAS VEGAS

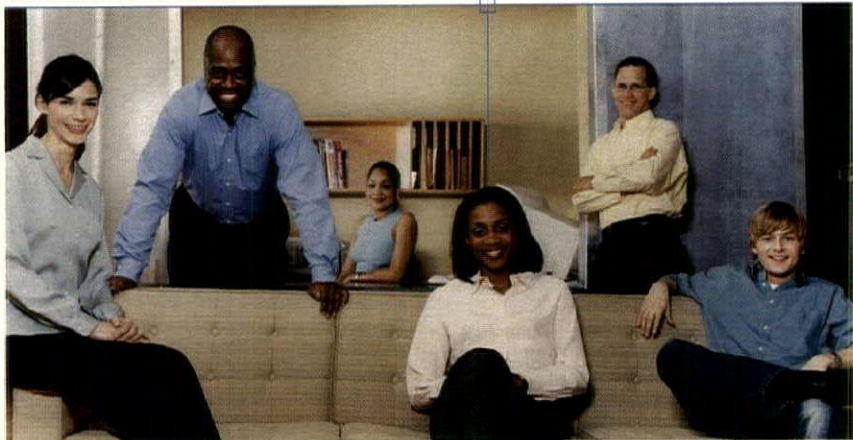
DeSimone Consulting Engineers is an award-winning, high-quality, creative structural engineering firm servicing architects, owners and developers. As we continue to grow, DeSimone remains dedicated to tailoring resources to meet client needs.

We have an extensive portfolio that includes high-rise, residential, mixed-use, hospitality, commercial, industrial, institutional, museum and gaming projects.

DeSimone is a LEED certified firm committed to community development with unique sustainable experience in adaptive reuse, brownfield sites, and strategic air rights projects.

www.de-simone.com

microsol
resources



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



COURTESY ROBERT A. M. STERN ARCHITECTS

MUSEUM FOR AFRICAN ART'S HARLEM HOME continued from front page in sustainable wood from Ghana. The facade's trapezoidal windows are divided by bronze-painted aluminum mullions and mimic a weave pattern common to many kinds of African art.

The museum is subject to a Special Park Improvement District zoning regulation that requires the street-facing facade of all new construction to follow the full length of the street line and rise a minimum of 85 feet without setbacks. The resulting wall risks being dominant, so the architects punctured the lobby with windows to create a feeling of openness. Additionally, in order to draw a visual connection between the museum and the tower, Stern designed the latter's cladding to pick up the pattern of what he refers to as the dancing mullions. Although his firm produced the overall massing and cladding schemes, New York-based SLCE will serve as the architects of record and will be responsible for most of the residential tower's design.

Currently located in Long Island City, Queens, the Museum for African Art has occupied several rented buildings in New York since it was founded as the Center for African Art in 1984. The first of the six lots needed for the new project was purchased in 2000 and a second was acquired in 2003. Recently, the city negotiated the sale of four more parcels to the museum and its current partners: Sidney Fetner Associates, for the museum, and Brickman Associates for the condominium tower.

The project first began as a design competition for a museum and adjacent headquarters for the Edison Schools company. Bernard Tschumi Architects won the competition, but the scheme was scrapped in 2003 after Edison pulled out because of

financial difficulties. The same year, the museum assembled a new development team and asked Tschumi's office to come up with a fresh scheme featuring a residential tower. In his book *Event Cities 3*, Tschumi wrote that as negotiations proceeded, "The developers insisted on separating the design of the tower from that of the museum, and imposed aesthetic decisions we found incompatible with the museum base." The firm withdrew from the project in 2004. When asked to elaborate in a recent conversation, Tschumi said, "While I really enjoyed my relationship with the museum, the developer had a very commercial attitude. I am very happy working with a developer downtown for [the Lower East Side condominium tower] Blue, so in other words, sometimes it can really work and other times they have their own ideas."

Margot Streeter, the museum's director of external affairs, explained that the museum considered running a second competition, but following a conversation with Stern about the museum's needs and those of its new partners, president Elsie McCabe and the building committee asked his office to design the project.

Stern sees the building as a hinge between two neighborhoods: Harlem and Museum Mile. With hopes that the project will revitalize the area in the same way that recent development around Columbus Circle has, he said, "This is an important project for me, the city, and the museum, which will finally be able to realize its potential and mount the kind of exhibitions that it wants to. The development at the upper end of the park from 5th to 8th avenues will finally redevelop Harlem as the type of neighborhood that it should be."

SARAH F. COX



EXCLUSIVE
IMPORTER OF
METALL
CONCEPT

02-15
PAINTED STEEL

ARCHITECTURAL STAIRS THAT MOVE
THE BODY, MIND AND SOUL.

daVinci
BY DESIGN

888 STAIRS-9
daVincibyDesign.com

SUBSCRIBE@ARCHPAPER.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 multistory 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.

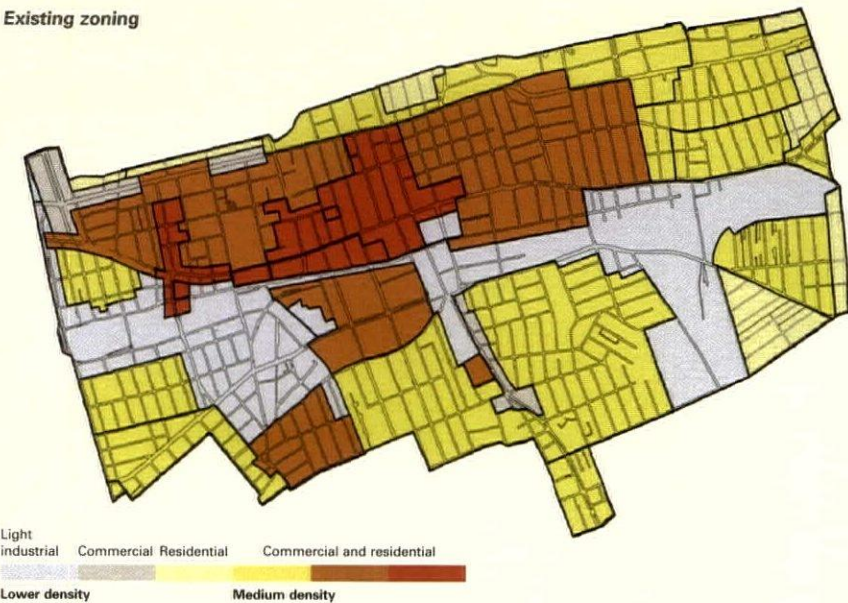
Local politicians familiar with the plan expressed a range of opinions on it. Councilor Leroy Comrie said, "We have to ensure that whatever plan is final protects whatever residential community it abuts." He also raised concerns about flooding, given a high water table, but expressed general optimism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

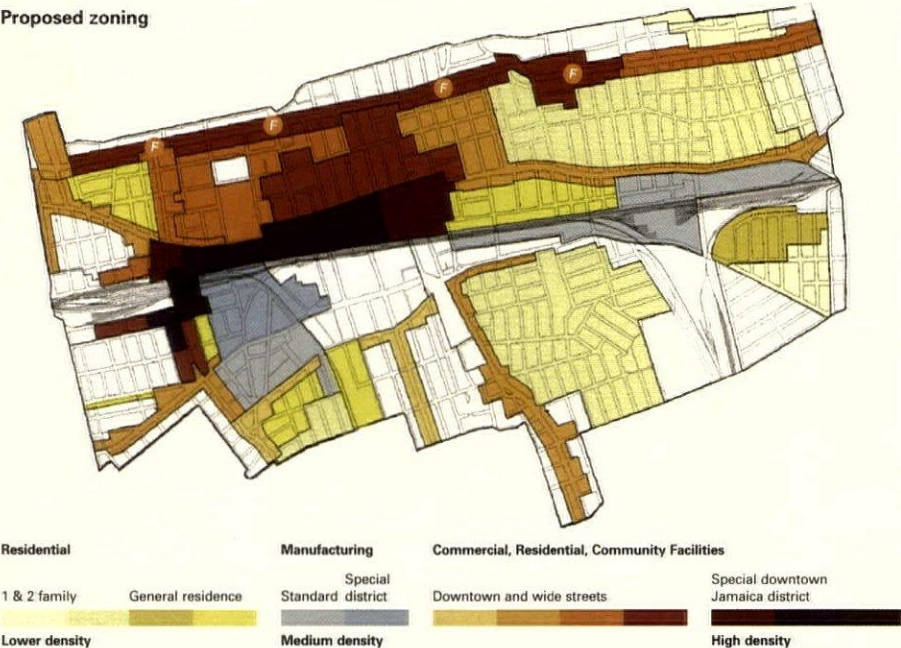
"We're concerned about the little guy," she added. "I'm not opposed to it, I'm just worried about overdevelopment. People come to Queens for the serenity and the backyards, for its calm nature."

MATT CHABAN

Existing zoning



Proposed zoning



COURTESY DCP

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.

Ornamental Metal Institute of New York

Publisher of *Metals in Construction*
211 EAST 43RD STREET | NEW YORK, NY 10017 | 212-697-5554
www.ominy.org

Architect:
Foster and Partners
Photo©:
Michael Ficeto/
The Hearst Corp.

THE ARCHITECT'S NEWSPAPER MARCH 7, 2007

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 build-

ing 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.

Mirrerr 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 his-

torical 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 mazelike 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."

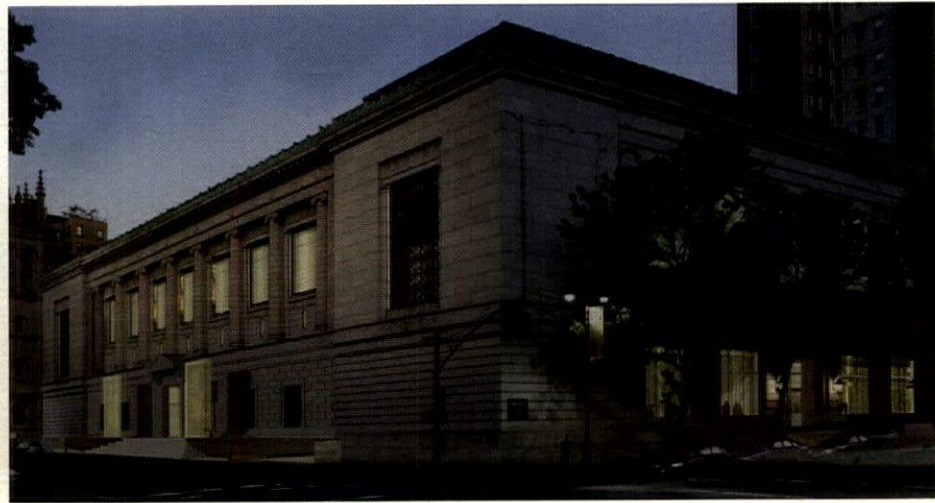
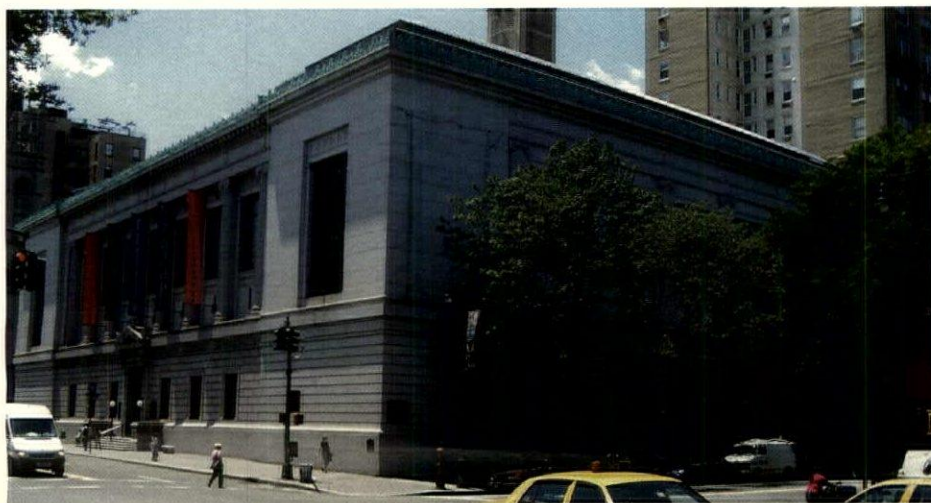
Byard proposed a new entrance on Central Park West that would add two doors on either side of the existing bronze portal, which will be replaced with glass. The entrance on 77th Street will be minimized to help redirect visitors to the new main entrance. The only other

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 café 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 café.

Mirrerr 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).



ANIMATION + IMAGE / COURTESY PLATT BYARD DOVELL WHITE

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

Products pictured are not to scale: 1035 lever, 3459 window handle and 6540 door pull

claimed would create a dangerous precedent for height on the neighborhood skyline. Their feelings on the matter are strong: A moderator from the church had to repeatedly ask vitriolic neighbors to refrain from shouting down Mirrer during the question-and-answer period. (This is not the first time the society had attempted such a project to the chagrin of the neighbors: In 1984, NYHS pursued a 23-story limestone tower design by Hugh Hardy. The plan was voted down by the Landmarks Preservation Commission.)

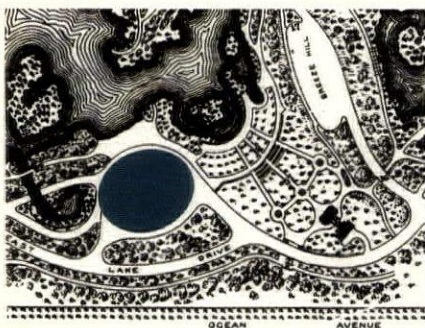
Last to speak (though he seemed to be an unofficial spokesman for the crowd) was noted documentarian Bill Moyers, a nearby resident who said he visits the society at least twice a week. "I came prepared to support the main renovation of the building," he said. "I support it and you need it. But this 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 high-rise building destroy the character of a historic building." Moyers received a standing ovation. **MC**

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 café, 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. **SAMANTHA TOPOL**

Overlaid on Olmsted and Vaux's original plan, the blue dot indicates the location of TWBT's Lakeside Center.




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


Count on Clayton's cost-effective solutions for your next 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

 **Spectra-Glaze® II**
FACTORY-GLAZED CONCRETE MASONRY UNITS

- 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

 **U.S. GREEN BUILDING COUNCIL MEMBER**
New Jersey Chapter

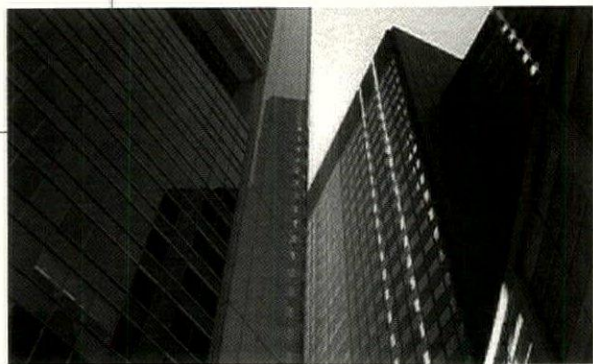
 **CLAYTON**
CONCRETE • BLOCK • SAND
American Owned

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

P.O. Box 3015
Lakewood, NJ 08701

Clayton Block is a licensed manufacturer of Spectra Glaze® II

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.



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

BOCA RATON | MIAMI | TAMPA BAY | PENSACOLA | LAS VEGAS | SEATTLE | NEW YORK

FUJ07-05

Guggenheim Abu Dhabi, Gehry Partners.



Performing Arts Center, Zaha Hadid Architects.



ALL IMAGES COURTESY RESPECTIVE ARCHITECTS

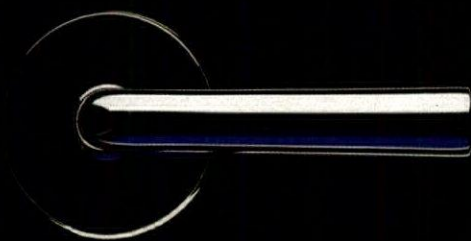
TREMBLING BEFORE GAD continued from front page environment devoted to "classical" art by Jean Nouvel. In a quasi-Venetian masterplan of canals from Skidmore, Owings & Merrill, a Biennial Park of 19 art pavilions will be designed by younger stars, all handpicked by Krens, among them Khalid Al Najjar, 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

the shortest distance between beauty
and functionality isn't always a straight line...



but sometimes it can be.

OMNIA

LOCKSETS AND ARCHITECTURAL HARDWARE

Phone: (800) 310-7960 • www.OmniaIndustries.com
Available through authorized showrooms.



**LUIA
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 mid-sentence 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.

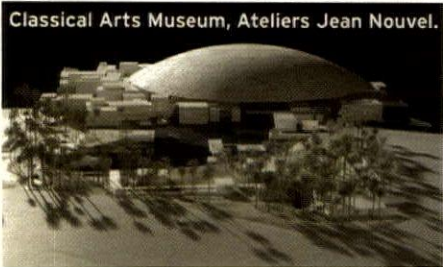
Luisa left the communications department at the Museum of Modern Art to create The Kreisberg Group in 1984 with the intention of offering a new kind of public relations counsel to cultural institutions. Like Luisa, The Kreisberg Group's approach to PR was often unconventional, and those who joined her, 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

Maritime Museum, Tadao Ando Architects.



Classical Arts Museum, Ateliers Jean Nouvel.



Interior, Classical Arts Museum.



GASTON BERGERET

could each get as much as \$1 billion. Krens even has plans to turn some of the 19 pavilions from Kunsthallen 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.

Critics already charge that Abu Dhabi is simply throwing money at big names to buy prestige. With more than 9 percent of the world's proven oil reserves, Abu Dhabi has the money to throw. When it is complete in 2018, planners hope Saadiyat will be home to 150,000 permanent residents and have 29 hotels for 3.5 million annual tourists.

Two ten-lane highways will link it to Abu Dhabi, which is on an island 1,500 feet away. According to a spokesperson from Siemens, which is building the island's electric power substation (to open in 2008), the total cost of Saadiyat's infrastructure is \$1.5 billion. The entire plan, with museums, a Ferrari theme park, and golf courses, is estimated to cost \$27 billion.

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?

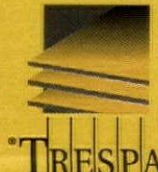
CLAIRE WHITTAKER WAS THE PRESIDENT OF THE KREISBERG GROUP FROM THE TIME OF LUISA KREISBERG'S RETIREMENT IN 2002 UNTIL THE COMPANY DISBANDED IN 2007. SHE IS NOW CONSULTING EXCLUSIVELY FOR SANTIAGO CALATRAVA.

WWW.ARCHPAPER.COM

To express the forces of nature, think Trespa

Water. Wind. Temperature. Time. These random forces of nature move in mysterious ways—creating unpredictable beauty and character, especially when given the time to do so. For your inspirational consideration, Trespa has applied this universal truth to create seven new Meteon® exterior panels—six new Naturals and one new Wood Décor.

Trespa Perspectives—not just building panels, but innovative ways to use them.



Trespa North America
12267 Crosthwaite Circle
Poway, CA 92064
Info@trespanorthamerica.com
1.800.4.TRESPA (487-3772)
www.trespa.com



Photo Credit: © David Sundberg/Esto

Sciame
WHERE BUILDING IS AN ART

Higgins Hall Center Section -
Pratt Institute School of Architecture
Architects: Steven Holl & Rogers Marvel
2007 AIA New York Chapter Design Honor Award

Construction Managers
Consultants
Builders

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

THE ARCHITECT'S NEWSPAPER MARCH 7, 2007

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, and encompasses all pool-associated

structures. 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 architects 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

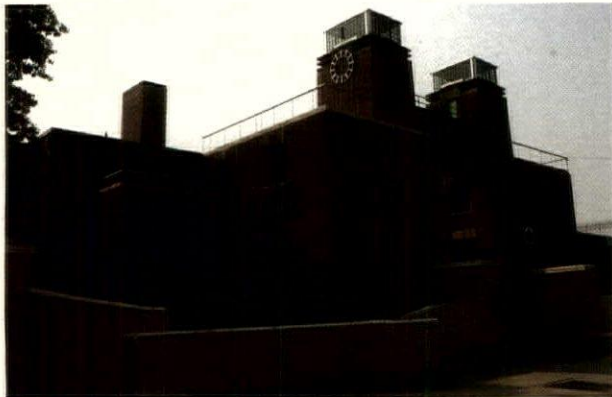
use and attract up to 50,000 people a day in the summer. Benepe said that there is broad political and community consensus to reopen McCarren, provided agreement on a plan and secure funding. Landmark designation will help to protect the pool in the meantime, though it has already found new life under the Bloomberg administration as a summertime performance venue.

Benepe believes the reconsideration of Moses is impor-

tant, 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.

ALAN G. BRAKE



Crotona Pool

East Tremont, Bronx; renovated 1984

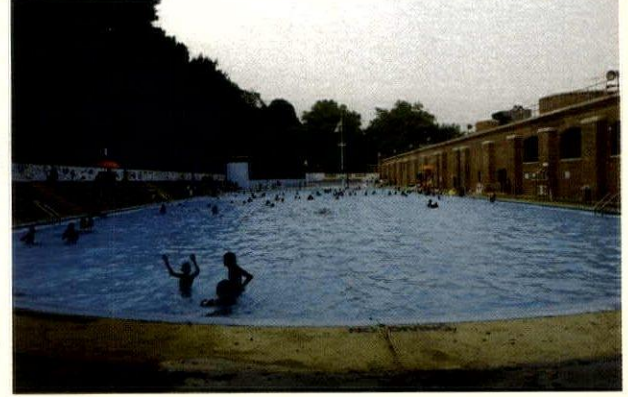
The bathhouse at the only public pool built in the Bronx during the New Deal features exceptionally dynamic architecture: Broad, semicircular arches span the locker rooms, brick towers topped with glass-block skylights flank the entrances, and concrete stanchions carved to look like animals encircle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



Jackie Robinson Pool and Recreation Center

Harlem, Manhattan

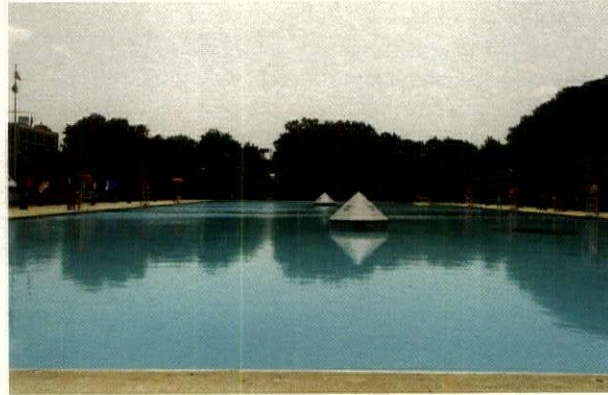
Located on the south end of a long, narrow park, the brick bathhouse for the Jackie Robinson Pool features vaguely medieval entry turrets, an arched facade, and vaulted lobby. To encourage activities for adults as well as children, Moses used WPA money to add a nearby band shell and dance floor as part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



Highbridge Pool and Bathhouse

Washington Heights, Manhattan; renovated 1985, 1996, and 2001

The Parks Department appropriated an unused water reservoir to build the Highbridge Pool, and the 1872 stone cisterns water still stands on the site. Its classical portico entry centers on 173rd Street, the bathhouse and pool sits on a bluff overlooking the Harlem River and the 1848 High Bridge.



Sol Goldman Pool

Red Hook, Brooklyn; renovated 1990s

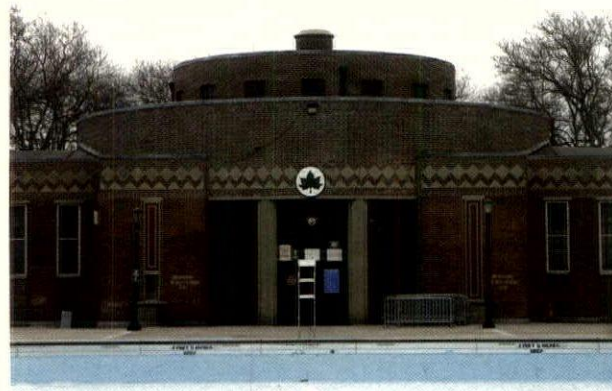
The Sol Goldman Pool opened in Red Hook on August 17, the last of the new pools that summer. It is crisscrossed by two L-shaped brick buildings—one housing the men's locker rooms, the other the women's—which are separated by an open courtyard that was later covered over.



Thomas Jefferson Pool and Bathhouse

East Harlem, Manhattan; renovated 1992

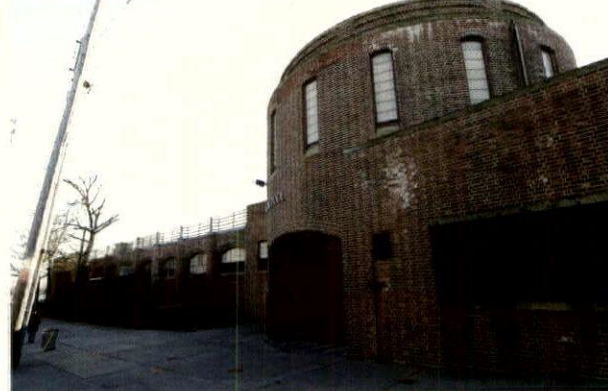
In 1936, *New Yorker* architecture critic Lewis Mumford praised the vernacular modernism of the low-slung brick bathhouse in Thomas Jefferson Park. Unlike most of the others, the entrance looks right out onto the main street, which in this case is 1st Avenue.



Sunset Pool

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.



Joseph H. Lyons Pool

Tompkinsville, Staten Island; renovated 1984-86

One of the few complexes not arranged along a central axis, the Joseph H. Lyons pool was built on a tight lot bordered by Victory Boulevard and the Staten Island Railroad. An L-shaped bathhouse cradles the pool and shelters swimmers from the transportation arteries while opening up views of the harbor.

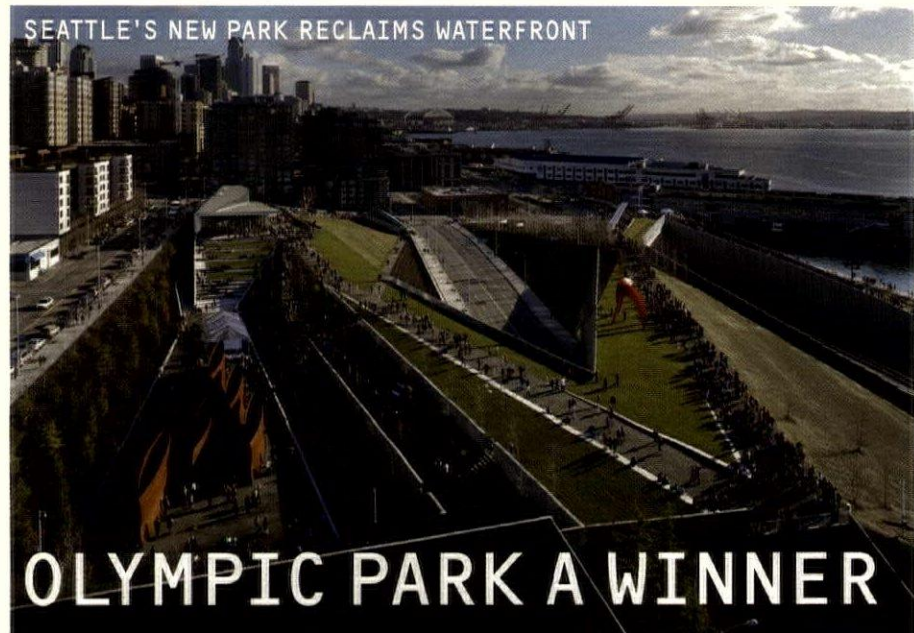


Betsy Head Pool

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.

SEATTLE'S NEW PARK RECLAIMS WATERFRONT



OLYMPIC PARK A WINNER

BENJAMIN BENSCHNEIDER / COURTESY WEISS/MANFREDI

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 with considerable financial help from 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 9-acre park. A bit like Chicago's Millennium Park, the park is a plinth that sits atop infrastructure, in this case, the busy four-lane Elliot Avenue, and active train tracks. The site slopes down over 40 feet, ultimately reaching a newly created rocky beach that serves as a habitat for salmon in Puget Sound.

On its upland side, bordering a new residential neighborhood, a stainless steel and glass pavilion housing a cafe, information booth, and art gallery serves as the park's formal entranceway. The glazed pavilion, which sits above a parking garage, is a simple and elegantly detailed barnlike backdrop for art, glowing at night and in gray rainy weather. A terrace under the pavilion's expansive steel roof spills into the sculpture garden, which leads into the park.

Visitors traverse the multilevel park via a walkway that zigzags back and forth and up and down across the sloping, rectangular 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 commissioned for the park. At the point where the park crosses over the train tracks is Miami-born artist Teresita Fernández's colorful laminated glass bridge canopy. The site-specific commission has a seating area that looks toward Puget

Sound and down along the tracks. Weiss/Manfredi made the strategic decision not to bury the road and tracks entirely, and instead 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 Dion'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 rolling *Type Writer Eraser Scale 10* (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 *Landscapers: 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.

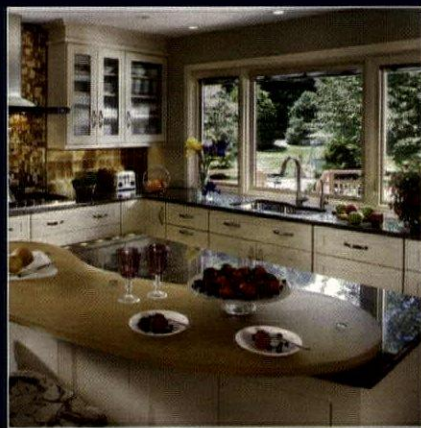
WILLIAM MENKING

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).

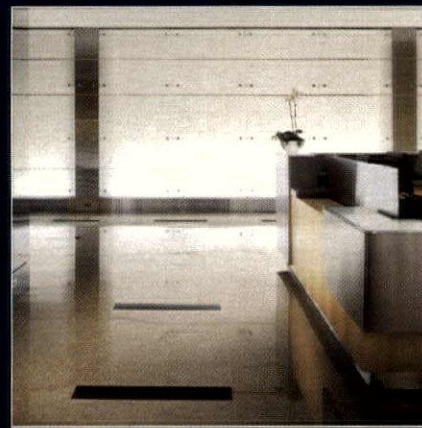


PAUL WARCHOL / COURTESY WEISS/MANFREDI

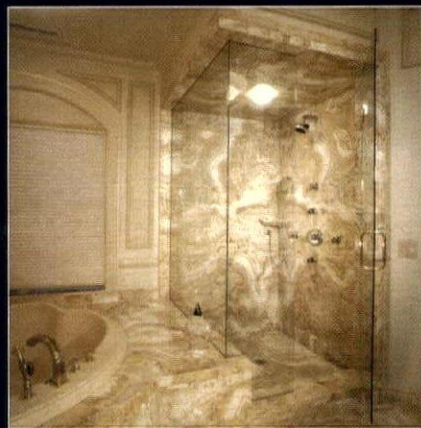
Inspired Designs. Innovative Solutions. One Trusted ResourceSM.



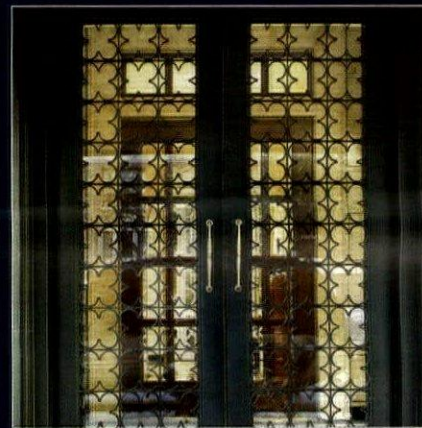
RESIDENTIAL



COMMERCIAL



STONE



METAL

Galaxy

GLASS & STONE[®]

PREMIUM QUALITY GLASS, METAL & STONE SERVICES WORLDWIDE

Besides thousand of glass and natural stone products, our organization offers our clients *Single Source Responsibility* and *Accountability* for multi-materialled projects.

- Advice and Planning
- Field Measure & Template
- Custom Manufacturing
- Installation

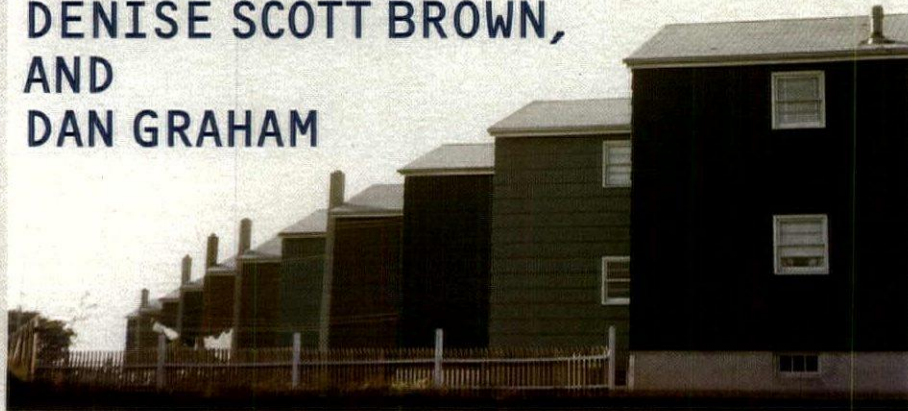
Please consider us for your next project.

(800) 378-9042 or (973) 575-3440

277 Fairfield Road, Fairfield, New Jersey, 07004

www.galaxycustom.com

DIALOGUE:

ROBERT VENTURI,
DENISE SCOTT BROWN,
AND
DAN GRAHAM

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.

I'm talking about the dormitory Hill College House (1960) at the University of Pennsylvania.

DSB: People say the alternating vertical and horizontal windows across the faces are like girls that nod and shake their heads. But I don't think that came from Saarinen. [When it opened, Hill College House was a women's dormitory.]

RV: I think the humor comes from other people. Saarinen merely meant his work to be an architectural expression; I've never been sympathetic to

Row of Tract Houses, Bayonne, NJ (2006) is part of the show *Dan Graham's New Jersey*, on view at Columbia through March 23.

that idea. There was a major conference organized on Saarinen two years ago by Robert Stern at Yale. He was furious because I am so ambivalent about Saarinen. I worked for him for 2½ years the GM Tech Center (1946–1955): Louis Kahn told me to do it, and I was young at the time, and so I did it. I did not like the St. Louis Arch (1966) when it was built, though now I do. I think architecture should connect with its context and should not be limited to one vocabulary. Although each of his jobs had a different vocabulary, he didn't particularly connect with place.

But Stiles and Morse colleges at Yale relate to the horrible kitschy Gothic of the campus.

RV: I love that Gothic!

DSB: Yale Gothic is interesting. It's smaller in scale and more suburban than the Princeton Gothic and has lovely Arts and Crafts elements to it.

I love the [Dixwell] fire station (1974) in New Haven, but unfortunately the firemen don't.

DSB: The firemen liked it well enough when we designed it, but 30 years later, there are new firemen with different needs, so they're changing it. Things change over time, and users need to change their buildings, but if the change is clumsy, some relationships will no longer make sense, and people blame the architect.

I love the linoleum flooring in the station—[Josep Lluís] Sert also used it in his early buildings.

DSB: We love that too! We like using these types of materials but we can't do it very often, because some member of the client group says, "You can't use linoleum in my building." But the people in the fire station now say that they are not going to consult with any architects and make the changes themselves. If you have carefully planned the relationships in a building, and someone changes one basic element...At the Seattle Art Museum, they closed the school entryway and then had a congested lobby. They said this was the architect's fault,

but it was because they changed the way the building was used. Change is understandable, but you should try to ask, "What was the intention here?"

RV: This is a problem with institutional buildings, which last a long while. When you design according to the needs of the original users, later administrators may change the program.

I once wrote an article on your architecture and mentioned Aldo Rossi for contrast, but now I think Rossi is also a vernacular architect.

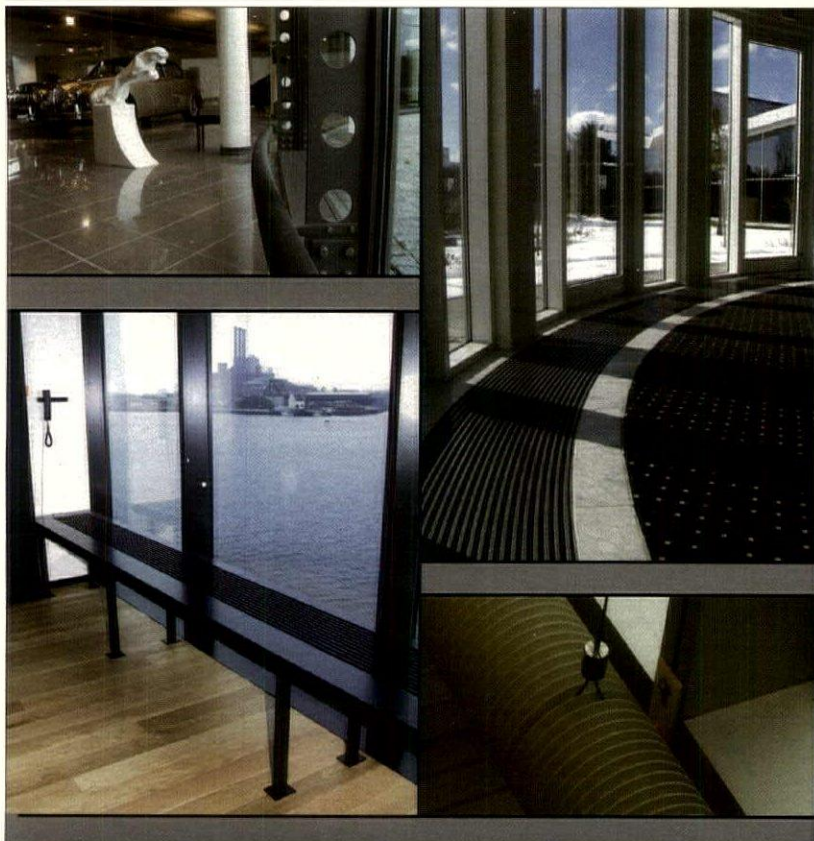
RV: Yes, but I think he had a more literal connection with history than we did. Rossi's vernacular is Italian, and because Italian architecture has been a source for American architects, we interpret the Italian vernacular as historical—it's part of our history.

But since your work is American, it is immediate and present with historic echoes. This is the American way. Have you had any chance to see any new Japanese architecture? I love the work of Itsuko Hasagawa, for example.

RV: I do not keep up with current architecture because it generally does not interest me. I keep up with everyday architecture. But we have written about how we love the architecture of Japan and how much we have learned from and been inspired by it. 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 eclectic 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 Japan as we celebrate the first day I went to Rome.

DSB: We knew about Japanese historical and modern architecture before we went there, but when we arrived, we discovered the urbanism from the 1950s and 1960s. It is exuberant, impolite, funny, and wonderful, and has a kind of naïve, semimodernist influence from American magazines, but done much better.

There are always signs in English!
RV: I love the signs!



MEINERTZ



Rockwool International building, Hedehusene, Denmark
Architect: Tegnestuen Vandkunsten ApS
MEINERTZ ProLine Convection Grilles and Bar Radiators were delivered to this project.

Meinertz USA operates through:

Exclusive partner in US

Design Lines by Henrik Hall, Inc.
410 Park Avenue, 15th Floor
New York, NY 10022
877 354 6362 (toll free in US)

Customer sales and service:
6 Birch Street
P.O. Box 417
Locust Valley, NY 11560

516 759 5669 telephone
516 759 5664 facsimile
info@designlinesbyhhi.com
www.designlinesbyhhi.com

Finned Tubes
Radiators
ProLine Convection Grilles

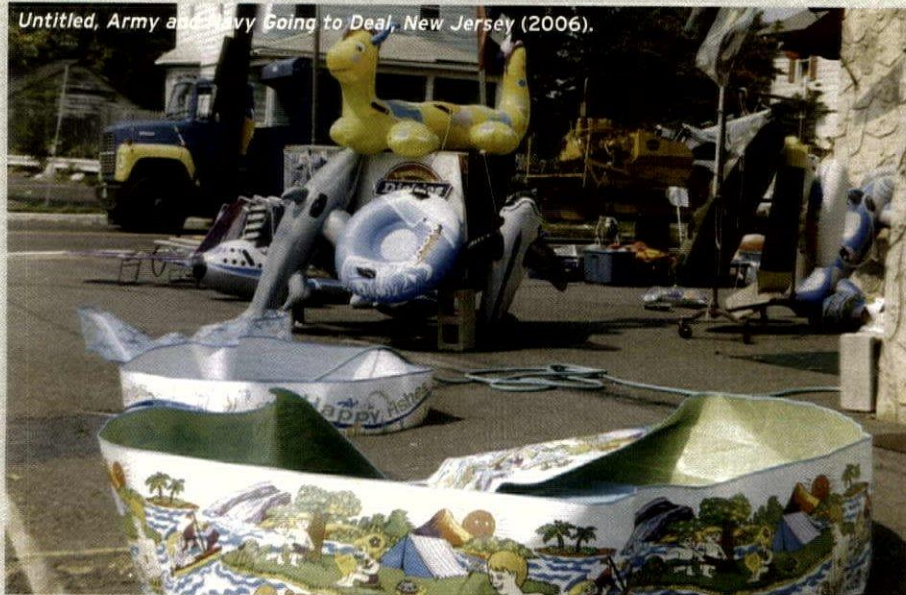
Custom made in Denmark for
space heating by design

d line™ north america and Meinertz USA operate through



EXPERIENCE EXCELLENCE IN FORM AND FUNCTION

Untitled, Army and Navy Going to Deal, New Jersey (2006).



DSB: There was one that read, "Bake My Day!"
RV: God I love it! I just love the complexity and contradiction. We were in heaven.
DSB: Someone should write about the words in signs in the old Las Vegas. They were as poetic as the architecture.

What I love about Las Vegas is Dean Martin.
There is a Billy Wilder film called *Kiss Me Stupid* where Martin is driving from Las Vegas and his car breaks down in Climax, Nevada. His car is deliberately not fixed by the mechanic because he and his partner are songwriters, and they want to push their songs on Martin. Martin has to stay with the mechanic, and the mechanic's wife is Kim Novak. He makes sure the two go to bed together and then serenades them in the morning. There was a romance to Las Vegas in the late 1950s and 1960s.

RV: The Las Vegas we loved is gone. Today's Las Vegas is Disneyland for adults; today it is boring in its excitement.

DSB: There is an irony now in that it is simulating civic public space. All the public spaces of Europe are right there. Why go to Italy when it's in Nevada. The irony is that the more it looks like a public space the more private it is. If you try to exercise your constitutional rights to gather on a public space in Las Vegas you will soon realize that any public space is only 18 inches wide. Everything else is private.

I want to talk about what is happening in New York now.

RV: Over the span of 25 years we have designed perhaps 10 waterfront projects for Manhattan, including Battery Park, the Whitehall ferry terminal, and Peter Minuit Park. They were all shut

down by politicians.

Let's face it—New York does not have much good architecture. But I love the Pier Luigi Nervi terminal at the George Washington Bridge and the Daily News building on 42nd Street.

RV: My two favorite plazas are Piazza San Marco and Times Square. We did a scheme for Times Square and a hotel nearby, but they were all shot down. It was [Staten Island Borough President and U.S. Representative] Guy Molinari from Staten Island who stopped the ferry terminal building. I love Staten Island, with its beautiful views of Manhattan, and I want to go back and visit. Denise, we should retire and move to Staten Island. I love it!
DSB: This is a pipe dream of yours that could become a hellish reality!

I also want to talk about your monkey cage at the Philadelphia Zoo, though I never saw it, and I heard it burned down. It had two-way mirrored glass, which I work with too. I saw an imitation of it at the Antwerp Zoo: Reflections are superimposed on the monkey's faces, so the monkeys seem to become humans and the humans become monkeys.

DSB: I don't think we had two-way mirror glass, but the building did burn, and it was traumatic.

What do you think about corporate versus non-corporate architecture? Yours isn't corporate.

RV: We work for institutions and universities but not for corporations. We are not against corporate jobs, but they don't come to us. Companies seem to feel that we are highfalutin because we write books, and so we wouldn't come in on budget and on time. In fact, we are practical and efficient about budgets and time. When we interviewed for Dumbarton Oaks Library in Georgetown, I told the client that while we had a reputation for being arty, we are actually good at getting the job done. He said, "That means you are arty and crafty." I loved that guy.

Thinking about Dumbarton Oaks reminds me of Eleanor Roosevelt, who had a house there. What is the situation of women in architecture today?

Do they have to be married to a male partner?

DSB: It's still dreadful. Whatever my actual role, I am seen willy-nilly as a thinker or a preservationist or some kind of helper to Bob. It's killer for a woman. Bob's work is critically considered and either loved or hated, but I am only allowed to be something the critic is not interested in, like a preservationist or planner. In fact, I have an important design role to play in our firm. But for complex reasons architects find this hard to recognize.

In an article I wrote, "Room at the Top? Sexism and the Star System in Architecture," I suggested that one reason may be that the only thing architects think is worth considering is design. They stand and fall in the job market through their reputation as designers. But you cannot become a good designer by merely working hard. You need some kind of extra indefinable something called talent. So architects have to rely on an ability they cannot control. They find this scary so they turn to magic for help—to architectural gurus.

There are great women architects like Lina Bo Bardi, who is absolutely amazing.

DSB: Most are not American.

Or Eileen Gray, who worked with Le Corbusier.

DSB: He tried hard to suppress her and took a lot from her.

RV: Today architecture is more of a team effort. It is complex. And several people can be designers. They wanted to give me the AIA Gold Medal, and I would not accept it if Denise was not allowed to share it. They said they could only give to one person. But I did accept the Pritzker Prize.

DSB: Bob tried to get the Pritzker to recognize both of us. They said no. We have submitted for the AIA several times, but they refuse to open the submission because it is from two people.

When Enric Miralles was with Pinos they did great work together. Their cemetery outside of Barcelona is absolutely amazing. When he divorced Pinos, I think his work got very boring.

DSB: In America, the notion that an idea can grow within two creative minds is unacceptable.


Benjamin Moore

Aura

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.

Aura paint. Available Spring 2007.
Learn more at myaurapaint.com

For information on our New York City launch date call 1-800-481-8765 or e-mail myauranewyork@benjaminmoore.com

benjaminmoore.com

©2007 Benjamin Moore & Co. Benjamin Moore and the triangle "M" symbol are registered trademarks and Affinity, Aura, and ColorLock are trademarks, licensed to Benjamin Moore & Co.

AIA NEW YORK CHAPTER'S 2007 DESIGN AWARDS

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 Sauerbruch, Sauerbruch Hutton; Piero Sartogo, Sartogo Architetti Associati; Massimiliano Fuksas, Massimiliano Fuksas Architetto; 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

Hearst Tower
New York, New York
Foster and Partners

ARCHITECTURE MERIT AWARD WINNERS

Affordable Housing
Aspen, Colorado
Peter L. Gluck and Partners

School of Art and Art History,
University of Iowa
Iowa City, Iowa
Steven Holl Architects

Slot House
Brooklyn, New York
norrooft architects

United States Census Bureau Headquarters
Suitland, Maryland
Skidmore, Owings & Merrill

INTERIOR ARCHITECTURE
HONOR AWARDS
Operable Boundary Townhouse Garden
Brooklyn, New York
Dean/Wolf Architects

United States Census Bureau Headquarters
Suitland, Maryland
Skidmore, Owings & Merrill

INTERIOR ARCHITECTURE
MERIT AWARD WINNERS
Bloomberg LP Expansion Floors 17-20
New York, New York
Studios Architecture

Heckscher Foundation for Children
New York, New York
Christoff:Finio Architecture

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
New York Public Library Fort Washington
Branch Children's Room
New York, New York
Sage and Coombe Architects

United States Census Bureau Headquarters
Suitland, Maryland
Skidmore, Owings & Merrill

PROJECT HONOR AWARDS
North Carolina Museum of Art
Raleigh, North Carolina
Thomas Phifer and Partners

Windshape
Lacoste, France
nArchitects

PROJECT MERIT AWARD
Zuccotti Park
New York, New York
Cooper Robertson & Partners

City Lights
New York, New York
Thomas Phifer and Partners, Office for Visual Interaction, Werner Sobek Engineering

Weeksville Heritage Center
New York, New York
Caples Jefferson Architects

United States Land Port of Entry
Calais, Maine
Robert Siegel Architects

405 West 53rd Street
New York, New York
Smith-Miller + Hawkinson Architects

Red Hook Workspace
New York, New York
Ogawa/Depardon Architects

Pier 62 Carousel Shed
New York, New York
CR Studio Architects

Sheila C. Johnson Design Center
New York, New York
Lyn Rice Architects

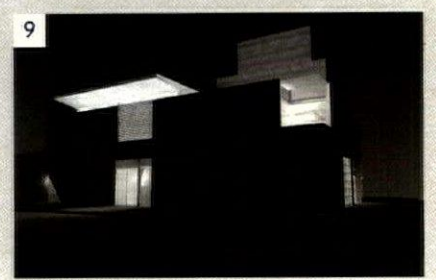
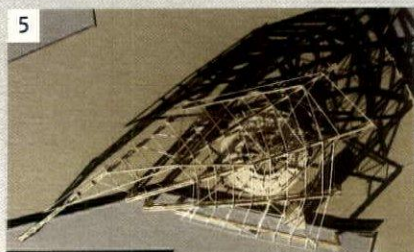
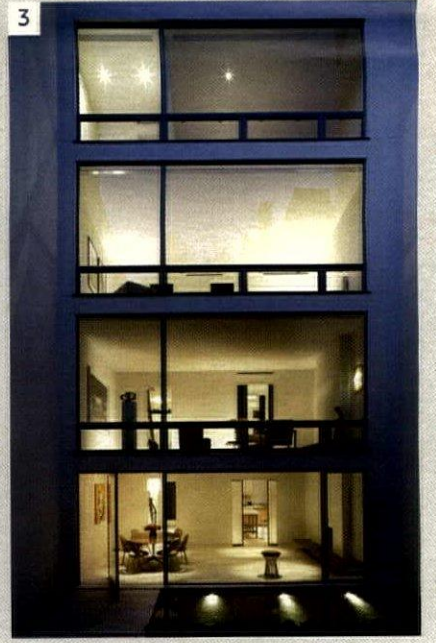
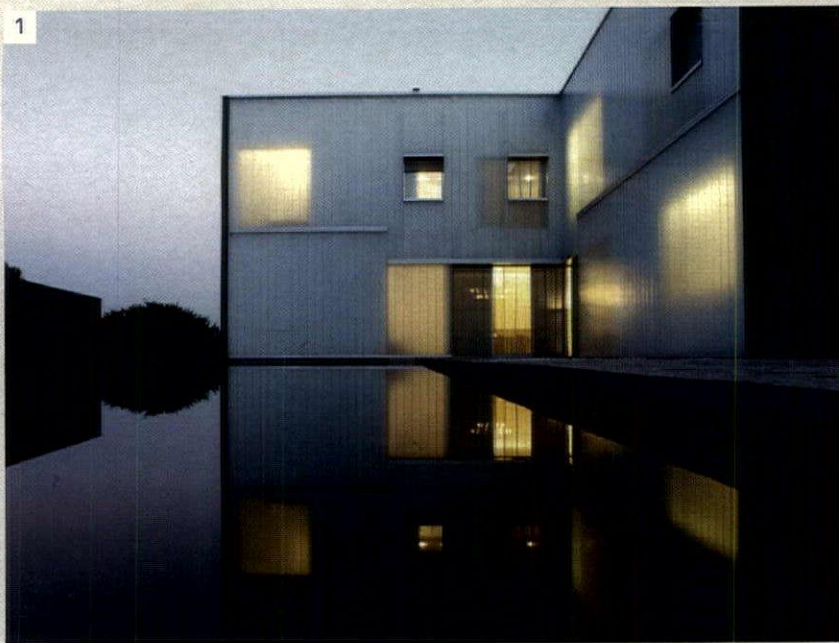
Park Fifth
Los Angeles, California
Kohn Pedersen Fox Associates

55 Water Street Plaza,
The Elevated Acre
New York, New York
Rogers Marvel Architects

Battery Park City Streetscapes
New York, New York
Rogers Marvel Architects

New Orleans ShotgunLOFT
Affordable Housing
New Orleans, Louisiana
Frederic Schwartz Architects

1 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 Workspace, Ogawa/Depardon Architects



TWO BILLS TIGHTEN REINS ON
SELF-CERTIFIED PLANSCITY 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 the program eliminated, a view he shares with many of his colleagues. Because some councillors feared the prodevelopment Bloomberg administration would veto a bill eliminating 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 Councilperson 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 engineers and architects 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. **MC**

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, Throgs 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 inspectors, and cracking down on night and weekend work, illegal signs, and the self-certification program.

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

Vacca sees hope for the future and the future of his efforts. "If people are going around saying, 'We have to worry about this Jimmy Vacca,' that's my accomplishment," he said. "Not to sound prideful." **MC**

VILCEK
PRIZE 2007
RUDOLF
JAENISCH
DENISE
SCOTT BROWN

THE VILCEK FOUNDATION
congratulates the 2007 recipients of
THE VILCEK FOUNDATION PRIZES

Rudolf Jaenisch

DEVELOPMENTAL BIOLOGIST AND STEM CELL RESEARCHER

AND

Denise Scott Brown

ARCHITECT, URBAN PLANNER, AUTHOR, AND EDUCATOR

THE VILCEK FOUNDATION PRIZES

are awarded annually to two foreign-born individuals who have made significant contributions to society in the United States through extraordinary achievement in the fields of biomedical research or arts and culture.

THE VILCEK FOUNDATION

167 East 73rd Street New York, NY 10021

www.vilcek.org



www.selux.com/usa
800.735.8927

se'lux®
Light. Ideas. Systems.

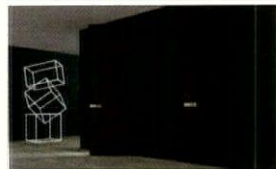
CONCEPT
INTERNATIONAL OFFICE



LEMA

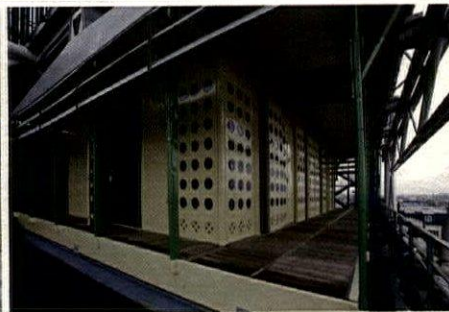
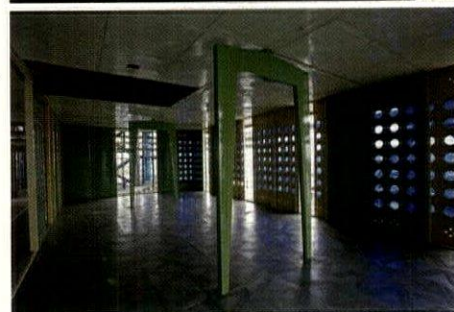


SCHIFFINI



lualdiposte

VIVENDUM Inc.
ITALIAN DESIGN
23/25 Greene Street - New York, N.Y. 10013
ph 212.334.4544 - fax 212.334.4618
info@vivendumusa.com - www.vivendumusa.com



AMERICAN SCHOLAR DONATES
RARE MIDCENTURY PREFAB TO
FRENCH MUSEUM

PROUVÉ PERCHED ON POMPIDOU

The fifth-floor outdoor terrace of the Centre Georges Pompidou is currently a temporary home to Jean Prouvé's *Maison Tropicale*, a prefabricated house designed by the French architect in 1951. Three prototypes of the steel and aluminum structure were built in Prouvé'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 Prouvé.

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 Prouvé's furniture and architectural designs, including original plans, sketches, models, photographs, and letters, much of it drawn from Prouvé's archives, which the museum recently acquired.

Rubin has donated *Maison Tropicale* to

Jean Prouvé's 1951 pre-fab *Maison Tropicale* has been restored and installed on the fifth-floor terrace of the Centre Georges Pompidou in Paris.

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 Prouvé, 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, Prouvé, 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**

SPITZER STOPS SPITTING ON TOWER

Though he has been a vocal critic of the Freedom Tower, having placed it "under review" at the outset of his term, Governor Eliot Spitzer finally lent his support to the 1,776-foot, \$3 billion tower now under construction at Ground Zero. Joined at a February 20 press conference by Mayor Michael R. Bloomberg and New Jersey Governor Jon Corzine, Spitzer said he had been persuaded to support 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, Keyspan, 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 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 existing, urban-oriented SCIFI (Southern California Institute for Future Initiatives) program, the one-year course offers students a nonprofessional Master of

Architecture degree and is directed by a|Um 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 multidisciplinary 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 reinvent everything with each new project and do it with such vigor." 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.

WWW.ARCHPAPER.COM

The savviest people in the industry rely on HD Expo & Conference for state-of-the-art resources and learning.

experiencehospitalitydesign

HD
2007
expo & conference

EXPO: MAY 10 - 12
CONF: MAY 9 - 12

SANDS
CONVENTION
CENTER

LAS VEGAS
NEVADA

presented by: **hospitalitydesign**
produced by:
The Hospitality Design Group
in association with:

NEW

IIDA

ISHP

To register or for information : www.hdexpo.com
register now and save \$70 — use code: HZUL03

■ Over 1,000 exhibitors: the most comprehensive resource for the latest trends, innovations, and services you need to overcome your design challenges.

■ LU/CEU accredited, peer-based conference sessions.

■ The New Exhibitor Showcase: a select group of companies making their debut at HD2007.

■ 10th Annual IIDA/HD Best Product Awards: a competition awarding great hospitality products—the first decade!

■ Party by the Pool: the industry's most important (and fun!) networking event of the year.

■ The 20th Annual Platinum Circle® Awards: celebrate two decades of industry legends and their remarkable careers.

■ HDConnect: check out our state-of-the-art "matchmaking" search engine software that allows you to map out your event schedule for your optimum trade show route including scheduling appointments and finding products and services.

■ Green Solutions: New this year at HD2007—a "green" luncheon, education sessions, site visit, the HD Green Guide, listings in HDConnect.



ARCHITECTURAL GLASS

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.

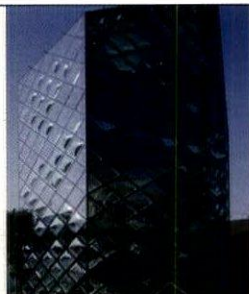
Cricursa continues to expand worldwide, with sales representatives in key cities around the world, improving our service and most importantly, commitment to cutting-edge work.



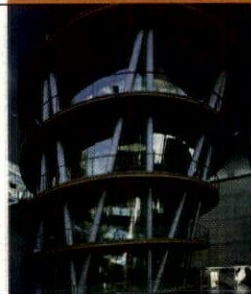
40 Bond St
New York
Herzog & de Meuron



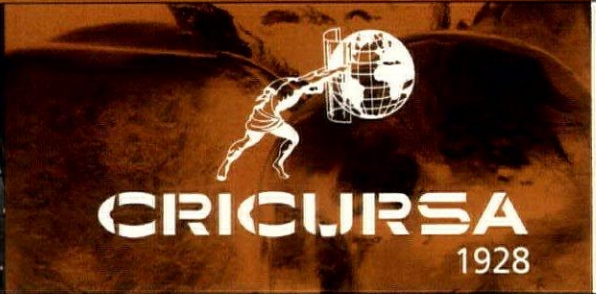
San Jose Civic Centre
San Jose, CA
Richard Meier & Partners



Prada Epicentre
Tokyo
Herzog & de Meuron



CosmoCaixa
Barcelona
Esteve i Robert Terradas



www.cricursa.com
ARTEXTURE+, T. 212.265.8400

Emerging Voices—

2007

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 distinct 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.

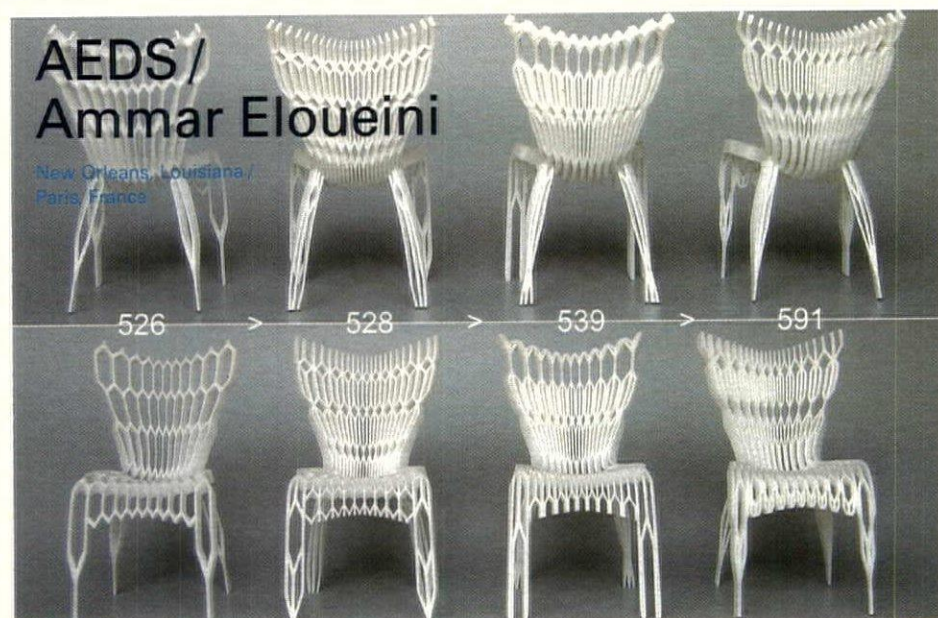
Lecture Series:
Thursday, March 1
J. Meejin Yoon and
Eric Höweler,
Höweler+Yoon Architecture/
MY Studio
Sharon Johnston and
Mark Lee,
Johnston Marklee &
Associates

Thursday, March 8
Ammar Eloueini, AEDS
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.



AEDS/ Ammar Eloueini

New Orleans, Louisiana/
Paris, France

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 blobby 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

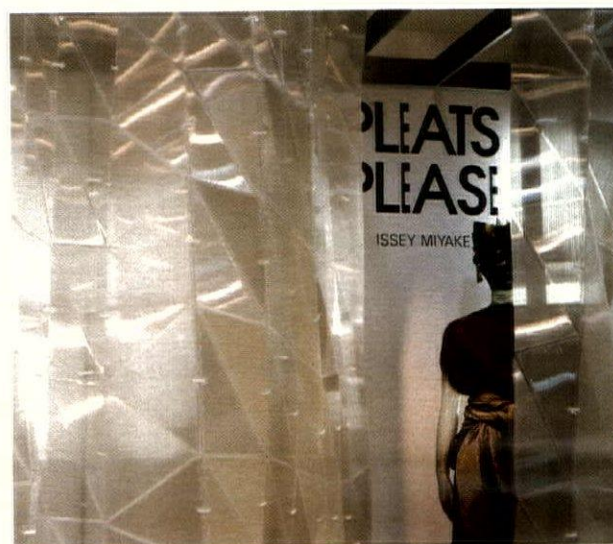
AEDS, could represent one aspect of its maturity. "There are some architects who just use the computer to generate amazing forms and then think about how it will be put together later on, but I don't believe in that," said Eloueini. "What I am interested in pursuing is the relationship between a concept 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

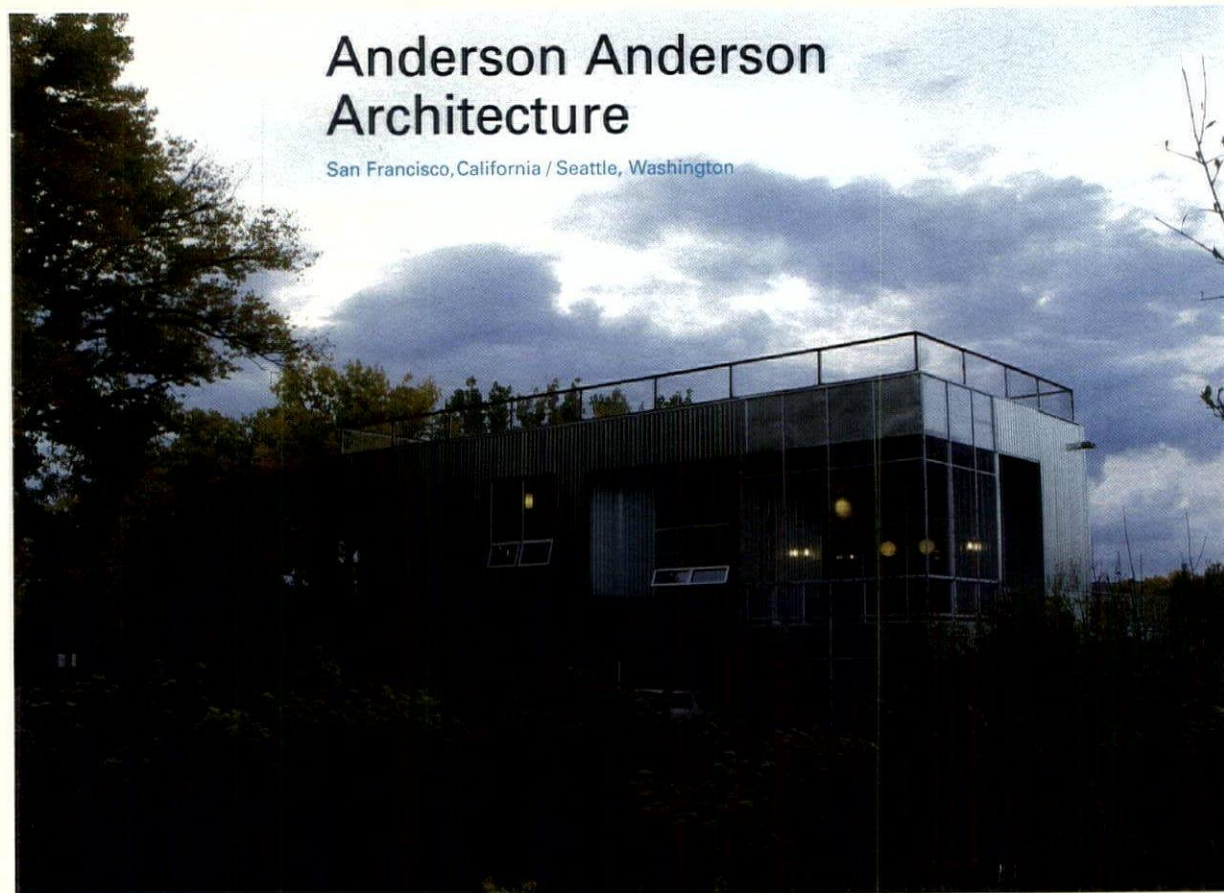
example, if you are using a CNC routing machine, a smooth surface is more difficult and time-consuming to make than something with a pattern integrated into the surface," he said. "You can also begin to integrate structural qualities into the pattern." His honeycomb chair was fabricated on a 3D printer, 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. **ANNE GUINEY**



Eloueini designed the honeycomb chair (top, left) to be fabricated entirely by a 3D printer. He has also designed three boutiques for the clothing designer Issey Miyake, one each in Berlin (bottom right), Paris (top right), and Perpignan, France.



CLOCKWISE FROM TOP LEFT: AEDS; GITY DARUGAR; CHRISTIAN RICHTERS

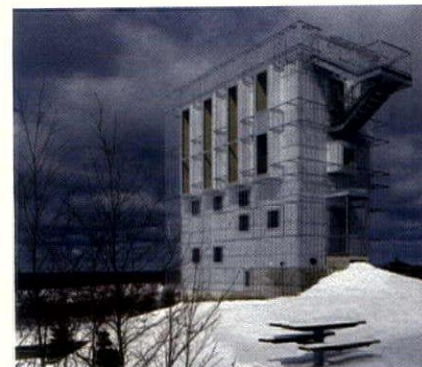


Anderson Anderson Architecture

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

(above) in New Mexico and the Chameleon House (right) overlooking Lake Michigan consist almost entirely of components that were fabricated elsewhere but assembled on-site.



ANTHONY VIZZARI / COURTESY ANDERSON ANDERSON ARCHITECTURE

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 to 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."

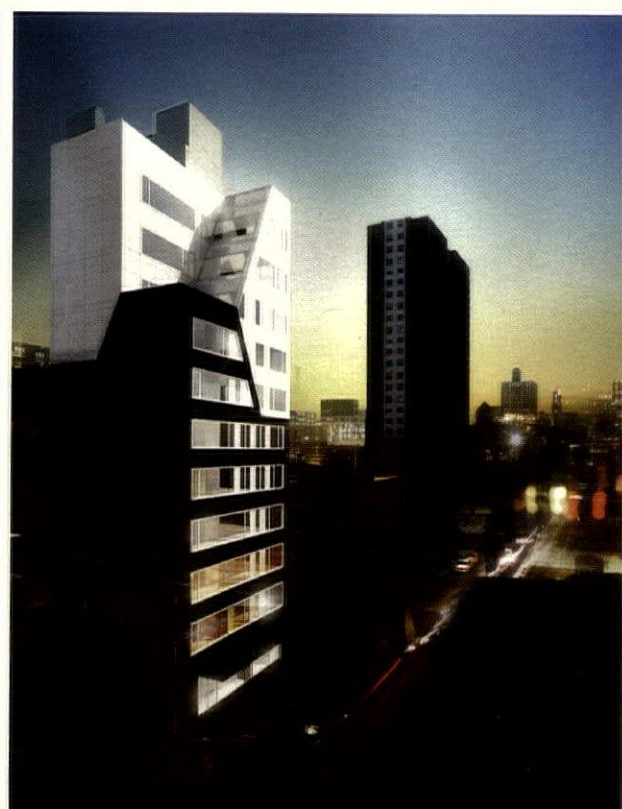
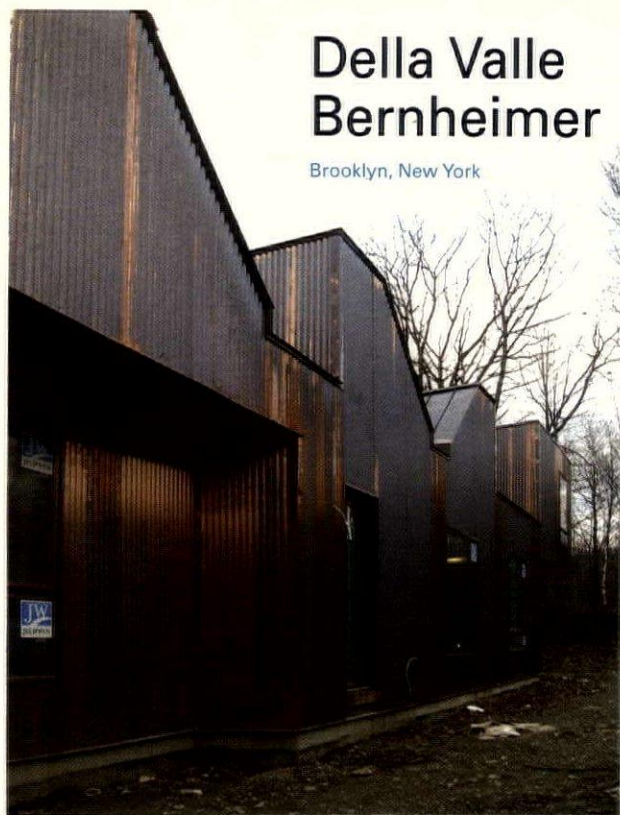
This started to change when the firm began to build in Japan. The craftsmanship there is legendary, and as they thought about Japanese building systems, said Anderson, they began to wonder about American ones. "That, and the high cost of labor there, led us towards prefabricated elements," he said. "It 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 always a catalogue house," he said. "Prefab doesn't have to mean a box that rolls off a truck."

AG

Della Valle Bernheimer

Brooklyn, New York



LEFT TO RIGHT: DELLA VALLE BERNHEIMER; RICHARD BARNES / COURTESY DELLA VALLE BERNHEIMER; QUBDESIGN / COURTESY DELLA VALLE BERNHEIMER

When Jared Della Valle described the founding of his firm Della 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.

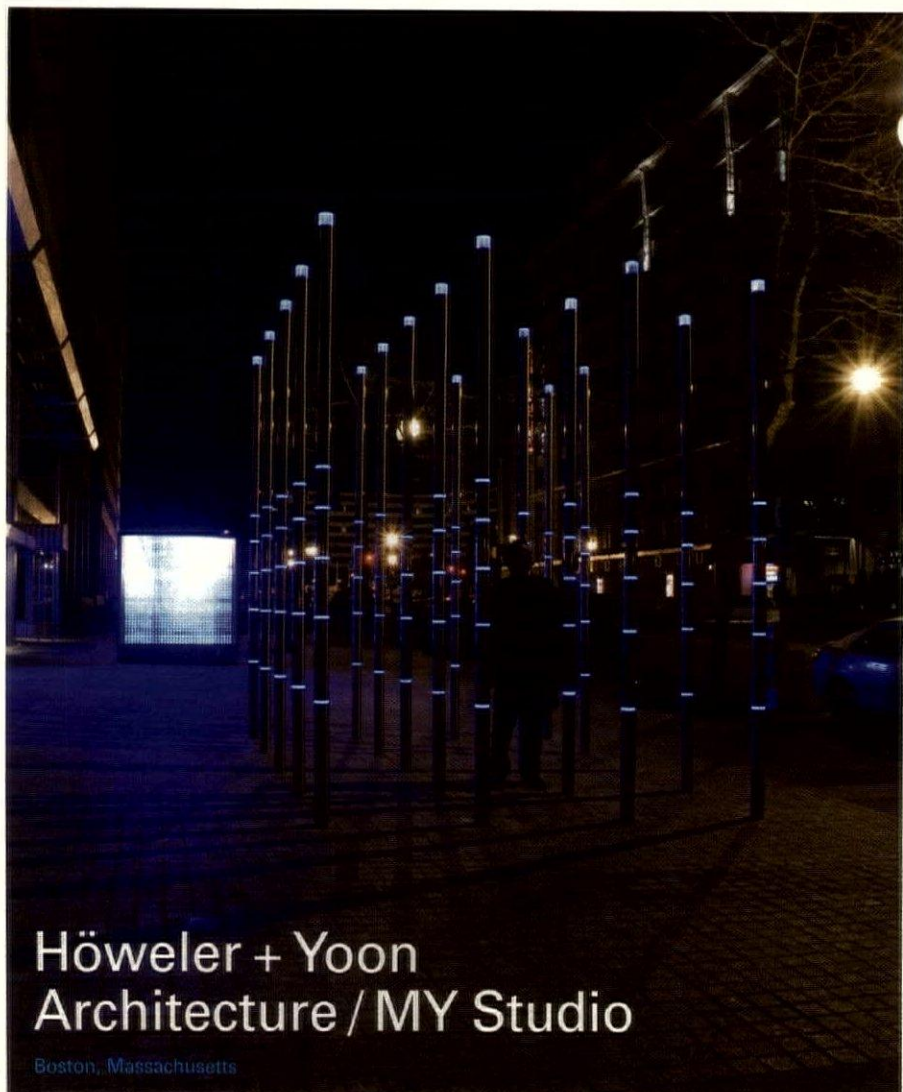
The firm currently has two large condominium projects in Manhattan under construction, and on one of these, Della Valle is acting as the developer. As he explained it, "There is a whole different level of control we can achieve. Provided we meet our own budget and don't do something insensitive to the 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 Della 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. **AG**

Most of Della 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.



Höweler + Yoon Architecture / MY Studio

Boston, Massachusetts



COURTESY HÖWELER + YOON ARCHITECTURE

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 Dean/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.

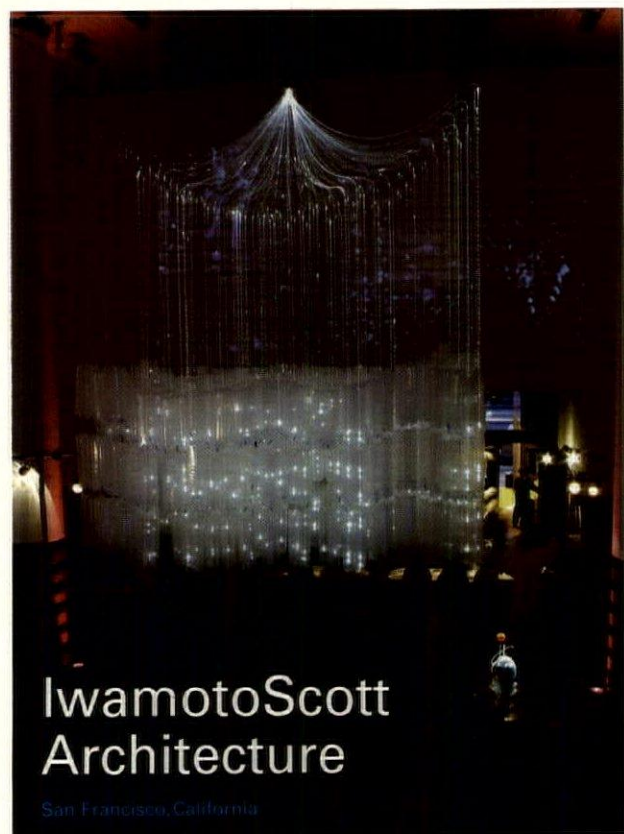
Most of the pair's more traditional architecture projects are designed under this joint partnership. For Building 2345, a mixed-use project in Washington, D.C., they stacked interlocking, staggered floors around a central service core in order to pack five double-height floors into a 50-foot height restriction.

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 tech-

nology. 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.

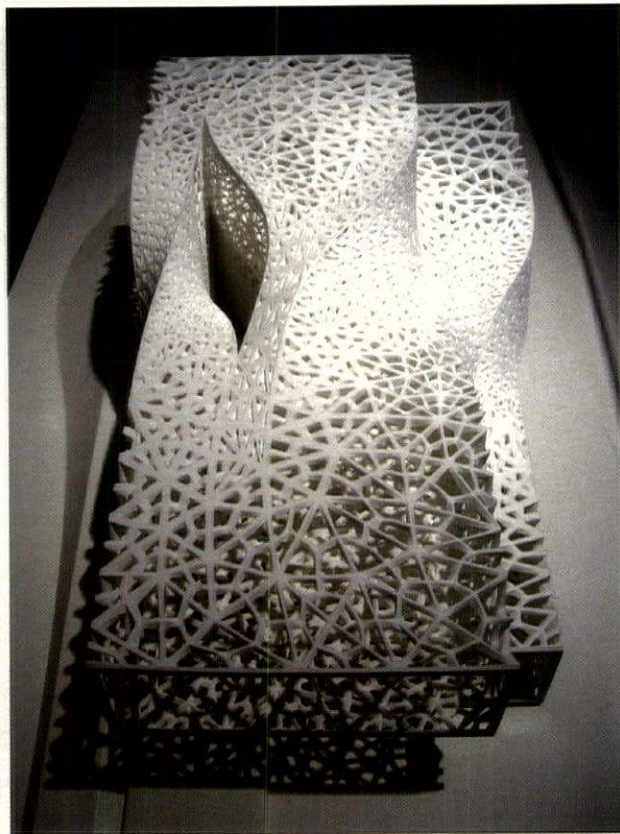


IwamotoScott Architecture

San Francisco, California

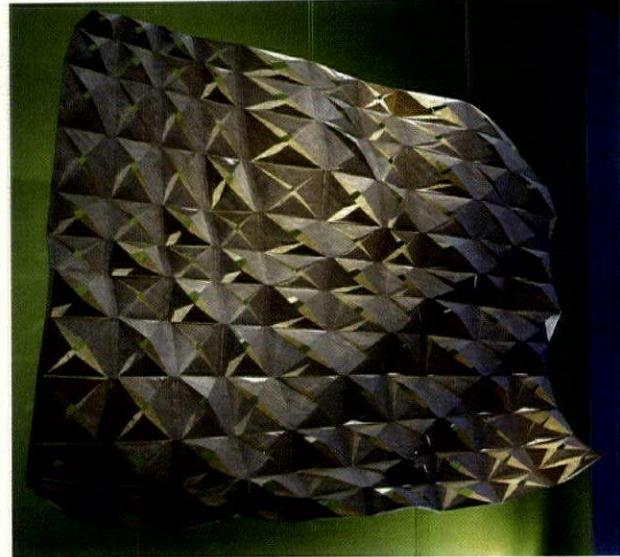
Lisa Iwamoto and Craig Scott have been successfully pairing teaching and practice for almost ten years. Before the two founded their firm in 1998 in San Francisco, they taught at the University of Michigan, and academia is still an important part of their practice, which is based on combining conceptual 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" tech-



COURTESY IWAMOTOSCOTT ARCHITECTURE

Mocean (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).

nology that is less intrusive in our lives.

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

MASHA PANTELEYEVA



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-

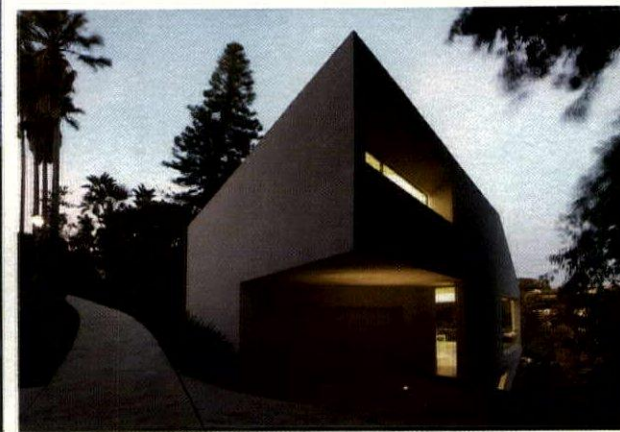
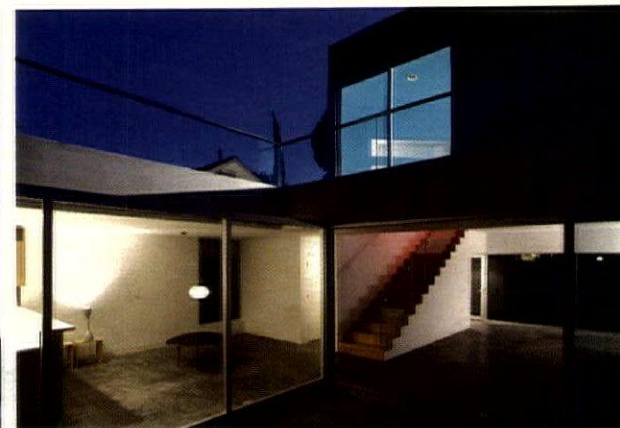
to-write-home-about' beauty." Built adjacent to Morphosis' 2-4-6-8 Studio after the original house on the site burned to the ground, the Sale House features windows of the same proportions as the studio's (the 2-4-6-8 refers to the size, in feet, of the progressively-larger square windows), set just 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



ERIC STAUDENMEIER / COURTESY JOHNSTON MARKLEE & ASSOCIATES

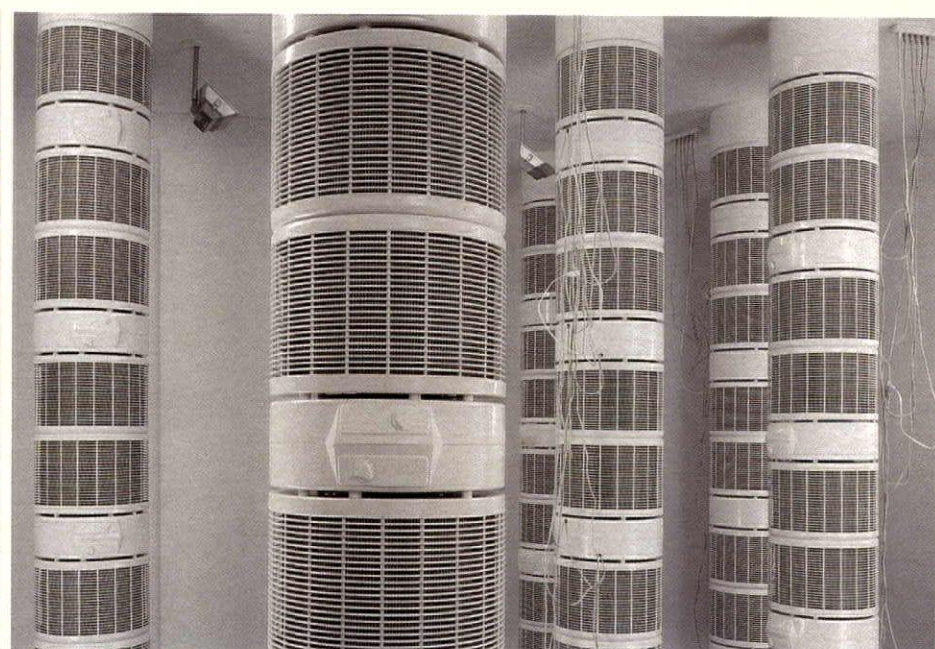
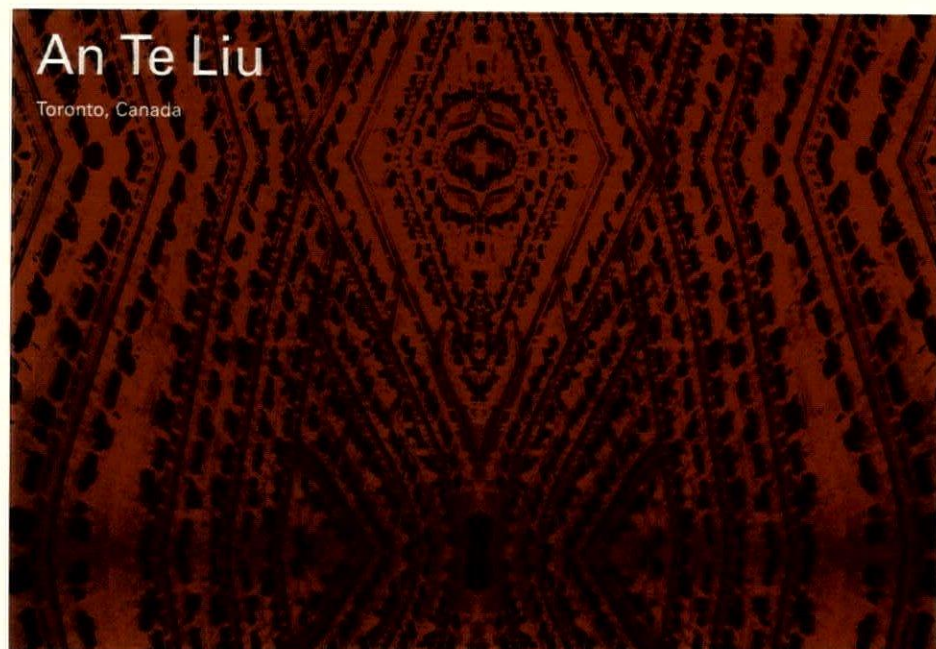
steel caissons set into a steeply-sloped site, the design minimizes cost and opens up the floor plan. Most of the budget and effort went into engineering the structure: According to Lee, "We'd much rather put our budget in great structural solutions and apertures than in great materials."

CY

Johnston Marklee derived the massing and colors of the Sale House (left) from Morphosis' 2-4-6-8 Studio, which shares the same site. The Hill House (right top and bottom) features expansive views of the nearby canyon, but turns a blank wall to the street for extra privacy.

An Te Liu

Toronto, Canada



COURTESY AN TE LIU

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 academ-

ically 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.

MP

In *Pattern Language I* (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.

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

TIMOTHY HURSELEY / COURTESY TRAHAN ARCHITECTS



TIMOTHY HURSELY / COURTESY TRAHAN ARCHITECTS

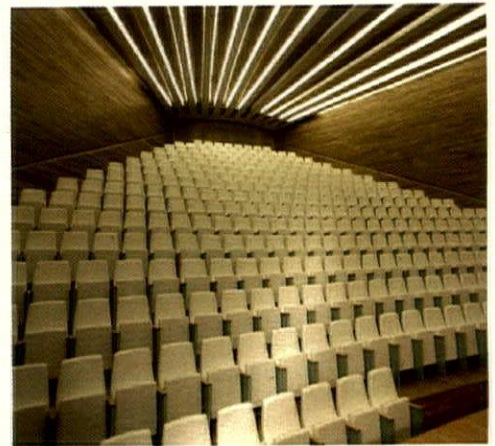
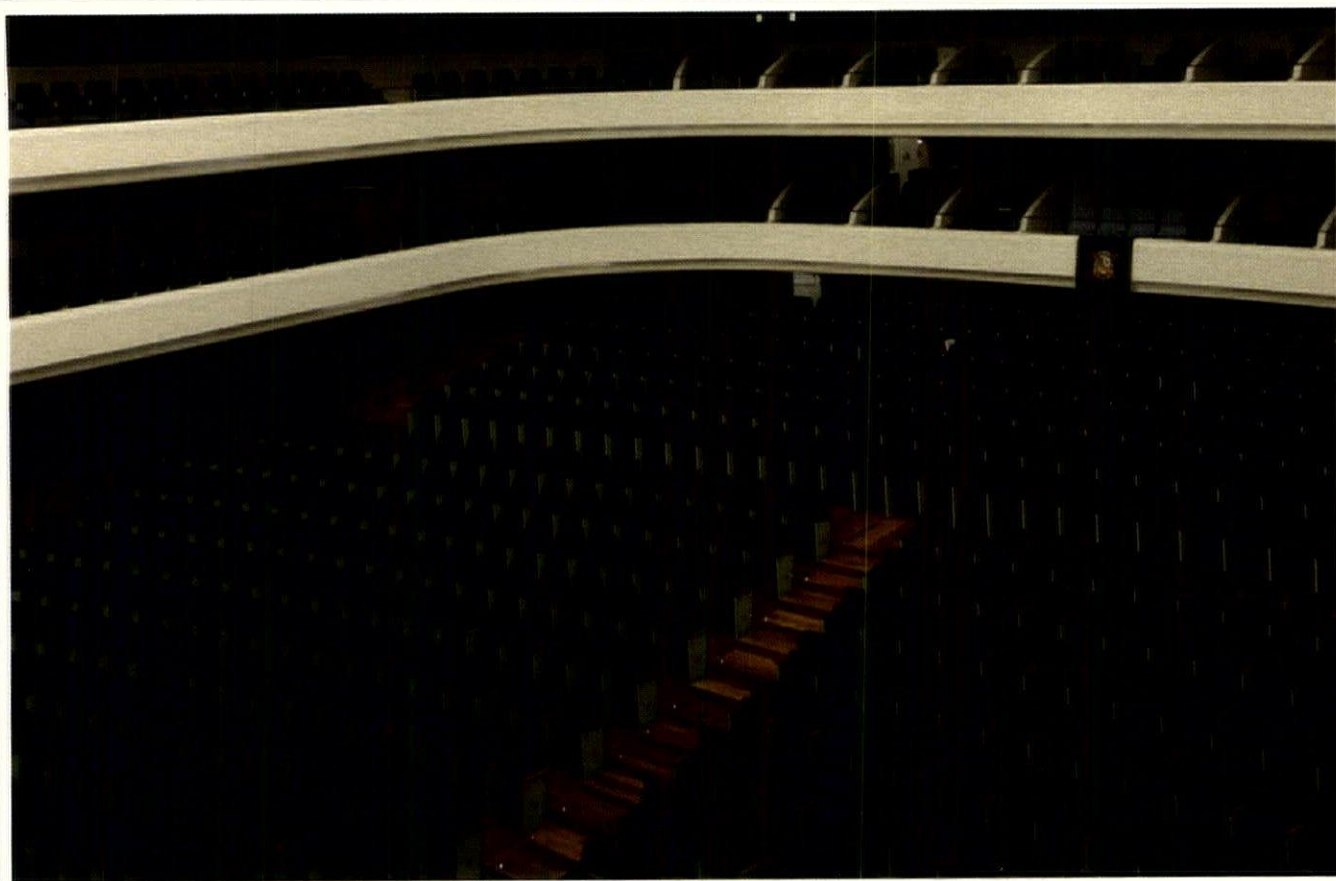


Trahan wanted the Student-Athlete Academic Center (above left and right) to be a refuge from all of the activity typical on the LSU campus. The Fifth Third Arena (left) at the University of Cincinnati, which is still in design, is part of an architecturally ambitious Varsity Village with buildings by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

TRAHAN ARCHITECTS 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. **AG**



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.frauusa.com frauusa@frauusa.com



Our New Home.

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.

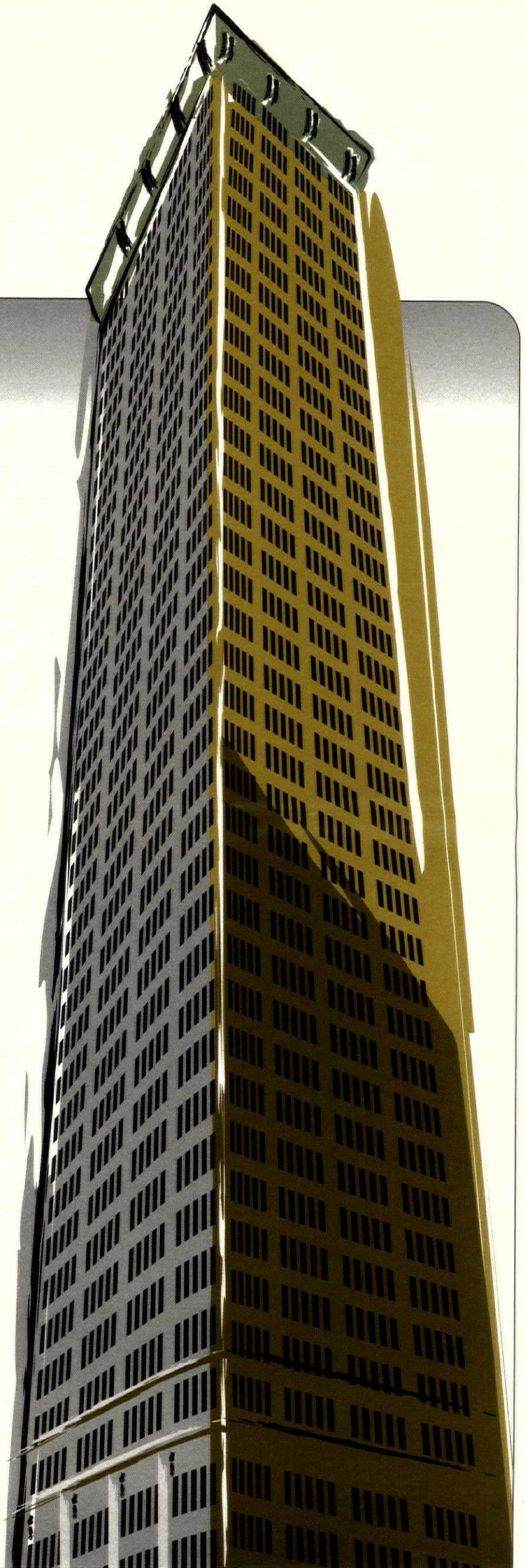


61 Broadway
Suite 1108
New York, NY 10006

Telephone: 212 564 9900

www.rand.com/imaginit

Autodesk
Authorized Value Added Reseller



MARCH

WEDNESDAY 7
LECTURES**Markku Siiskonen****Green Design:****The Myth and the Reality**
6:30 p.m.National Building Museum
401 F St. NW,
Washington, D.C.
www.nbm.org**Guy Nordenson****Rhetoric and Empiricism in
Engineering and Architecture**

6:30 p.m.

Princeton School of
Architecture
Betts Auditorium, Princeton
www.princeton.edu/~soa

EXHIBITION OPENING

**Barcelona and Modernity:
Gaudí to Dalí**Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.orgTHURSDAY 8
LECTURE**Anne Whiston Spurr**
One with Nature

6:00 p.m.

City College
Shepard Hall
Convent Ave. and 138th St.
www.cuny.cuny.edu**Ammar Eloueini, Mark
Anderson, Peter Anderson**
Emerging Voices6:30 p.m.
Urban Center
457 Madison Ave.
www.archleague.org

EVENT

**Architectural Digest Home
Design Show**Pier 94
12th Ave. and 55th St.
www.archdigesthome
show.com

EXHIBITION OPENINGS

Darren BaderRivington Arms
4 East 2nd St.
www.rivingtonarms.com**From Macro to Micro:
Grimshaw in New York**Queens Museum of Art
Flushing Meadows
Corona Park, Queens
www.queensmuseum.org**Jolynn Krystosek**Lucas Shoormans Gallery
508 West 26th St.
www.lucasschoormans.com**Optical Edge**Pratt Manhattan Gallery
144 West 14th St.
www.pratt.edu**Takashi Yasumura**
Domestic ScandalsYossi Milo Gallery
525 West 25th St.
www.yossimilo.com**Wilhelm Sasnal**Anton Kern Gallery
532 West 20th St.
www.antonkerngallery.comFRIDAY 9
EXHIBITION OPENINGS**Anish Kapoor****Works on Paper**Gladstone Gallery
515 West 24th St.
www.gladstonegallery.com**Beatriz Milhazes**James Cohan Gallery
533 West 26th St.
www.jamescohan.com**Taryn Simon****An American Index of the
Hidden and Unfamiliar**Whitney Museum of
American Art
945 Madison Ave.
www.whitney.org

SYMPOSIUM

Next Stop: Kumasi**Jo Addo, Stan Allen,
K. Anthony Appiah,****Felecia Davis, et al.**
Princeton School of
Architecture
Betts Auditorium, Princeton
www.princeton.eduSATURDAY 10
EXHIBITION OPENING**Mitch Epstein**Sikkema Jenkins & Co.
530 West 22nd St.
www.sikkemajenkinsco.comSUNDAY 11
LECTURE**Dan Graham,**
Bertje van der Haak3:00 p.m.
SculptureCenter
44-19 Purves St.,
Long Island City
www.sculpture-center.orgMONDAY 12
LECTURE**Soyoung Lee****From the Golden Kingdom:
Korean Art and the Silk Road**6:30 p.m.
Asia Society
725 Park Ave.
www.asiasociety.orgTUESDAY 13
LECTURE**James Carpenter,**
Sandro Marpillero,
Kenneth Frampton, et al.
Environmental Refractions6:30 p.m.
Architectural League
457 Madison Ave.
www.archleague.org

EXHIBITION OPENING

**Incisive Images: Ivory and
Boxwood Carvings from the
Renaissance and Baroque**Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.orgWEDNESDAY 14
LECTURES**Frances Richard**
Gordon Matta-Clark3:15 p.m.
Parsons the New School
for Design
Swayduck Auditorium
65 5th Ave.
www.parsons.eduVISIT
WWW.ARCHPAPER.COM
FOR COMPETITION
LISTINGS**Dan Wood, Amale Andraos****Greening Cities:
Eco-Urbanism**6:30 p.m.
Pratt Institute Manhattan
144 West 14th St.
www.pratt.edu**Aric Chen****Collecting Limited Edition
Design**7:00 p.m.
Riverhouse Sales and
Recovery Center
250 Vessey St.
212-587-1200THURSDAY 15
LECTURES**Dana Gumb****The Staten Island Bluebelt:
Putting Wetlands to
Work for Floor Control**10:00 a.m.
LaGuardia Community
College
The Little Theater
31-10 Thomson Ave.,
Long Island City
www.aiany.org**Trey Trahan, Lisa Iwamoto,**
Craig Scott**Emerging Voices**6:30 p.m.
Urban Center
457 Madison Ave.
www.archleague.org**Helmuth Jahn**
Mixed Greens6:30 p.m.
The New York Academy
of Sciences
7 World Trade Center
www.skyscraper.org**Gordon Bruce, Fred Noyes**
**Eliot Noyes: Pioneer of
Design and Architecture**6:30 p.m.
Knoll Showroom
76 9th Ave.
www.docomomo-us.org**Russell Shorto**
**Greetings from New
Amsterdam: How Manhattan
Became the Island at the
Center of the World**7:00 p.m.
Smithsonian National
Museum of the
American Indian
1 Bowling Green
www.downtownny.com

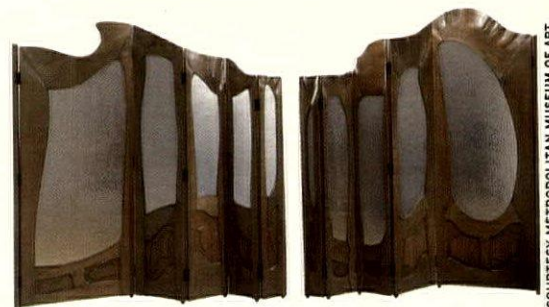
EXHIBITION OPENINGS

Lee Bontecou
**Vacuum Formed Sculptures
and Related Drawings**Knoedler & Company
19 East 70th St.
www.knoedlergallery.com**Tanyth Berkeley**
**The Muse, The Fugitive,
and the Frequency**Bellwether Gallery
134 10th Ave.
www.bellwethergallery.comFRIDAY 16
EXHIBITION OPENINGS**Daniel Dove****Tim Bavington**
Jack Shainman Gallery
513 West 20th St.
www.jackshainman.com**Elliot Hundley**Andrea Rosen Gallery
525 West 24th St.
www.andreareosengallery.com**Rebecca Warren**Matthew Marks Gallery
526 West 22nd St.
www.matthewmarks.comSATURDAY 17
EXHIBITION OPENING**Modernism:
Designing a New World
1914-1939**Corcoran Gallery of Art
500 17th St., NW,
Washington, D.C.
www.corcoran.orgMONDAY 19
LECTURE**Benjamin Aranda,**
Chris Lasch**Color Shift**6:00 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.eduTUESDAY 20
EVENT**The Real Deal: The Science
of Real Estate Forum**5:00 p.m.
Lincoln Center
Avery Fisher Hall
10 Lincoln Center Plz.
www.lincolncenter.org/
therealdealWEDNESDAY 21
LECTURES**Bjarke Ingels**
Big Ideas6:00 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu**Stephen Valentine**
**Timeship: The Architecture
of Immortality**6:30 p.m.
Pratt Institute Manhattan
144 West 14th St.
www.aiany.org

EXHIBITION OPENING

Georg Gatsas
The Process VISwiss Institute
495 Broadway, 3rd Fl.
www.swissinstitute.netTHURSDAY 22
LECTURE**Jared Della Valle, Andy
Bernheimer, An Te Liu**
Emerging Voices6:30 p.m.
Urban Center
457 Madison Ave.
www.archleague.org

EXHIBITION OPENINGS

Bruno Mathsson:
Architect and DesignerBard Graduate Center
18 West 86th St.
www.bgc.bard.edu**Lee Stoetzel**Mixed Greens
531 West 26th St.
www.mixedgreens.com**Power House:****New Housing New York**
Center for Architecture
536 LaGuardia Pl.
www.aiany.org**Van Gogh and Expressionism**Neue Galerie New York
1048 5th Ave.
www.neuegalerie.org**BARCELONA AND MODERNITY:
GAUDÍ TO DALÍ**Metropolitan Museum of Art
1000 5th Avenue
March 7 to June 3

Barcelona and Modernity: Gaudí to Dalí gathers work generated in the city between 1888, the first year Barcelona hosted the World's Fair, and 1939, the year Francisco Franco was elected the head of state and began his Fascist regime. During those 51 years, Barcelona strove to be a modern metropolis and became a hub for artistic and intellectual thought where architecture, art, and design flourished. The show will exhibit some 300 works from a variety of genres, from paintings by Dalí and Miró to furniture designs by Gaudí (*Double Screen from the Casa Mila*, 1909, pictured above) and architectural models by Josep Lluís Sert and Mies van der Rohe. Each of nine sections of the exhibition focuses on specific moments in this energetic time. For example, *Els Quatre Gats*, the name of a famous café and meeting place for artists, shows work produced there like Casas' *Pere Romeu* (1899) (he met there. A lavish catalogue published by Yale University Press accompanies the show.

**NEXT STOP: KUMASI**Princeton University School of Architecture
Betts Auditorium
Princeton, New Jersey
March 9 and 10

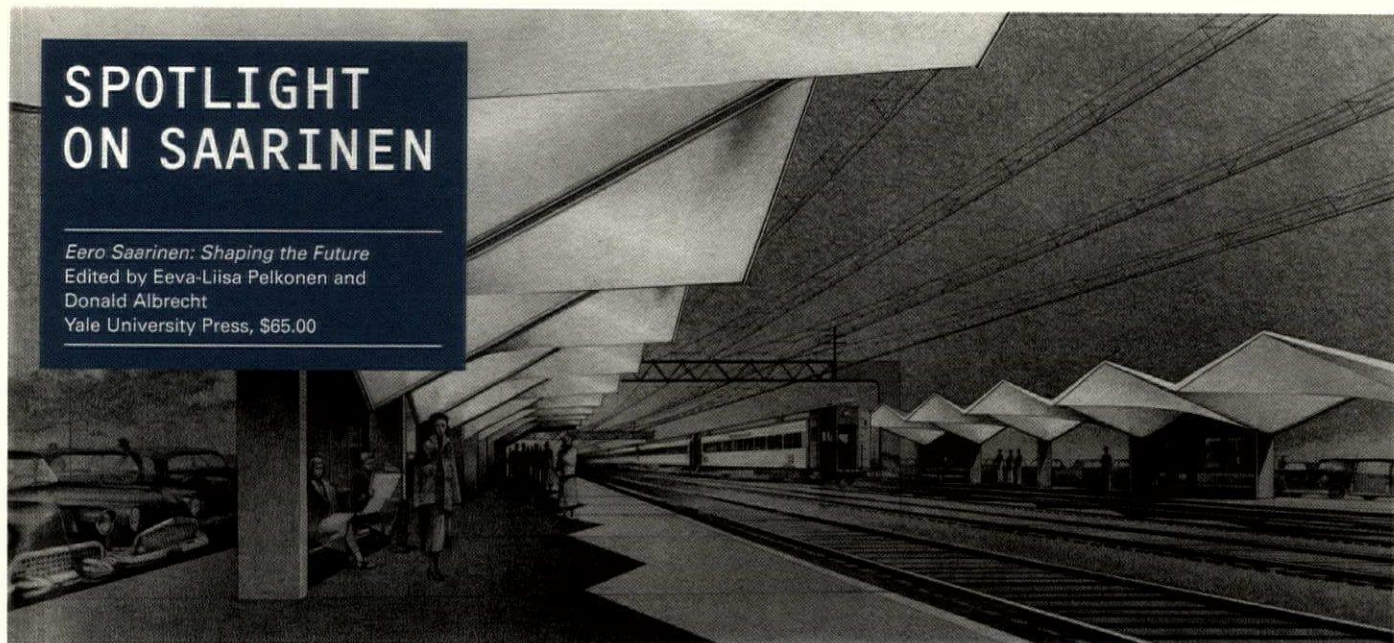
At a time when the world's attention is turning increasingly toward development in Africa, Princeton University is hosting a two-day symposium to look at architecture and the urban environment in the West African cities of Lagos (intersection in Lagos pictured above) and Accra. A joint effort of the university's Center for Human Values and Center for Architecture, Urbanism and Infrastructure, along with MUD, an Africa-based research firm specializing in urban regeneration, the symposium will bring together architects, scholars, and artists from West Africa and the United States to discuss how universities on both continents can address urban issues in Africa. Conference director Felecia Davis explained that though Africa is most often cited in terms of disaster and crisis, she hopes the conference will show how much it has to teach American architects and urban theorists. "I think the ways [African] cities operate are very different from American cities," she said, "particularly in terms of growth and sprawl." The ideas generated at Princeton will be taken to another conference in Kumasi, Ghana, hosted by the Kwame Nkrumah University of Science and Technology on June 5.

WWW.ARCHPAPER.COM

LIST YOUR EVENT AT
DIARY@ARCHPAPER.COM

SPOTLIGHT ON SAARINEN

Eero Saarinen: Shaping the Future
Edited by Eeva-Liisa Pelkonen and
Donald Albrecht
Yale University Press, \$65.00



COURTESY YALE UNIVERSITY PRESS

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 an architect working on a book, was inaccessible to researchers. But there was already a significant Eero Saarinen archive at Yale, however, and a major archive chronicling both Eliel and Eero Saarinen's careers at Cranbrook, where Eliel served as president in

the 1930s and '40s, and where Eero grew up and later taught. Almost all their buildings had been published, most many times: There was plenty of material to work with. More likely, interest in Saarinen disappeared because his exuberant, technologically adventurous work so fully expressed the spirit of the postwar period that it was out of tune with the turbulent 1960s and '70s, and was a victim of the virulent antimodernism that accompanied the postmodern movement in architecture. Also, much of it was hidden away on exurban corporate compounds or college campuses.

When Kevin Roche, the head of Saarinen's successor firm, donated the Eero Saarinen and Associates archive to Yale in 2002 and the working drawings suddenly became available, it was a catalyst to Saarinen scholarship, as this book makes clear. It came at just the right time, when interest in his work had reappeared. Although the exhibition was already being planned in Finland, this gift was an enormous boon, and the support that Yale architecture dean Robert A. M. Stern generated was invaluable. (One of Stern's most important legacies will be the research

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.

he encourages on architects associated with Yale at midcentury by sponsoring weekend-long symposia, for example, on Louis I. Kahn, Philip Johnson, and Saarinen.) 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.

Roche's gift has added 16 projects to the known list of Eero Saarinen's unbuilt works, and though records of a few more are still missing, the new and almost-complete annotated Inventory of Buildings and Projects is the centerpiece of this book. Not all the works are illustrated, but the numerous, beautifully reproduced new images make this an especially valuable contribution to the literature. Like the proceedings of a conference, the text consists of a collection **continued on page 31**

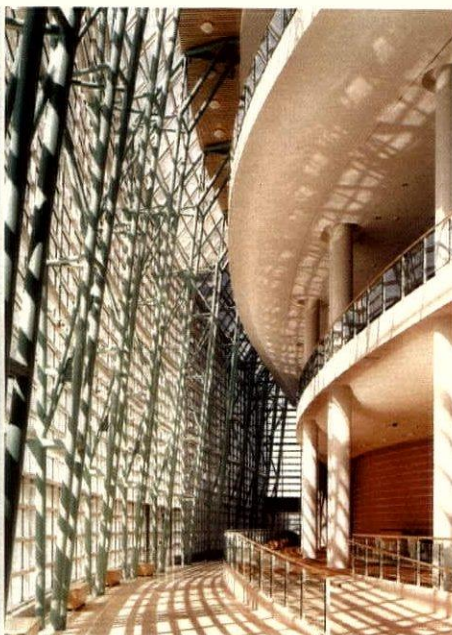
The (Glass) Medium is the Message

New Glass Architecture
Brent Richards, photographs by
Dennis Gilbert, Yale University Press, \$45.00

Curtain Walls: Recent Developments by
Cesar Pelli & Associates
Michael J. Crosbie, Birkhäuser, \$79.95

James Carpenter: Environmental Refractions
Sandro Marpillero, preface by Jörg Schlaich,
essay by Kenneth Frampton,
Princeton Architectural Press, \$55.00

In his brief introduction to *Glas* (1926), German architect Arthur Korn observed that while an architecture of glass had been but a dream only a decade earlier—a utopian dream at that—by 1926 it had become a reality. Little did he know just how pervasive it would become, expanding ever more after



Schuster Performing Arts Center in Dayton, Ohio, by Cesar Pelli & Associates. Though the entire curtain wall suggests a curving structure, the mullions are straight but angled to give it a bowed appearance.

Peter Zumthor's frosty double skin for the prismatic Kunsthhaus Bregenz (1991) to 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' essay frames this diverse array of architectural experimentation within the long history of secularizing sacred themes of dematerialization, light, spatiality, 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 **continued on page 30**

LET THERE BE LIFE

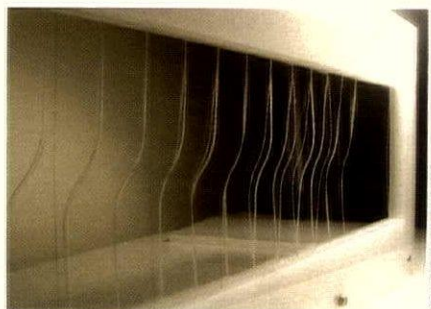
Interactive Architecture Symposium
Eyebeam
540 West 21st Street
January 26

Once the reigning buzzword of the Internet, the term "interactive" is now popping up ever more frequently in the realm of architecture. But what exactly does it mean to call architecture interactive? A recent Eyebeam symposium shed some light on the topic, as six leading figures in the field discussed their methodologies and projects; the event was moderated by Stephen Gage, a professor and director of design and technical teaching at London's Bartlett School of Architecture.

The tech-savvy group of presenters revealed 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 senses the 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.

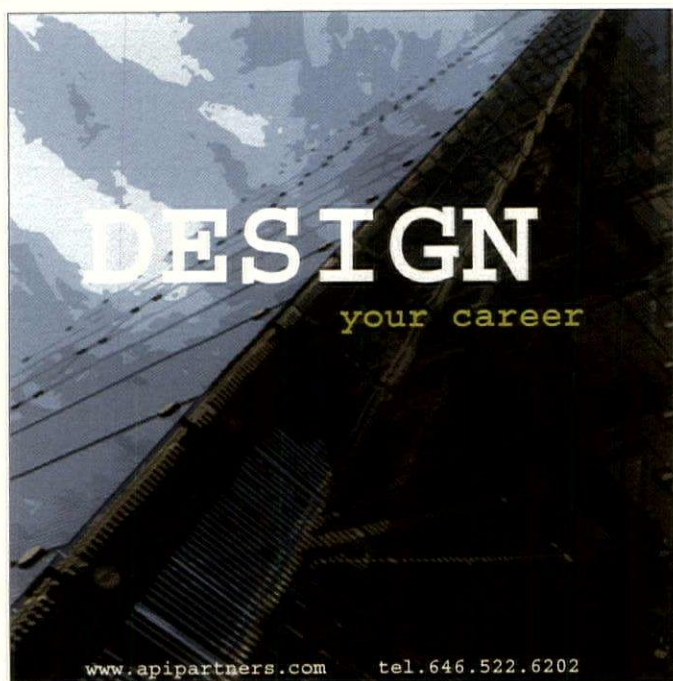
Two of their protégés, Carmen Trudell and Jenny Broutin of the design studio FLUXlab, presented their own approach to sustainable energy, harvesting power not from the sun but from Homo sapiens. First developed in Benjamin and Yang's Living Architecture class at Columbia University last year, **continued on page 31**

Soo-in Yang and David Benjamin's nonmechanical *Living Glass* is silent, transparent, lightweight, and thin (the surface is only 1/16 inch thick).



COURTESY THE LIVING

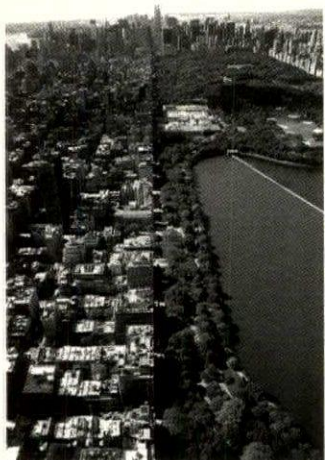
ai international talent acquisition
career management
api partners, llc



talent acquisition +
career management for
the built environment professions

new york
philadelphia

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

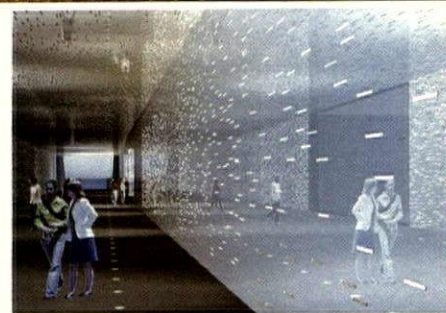
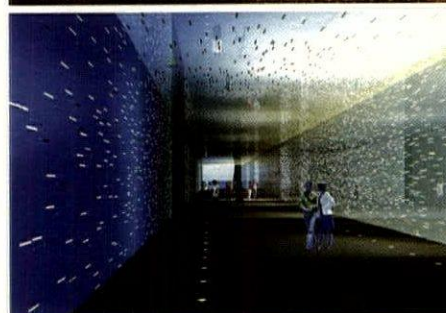
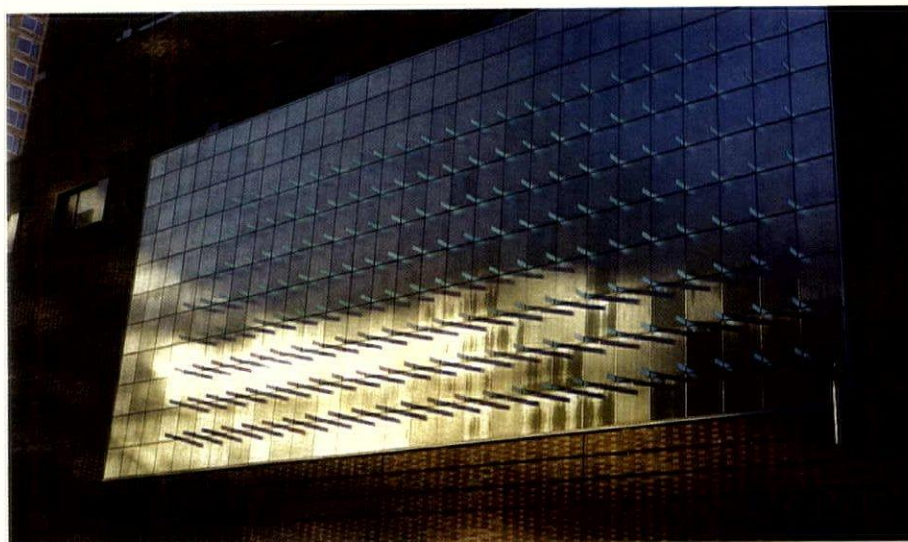


The Graduate Program in Urban Design at City College is focused on creating new and sustainable forms for the city and urban life. Committed to both experiment and amelioration, the program focuses each year on the intensive, collaborative design of a city in a demanding environment; the current class 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
Graham Shane · Achva Stein · Sharon Zukin

www.ccny.cuny.edu/architecture · 212.650.8748



THE (GLASS) MEDIUM IS THE MESSAGE
continued from page 29 specialist consultants, use mock-ups, and depend on a consolidated manufacturing industry. Dividing Pelli's skins by material—glass, metal, and stone—reminds us that the poet and fantasist Paul Scheerbart invented the term "glass architecture" (which was also the title of his 1914 treatise) to include all manner of technological marvels: electric lighting, heating, steel frames, reinforced concrete, and vacuum cleaners, along with thermally improved glass and glass mosaics. He embraced the prospect of a technologized world of synthetic materials for its potential to transform the planet into a fully humanized environment of sensory delights and dazzling distractions.

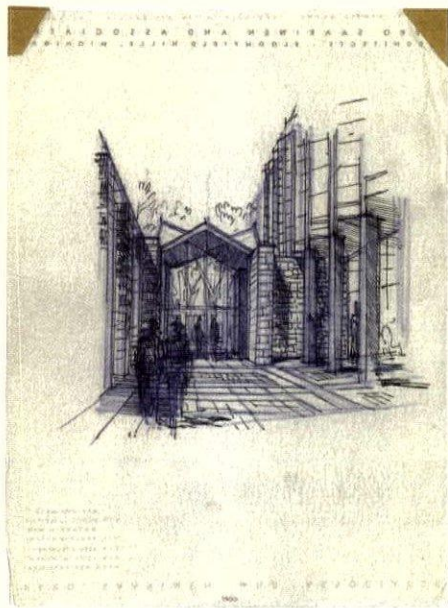
Sandro Marpillero's *James Carpenter: Environmental Refractions* is another monograph whose protagonist has made sustained contributions to the subject of glass architecture, but from the perspective of an artist rather than an architect. Carpenter's filmic installations of the late 1970s presented interactions between people and animals (birds, snakes, and fish), and human technologies and natural phenomena (flight, swimming, and migration). Employing projections on tables and floors, these works paved the way for his approach to designing building elements as optical instruments rather than forms to be appreciated as such. Carpenter treats windows, ceilings, walls, and more recently entire envelopes as lenses or media that, like film, are capable of mediating, informing, and heightening awareness of our relationship to the environments we inhabit. Over the past 20 years, Carpenter has collaborated with architects, engineers, and fabricators to create a vast and heterogeneous body of work that is equal parts installation art and design. He has effectively extended trajectories within the history of modern art that have sought to integrate art, architecture, technology, and media in both discrete works and immersive environments, and in the service of cognitive as well as aesthetic aims. Continually expanding his technical expertise, he now practices through a multidisci-

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 slotted and perforated steel to reflect pedestrian movement (left and right).

plinary studio that works as artist-designer-inventor on large-scale projects, such as the recently completed 7 World Trade Center where he collaborated with Skidmore, Owings & Merrill on the curtain wall, entry screen, and security wall in the lobby.

While high-tech architecture parades technical prowess as content, Carpenter makes his techniques all but invisible, allowing its effects to take center stage. Marpillero's beautifully conceived and designed book presents exquisite snapshots of these effects while revealing the magician's tricks. It carefully interweaves diagrams, texts, and documents of the design process to guide us into understanding how Carpenter's spatio-temporal thresholds, solar reflectors, luminous-lens ceilings, retracting screens, glass tube fields, dichroic light fields, moiré towers, and periscopic viewing rooms actually operate. Marpillero draws on a broad field of cultural references in presenting Carpenter's work as examinations of the interrelated themes of apparition and construction, and as an apparatus through which environmental events become perceivable and the conditions of visibility are themselves made palpable and knowable. At a time when architecture is preoccupied with the production of phenomenal effects, it is worth pausing on the fact that Carpenter's works engender reflection in both the optical and cognitive sense, staging experiences that inform and take measure, surprise and estrange.

DETLEF MERTINS IS THE CHAIR OF THE ARCHITECTURE DEPARTMENT AT PENN DESIGN. HIS WRITING HAS APPEARED IN NUMEROUS SCHOLARLY JOURNALS AND ANTHOLOGIES, AND HE EDITED THE BOOK *THE PRESENCE OF MIES* (PRINCETON ARCHITECTURAL PRESS, 1996).



Ink sketch on Saanen firm stationery for the University of Chicago Law School entrance, 1955-60. This was among the drawings that Kevin Roche donated to the Yale archive in 2002.

SPOTLIGHT ON SAARENEN continued from page 29 of 18 essays by various scholars on different topics. Some contributors (Vincent Scully, Mark Coir, Will Miller, Reinhold Martin, and Sandy Isenstadt) are named as coauthors; others, including the Finnish collaborators, inexplicably are not.

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

Time, Inc. headquarters and for a new North Campus at the University of Michigan.

The book is more likely to appeal to aficionados than the general public. It focuses on specific issues instead of surveying the architect's life and work, though there is a useful chronology of his life in the back, and a fine essay by Cranbrook archivist Mark Coir, "The Cranbrook Factor," which discusses Eero's early work and its relation to his father's very clearly.

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. No apology is necessary (except perhaps for confusing Saarinen's two IBM buildings here). It is no wonder that he turned generations of Yale-trained architects into history buffs. Will Miller's essay on the buildings Eero did for his father in Columbus, Indiana, and Alexandra Lange's on houses and corporate campuses are also particularly good. The editors, Eeva-Liisa Pelkonen and Donald Albrecht, who wrote the introduction together, each contributed thoughtful essays. Pelkonen also coordinated the research effort, and Albrecht served as show's curator.

The exhibition will travel through Europe and the United States, ending up at Yale in 2010 on the hundredth anniversary of the architect's birth.

JAYNE MERKEL IS THE AUTHOR OF EERO SAARENEN (PHAIDON PRESS, 2005) AND A CONTRIBUTING EDITOR OF ARCHITECTURAL DESIGN MAGAZINE IN LONDON.

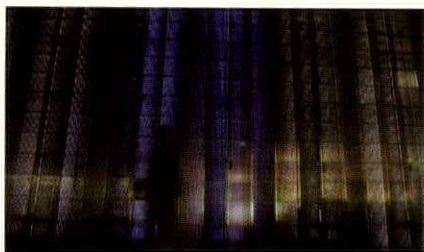
LET THERE BE LIFE continued from page 29

Trudell and Broutin's *Revolution Door* generates electricity from the human energy expended to move it. It's a work in progress, but in the future, the architects hope to use energy from the revolving door to supplement a building's power supply.

Marek Walczak's talk revealed an artier bent. His *Podium Light Wall* (2006-2007) at 7 WTC, created in collaboration with several other artists, plays with the concepts of performance and awareness: The building's facade reacts to a passerby's presence by casting columns of blue LED light that are imperceptible to the passerby himself but clearly visible to distant observers. Walczak's design company, Kinecity, created the interactivity using a proprietary video-based motion tracking system. "If you stretched [the concept] really far, you could do energy-efficient street lighting by tracking movement to the position of people...but the reality is, we never thought of it purely on that basis," the architect-trained artist said. "It's much more about that relationship between the individual and the building."

While such projects probed relationships between people and their environments, others seemed more obscure. When Phil Ayres of the London-based research group sixteen*(makers) described a project in which robotic contraptions react to variations in microclimates by opening and closing like flowers, some in the audience were left baffled as to its purpose. Overall, though, the symposium provided an interesting snapshot of interactive architecture in its nascent phase, as slowly but surely, buildings are starting to stir and show signs of (artificial) life.

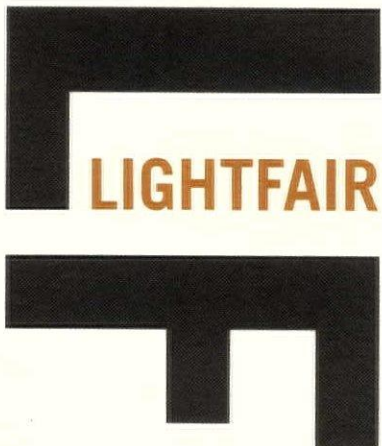
LISA DELGADO IS THE COPY EDITOR AT AN.



Marek Walczak's *Podium Light Wall* (above) is a seven-story interactive installation on the south and north facades of 7 WTC. When a pedestrian walks by, a tall column of LED lights follows him, like a bright shadow. The *Revolution Door* designed by architects Carmen Trudell and Jenny Broutin gathers the energy used to turn it and converts it to electricity (below).

WWW.ARCHPAPER.COM

2007



INTERNATIONAL

The future. Illuminated.

WATCH THE
FUTURE SHINE

Join thousands of architects, designers, engineers and other industry colleagues for the lighting event of the year...
LIGHTFAIR INTERNATIONAL. It's the future. Illuminated. Only here.

MAY 8-10, 2007
JAVITS CONVENTION CENTER, NY, NY USA
www.lightfair.com



Sponsored by
The Illuminating
Engineering Society
of North America



Sponsored by
The International
Association of
Lighting Designers



Produced &
Managed by
AMC, Inc.



Official On-Site
Event Directory



Lighting Design: Reiko Chisada Lighting Design Inc. Photography: Matsushita Electric Works, Ltd., Yamada Shomei Lighting Co., Ltd.

THE ARCHITECT'S NEWSPAPER MARCH 7, 2007

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



Digital 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 | (212) 213-5105
Boston | Providence | New Haven | New York | Philadelphia | Washington DC | Virginia
On-Site Services Nationwide | servicepointusa.com

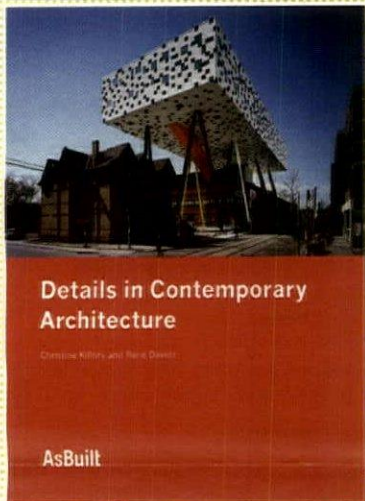


DONOVAN & ASSOCIATES
architectural marketing services

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



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 stairs) 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

Esto

Images of Architecture & Design

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

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

esto.com

BEST OF
NEW YORK

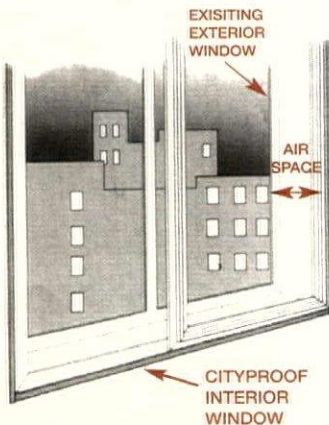
RATED #1
NEW YORK

Magazine
May 12-19, 2003

Since **Cityproof** 1960

INTERIOR WINDOW SYSTEMS

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



- Up to 95% Noise Reduction
- 99% Elimination of Cold, Draft, & Dirt
- Maximum Thermal Control
- Installations in over 3,000 Buildings
- Free Evaluation

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!"



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

radiiinc

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

www.radiiinc.com



PK-30 system™

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

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

SITU STUDIO

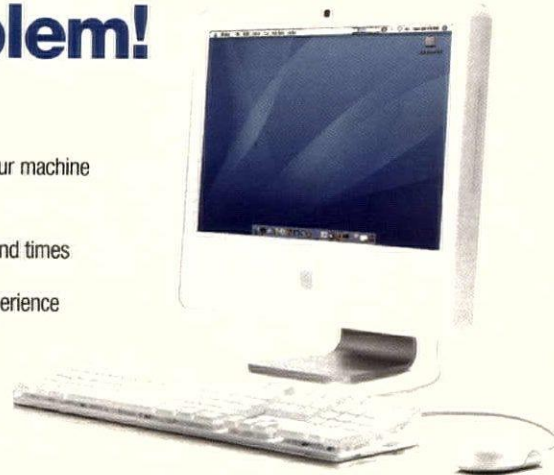
research design fabrication
phone: 718 237 5795
www.situstudio.com

CAD/CAM SERVICES

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

MAC Support

MAC Repair
Network Configuration
Apple Certified Engineers

IT Services

Consulting
Engineering
Security

Broadband

ADSL & SDSL
T1
Co-Location Facilities
Web Hosting & Delivery

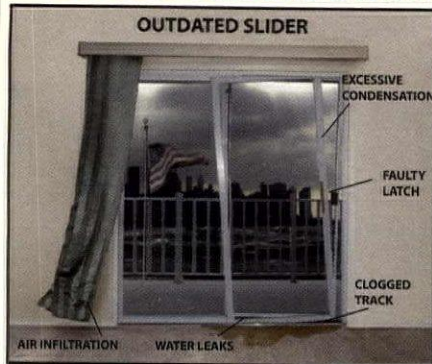
Voice

Local Service
Switched and Dedicated LD
Toll Free Service
VoIP Service



www.transbeam.com 20 W. 36th Street New York, NY 10018 212.631.8100

DOME'L SLIDING DOOR REPLACEMENT SYSTEM



BEFORE

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



AFTER

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

CASA COLLECTION

CUSTOM CABINETRY & FURNITURE

Contact: Roberto Gil, March '90 GSD
106 Ferris St., Brooklyn, NY 11231
rg@casacollection.com
tel. 718 694 0272

casacollection.com



DEVELOPING ARCHITECTS IDEAS INTO BUILT FORM SINCE 1992

slate

quartzite

sandstone

limestone

marble



www.vermontstructuralslate.com

T 800 343 1900 - 802 265 4933

●
●
●
● GROWING BEYOND
green

2007

convention

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!

RESOURCES

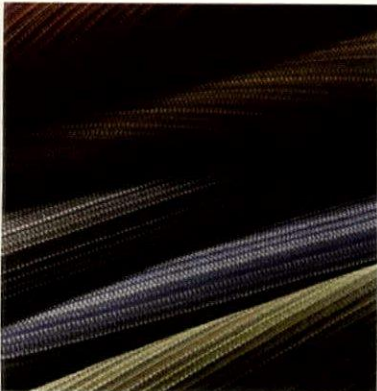
OPEN: Miller Recital Hall and Ades Performance Space (p. 5): Acoustic design by SIA Acoustics, 257 Park Ave. South, New York, NY 10010, 212-387-9105, www.siaacoustics.com. The audio-visual components were designed by Sound Associates, 424 West 45th St., New York, NY 10036, 212-757-5679, www.soundsassociates.com. Acoustic paneling supplied by Longbow Acoustics, 349 Washington St., Malden, MA 02148, 781-324-4446.

WAMOTOSCOTT Architecture (p. 24): The Jellyfish House model was fabricated by Materialise, 6111 Jackson Rd., Ann Arbor, MI 48103, 734-662-5057,

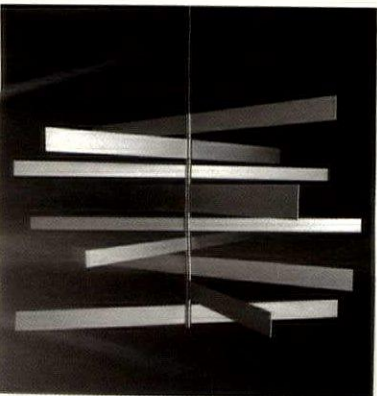
www.materialise.com. The *In-Out Curtain* was made from PaperWood by Lenderink, 1271 House Rd., Belmont, MI 49306, 616-887-8257, www.lenderink.com. The mOCEAN installation used plastic inflatable sleeves from Inflatable Packaging, PO Box 40, Newtown, CT, 06470, 203-426-2900, www.inflatablepackaging.com.

Höweler + Yoon Architecture/My Studio (p. 23): *Hi Fi* included soundscapes recorded by AREA C, www.areacmusic.com. *Low Res* utilized an LED net created by Parallel Development, 51 Ainslie St., Brooklyn, NY 11211, 718-599-0037

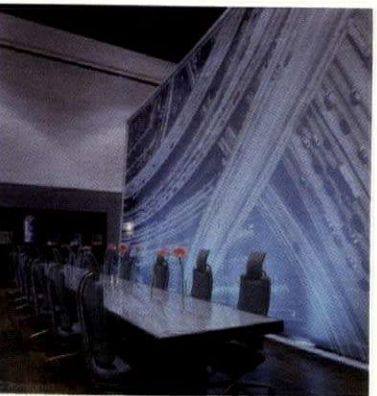
PRODUCTS

**Renew Fabrics**

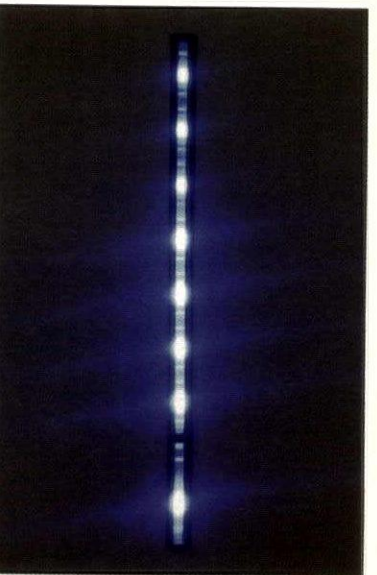
Knoll Textiles
www.knoll.com
Knoll's newest environmentally conscious fabric *Renew* is an upholstery line made of 100 percent recycled polyester. The upholstery has no added backings or finishes, which ensures that the products can be recycled at the end of its lifespan. Three patterns are available: *Spark*, a woven dot pattern that comes in twelve earthy tones; *Prep* (pictured) is a stripped 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.



CRCG

CULTURAL RESOURCE
CONSULTING GROUP

Historic Preservation & Archaeology

WWW.CRCG.NET

ARCHITECTURAL CONSERVATORS
ARCHITECTURAL HISTORIANS
ARCHAEOLOGISTS
HISTORIANS

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

OFFICES IN NEW JERSEY & PENNSYLVANIA



**Residential
Design and Construction**

April 4-5, 2007
Seaport World Trade Center
Boston
www.rdcboston.com
800 544 1898

From the producers
of Build Boston

Sponsored by:
Boston Society
of Architects/AIA
AIA New York
Chapter

The two-day convention and
tradeshow for the residential design and
construction industry

270 exhibits of residential products and services

75 industry workshops plus sessions for
the public

Free admission to the exhibit hall for the
trade — if you register by March 19, 2007

EMPLOYMENT



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 a strong connection 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
hr@cookplusfox.com
www.cookplusfox.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 MANGER, PROJECT ENGINEER, SENIOR DRAFTER AND JUNIOR DRAFTER** with 2-15 years experiences for a wide variety of Curtain Wall projects.

Contact Isabella @ 718-961-7300 Ext.3232 or email to isabella@crystalwindows.com.

ENVIRONMENTAL DESIGNER

Atelier Ten is looking for an environmental designer with experience in architecture, building technology, and sustainable design, for the position of director. Candidate will represent company at meetings; carry out contract negotiations; supervise staff; provide advanced computational modeling; produce annual budgets & finance statements. Must know Ecotect, Radiance, TRNSYS, TAS & ASHRAE and other international energy standards. Required advanced degree in Architecture and 7 years' experience in architecture, building technology, and sustainable design on US & international projects; must know building physics, performance and daylight modeling and must be a LEED-AP with at least 3 projects to certifications. Competitive salary and benefits.

Contact Business Manager, Atelier Ten,
nyc@atelierten.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

JUNIOR ARCHITECT

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 Interior 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 yrs. of hospitality and retail experience. ACad 2004 a must, Photoshop, 3D Modeling, construction documents and interior architectural detailing. Must be citizen, green card holder, or have work authorization.

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

workshop/apd

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.



CALLISON

CALLISON: A WORLD OF OPPORTUNITY

Located in midtown Manhattan our New York office is growing! Callison is an international design firm focused on the excellence of design and client service with Mixed Use and Retail Projects. We are striving to become leaders of change by developing environments that inspire, motivate, and enhance the lifestyle of the user. The team members in NY believe in working just as hard as they play. Callison is currently looking for a Project Manager and Project Architect.

PROJECT MANAGER RESPONSIBILITIES INCLUDE:

This is a fully competent professional architect who works independently to lead and direct the work of the project team. Manages the development and completion projects in a manner consistent with firm-wide standards. This individual possesses overall project responsibility including client relationship, scheduling, budgeting, construction administration and is accountable for the quality of work performed, client service and profitability.

The successful candidate must have advanced knowledge of construction materials, standards and codes, in addition to CADD proficiency (hand sketching ability preferred), and a minimum one year previous supervisory and personnel management required. This position requires a Bachelors or Masters degree in Architecture, Interior Design, or related field (License preferred), and minimum of 12 years experience as a professional architect.

PROJECT ARCHITECT RESPONSIBILITIES INCLUDE:

This is a fully competent professional architect who will perform architectural design and development work for projects involving construction of new buildings and the alteration of existing buildings and facilities. Position usually responsible for coordinating architectural work for entire projects or for a specific phase/aspect of a larger project. Typically includes coordination of specifications and construction administration. Previous supervisory and personnel management preferred.

The successful candidate must have thorough knowledge of construction materials, standards and codes, in addition to CADD proficiency (hand sketching ability preferred), and a minimum two years previous supervisory and personnel management desired/required depending upon studio assignment. This position requires a Bachelors or Masters degree in Architecture, Interior Design, or related field (License preferred), and minimum of 8-10 years experience.

We offer competitive salary, full medical and dental / vision, 401(k) / profit sharing, transit subsidies, and a great location! See how you can join us on our journey by visiting us at www.callison.com

Email resumes to employment@callison.com
We are an equal opportunity employer who values workplace diversity.

ARCHITECTURAL INTERN

Architectural Intern for firm in Miami. Research, organize & eval data for residential/commercial; provides site/landscape plans; develop alternative design solutions for new construction and historic rehabilitation. Proficiency in AutoCAD under UDS system F/T (M-F). Applicants w/ bachelor's degree in Arch. & 6 months rel. experience.

Send resumes only to
Beilinson Gomez Architects PA
790 NW 107 Ave., Ste 306
Miami, FL 33172

T P G
ARCHITECTURE

ARCHITECTURE/MEDIA PM/PA

Prestigious NYC based, global architectural design firm seeks architectural PROJECT MANAGERS/PROJECT ARCHITECTS w/min. 7 yrs. exper. in mission critical facilities. Candidate must be able to conduct highly technical projects from inception through completion, & communicate & orchestrate the efforts of a multitude of consultants & technical experts into a logical, coherent set of Contract Documents, which graphically describe these very specialized environments. . Excel. salary, benefits pkg. incl. 401(k), med/dental. Dynamic environment, great NYC location w/state-of-the-art office.

ARCHITECTURE

PROJECT MANAGER/PROJECT ARCHITECT

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

SENIOR INTERIOR DESIGNERS/DESIGN DIRECTOR

Excellent opportunity for candidates w/min. 10-15 yrs. exper. in Corporate/Retail interior design. Degree req'd. Design Director responsibilities include directing design team effort in studio environment. Interior Designers shall be capable of handling multiple projects in fast-paced environment. Individuals possess strong communication/interpersonal skills and have proficiency in AutoCAD. 3D rendering skills & 3D Max & Photoshop a plus.

We are committed to quality in our service & in our people. We offer an excellent benefits pkg. incl. 401(k), medical/dental. Great NYC location w/state-of-the-art office. Submit resume, salary & work samples to:

TPG Architecture
Attn: Prof. Staffing Mgr./AN01
360 Park Avenue South
New York, NY 10010 Fax: 212-768-1597
or E-mail: Careers@tpgarchitecture.com
No phone calls pls. EOE

ARCHITECT POSITIONS

Our 25 person, design-focused architecture firm based in NYC is seeking to hire exceptional designers. We specialize in residential, commercial and institutional design and are looking for several talented architects: a designer with 2 years of experience, two Intermediate Architects with 5 years of experience, and a Senior Architect with 10 years of experience. Contact msalas@mbbarch.com.

ARCHITECT

Projects from commercial, high end residential structures. Work in NJ and NYC

- Junior: 1-3 years experience.
- Mid: 3-7 years experience.
- Bachelors Degree in Architecture
- AUTO CAD PROFICIENCY and/or other computer aided drafting programs, i.e. Microstation.
- Ability to communicate efficiently through various mediums: clients, contractors and colleagues.

Forward resume/cover letter: r@icsolutions.org
Fax: 201-991-3185 www.icsolutions.org

ARCHITECT-PROJECT MGR./J.R. P.M. -

Mineola & NYC - Minimum 4-yr Architect Degree; Requires 1-7 yrs. commercial architect 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@jrsarchitect.com. JRS Architect, P.C. is an EEO employer.

takamichi hair
35 great jones street
new york ny
212.420.7979

photos by jesse reiding fleming

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 SEEKS:

- **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 3D Studio Max Photoshop and AutoCAD. Knowledge of Revit, Sketchup and other digital design and production tools a plus.

- **PROJECT MANAGERS** with 7+ years of balanced experience - from concepts through construction administration. Candidate should be proficient with AutoCAD or Revit. Experience with large-scale commercial, hospitality, high-rise residential or mixed-use projects a plus.

- **TECHNICAL ARCHITECTS** at all levels. Candidates must have a professional degree and be proficient with Autodesk production software; Revit experience highly desirable. Extensive field experience a plus.

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

BRENNAN BEER GORMAN MONK INTERIORS SEEKS:

- **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.

- **INTERIOR DESIGN STAFF**, with 3-5 years of hospitality experience to support interior design division. Must be a team player and proficient with AutoCAD.

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 Viz, 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 send resume and max 2 pages sample works to martiradonna@cetraruddy.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 learn about other opportunities?

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

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

SENIOR ARCHITECTURAL DESIGNER:

Experienced architect to work on curtain wall design and detailing for college and university client

SENIOR DETAILERS: Architects with 10+ years experience in detailing complex building types

HEALTHCARE ARCHITECTS: Architects with experience in the practice areas of healthcare and science & technology

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@microsol-resources.com For a complete listing of job opportunities, visit www.microsolresources.com

api partners, llc

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

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

ARCHITECT - RETAIL AND HOSPITALITY - Ensure the flawless translation of design intent into construction documentation with this renowned, global firm.

SHANGHAI - SENIOR ARCHITECT - STUDIO MANAGER - Beyond the traditional "design" role, this leader will work with diverse disciplines and opportunities.

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

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

SENIOR ARCHITECT - STUDIO MANAGER - A flexible, creative and well-rounded leader is sought to perform above and beyond the traditional "design" role.

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

Ruth Hirsch Associates Inc.

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

We are currently looking for:

SENIOR DIRECTOR OF FACILITIES for an institution with a demanding complex infrastructure; develop strategies, oversee 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:

212-396-0200 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 Jacqz

www.rgarecruiting.com

REAL ESTATE

PENN STATION AREA

Exceptional, high-quality private offices AVAILABLE. Newly renovated. Beautifully built with hardwood floors and frosted glass, great light. Reception, utilities, and conference room included. Flexible terms, internet, and furniture available. Please call 646-465-5902 to inquire. Website: www.wamdasuite.com

BUSINESS SERVICES

ANDREA BRIZZI

PHOTOGRAPHY OF ARCHITECTURE AND INTERIORS

917/699-0512

ab@andrea-brizzi.com

www.andrea-brizzi.com

REACH AND INFLUENCE
OUR READERS IN THE
NEXT FEW ISSUES OF
**THE ARCHITECT'S
NEWSPAPER!**

UPCOMING
ISSUES

NEW YORK

ISSUE 06_04.04.2007
INTERIORS ISSUE /
RETAILS & 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

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;

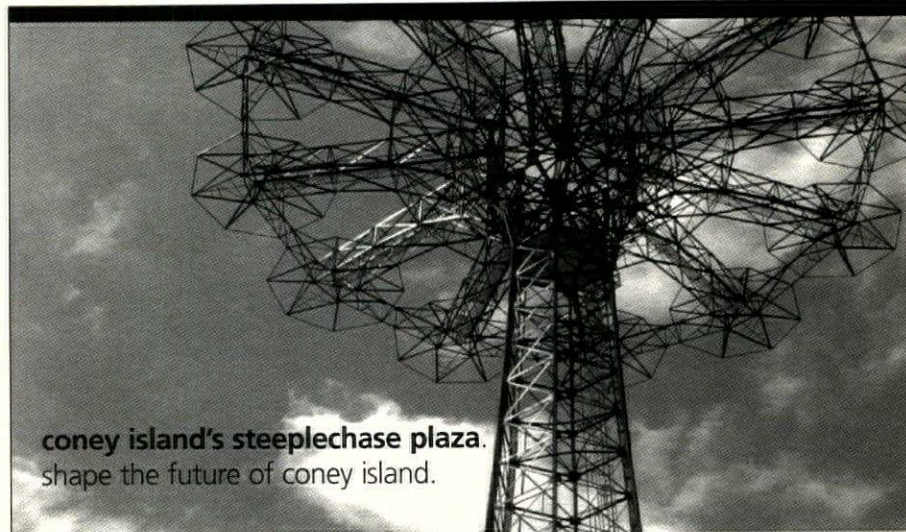
My cousin lives in New Jersey and says that all architects are gay. Is this true?

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.

WWW.ARCHPAPER.COM



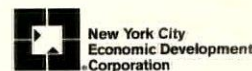
coney island's steeplechase plaza.
shape the future of coney island.

SEEKING DESIGN TEAMS

New York City Economic Development Corporation (NYCEDC) is seeking design teams for public space improvements at the world-famous Coney Island Boardwalk. This extraordinary opportunity at this 2.2-acre site will be a civic and amusement anchor connecting new development sites throughout the area.

Responses are due no later than 4:00 p.m., Friday, March 23, 2007.

Submission guidelines and requirements are outlined in the RFQ and available to download at www.nycedc.com/RFQ, or for pick-up at NYCEDC, 110 William Street, 6th Floor, New York, NY, Monday - Friday, 9:30 a.m. to 4:30 p.m.



NEW YORK CITY. MAKE IT HERE.

REQUEST FOR QUALIFICATIONS

THE ARCHITECT'S NEWSPAPER

NEW YORK ARCHITECTURE AND DESIGN

WWW.ARCHPAPER.COM

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

SUBSCRIBE TODAY!

*Must provide RA number

☐ RA number FREE!

☐ 1 year \$39

☐ 2 years \$69.95

☐ Institutional \$149

☐ Canada/Mexico \$75

☐ International \$160

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

ref. 03.07.2007

Name _____ Date _____

Company _____

Address _____

City/State/Zip Code _____

Email _____ Phone _____

RA License Number _____

Credit Card Number _____ Exp. Date _____

SIGNATURE REQUIRED _____



INDUSTRY

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

JOB FUNCTION

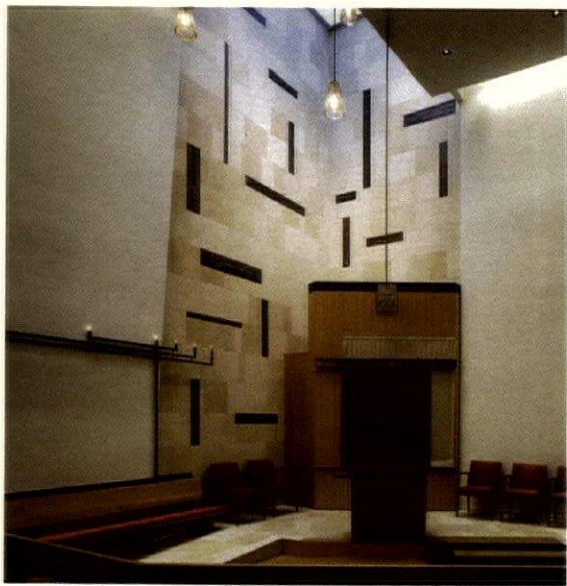
- ☐ Academic
- ☐ Architect
- ☐ Designer
- ☐ Draftperson
- ☐ Firm Owner
- ☐ Government
- ☐ Intern
- ☐ Managing Partner
- ☐ Project Manager
- ☐ Technical Staff
- ☐ Student
- ☐ Other

FIRM INCOME

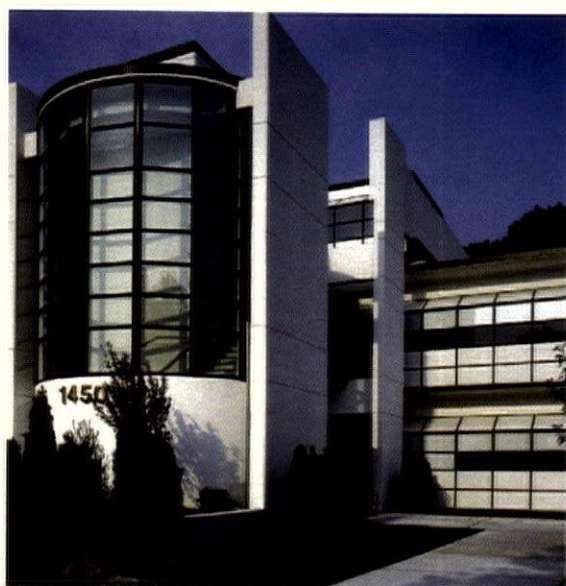
- ☐ Under \$500,000
- ☐ \$500,000 to 1 million
- ☐ \$1 to 5 million
- ☐ +\$5 million

EMPLOYEES

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



BKSK ARCHITECTS LLP, NEW YORK

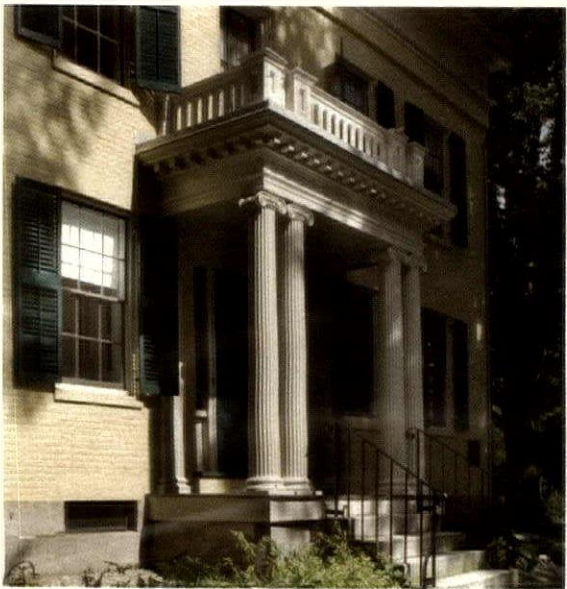


GKV, NEW YORK

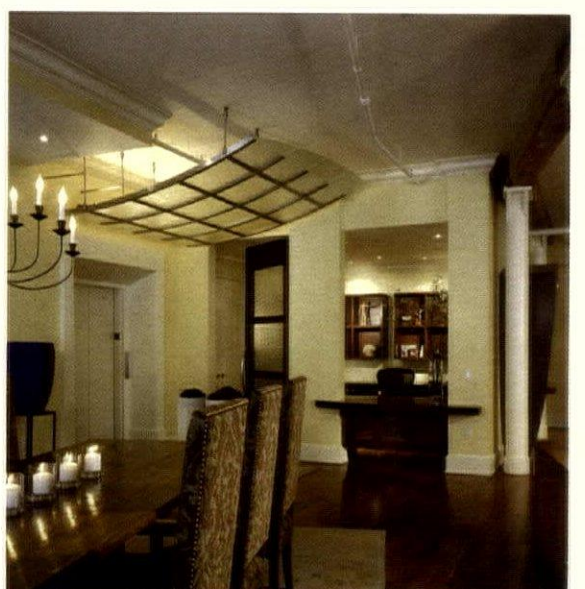
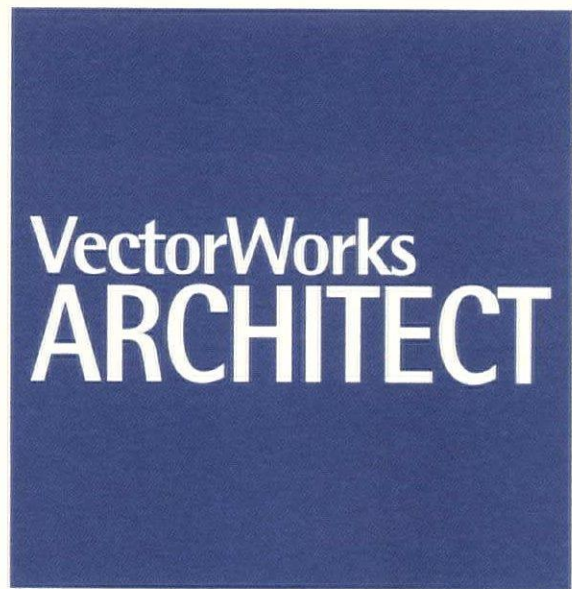


SPAN, NEW YORK

photo by Michael Moran



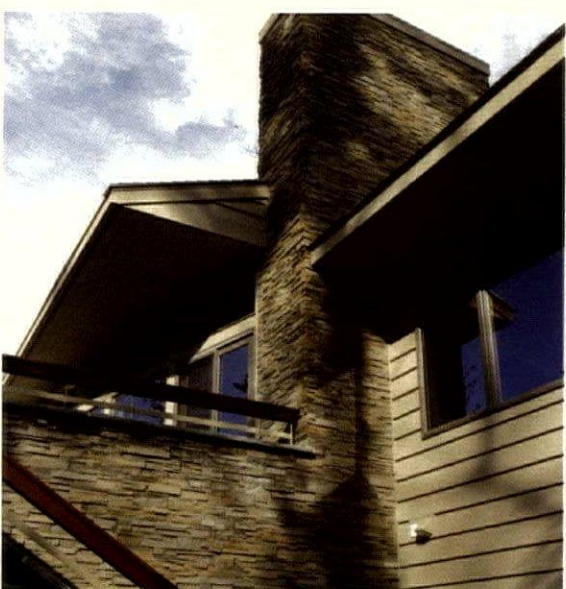
SACCO + MCKINNEY ARCHITECTS, PC, NEW YORK



GLEICHER DESIGN GROUP, NEW YORK



KING & KING, NEW YORK



MARTIN E. RICH ARCHITECT, PC, NEW YORK



RADU ARCHITECTS, NEW YORK

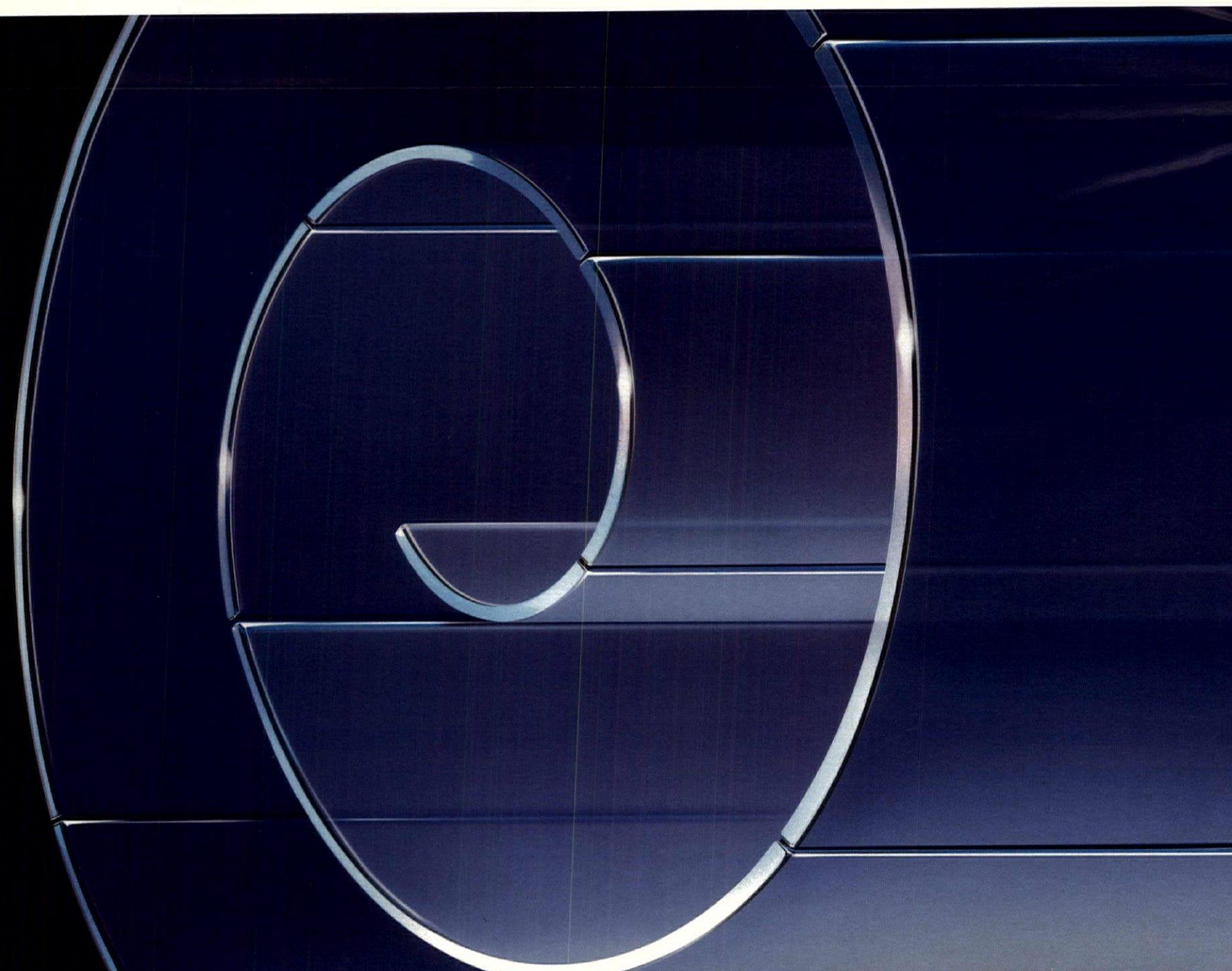
They all use it. Shouldn't you?

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.

BIM software for the smart-sized firm
VectorWORKS

www.vectorworks.net/newyork



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 silk-screen, 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 Tokio Tanaka Architects, Inc. Fabricated by Oldcastle Glass® in Bentemp®.