

# THE ARCHITECTS NEWSPAPER

## 05 03.21.2007

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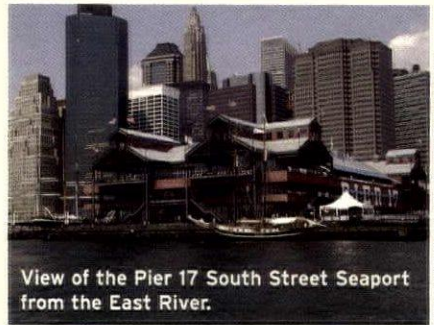
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PLANS TO REDEVELOP MALL SITE AT SOUTH STREET SEAPORT STILL PRELIMINARY, THOUGH SOME LOCALS ARE READY TO BRAWL

## ON THE WATERFRONT

While the neighborhood around South Street Seaport is rapidly changing, the company that operates the mall there is taking its time to develop plans to connect the complex with the rest of Manhattan. The operator, General Growth Properties, hired Sharples Holden Pasquarelli (SHoP Architects) to develop a masterplan for making the Seaport more compelling to locals, citywide shoppers, and tourists. SHoP (along with the Richard Rogers Partnership) is also working for General Growth's landlord, the city, to implement a plan that will turn the waterfront north of the Seaport into a major new park. The other major change that has made the area more attractive for development was the Fulton Fish Market's 2005 move to Hunt's Point in the Bronx.

Pasquarelli told AN that his firm's work for both clients aims to make the South Street waterfront more **continued on page 3**

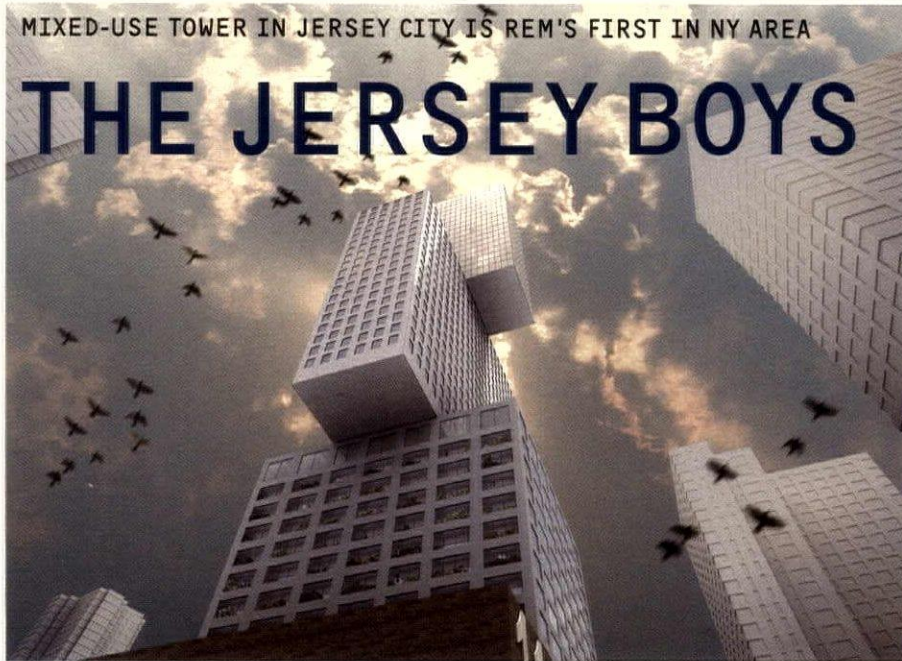


View of the Pier 17 South Street Seaport from the East River.

COURTESY GENERAL GROWTH PROPERTIES

MIXED-USE TOWER IN JERSEY CITY IS REM'S FIRST IN NY AREA

## THE JERSEY BOYS



COURTESY OFFICE FOR METROPOLITAN ARCHITECTURE

The Office for Metropolitan Architecture (OMA) unveiled its first U.S. commission since its New York office broke away last summer to form the firm REX, taking many of OMA's stateside projects with it. On February 26, principal Rem Koolhaas unveiled a 52-story mixed-use tower that will anchor Jersey City's fast-gentrifying Powerhouse Arts District (PAD) on a site that once housed an artists' commune.

The 1.2 million-square-foot development for BLDG Management and the Athena Group features two slabs set at 90-degree angles to each other, which will house apartments, a hotel, and a restaurant. These cantilever over an immense cube set on a plinth the size of an entire city block. The lower levels contain additional housing, live-work spaces for artists, and gallery and retail space.

In a presentation at the Jersey City Museum, Koolhaas explained that OMA had

taken the towers so prevalent in Jersey City and literally turned them on their side. "In current architecture, there is an incredible adoration of the computer, of flowing forms," he said. "We felt in the generic shapes there is still a lot to be explored."

The stacked nature of the design required some nongeneric engineering. "It's like taking two airplanes and standing them up from the tail," said Silvian Marcus, CEO of WSP Cantor Seinuk, the structural engineering firm that has worked with OMA since the project's inception. "The tail has to be very strong." Cantor Seinuk's solution is a concrete core with decks at the base of each slab that act like floating foundations. According to Shohei Shigematsu, head of OMA New York, the top section will be sheathed in glass while the bottom slab and cube will be outfitted in "something precast, probably concrete or plastic," **continued on page 5**

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## GRAHAM FOUNDATION SUSPENDS 2007 GRANT CYCLE

The Chicago-based Graham Foundation for Advanced Studies in Fine Arts announced this fall that it would suspend the 2007 grant cycle until new guidelines and application processes are put in place. As one of the largest private foundations in the United States that provides project-based support for research and public programming in architecture, the venerable 50-year-old institution is looking for ways to modernize itself.

Amid speculation and suspicion within the architecture and design community that this suspension of the grant program is fiscally motivated, the **continued on page 2**

## JEFFREY WEISS NAMED DIA DIRECTOR

On February 20, the Dia Art Foundation announced Jeffrey Weiss as its new director, a year after Michael Govan left the post to lead

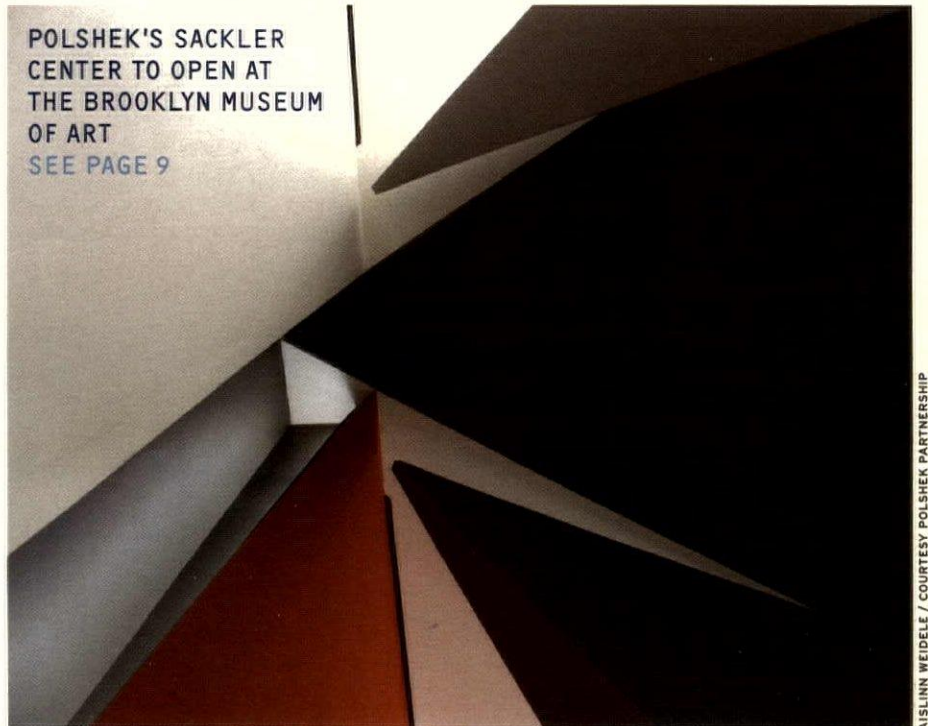
the Los Angeles County Museum of Art. Weiss comes from the National Gallery of Art in Washington, D.C., where he headed the modern and contemporary art department since 1994. He most recently curated the museum's current show, *Jasper Johns: An Allegory of Painting, 1955-65*. He plans to assume his new role in full early this spring.

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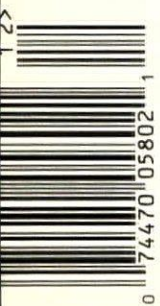


LEE EWING

POLSHEK'S SACKLER  
CENTER TO OPEN AT  
THE BROOKLYN MUSEUM  
OF ART  
SEE PAGE 9



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VOLUME 05, ISSUE 05 MARCH 21, 2007. THE ARCHITECT'S NEWSPAPER (ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. 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.

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**EDITORS**

All architecture firms, from small boutique shops to corporate behemoths, at some point have to come to terms with succession. The transition from the aesthetics and working style of the founding architects to succeeding generations is not always a smooth one, but there are many ways to do it, as this issue's feature story *The Next Generation* (page 12) makes clear. But a dividing line between firms that choose to go on and those that do not echoes another longstanding split within the profession, which is between those architects who consider themselves artists and those who see their profession in more pragmatic terms.

It is interesting that the firm founded in 1874 by Henry Hobson Richardson, who was perhaps the country's first great architect and rightly thought of himself as an artist—he once had himself photographed to look like Abbe Suger, the great 12<sup>th</sup>-century artist-monk who launched Gothic architecture—is still in business today, as Shepley Bulfinch Richardson and Abbott. One wonders what Richardson would make of the firm's work today, though, and perhaps this is the reason why architects who see themselves as artists do not want their practices to outlast their working lives. For architects like Edward Larrabee Barnes, who believed that “one should stand on one's own feet,” it made sense his firm to close when he retired. Similarly, the reports that Frank Gehry has enough commissions to occupy the remainder of his professional career and is not interested in taking on what he can't complete in his lifetime cannot be comforting to his employees, who must worry about their careers after the master steps down. One architect who seems to be bridging the gap admirably is Richard Rogers, who is actively promoting his younger partners by adding their names to the door: In the coming weeks, he is renaming the firm Rogers Stirk Harbour + Partners.

In this issue, you'll also see references to our new online resource guide. A central part of our mission when we launched *The Architect's Newspaper* four years ago was to become a business resource for architecture firms. Our online guide, at [www.archpaper.com/search](http://www.archpaper.com/search), will lead you to local and regional sources, including contractors, engineers, lawyers, custom fabricators, materials supplier, product manufacturers, photographers, and more. The guide draws from our annual “Favorite Sources” issue, which appears every January and compiles your colleagues' recommendations for that indispensable collaborator or cool new material. The guide will be updated constantly. But we can't do this alone! If you have a product or service that you want to add to our list, write to us at [resources@archpaper.com](mailto:resources@archpaper.com).

**GRAHAM FOUNDATION SUSPENDS 2007**

**GRANT CYCLE** continued from front page  
administration assured that grantmaking remains the foundation's highest priority, and it will continue to award approximately \$1 million dollars each year in support. The hiatus affords the Graham Foundation the luxury of time to completely analyze its grant procedures and start afresh by overhauling its antiquated submittal and review process. “The work we do must reflect what is happening in architecture. As a foundation, we need to respond to the way people work today and to the complexity of the projects they produce,” said foundation director Sarah Herda, who expects to announce the new guidelines by May in anticipation of a September 2007 application deadline.

Herda joined the foundation last year, leaving her post as director of the Storefront for Art and Architecture in New York City (see “Herda to Head Graham,” *AN* 06\_04.05.2006). According to Roberta Feldman, president of the foundation's board of trustees, Herda's charge is to reenergize local programming, including publications, exhibitions, and lectures. “The board is looking to enliven the discourse and to raise the visibility of the program, reach new audiences, and create an active public forum.” Herda's mandate overlaps with the foundation's general efforts to invigorate and update its operations.

The new method of grant application is conceived to be more fluid and easy to read. It will include an online electronic submission process and a way to archive and retrieve data. And it will offer better guidance to both applicants and reviewers. To avoid adversely affecting any potential grant applicants during this temporary suspension, the Graham Foundation is making special provisions to review time-sensitive project applications.

Once the technology is up and running, Herda plans to activate the legacy of the vast network of grantees from the past 50 years and develop opportunities for grant recipients to share and extend the impact of their research. “This is especially important for the individual grant recipients who are often under-resourced and can benefit from the forums that come from being part of this great community of thinkers,” noted Herda.

CINDY COLEMAN

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**JEFFREY WEISS NAMED DIA DIRECTOR**

continued from front page

Weiss' appointment marks a positive turn for Dia, which recently dropped plans to build a new gallery adjacent to the High Line in the Meatpacking District. When deputy director Laura Raicovich made the announcement last October, she cited the foundation's lack of a director as a primary reason for the board's hesitation. The building at 820 Washington Street has since been purchased by the

Whitney Museum of Art, which plans to develop a Renzo Piano-designed satellite museum on the site. “It is important for people to know that the High Line situation is no reflection whatsoever on [our desire for] an increased presence in New York,” Weiss said. “The board wanted to wait for a new director, and they were moving at the pace they needed to move to do things right. That kind of caution is unusual in the museum world, and I appreciate that.”

Along with maintaining the Dia's existing installations, which include the permanent collection in Beacon, New York, and Walter De Maria's *The Lightning Field* near Quemado, New Mexico, Weiss plans to reestablish and augment the New York City program. Since Dia's West 22<sup>nd</sup> Street location closed in 2004, the foundation's presence in the city has effectively been suspended. “The nature of the space is the most important thing,” Weiss said. “We are very open to neighborhoods,

including unexpected ones, and trying to approach this with as few preconditions as possible.” The board hasn't decided whether or not Dia will continue to work with Roger Duffy of Skidmore, Owings & Merrill (who designed the building for the High Line site) on the new facility.

Weiss said that few plans are certain, but offered, “All the things that set Dia apart are meaningful to me, and I want to try to nurture those things.” **SAMANTHA TOPOL**

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## HADID RAKES IT IN

Our intermittent EavesDropper **Alexander Gorlin** alerted us to a report from the February 23 issue of *Building Magazine* about **Zaha Hadid's** financial performance. "Architect Zaha Hadid has posted her best ever set of financial results," according to the article. "Pre-tax profit shot up to £1.2 million for the year ending April 2006." Hadid's more than 100 employees might (or might not) be surprised to learn that "the firm's directors—Hadid and **Patrick Schumacher**—together earned about £531,000 last year. The highest paid director, understood to be Hadid, took home £331,000." That's roughly \$636,700. "It seems like a lot of money when you compare it to other architects," said Gorlin, clearly stimulated by the naked figures. "But when you think about it, it's shocking how little she makes, given that she's considered one of the top architects in the world. Among most architecture clients, that amount is nothing."

## MAKING CRAFT COOL

Two of the refugees in *Dwell's* recent mass exodus have surfaced on the local publishing scene: Former *Dwell* executive editor **Andrew Wagner** has teamed up with the magazine's founding creative director **Jeanette Abbink** to revamp *American Craft* magazine. Wagner said he and Abbink have been investigating different production techniques to make the magazine reflect the DIY slant of its contents. "We're looking at different things we can do to show a human component," he said. The first issue will appear in the fall, and who is writing one of the first feature stories? *Dwell's* founding editor, **Karrie Jacobs**.

## IF YOU BEND IT, WILL THEY COME?

At a recent press preview of the MoMA's *Richard Serra Sculpture: Forty Years*, opening in June, **Richard Serra** paced the sedate meeting room telling stories about his attempts to realize his unwieldy works. The artist used a whiteboard to demonstrate his thinking behind his torques and ellipses ("The radius doesn't change in elevation," he enthused about one piece). "It felt like a master class," said art and architecture writer **Tracey Hummer**. When asked whether the show was initially meant to coincide with the inauguration of **Yoshio Taniguchi's** new building, Serra responded, "We wanted the building to settle first." Not a bad idea. The multi-ton sculptures will be installed in the museum's sculpture garden and the second- and sixth-floor galleries.

## PREFAB AT PRATT

Spring has sprung! It feels like California in Fort Greene and it might start looking like it now that Pratt has caught the prefab bug. Design nut **Avi Telyas** is pushing the Pratt Institute, where he serves as trustee, to investigate prefab. The school helped organize a competition to design a prefab dormitory for a Pratt-owned site, which would also produce ideas to invigorate his latest purchase, Kullman Industries, once the world's foremost producer of roadside diners. Telyas picked the shortlist himself: Garrison Architects, Marble Fairbanks, Narofsky Architecture, Obra Architects, and Peter Gluck & Partners. Not a Pratt professor among them, to the dismay of faculty members! Architecture dean **Tom Hanrahan**, who judged the competition with **Barry Bergdoll** and **Kenneth Frampton**, demurred on the oversight: "We didn't push it," he said. So what's Pratt getting in return, since the dorm is hypothetical at this point? Telyas has pledged \$250,000 to establish a new prefab research lab, the Kullman Center.

**ON THE WATERFRONT** continued from front page accessible and further open its views to the Brooklyn Bridge. "We have spent three years working with the community and are trying to make sure that any [mall] proposal complements and hopefully even solves some issues with the esplanade." He added that preserving the current three-story mall remains a distinct possibility.

But some community residents worry that the private operator will try to cash in on the public improvements at South Street by creating a condo or a hotel. That was clear at General Growth's scheduled February 27 presentation to a Seaport subcommittee of Community Board 1. While presenting the many concepts currently under study, Pasquarelli and others found themselves defending their work to the often hostile crowd of more than 100 people.

Pasquarelli's presentation stressed Pier 17's current disconnect from the street grid. "You get to Fulton and Water [streets], and you can't see the historic ships," he said. The ideas he presented included restoring the rotting piers under the three idle Fish Market buildings and moving one, the 1907 Tin Building, to line up Beekman Street with waterfront access. But meeting attendees dwelled on a

single slide that showed how shrinking the mall's footprint to create a slender tower would open more of the pier. Many charged that the operator secretly plans to sell condos without providing parks and schools. General Growth representative Michael McNaughton insisted that any redesign would enhance the community. "This is the beginning of a process," he said. Pasquarelli echoed this, saying that there were at least 25 plans under discussion, and many more months of design research.

Many groups want to influence the process: Preservationists want to refurbish the South Street Seaport Museum and its historic vessels. And the Drawing Center, which was originally slated for the cultural institution lineup at Ground Zero, is one of many nonprofit organizations that have expressed interest in using the site.

And New York City, as owner of the underlying piers, will scrutinize any decision on aesthetic and contextual grounds. "The city would seek improved access to the waterfront and development that enhances the unique historic waterfront and important views," said a city planning spokesperson. This means balancing residents' views with those available to visitors. **ALEC APPELBAUM**

## OPEN > LIBRARY

### > BROOKLYN PUBLIC LIBRARY HIGHLAWN BRANCH

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Designer: Louise Braverman, Architect



MICHAEL MORAN / COURTESY LOUISE BRAVERMAN, ARCHITECT

When Louise Braverman and her firm began the renovation of the Highlawn branch of the Brooklyn Public Library, they quickly realized that the tight budget was a blessing. "They told me, 'Well, Louise, just change the bookcases,'" said Braverman. "Cabinetry is expensive, and that is all there was money for." Instead of replacing the bookcases, the architects decided to clean them up and fit their tops and sides with prefabricated fiberglass panels. Designed as siding for 18-wheelers, the panels only cost \$3.50 a square foot, and the savings left enough money to expand the project. The library now centers on a colorful information center in the middle of the branch's circular room. "The vibrancy isn't just decorative—it draws you to where you need to go," Braverman said. She explained that these days, librarians serve as guides to a sea of information, so the library should bring librarians and patrons together as quickly and easily as possible. "The library is becoming the place to go: After school, the kids are just lining up to get in," she said. And so are library administrators, who told Braverman they were so happy with the design that they plan to use it as a prototype for 57 other branches.



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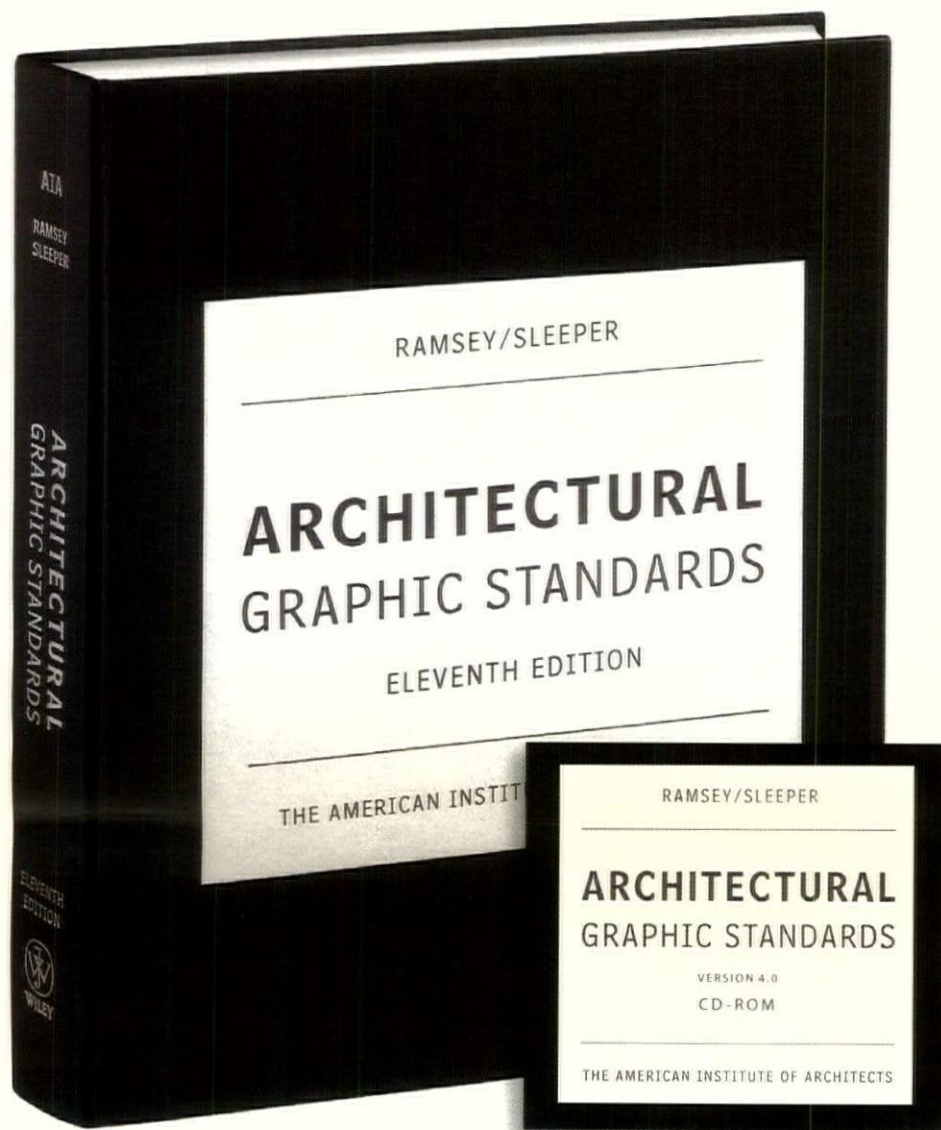
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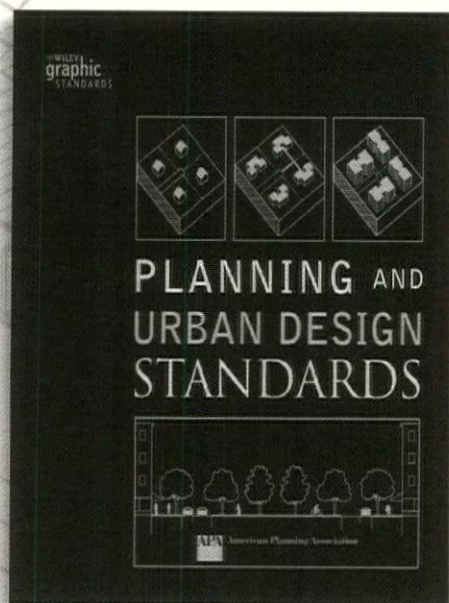
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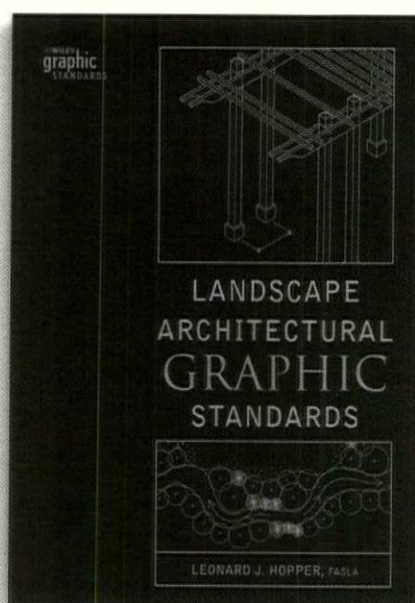
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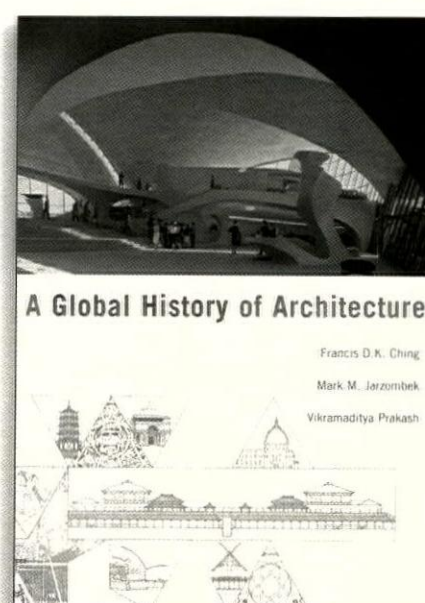
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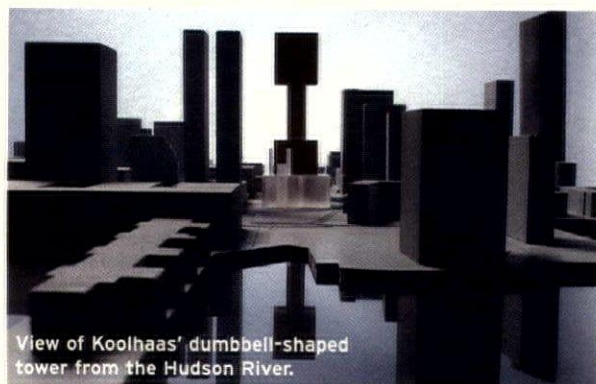


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View of Koolhaas' dumbbell-shaped tower from the Hudson River.

#### THE JERSEY BOYS

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whichever is more economical." The budget is currently set at \$400 million, and BLDG expects that construction will be finished within three to four years.

Koolhaas also spoke about how the PATH train and 9/11 made Jersey City "almost part of Manhattan," and went on to discuss the way the roofs would function as open spaces for public interaction. Anticipating a wall of high-rises along the Hudson River, Koolhaas said that the tower would maintain its profile. "Basically, our building is trying to respond to a future situation," he said.

That future had been in contention for two years, since BLDG president Lloyd

Goldman filed suit against the city, alleging the creation of the PAD decreased the value of his property, 111 First Street, where OMA's building will rise, and infringed on his civil rights. The PAD established low and medium densities not only to protect the artist community that sprung up in the warehouses and factories but to protect the area's architecture, which many Jersey City residents consider a part of the city's industrial heritage.

Because City Hall didn't want to let the PAD neighborhood languish any longer, it negotiated a settlement with Goldman last December. In exchange for permission to build much higher than the new zoning would normally allow, Goldman agreed to

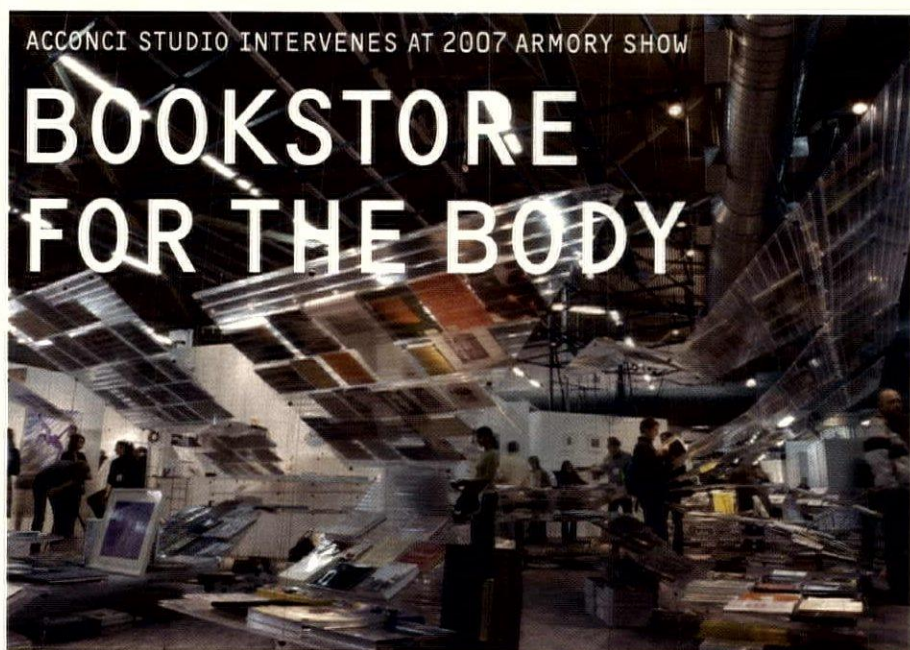
pay \$1 million to two local arts organizations (the Jersey City Museum and the historic Loews Theater), set aside the 120 units of affordable artist live-work spaces in the development (which will be housed in the cube), and choose from a shortlist of architects devised by the city, said city council member Bill Matsikoudis, who negotiated the settlement. "Both Mayor [Jerramiah] Healy and I said, 'If we're going to give you density and height, we're going to need something spectacular and special,'" he added. According to Matsikoudis, the shortlist included Frank Gehry, Santiago Calatrava, and I. M. Pei.

111 First Street will go forward, but there are other battles over the future of the PAD. The nationwide developers Toll Brothers are fighting a similar battle over a Manischewitz factory they plan to shutter in April, but Matsikoudis doesn't think it is under threat. "There's this notion of a domino effect, but there is no reason for the city to cede density unless it sees reason to," he said. "111 has set the bar really high."

MATT CHABAN

ACCONCI STUDIO INTERVENES AT 2007 ARMORY SHOW

## BOOKSTORE FOR THE BODY



COURTESY ACCONCI STUDIO

The architectural highlight of this year's Armory Show at Pier 94 was a temporary bookstore designed by Acconci Studio for Deitch Projects and Distributed Art Publishers (D.A.P.). Suspended from the ceiling by steel cables, the acrylic horizontal surface was cut and folded to define the unexpected yet effective space and support more than 400 books from publishers such as Aperture, Charta, Hatje Cantz, and Steidl Publishers. "Besides being a functional bookstore, it acts as a social sculpture and it's versatile function combines every aspect of Vito's work," said gallerist Jeffrey Deitch.

The the hovering surfaces created subtle interactions between the visitors, the

space, and the books seemed almost alive, softly bouncing with every touch. "We wanted books to be more important than their support; we wanted people to be swarmed by books, and have books floating all around their bodies," said Acconci. The transparency and lightness of the space kept visitors as focused on one another as the monographs in front of them—a result that particularly pleased Acconci, whose early art pieces explored the idea of human interaction in public spaces. "Maybe we can't help thinking about people in relation to other people, even when we think we are doing something else," said Acconci.

MASHA PANTELEYEVA



Products pictured are not to scale: 1069 lever with 1735 6754 thumbturn, 3469 window handle and 6619 door pull

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HFA TO STRETCH FINANCING FURTHER  
IN LIGHT OF INCREASED DEMANDCHANGES FOR  
HOUSING BONDS

The New York State Housing Finance Agency (HFA), which issues tax-free bonds to developers who build affordable housing, recently decided to restructure how it allocates the approximately \$300 million in annual financing it oversees. HFA, under the direction its new president, Priscilla Almodovar, will now issue tax-exempt bonds based on the number of affordable units in a mixed-income project, not its overall cost. The bonds will also be capped at \$1.5 million per unit because of skyrocketing demand for bonds. Almodovar, who was appointed by Governor Eliot Spitzer in late January, said she hopes the move will increase the number of affordable units developers allocate in their projects. "HFA hasn't been nimble enough to deal with how the market has changed," she said.

On February 26, the nine developers that had applied for tax-exempt financing for residential towers currently in development along Manhattan's Far West Side received a letter from HFA explaining the change in policy. Their applications have been frozen since late December, when HFA realized it could not meet demand for the tax-exempt bonds.

Two events in particular caused sudden demand for the bonds. The first was the rezoning of the Far West Side in 2005, which led a number of major developers to scramble for the newly valuable land. This was followed

a year and a half later by changes to the 421-a tax abatement program ("City Revises Property Tax Program," AN01\_01.17.07), which left many developers without a major source of financing. Many began turning to HFA, which in the past only received one or two applicants a year. Now it faces dozens without the bond volume to cover them all.

The policy change could affect the rate at which the Far West Side's redevelopment proceeds. Almodovar and the HFA believe that the change will necessarily curtail requests for financing, but Mike Slattery, a senior vice president at the Real Estate Board of New York, worries that it may prove to be a problem. "The question is whether or not the apparent reduction in tax funding means that a lot of these projects will not go forward," he said. "It is hard to tell at the moment whether or not they will be successful."

Silverstein Properties, Douglaston Development, Rockrose Development, and the Dermot Company are among the affected developers. They have until March 16 to decide whether or not to resubmit their applications. Larry Levine, president of Douglaston, told *The New York Observer* on March 2 that it would not resubmit an application.

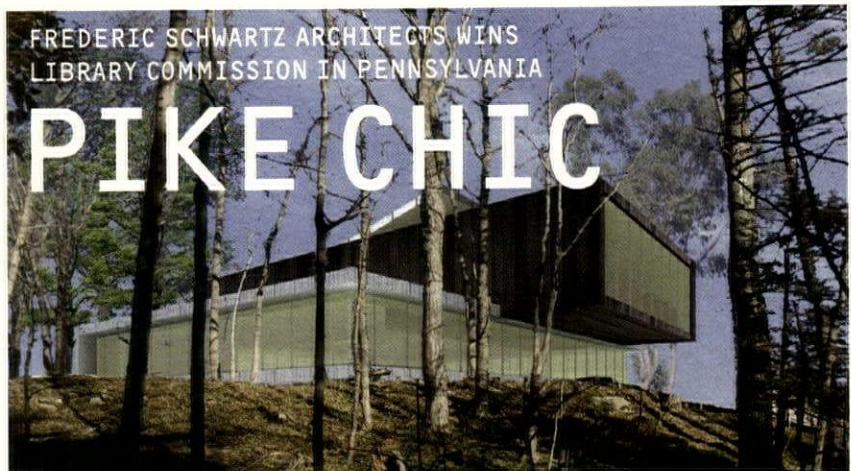
Almodovar is sanguine about the situation. "I think competition is appropriate because now we have a scarce resource," she said.

MATT CHABAN

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FREDERIC SCHWARTZ ARCHITECTS WINS  
LIBRARY COMMISSION IN PENNSYLVANIA

## PIKE CHIC



On March 5, the Pike County Public Library in Milford, Pennsylvania, selected Frederic Schwartz Architects to design its new building. Other proposals came from New York-based BKSK Architects and Bolin Cywinski Jackson in Wilkes-Barre, Pennsylvania. Architectural writer Alastair Gordon organized the jury, which included historian Kenneth Frampton, artist and art writer Sylvia Kolbowski, architect Jonathan Marvel, among others. The library will vacate the landmarked building it has outgrown and relocate to a site between Harford Street and the Sawmill Creek ravine.

Schwartz has sited the building at the lot's rear, creating a small public lawn along Harford Street that echoes the greens fronting other local municipal buildings. At its rear, the building's upper volume cantilevers out and exposes ceiling-height windows to the ravine,

acting as a bridge between the town and the wild landscape of the Delaware Water Gap National Recreation Area. The design includes a café and a light-filled atrium, which will double as a gathering space for events like the town's annual film festival. A fundraising campaign kicks off in April. A construction timeline has not been set. **CARL YOST**

Rear view of Pike County Library scheme facing the Sawmill Creek ravine (above); interior atrium (below).



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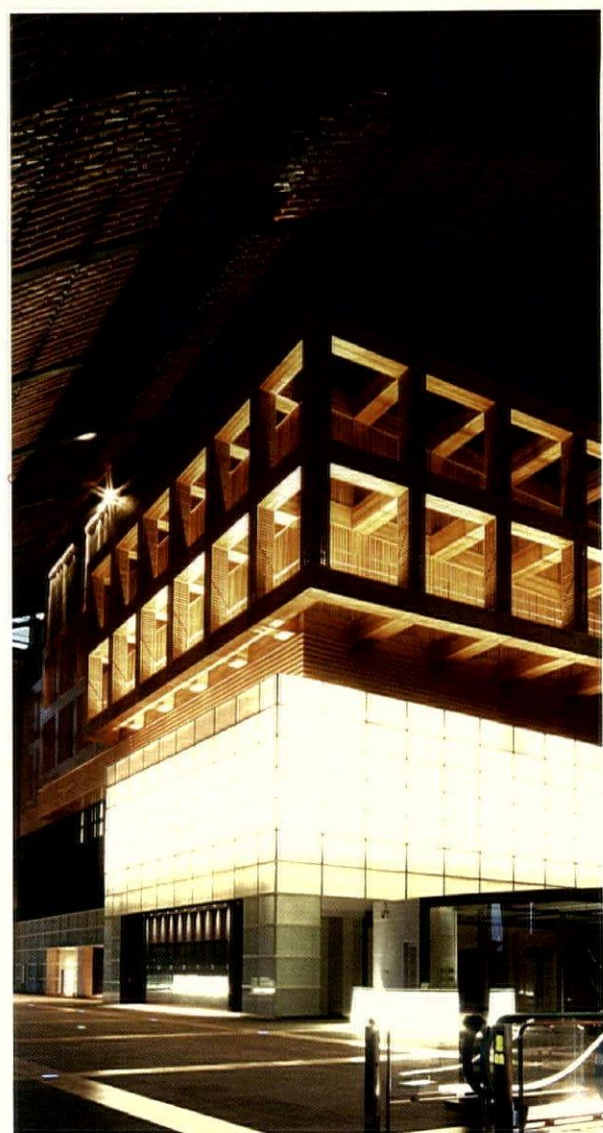
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## 7 EXTENSION QUESTIONED OVER RESPONSIBILITY FOR COST

# IF MTA BUDGET OVERRUNS, WHO PAYS?

In late February, the Metropolitan Transportation Authority (MTA) requested bids to dig tunnels for the extension of the 7 subway line to 11<sup>th</sup> Avenue and 34<sup>th</sup> Street. The bids come at a suspenseful time: Just weeks prior, MTA executive director Elliott Sander stated in a February 12 letter to assembly member Richard Brodsky, whose committee monitors MTA spending, that the MTA would not cover costs above what Mayor Michael R. Bloomberg's administration has allocated for the subway work.

The city raised \$2.1 billion in bonds last December, promising to repay investors through revenues from future development over the Hudson Yards rail terminal. The bonds are the sole source of funding for the 7 line extension. Sander inherited the deal, which obliged the MTA to carry out the work but never spelled out who would cover unanticipated costs.

Brodsky has long maintained that the city's estimate is at least \$1 billion short—construction costs on other MTA projects, including the Fulton Street Transit Hub, have risen dramatically in the last year. So Brodsky released Sander's letter on February 13 to stimulate public discussion. The letter stated, "We are under no legal obligation to absorb any additional costs or overruns."

Gene Russianoff, who advocates for local

mass-transit riders as the head of the New York Public Interest Research Group's Straphangers Campaign, agreed that the 7 line's costs need a second look. "For many months MTA has been seeing cost overruns on Fulton Street and the East Side Access projects," he said. Sander's letter distinguished these projects, which the MTA board has funded in its capital program, from the city-sponsored 7 line. "Given escalating construction costs that strain the existing capital program," Sander wrote, "it is especially important to protect from cost increases associated with a project outside the program itself."

Bloomberg's team is counting on the 7 line extension to make the area it targeted for the 2012 Olympics into a productive place. Developers also hope the subway link will make the Far West Side a compelling new district for development. "I'm totally bullish on the 7 line, as it would be great for the real estate industry," said Andy Gerringer, who oversees new developments for Prudential Douglas Elliman. And Brodsky, who supports the line extension, hopes for an agreement on overruns that avoids new MTA debt. "I see the MTA sitting down with the city, and the city deciding whether it wants this badly enough to go ahead with it," Brodsky said.

John Gallagher, a spokesperson for Deputy Mayor Daniel Doctoroff, called the question of new funding sources hypothetical. Jeremy Soffin, MTA spokesperson, said, "The aim is to not get to that point," adding that staff will scrutinize bids to see how thrifty they can make the project. "The way things are moving ahead now puts pressure on the MTA, in a good way, to get the best possible deal." **AA**

## UNVEILED



### WBCB TOWER

The faceted spires of the World Business Center Busan (WBCB) Tower may appear to be a far cry from tall modernist boxes, but this is precisely the lineage from which Asymptote drew when designing their 150-story complex in Busan, Korea. "Our desire to do a tall building came out of the circus surrounding the WTC site's reconstruction," said principal Hani Rashid. "During the process [original WTC architect Minoru] Yamasaki's principles were written off." Rashid explained that he and his partner Lise Anne Couture are not seeking a return to modernism but a reintroduction of its humanist ideals.

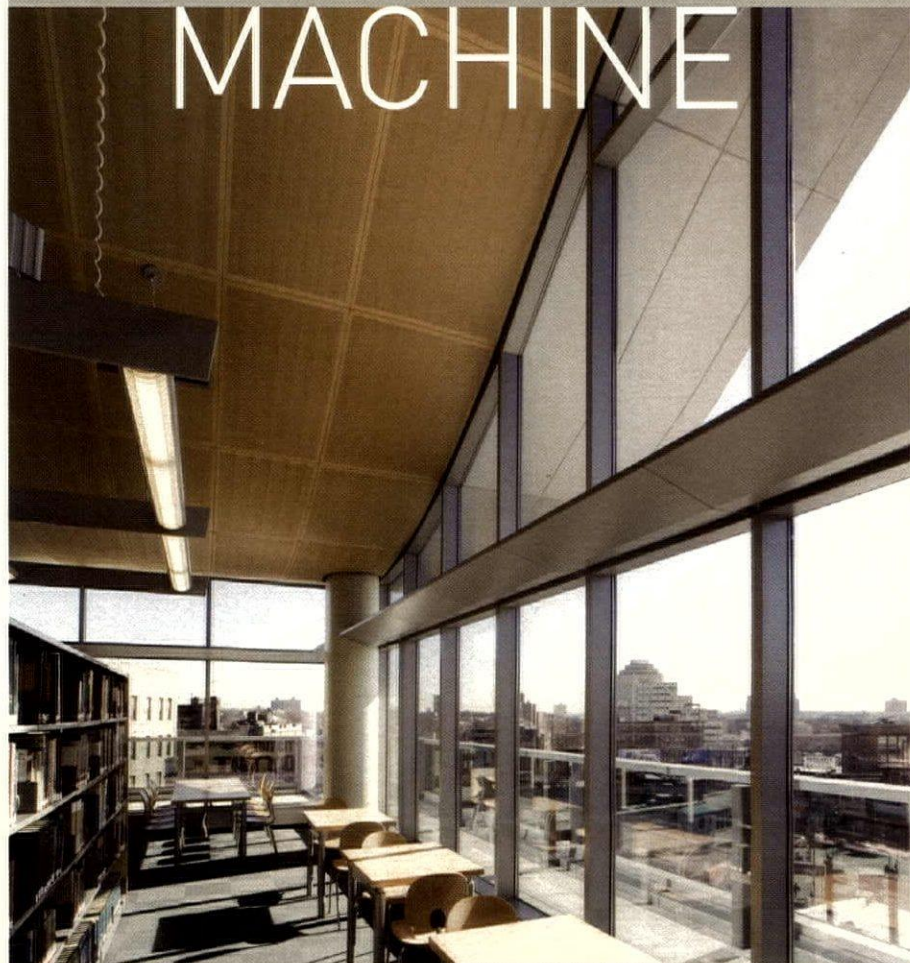
The WBCB Tower is comprised of three volumes of different heights that contain luxury housing, office space, and a hotel, and intersect at a core 30 stories up. Rashid wants the public spaces at this intersection to draw the dynamism of the street up into the building by providing visitors with gardens, shops, restaurants, and the dazzling views of the sea and mountains that inspired the design. "It's really meant as a foil to those in-your-face towers popping up all over Asia," he said. **MC**

Architect: Asymptote Architects  
Client: Solomon Group  
Contractor: Yorke Construction  
Location: Busan, South Korea  
Completion: 2010

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# GREEN MACHINE



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THE ARCHITECT'S NEWSPAPER MARCH 21, 2007

TEN FINALISTS CHOSEN IN  
COMPETITION TO REDESIGN  
CARREAU DES HALLES

# ANOTHER EFFORT TO REMAKE LES HALLES

For many, the loss of Les Halles, the open-air marketplace at the center of Paris, was a mortal blow. The bulldozing of Victor Baltard's famous 19<sup>th</sup>-century glass-and-steel pavilions in the early 1970s to make way for an underground shopping center and transit hub is widely considered to be city's most disastrous experiment in urban planning.

Now, the city of Paris is getting ready to fix this urban-design disaster: In January, ten finalists were chosen from an initial 104 candidates to participate in an international competition to redesign the Carreau des Halles, an area at the eastern end of Les Halles and the 2-acre superstructure that occupies it.

Japanese firm Toyo Ito and Associates, Italian firm Massimiliano Fuksas, Spanish firm Mansilla + Tuñón Arquitectos, and seven French teams, including Jacques Ferrier,

Marc Mimram, Paul Chemetov, DU-Besset-Lyon, Patrick Berger & Jacques Anziutti Architectes, Stéphane Maupin Eurl with Mathieu Poitevin and groupe K, and Emmanuelle Marin and David Trottin of Périphériques with Remy Marciano will now prepare designs for the new building. Their schemes will be reviewed by a jury chaired by Mayor Bertrand Delanoë, which will choose the winner in June, although under French law the mayor makes the final decision. Construction is expected to start sometime in 2008.

The competition for the new building is a follow-up to a 2004 competition for the redesign of the entire Les Halles area, including the Carreau, the entire subterranean complex, and a 10-acre above-grade park that covers most of the roof of the underground mall. The winning design will undoubtedly be a more

radical work of architecture than the 215,000-square-foot glass-and-copper-roofed structure featured in David Mangin's design, which won the 2004 competition.

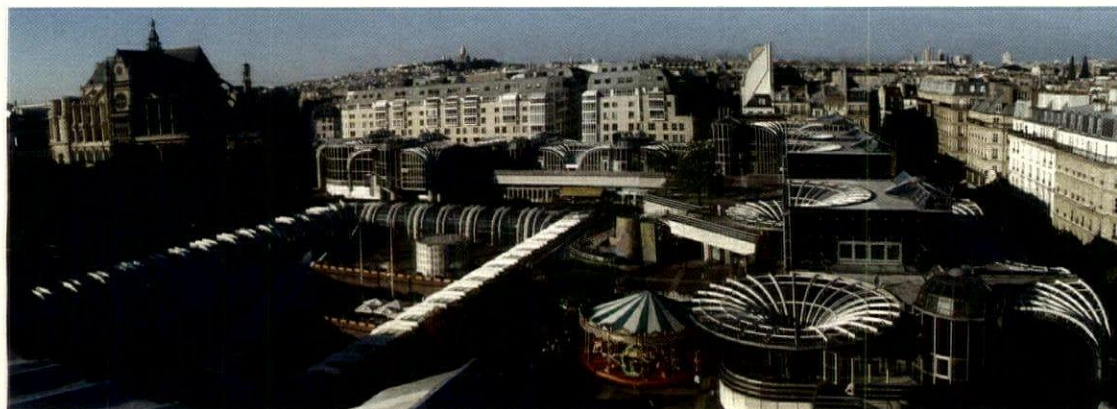
The 2004 competition ignited a passionate public debate. Many favored an avant-garde plan by Rem Koolhaas, who in addition to Mangin was one of the four finalists along with Winy Maas and Jean Nouvel. Koolhaas advocated completely demolishing the Carreau des Halles and its adjacent park. In their place, he suggested a landscape dotted with 21 colorfully lit glass towers, the largest 120 feet high, each set on its own circular plaza with openings into the underground mall.

During the public exhibition of the finalists' plans, however, a groundswell of popular opinion gathered behind Mangin's more restrained vision, which emphasized the physical reintegration of Les Halles with the rest of the city through the opening of view corridors and pedestrian connections. In addition, for many, Mangin's plan was more sympathetic to the city's architectural traditions. His translucent roof referenced Baltard's original pavilions and the ordered layout of his design for the adjacent park was also more in keeping with traditional Parisian landscapes.

Les Halles is defined largely by a series of postmodern pavilions designed by Jean Willerval in 1983.

Bowing to political pressure, Delanoë grudgingly awarded Mangin the commission to redesign Les Halles in December 2004. But then he announced that the city would hold the separate architecture competition for the redesign of the Carreau section of the project, thereby stripping Mangin of the opportunity to build the signature architectural element in his plan—the translucent roof. "It was always said that we could or could not choose to have another competition as far as architecture is concerned," said an official in Delanoë's office. In contrast to the 2004 competition, the designs this time will be submitted anonymously, the mayor and jury will make their decision behind closed doors, and the public will not be able to view the schemes of the finalists until the winner is chosen.

For many, the decision to hold a separate architecture competition came as something of a surprise. "We expected to build [the structure over the Carreau], but we understood that the mayor is quite fond of expressionist architecture," said Mangin, who is now serving together with Delanoë on the jury for the current competition. "[The mayor] thought [the second competition] was a good way out because the architecture critics were very fond of the Koolhaas scheme—it was a way for him to have a second round of architecture." **ALEX ULAM**



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POLSHEK'S SACKLER CENTER TO OPEN  
AT THE BROOKLYN MUSEUM OF ART

## FEMINIST ART TAKES WING IN BROOKLYN



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The new Elizabeth A. Sackler Center for Feminist Art opens on March 23 at the Brooklyn Museum. Designed by Polshek Partnership Architects, the Sackler Center is the firm's second notable addition to the 19<sup>th</sup>-century Beaux Arts building after the entry plaza and pavilion transformed the entrance in 2004.

The Sackler Center takes its major aesthetic and cultural cues from Judy Chicago's *The Dinner Party* (1974-79), to which it gives a permanent home. Chicago and her collaborators built a triangular dinner table with place settings for 39 historically important women. By giving women a literal place at the table (and by commemorating nearly a thousand others through dedicated floor tiles) the piece demands recognition that women and women's work are vital to the history of Western culture.

Originally destined for a museum of its own in New Mexico, Chicago's monumental piece of art posed challenges for the Brooklyn Museum. On a thematic level, its iconoclasm challenges the gender based assumptions upon which many traditional museum exhibitions are based; on an aesthetic level, it proclaims its distinctiveness but has chosen not to keep itself apart. Around it—underpinned by it—the galleries of the new Sackler Center radiate concentrically before giving way to the museum's existing galleries for the decorative arts. Triangular portals and glass walls offer visibility between *The Dinner Party* and

Judy Chicago's *The Dinner Party* (1974-79) in its new permanent home.

the feminist art in the surrounding galleries. The artworks establish complex reciprocal relationships that echo outwards in the rapport between the Sackler Center and the museum and between the museum and the city. Visitors enjoy filtered sunlight and a view of one of the columns of the museum's portico through a new window on a perimeter wall. By occupying a place at the heart of the museum's art and history, the Sackler Center aims to translate its presence into the same symbolic reinscription of women into cultural history that Chicago achieved with her piece.

The Sackler Center also features a study area and space for public and educational programs. The gallery spaces will open with *Global Feminisms*, the first international exhibition dedicated to feminist art from 1990 to the present (opening March 23 and on view through July 1). The 80 artists whose work will be on display represent a variety of nations and media, but are united in their concern to make feminist art responsive to its ever-broadening contexts. As project architect Susan T. Rodriguez put it, the intention of orbiting the galleries around the *The Dinner Party* gallery is to show a "trajectory of the ongoing evolution" of feminist art and history. "The gallery shows that what has been omitted from history is now becoming a part of the museum." **DAN FRIEDMAN**

## JANE JACOBS AWARD LAUNCHED

The Rockefeller Foundation announced a \$200,000 award to honor the late writer and activist Jane Jacobs, who died last year at the age of 89. A medal will be awarded annually to two individuals whose work and vision has added to the life of New York City. One medal will distinguish lifetime contribution to urban thinking, and the other, new ideas in urban design. George Campbell, Jr., president of the Cooper Union, and arts patron Agnes Gund will lead the jury, and will announce the 2007 recipients in June.

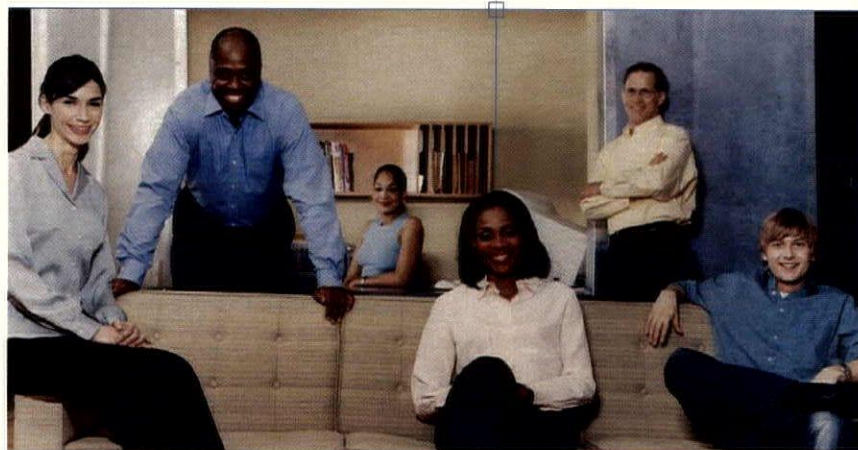
In 1958 Jacobs received a \$10,000 grant

from the foundation as she was writing her seminal book *The Death and Life of Great American Cities*. Among her more influential ideas was the consideration of the city as living organism, and she challenged the established thinking on modernist urban planning when she asked whether we build cities for people or for cars. "Cities have the capability of providing something for everybody," she argued, "only because, and only when, they are created by everybody."

According to Judith Rodin, president of the foundation, New York City's booming real estate industry has made the nurturing of a new generation of urban thinkers all the more crucial. The Municipal Arts Society will administer the 2007 award and host an exhibition on Jacobs in September. **MP**

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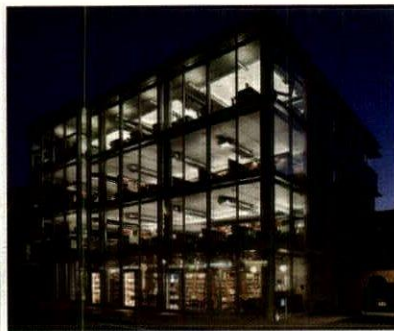
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PRESERVATION CENTERABBY ALDRICH  
ROCKEFELLER FOLK  
ART MUSEUM

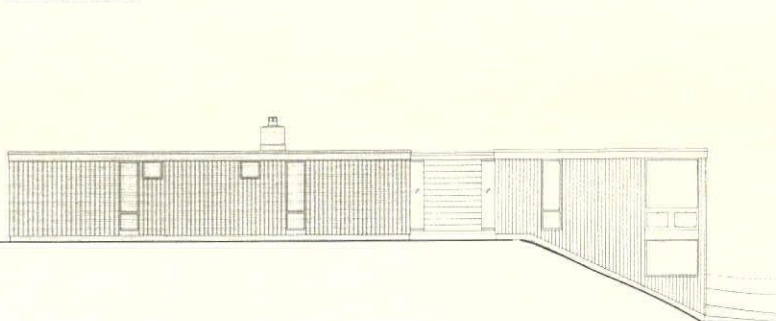
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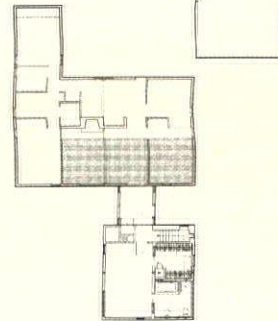
THE MAPLES



West elevation



Plan



Samuel Anderson has developed an impressive portfolio in the admittedly specialized world of designing art conservation laboratories: Since 1996, his seven-person firm has designed six labs for clients including the Morgan Library, the Whitney, and New York University. For Anderson's first commission, the Straus Center for Conservation at Harvard University, he did an enormous amount of research and visited a number of other conservation labs to find out what makes a lab run smoothly. "I listened to complaints, problems, and horror stories about things that did not work well," he recounted. Anderson then spent considerable time with the conservators at Harvard to get insight into the type of work they do and the tools and spaces they need. Lastly, he found a mechanical engineer who was particularly in tune with the needs of conservators, which are rigid: The air in lab buildings must be kept at a constant 50 percent humidity and steady temperature, because old canvases will expand and crack if the environment is not stable. Although most of the lab design work focuses on interior spaces, Anderson often consults closely with a building's architects to ensure that a continuous layer of insulation covers all surfaces, preventing condensation in the walls.

Once word of mouth spread about his first project, new commissions followed. And while Anderson is naturally interested in taking on all types of projects—before launching his firm, he focused on houses while working at Smith-Miller Hawkinson and then institutional projects while at Gwathmey Siegel—he likes his current work. "Now that I have been doing it for a while," he explained, "I feel strongly that art conservation is a very important field."

SARAH F. COX

#### HARVARD UNIVERSITY LIBRARY ADMINISTRATION OIS & WEISSMAN, PRESERVATION CENTER CAMBRIDGE, MASSACHUSETTS

Anderson collaborated with Boston-based Leers Weinzapfel Associates on a new administration and preservation office for the 40 people who manage Harvard University's many libraries. He designed the interiors and consulted on the 24,000-square-foot building's envelope. It opened in 2006.

In the offices, custom interlocking bookcases divide the space, and light fixtures mounted on top of the bookcases aim toward the ceiling to diffuse the beam. In the fourth-floor lab, Anderson customized the sinks conservators use when working with documents and built in a photography station so that they can document each item's initial condition and every subsequent stage of work. A shading device for the skylights controls the amount of direct light that comes into a space.

#### CONSERVATION DEPARTMENT MUSEUM OF MODERN ART NEW YORK

For the three labs Anderson designed at the new Museum of Modern Art, the key issues were to get northern light into the rooms and to avoid direct sunlight: Ambient northern light's uniform color temperature allow a painting's colors to appear true, while direct light will make them appear too yellow. The exhaust system is also crucial because technicians use carcinogenic solvents.

To allow the conservators to interact while still maintaining sound isolation, Anderson installed a glass wall between the space for painting and sculpture. Both work areas needed a spray booth, a photography lab, and an enclosed x-ray room, which is lined with 1/4 inch of lead. One room with special ventilation and an auto shut-off for the x-ray houses all three functions. "It involved real calisthenics to get it to work together," said Anderson, "like crossing an auto body shop with a hospital."

#### ABBY ALDRICH ROCKEFELLER FOLK ART MUSEUM WILLIAMSBURG, VIRGINIA

This February, the new Abby Aldrich Folk Art Museum opened in Colonial Williamsburg. Anderson's task was to create a museum within the walls of an enclosed garden, which is part of an asylum for the mentally ill that dates to 1773. The site's rich history gave Anderson some very specific constraints. Anderson cut only two windows into the existing 400-foot-long brick wall in order to frame a view of the former asylum's cupola and the trees nearby. The original wall consisted of two layers of brick lining a concrete block wall; he replaced the inner brick wall with plaster and added clerestory windows to allow natural light in the galleries.

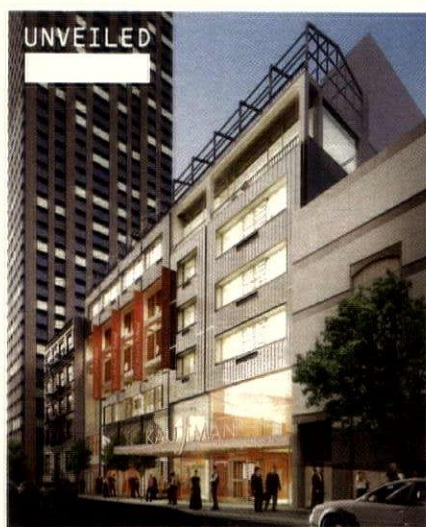
Anderson also designed a new entrance, lobby, café, and shop. Additional galleries and storage will be added to the Folk Art Museum as well as the adjacent Decorative Arts Museum, beginning in 2008.

#### THE MAPLES LOCUST VALLEY, NEW YORK

While longtime Cooper Union architecture dean John Hejduk was famous for his houses, he rarely built them, so Anderson was surprised to get a call from the owner of a 1961 Long Island house his former teacher had designed. After obtaining the original blueprints from Hejduk's widow, Anderson designed a 1,600-square-foot addition; construction starts later this year.

At first Anderson considered making a more radical contrast to Hejduk's simple white boxes but ultimately decided to go with the same proportions and materials. The two-story building's roofline will reach the same height as the original one-story building by burying its first floor into the slope of a hill. Anderson selected a similar palette of vertical white siding, a slab-on-grade floor, and metal flashing. "I wanted to do something Hejduk would have been comfortable with," Anderson said.





COURTESY ROBERT A. M. STERN ARCHITECTS

**KAUFMAN CENTER**

The Kaufman Center at 129 West 67th Street houses three separate arts institutions: the Merkin Concert Hall, Lucy Moses School, and Special Music School (P.S. 859). Little has been done to update Ashkok Bhavnani's 1978 building. This May, Robert A. M. Stern Architects will begin renovation work on the building's facade, lobby, and service spaces, along with an update of the mechanical, electrical, and acoustical systems. One stand-out feature of Stern's design is the consolidation of the entrances for the concert hall and the schools, which are currently separate. By putting them side by side, Stern will alleviate congestion and expand both lobbies. **STEPHEN MARTIN**

Architect: Robert A. M. Stern Architects  
Client: Kaufman Center  
Consultants: Auerbach Pollock Friedlander (theater); Jaffe Holden Acoustics (acoustics)  
Location: 129 West 67th Street  
Completion: January 2008

**AT DEADLINE****PEDDLE THIS!**

Pedicabs, known for sneaking passengers through immobile Midtown traffic, could not elude City Council, which passed a bill on February 28 to regulate the drivers like those of any other transportation industry. The law caps the number of authorized pedicabs at 325 (there are now an estimated 500) and forbids motor-assisted vehicles. The pedicab companies acknowledge they cannot fight the cap, but they argue that the motors reduce physical stress and have promised to sue.

**FERRY DEVELOPMENT**

On February 27, the city's Economic Development Corporation awarded Triangle Equities development rights to the 3-acre Lighthouse Harbor site adjacent to the St. George Ferry Terminal. Triangle's \$105 million plans call for a retail and residential project occupying three harbor buildings and an underground vault. The National Lighthouse Museum will occupy two additional buildings on the site.

**CITY HALL PARK REOPENS**

Closed for security and renovation since 9/11, the northern section of City Hall Park will reopen this summer, providing another shortcut through one of the city's oldest green spaces. Though access

to City Hall will still be limited, the gates surrounding the Tweed Courthouse on Broadway and Centre Street and along Chambers Street will open daily as soon as July. The city has dedicated an estimated \$600,000 to new greenery, furniture, and a fence to keep City Hall secure.

**SEATTLE'S AFFORDABILITY PLAN**

Seattle officials have decided to expand a downtown program initiated in 2005 that allows developers to build up to 100 feet above zoning limits if they pay \$19 per square foot into an affordable housing fund. The program is also meant to stimulate growth in the downtown area. South Lake Union, Interbay, and South Downtown are all being considered as neighborhoods that could benefit from the program, though heights and rates have not been set.

**SVA INTERIORS CHAIR**

Jane Smith was appointed chair of the BFA program in interior design at New York's School of Visual Arts on March 2. Named one of *Development New York* magazine's top 20 women last year, Smith has been working in interior design for more than 30 years. During that time she established Spacesmith, an architecture, planning, and interior design firm specializing in corporate,

public sector, and educational projects.

**LONDON GREEN**

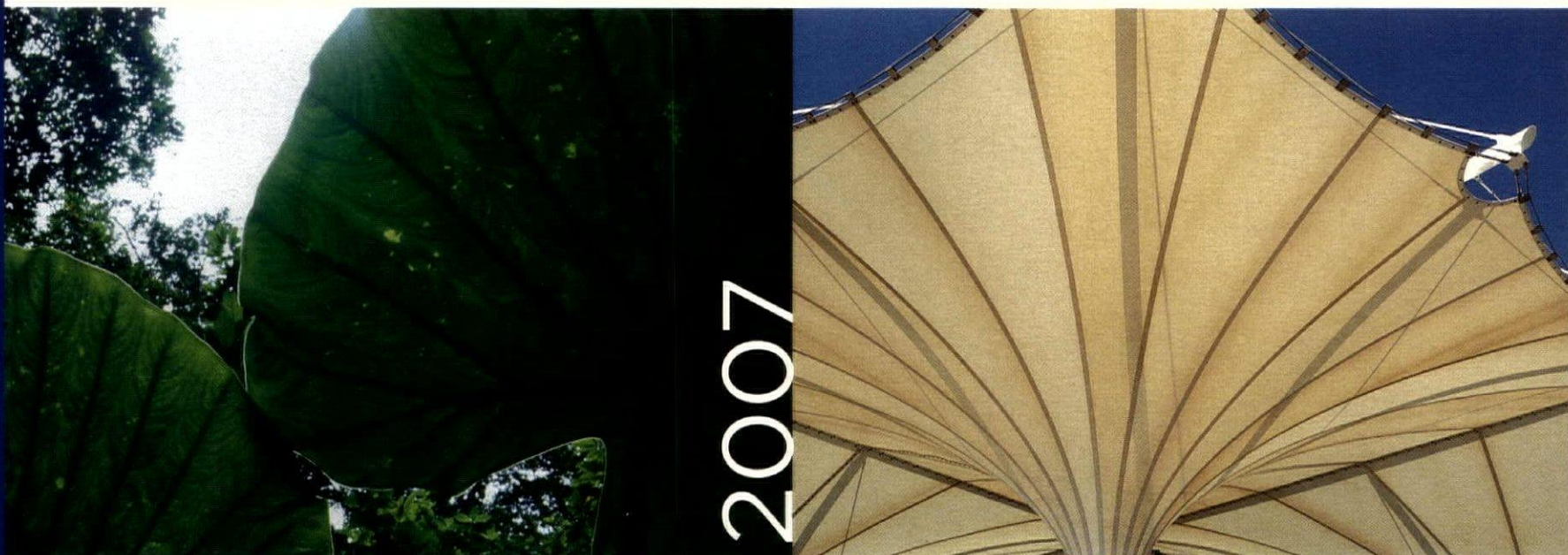
London Mayor Ken Livingstone recently announced plans to cut the city's emissions to 60 percent of 1990 levels by 2025, which goes far beyond the stipulations of the Kyoto Protocol. London's plan is geared toward energy efficiency as well as the economic benefits it will entail. For example, the Green Homes Program, one of four initiatives under the plan, frames its call for a 7.7 million-ton reduction in greenhouse gases in terms of annual savings amounting to £300 per household. The other three initiatives apply similar reductions to corporations, while also calling for the diversification of energy production and the implementation of development of green transportation solutions.

**MUJI MANIA**

New York design junkies will no longer have to travel to get their MUJI fix. On March 5, Forest City Ratner Companies announced that MUJI will open its U.S. flagship store in 5,000 square feet of the ground floor of the New York Times building. MUJI representatives cited an affinity between their design philosophy and Renzo Piano's environmentally conscious tower as motivating their selection of the location. Tenants will begin to move in this spring, while MUJI plans to be open by the holiday season.



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From left: John Merrill, Nathaniel Owings, and Louis Skidmore.



COURTESY SKIDMORE, OWINGS & MERRILL

**The Next Generation**  
When an architecture firm's founding principal decides to retire, does the business have to wind down too? Sarah F. Cox looks at several high-profile practices and how their leaders are planning their own succession—and hoping to ensure the future success of their companies.

**Skidmore, Owings & Merrill**  
Founded in 1936/30 partners/  
1,155 employees/8 offices/  
3 countries

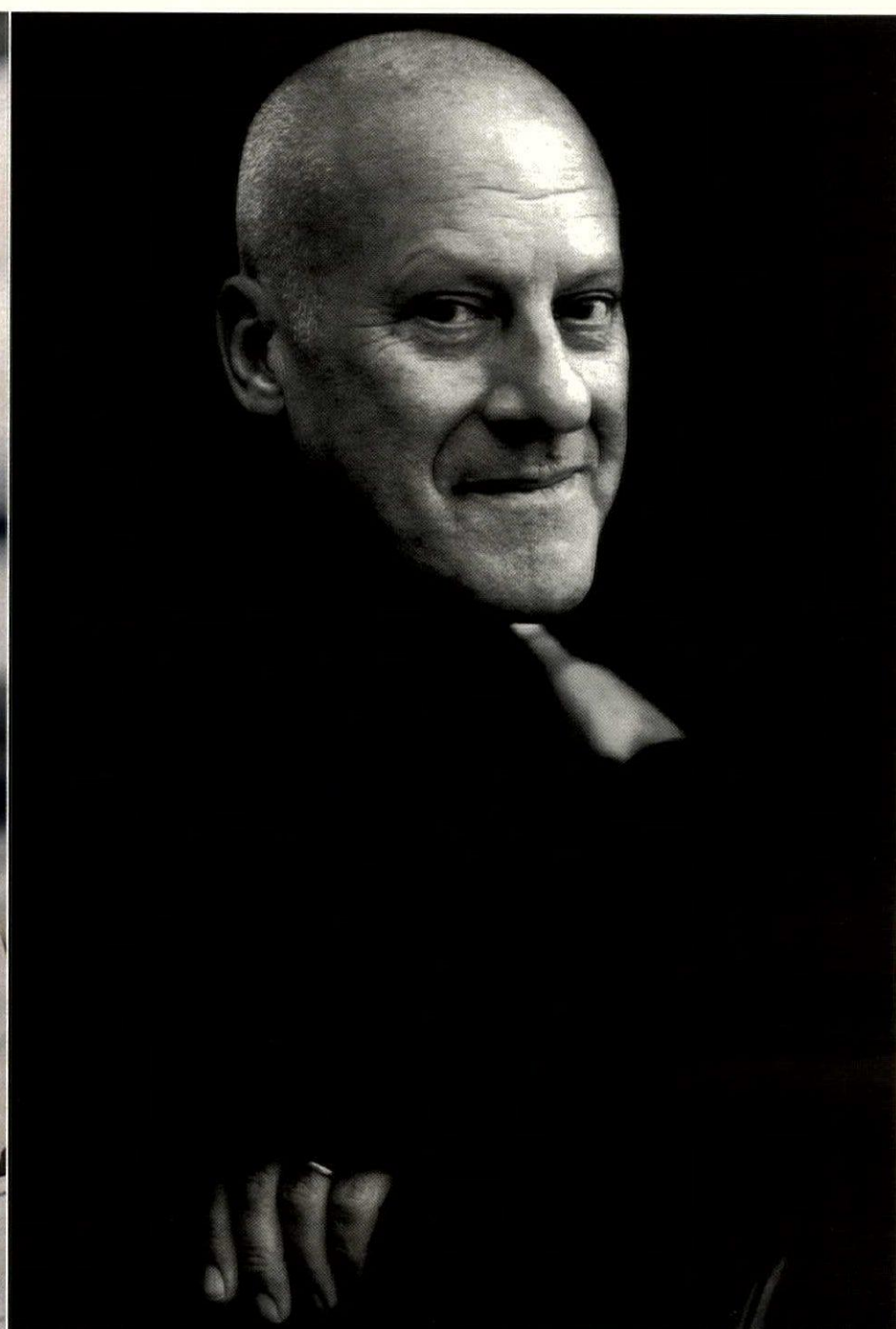
Lord Norman Foster found himself at the center of a flurry of speculation about the future of his firm last month when word got out that he was considering the sale of his 90 percent stake in Foster + Partners to a private equity firm. After a January 21 article in London's *Sunday Telegraph* broke the news, many wondered if the 71-year-old architect was planning to retire. Foster himself reportedly acted quickly to quash the chatter, and sent out an email to staff and clients explaining the thinking behind the sale, which would be to raise the capital necessary to expand the firm. But the question of succession, and how and when it would happen, was in the air.

Succession is almost always a thorny question for architects, because the identity

of many firms is closely tied to the persona of its founding architect and his or her sensibility. As firms grow and principals age, however, companies must decide how, and whether, to make the transition from being an individual-centered practice to a brand that embodies the founder's sensibility—usually conveyed in shorthand by that important last name. For some, it is a purely business decision on how to plan for the future, but for an architect like Peter Eisenman, for example, whose built work is so closely tied to his theoretical work and is deeply personal, it is not a topic for general conversation: The 74-year-old architect declined the offer to discuss his succession plans for this article, noting that it is a private matter.

No firm has made the transition from being





LEFT: DAN STEVENS / COURTESY RICHARD ROGERS PARTNERSHIP. RIGHT: CARLOYN DJANOGLY / COURTESY FOSTER + PARTNERS

**Richard Rogers Partnership**  
Founded in 1977/ 10 directors  
144 employees/4 offices/  
4 countries

a principal- or partner-based practice to being a corporate brand as well Skidmore, Owings & Merrill. SOM was founded in Chicago in 1936 by Louis Skidmore and Nathaniel Owings, who opened a New York office in 1937 before adding a third partner, John Merrill, in 1939. T. J. Gottesdiener, one of the firm's current managing partners, explained that the original partners wanted to create a legacy from the outset. Sixty-eight years and four generations of architects later, the firm remains "about teamwork," he said. Each generation has its stars, naturally: Gordon Bunshaft defined SOM's aesthetic in the 1950s and '60s; Bruce Graham did the same in the '60s and '70s; and David Childs, Roger Duffy, and

Craig Hartman are the stand-out talents at the firm today—but no single personality ever seems to eclipse the corporate whole. "A lot of firms suffer from the problem of succession, growth, and longevity as architects reach a certain age, and being behind an iconic name can hurt them," said Gottesdiener. "At SOM, since all three of the founders are dead, we benefit from some firm anonymity because we aren't attached to a specific person."

That is clearly not the case at Foster + Partners. Despite the fact that the firm has over 900 employees, and though Norman Foster has had some well-known partners over the years, most notably Ken Shuttleworth, who left the practice in 2004 to launch his

**Foster + Partners**  
Founded in 1967/  
13 senior partners/56 partners/  
913 employees/17 offices/  
13 countries

own, it is Foster's name, and the experience and aesthetic it stands for, that will be the draw for investors when he sells his shares. Foster spokesperson Katy Harris explained that the sale will finance the firm's long-term growth and expansion, and that Foster has no plans to retire. The asking price of £300 to 500 million will fund up to 30 offices around the world (the firm currently has 17). She explained that firm has been thinking about the long term and planning for new leaders for several years now, with a major reorganization in 2005. As it stands now, the firm has an executive board chaired by Foster with four other members and oversees six design groups, each led by a senior architect. With the sale, Foster and his board intend to keep

control over design, and only allow investors to have a stake in the finances of the firm.

Hellmuth, Obata + Kassabaum (HOK) is a firm that has already gone through this process, following a model exemplified by SOM. John Mahon, director of human resources at HOK, spoke about how the firm has been growing since it was founded by George Hellmuth, Gyo Obata and George Kassabaum in 1955. These principals sought early on to expand to multiple offices and diversify the firm's offerings in order to create a legacy that would withstand the inevitable ups and downs of the economy. Gyo Obata, now 83 and the only surviving founder, continues to have a role in the firm, working actively in the St. Louis office. When





From left: George Kassabaum, Gyo Obata, and George Hellmuth.



LEFT: PETER FRIED / COURTESY PELLI CLARKE PELLI ARCHITECTS. RIGHT: COURTESY HELLMUTH, OBATA + KASSABAUM

## Pelli Clarke Pelli Architects

Founded in 1977/  
3 senior partners/6 principals/  
105 employees/3 offices/  
2 countries

Kassabaum died suddenly in 1982, the firm had already identified several young architects to take the reins, and now an executive committee trains and develops talented designers to move up the ranks of the firm. The board is a seven-member committee elected by shareholders and comprised of five architects and two business professionals. Mahon explained that the firm is now on its third generation of leadership with 25 offices total, abroad and in the U.S.

In planning his firm's future, Cesar Pelli has taken a route that's familiar in traditional family businesses: passing the practice on to a son or daughter. In architecture, it might be rare for an architect to produce a talented and able offspring (and history has seen some second-generation architects unable to overcome the shadow cast by their fathers—they're always fathers—like Lloyd Wright and Dion Neutra). But Pelli was fortunate to find a partner in his son, Rafael, who had worked for the firm briefly after its founding, in 1977, rejoined it in 1989, and established the New York office in 2000. In October 2005, Cesar renamed his firm from Pelli and Associates to Pelli Clarke Pelli Architects to recognize the roles of Rafael and Fred W. Clarke (who helped Cesar start the firm in New Haven), and to establish the next generation of leadership. Rafael described the process of promotion and succession as one set in place long before the 105-person firm's name was changed, since Clarke was already a princi-

pal. "It was never a one-person firm," says Rafael. "Firms named for one person often belie how they really function," he went on. "Even the best firms with one name on the door always have a lot of really talented people working and rely on the contributions of everyone. I don't think my father thought of the company as a sole-practitioner firm." Though Cesar, now 80, is still practicing and has not set a date to retire, Rafael said that with six other new principals, the firm has a structure in place to continue after Cesar is no longer involved.

Other firms make no attempt to plan for succession. Edward Larrabee Barnes ran a successful office of approximately 50 people which no longer exists. According to Dan Casey, an architect who worked at the company, by the time Barnes retired in 1993, the firm had dwindled to about 30, as employees were anticipating that the work would not continue. The three other partners went their separate ways, with John Lee taking on the firm's remaining unfinished projects. "Ed believed that one should stand on one's own feet," said Lee, explaining that Barnes did not want other architects working under his name without him. While Lee took about five of the firm's members with him, the plan was never for him to take over the firm. John Lee and Associates was formed in 1993 and became Lee/Timchula a few years later when Michael Timchula joined as a partner. Lee claimed that Barnes hired employees for their

design talent and ability to take on more prominent roles, adding, "Ed had no interest in becoming a corporation," and so didn't think of his employees as successors.

In a creative field like architecture, it's understandable why many principals steer clear of the practice of allowing others to design under their names. Many keep their firms deliberately small in order to stay involved in every project. And many clients, seeking the signature of a name-brand designer, expect no less than a principal's direct participation. With a firm whose output is as idiosyncratic as Frank Gehry's, for example, the question of succession can be especially tricky. The British weekly *Building Design* reported last year that Gehry Partners would finish existing projects in the office and would not take on new commissions. Gehry later denied this and has not publicly addressed the matter of succession (declining also to participate in this article). But the 77-year-old architect was quoted in a *Wall Street Journal* article on December 23, 2006, as saying that the determining factor in whether or not he accepts a commission is "Can I get it done while I am still alive?" implying the firm's end is near. His company, which was renamed from Frank O. Gehry & Associates to Gehry Partners in 2002, has ten partners and 175 employees. The question is whether clients will continue to call the firm after the master retires.

Some would argue that the Barnes model

is one that doesn't take into account the commitment and contribution of employees, who will still have a couple of decades of practice in front of them. Richard Rogers is apparently thinking of just that, and for the past several years, his firm, the Richard Rogers Partnership, has been reorganizing. In the next month, it will change its name to Rogers Stirk Harbour + Partners. Graham Stirk and Ivan Harbour, two architects in their 40s, have both worked for the firm for over 20 years. According to firm spokesman Paul Stelmazczyk, "This is not a radical step; rather it reflects an evolution of the practice to acknowledge the contribution that these architects have made." He went on, "Richard, who is now 73, will remain as active chairman and has no plans to retire." But the firm has clearly thought about when that time will come. Harbour elaborated that two years after Rogers does leave the practice, the firm will no longer be permitted to use his name. "We aren't trying to become the next SOM," said Harbour, "we are trying to stay as small as possible." As he explained the process, it is one of regeneration rather than one of expansion: "It is an old, established firm becoming a new, established firm." Andrew Morris, a firm director, noted that the firm already has two retired partners, John Young and Marco Goldschmied. "This is a first generation practice moving forward to a third generation." **SARAH F. COX WRITES FREQUENTLY ABOUT ARCHITECTURE AND DESIGN.**



NEW  
PRACTICES  
NEW YORK

6

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THE ARCHITECT'S NEWSPAPER MARCH 21, 2007

## MARCH

WEDNESDAY 21  
LECTURES

## Bjarke Ingels

## Big Ideas

6:00 p.m.

Columbia GSAPP

Wood Auditorium

113 Avery Hall

www.arch.columbia.edu

## EXHIBITION OPENINGS

## Bill Fontana

## Panoramic Echoes

Madison Square Park

23rd St. and 5th Ave.

www.madisonsquarepark.org

## Gordon Matta-Clark,

## Rirkrit Tiravanija

David Zwirner Gallery

519 West 19th St.

www.davidzwirner.com

## Ross Lovegrove

## Phillips de Pury &amp; Company

450 West 15th St.

www.phillipsdepur.com

## THURSDAY 22

## LECTURES

## Jared Della Valle,

## Andy Bernheimer,

## An Te Liu

## Emerging Voices

6:30 p.m.

Urban Center

457 Madison Ave.

www.archleague.org

## James Biber,

## Michael Beirut,

## Paula Scher

6:30 p.m.

Parsons the New School

for Design

Tishman Auditorium

66 West 12th St.

www.parsons.edu

## EXHIBITION OPENINGS

## Bruno Mathsson:

## Architect and Designer

Bard Graduate Center

18 West 86th St.

www.bgc.bard.edu

## James Turrell

## Light Leadings

Pace Wildenstein

534 West 25th St.

www.pacewildenstein.com

## Power House:

## New Housing New York

Center for Architecture

536 LaGuardia Pl.

www.aiany.org

## 17 Swedish Designers

Just Scandinavian

161 Hudson Street

212-334-2556

## EVENT

A Tribute to Peter Blake,  
1920-2006

## Alastair Gordon,

## Suzanne Stephens,

## Michael Bell, et al.

6:30 p.m.

Columbia GSAPP

Buell East Gallery

Buell Hall

www.arch.columbia.edu/buell

## FRIDAY 23

## EXHIBITION OPENINGS

## Judy Chicago

## The Dinner Party

Brooklyn Museum of Art

200 Eastern Parkway, Brooklyn

www.brooklynmuseum.org

## Patrick Faulhaber

Danese

535 West 24th St.

www.danese.com

## FILMS

## Falling Water: The Apprentices

(Edgar Tafel, 2007), 56 min.

## Saving Falling Water

(Edgar Tafel, 2007), 54 min.

Center for Architecture

536 LaGuardia Pl.

www.aiany.org

## SATURDAY 24

## EXHIBITION OPENING

## Yasue Maetake

## To See the Moon in Exile

Harris Lieberman

89 Vandam St.

www.harrislieberman.com

## MONDAY 26

## LECTURE

## Susan Fainstein

## The Just City

6:30 p.m.

Yale School of Architecture

180 York St., New Haven

www.architecture.yale.edu

## EVENT

## Architecture as Relational Art

6:00 p.m.

Columbia GSAPP

Buell Center

114 Avery Hall

www.arch.columbia.edu/buell

## TUESDAY 27

## LECTURES

## Debbie McMullen

## The London Plan Comes

## to New York City

6:00 p.m.

Center for Architecture

536 LaGuardia Pl.

www.aiany.org

## Santiago Cirugeda

6:30 p.m.

New York Institute

of Technology

16 West 61st St.

www.nyit.edu

## Clem Labine

## How a Brownstone

## Sparked a Revolution

7:00 p.m.

General Society of

Mechanics and Tradesmen

20 West 44th St.

www.generalsociety.org

## EXHIBITION OPENING

## Venice and the Islamic World

Metropolitan Museum of Art

1000 5th Ave.

www.metmuseum.org

## WEDNESDAY 28

## LECTURES

## Karim Rashid

## Blurring Boundaries

6:00 p.m.

Columbia GSAPP

Wood Auditorium

113 Avery Hall

www.arch.columbia.edu

## Angelo Cosentini, Winka

## Dubbeldam, Charles Renfro,

## Bernard Tschumi

## Strategy as Brand

6:00 p.m.

Center for Architecture

536 LaGuardia Pl.

www.architecturebrand.com

## Steven Heller, Mirko Ilic

## Beyond the Images:

## Understanding

## Graphic Design

6:00 p.m.

Parsons The New School

for Design

Theresa Lang Student

and Community Center

55 West 13th St.

www.parsons.edu

## Anthony Vidler, Mayer Rus,

## Clarissa Dalrymple, et al.

## The "It" Factor: What Makes

## Something Hot?

6:30 p.m.

Cooper Union

Great Hall

7 East 7th St.

www.cooper.edu

## Mark Foster Gage

## Forms of Seduction

6:30 p.m.

Pratt Institute Manhattan

144 West 14th St.

www.pratt.edu

## SYMPOSIUM

## Information Models

## in Practice

## John Nastasi, Dennis

## Sheldon, et al.

New Jersey Institute

of Technology

School of Architecture

Weston Hall

www.njit.edu

## EXHIBITION OPENINGS

## Making Housing Home:

## Photographs with Residents

## of New York City Housing

Center for Architecture

536 LaGuardia Pl.

www.aiany.org

## Matthew Brannon

## Where Were We

Whitney Museum

of American Art

945 Madison Ave.

www.whitney.org

## THURSDAY 29

## LECTURES

## Amale Andraos, Dan Wood

6:30 p.m.

New York Institute

of Technology

Center Gallery

Northern Blvd., Old Westbury

www.nyit.edu

## Matilda McQuaid

## Architecture History Now

6:30 p.m.

Cooper-Hewitt,

National Design Museum

2 East 91st St.

www.cooperhewitt.org

## FRIDAY 30

## LECTURE

## Build in Uncertainty:

## Unpacking the

## Shadrach Woods Archive

## Kenneth Frampton, Mary

## McLeod, Joan Ockman, et al.

6:00 p.m.

Columbia GSAPP

Wood Auditorium

113 Avery Hall

www.arch.columbia.edu

## EXHIBITION OPENINGS

## Build in Uncertainty:

## Unpacking the

## Shadrach Woods Archive

Columbia GSAPP

Buell Hall

Arthur Ross Gallery

www.arch.columbia.edu

## Teresita Fernandez

Lehmann Maupin

540 West 26th St.

www.lehmannmaupin.com

## Walter de Maria

Gagosian Gallery

555 West 24th St.

522 West 21st St.

www.gagosian.com

## SATURDAY 31

## SYMPOSIUM

## James Marston Fitch

## Colloquium

Columbia GSAPP

Wood Auditorium

113 Avery Hall

www.arch.columbia.edu

## APRIL

## MONDAY 2

## LECTURE

## Elizabeth Diller

## Things that Keep Me Up

## at Night

6:30 p.m.

Princeton School

of Architecture

Betts Auditorium, Princeton

www.princeton.edu/~soa

## WEDNESDAY 4

## LECTURES

## Marco De Michelis

## Struggles Between

## Art and Architecture

6:00 p.m.

Columbia GSAPP

Wood Auditorium

113 Avery Hall

www.arch.columbia.edu

## New Practices Roundtable

## 6 Views, 6 Positions

6:30 p.m.

Häfele

25 East 26th St.

www.hafele.com

## Hans Ulrich Gumbrecht

## Building, Presence, and Being

6:30 p.m.

Princeton School

of Architecture

Betts Auditorium, Princeton

www.princeton.edu/~soa

## Winka Dubbeldam

## From Hardware to Softform

6:30 p.m.

Pratt Institute Manhattan

144 West 14th St.

www.pratt.edu

## THURSDAY 5

## LECTURES

## Rafael Viñoly, Roman Viñoly

## THINK New York:

## A Ground Zero Diary

6:30 p.m.

Center for Architecture

536 LaGuardia Pl.

www.aiany.org

## Ken Yeang

## Designing the

## Green Skyscraper

6:30 p.m.

New York Academy

of Science

7 World Trade Center, Fl. 40

www.skyscraper.org

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ARNE PERSSON / COURTESY BARD GRADUATE CENTER

## BRUNO MATHSSON: ARCHITECT AND DESIGNER

Bard Graduate Center

18 West 86th Street

March 22 to June 10

Marking the centennial of modernist Bruno Mathsson's birth, the Swedish Museum of Architecture in Stockholm has mounted a retrospective of the work of the little-known designer's work, now opening in New York. Trained as a cabinetmaker in Värnamo, Sweden, Mathsson was catapulted into the international circuit at the 1937 World Expo in Paris, when a young Edgar Kaufmann, Jr., bought his bentwood furniture for his family's summer house, Fallingwater. Curator Hedvig Hedqvist has assembled a detailed chronological survey of Mathsson's work from the 1920s to the '80s, looking closely at the process he used to design the furniture and architecture that he firmly believed should and could improve people's lives. The exhibition includes 65 of Mathsson's most important pieces of furniture, along with a full-sized re-creation of a room from Frösakull, his daring 1960 glass house, and numerous drawings, floorplans, and photographs from the designer's archives. The first book on Mathsson in English, *Bruno Mathsson: Architect and Designer*, has been published by Yale University Press on the occasion of the exhibition.



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## BILL FONT



# MATTA-CLARK'S DESTRUCTIVE ROMPS

Gordon Matta-Clark:  
*You Are the Measure*  
Whitney Museum of American Art  
945 Madison Avenue  
Through June 3



In 1975 Gordon Matta-Clark was invited to participate in the IX Biennale de Paris. It was for this event that he created his now iconic "cut building" project, *Conical Intersect*, a surgical operation on two 17th-century buildings that were slated for demolition to make way for the Centre Pompidou and the Beaubourg Plaza. This and many of the other important works produced by this multifaceted artist are included in the awe-inspiring retrospective exhibition at the Whitney Museum of American Art, *Gordon Matta-Clark: You Are the Measure*, organized by Elisabeth Sussman.

*Conical Intersect* was not only the most high-profile project to date of the artist's burgeoning career, but a manifestation of his ongoing critiques of urban renewal, in this case the destruction of a whole section of the Les Halles district to make way for the new cultural center. Matta-Clark's performative intervention on the building was brilliant and was itself inspired by a piece by fellow artist Anthony McCall that featured a beam of light from a projector, titled *Line Describing a Cone* (1973). Following his own sketch, Matta-Clark's spiraling interior cuts culminated in a large hole carved out of the side facade of the buildings. Photographs of *Conical Intersect* against the backdrop of France's new national museum-under-construction bring into focus the tensions between the cultural and architectural establishments and the declining sectors of the urban core, a central motivating force for Matta-Clark throughout his ten-year career, which ended when he succumbed to cancer at the age of 35 in 1978.

Like Robert Smithson, one of his early mentors, Matta-Clark thoroughly recorded his temporary projects, producing extensive related works. Some of these were documentary in nature and others, like his Cibachrome *Circus*, a Cibachrome montage from Matta-Clark's final project (1978).

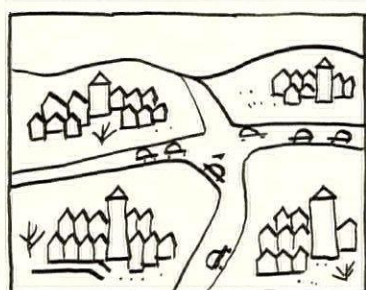
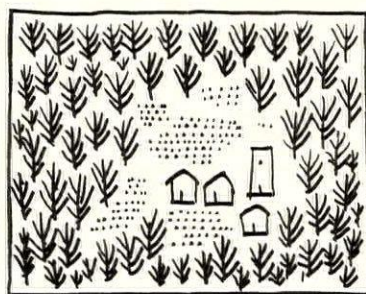
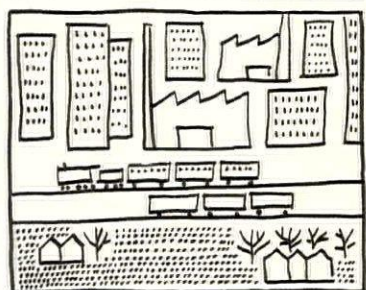
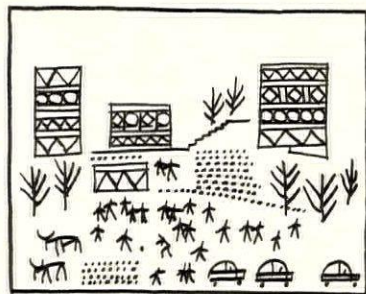
montage photographs, replicated the incising and splicing of the cut building itself. In addition the artist generally produced a film, often with himself as the protagonist, of the making of the work of art.

Matta-Clark is one of those artists who is hard to pin down. Boundless in his need to experiment with visual art, architecture, urbanism, performance, and even cooking, he approached each with a keen balance between the pragmatic, the lyrical, and the conceptual. Much has been said about his education at Cornell's School of Architecture (1963-68), and then of the reorientation of his professional career to avant-garde art practice in 1969 after assisting artists Jan Dibbets, Hans Haacke, and Dennis Oppenheim install their work for the infamous *Earth Art* show at the Andrew Dickson White Museum of Art and outdoor sites around Ithaca, New York. Inspired by his contact with these artists, Matta-Clark moved to Soho in 1970, which is where the exhibition starts. The galleries in the front half mix and match various experiments, collaborations, and unexpected projects, organized in a loose and flexible manner. These rooms are evidence of Matta-Clark's preference for collaborative artistic ventures. They are filled with a poetic silent black-and-white film of *Tree Dance* (1971), featuring several performers in cocoon-shaped netting hanging from tree branches at Vassar College; documents from Food Restaurant, founded by Matta-Clark and a group of art friends including Carol Gooden and Tina Girouard; and his images and texts for an exhibition by Anarchitecture, a loose group of artists including Laurie Anderson and Jene Highstein, who explored neglected features of built environment—gaps, voids, leftover spaces; as well as experiments with his own hair, garbage, and agar, which are ingenious and messy, **continued on page 22**

COURTESY THE MUSEUM OF CONTEMPORARY ART, CHICAGO

# A BETTER TOMORROW

Yona Friedman:  
*About Cities*  
The Drawing Center  
35 Wooster Street  
Through April 7



Drawn from Yona Friedman's series *A Better Life in Towns and Spatial City*. Clockwise from top left: "A better life in towns; Council of Europe, 1980"; "Cities appeared when farming started"; "Thus it was in the interest of industrial cities to dominate and to oppress the countryside"; "The city can reinvent itself by becoming a cluster of 'urban villages.'"

these were among the issues these diverse groups addressed.

Friedman's idiosyncratic output cropped up in that period's vague panorama of floating, moving, and suspended cities, promulgated by a host of radical magazines. His path to utopianism began with his experience of the strong socialist communitarianism of Israel, where he moved in 1946. Communitarian housing and provisional shelters introduced the young architect to the discussions of Team 10 about the city of the future, with its imagined web, lattice, and cluster configurations, and notions of a "utopia of

the present."

Despite the recent rediscovery of his work—marked by several new monographs and recent exhibitions (following his seminal inclusion in Documenta XI in 2002 and the Venice Art Biennale in 2003)—his work has yet to be critically interpreted. The Drawing Center exhibition contributes slightly to this necessary step. It includes Xerox reproductions of his seminal 1958 series *Spatial City* as well as drawings from his more recent series *A Better Life in Towns*, which was published in book form in 1980. The drawings are mounted on a zigzagging cardboard display (realized in collaboration with the New York firm Normal Architecture Office), whose simplicity matches that of his drawings. Almost cartoonlike, the ink drawings are a simple means of conveying the maladies of contemporary urban culture and the need to radically transform it.

Born in 1923, **continued on page 22**

COURTESY THE DRAWING CENTER

Yona Friedman's career has its share of peculiar turns. During the 1960s, the French-Hungarian architect was one of the most interesting protagonists of the short season of visionary architecture. That moment produced

a complex group of experimenting architects and artists, including the English Archigram and Cedric Price, the Japanese Metabolists, artists like Constant Nieuwenhuys and Nicolas Schoeffler, and at the end of the

decade, the Italian groups Superstudio, Strum, and Archizoom. Technological utopias, metropolitan megastructures, the merger of art and life, the reform of human urban settlements, political rebellion—



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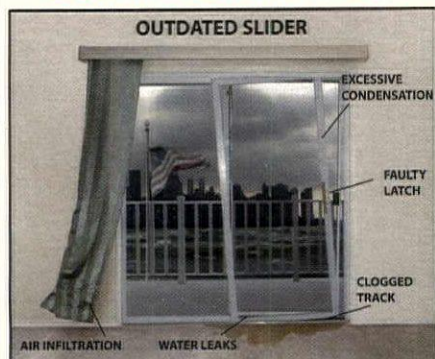
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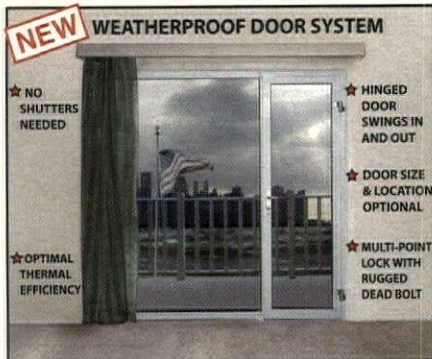
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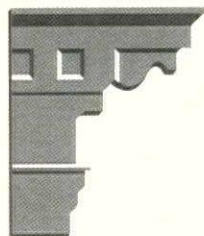
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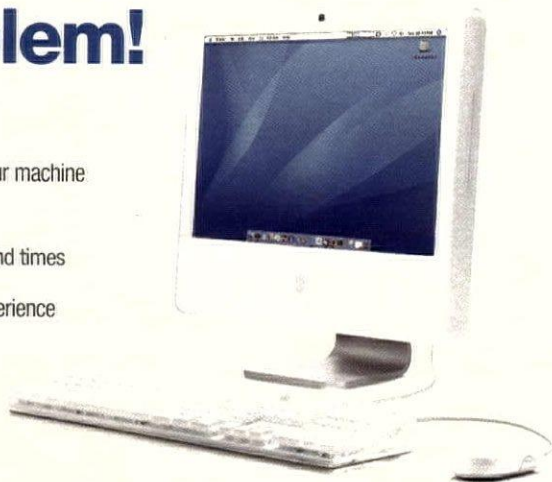
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## RESOURCES

**OPEN: Brooklyn Public Library Highlawn Branch** (p. 3): General contracting provided by D'Antonio Consulting Engineers, 50 Front St., East Rockaway, NY 11518, 516-596-1265. Acoustic panels fabricated by Proudfoot, 588 Pepper St., Monroe, CT 06468, 1-800-445-0034, www.soundblox.com. Vinyl flooring fabricated by Lonseal Flooring, 928 East 238 St., Carson, CA 90745, 1-800-832-7111, www.lonseal.com.

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Mt. Laurel, NJ 08054, 1-800-328-5871, www.e-tplastics.com. Installation completed with the help of Boum Design, 150 West 28th St., Room 800, New York, NY 10001, 212-625-9986, www.boumdesign.com.

**Feminist Art Takes Wing in Brooklyn** (p. 9): Construction management by Westerman Construction, 80 8th Ave., New York, NY 10011, 212-337-0995, www.westermancm.com. Ornamental metal fabricated by Melto Metal Products, 37 Hanse Ave., Freeport, NY 11520, 516-546-8866, www.meltometalproducts.com.

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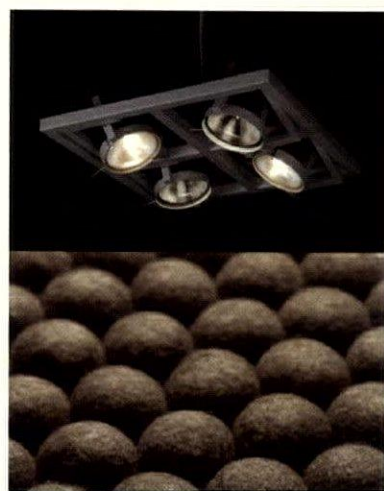
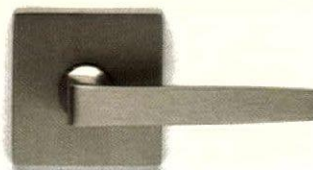
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ResinArt Panels by Shaw-Jelveh Design is a versatile system of architectural resin panels for applications like cabinet doors, partitions, or signage. The Veritas website allows clients to buy preestablished designs or build their own panels with a wide selection of textures, colors, and interlayer materials to choose from. Black Wave (left) designed by Kova textiles, uses black undulating threads and a dyed botanical as an interlayer between clear ridged surfaces to help refract light. Unlike most resin products, ResinArt Panels can be cut and shaped with ordinary woodworking tools.



#### Square Rose

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To improve the appearance of existing tunnels, Pentagram proposed ideas involving wrapping, signage, and lighting.



COURTESY PITTSBURGH CHILDREN'S MUSEUM

## WORKS LIKE A CHARM

**The Charm Bracelet Project**  
 Pittsburgh Children's Museum  
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Recent redevelopment on Pittsburgh's North Side is mostly focused on two new stadia and plans for a casino and a half-billion-dollar tunnel for a light rail under the Allegheny River. But amid these expensive, highly subsidized, and often controversial projects, the Pittsburgh Children's Museum is promoting a community-based, design-minded model for planning and revitalization in the same neighborhood, which it shares. It recently organized *The Charm Bracelet Project*, an international urban design competition and exhibition that demonstrates how smaller-scale, grassroots efforts can produce practical and visionary proposals.

When the Children's Museum began renovation and expansion of its own facilities in the North Side, it became involved with community planning, conducting charrettes with local groups (funded by the NEA and Heinz Endowments), which led to a national design competition. Koning Eizenberg Architects won the commission, and the resulting complex—which links two historic structures, the old Allegheny City Post Office and the Buhl Planetarium, via a modern pavilion—has garnered national awards for design and preservation. Since the museum's reopening in 2004, attendance has doubled. Subsequently, the NEA encouraged the museum's executive director, Jane Werner, to apply for additional funds to sponsor a similar combination of community meetings and a national design competition to study ways to improve the surrounding neighborhoods.

Formerly the independent city of Allegheny, the North Side has an illustrious history as a gridded settlement for Revolutionary War veterans that became a thriving industrial city. Annexation by Pittsburgh in 1907 began its slow decline, but a draconian program of urban renewal in the 1960s essentially destroyed it, replacing the bulk of the historic core with ill-conceived towers, highways, and a mall.

A number of nearby cultural institutions, most dating back to the 1960s, are now collaborating with the Children's Museum

to support the urban design process. The Andy Warhol Museum, the National Aviary, the Carnegie Science Center, the Mattress Factory Art Museum, and the Hazlett Theater are charm-like features that can help create visual and physical linkages to their surroundings to the benefit of the entire area. The name *The Charm Bracelet Project* may be quaint but "everybody understands it," said Children's Museum assistant director Chris Siefert, who organized the competition with Paul Rosenblatt of Springboard Design.

An RFQ process encouraged firms to form interdisciplinary teams with capabilities in various design professions and the visual arts. The organizers developed a shortlist and invited them to produce designs. The goal was to elicit varied, complementary designs rather than a single winner.

The exhibition showed both the opportunities and challenges of such an open-ended design challenge. On the lower level of the former planetarium, a profusion of annotated maps and aerial views of the area defied the tight space.

To support a demand that Pittsburgh rebuild Allegheny's lost street grid, Santa Monica-based Suisman Urban Design, (in collaboration with Liz Ondaatje of RAND Corporation, Pure Design, and Lisa Miles), proposed a board game that draws from the grid of the city and an annual neighborhood historical scavenger hunt.

On a more practical level, Paula Scher of Pentagram proposed a series of schemes to light and decorate unloved and obstructive railroad overpasses. "You have to take what's there and celebrate it," she said.

A team led by Ithaca-based Colab Architecture (Felecia Davis), including CLEAR (Julia Czerniak), Brett Yasko, SO-AD (David Burns), and Kim Fox, produced schemes for several different locations. Davis' proposal to fill Heinz Field Parking with "solar trees" was one of the more visionary of the group, while Brett Yasko's idea to use the gridded windows of modernist slab buildings to flash curated personal messages was one of the more endearing. London-based muf architecture/art (working with Objectif, Jocylyn Horner, and Liz Ogbu) also promoted the use of public art to stimulate the area.

In public presentations accompanying the exhibition, neighborhood residents expressed nearly unanimous enthusiasm for the competition and the proposals. Werner commented, "We built great partnerships between these walls. Why can't we move this out into the community?"

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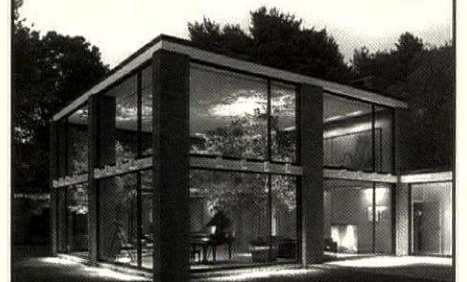
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Hans Hollein was in New York last month for the opening of the Austrian Cultural Forum's exhibition *For a Special Place: Documents and Works from the Generali Foundation Collection* (on view through May 3). The exhibition includes his inflatable art installation, *Mobile Office* (1964), a concept for a studio that could be transported in a suitcase. The Vienna-based, U.S.-educated architect has produced a long succession of memorable concepts and installations, as well as exhibitions, products, and dozens of architectural works on four continents. In 1985 he was awarded the Pritzker Prize for his achievements. Today, his office is designing projects as diverse as an apartment tower in Taiwan and an art museum in Vienna. He took time to speak with William Menking about his 50-year career.

**You have a long history with the United States, don't you?**

In 1958 I came to the U.S. for two years on a Harkness Fellowship. I was offered the chance to study at Harvard, but I wanted to get to know the country and be in a real American city so I chose Illinois Institute of Technology (IIT) in Chicago instead. There, I designed alternative skyscrapers. I also studied architecture and city planning at U.C. Berkeley [earning an MArch in 1960].

**Did the U.S. live up to your expectations?**

I drove almost 60,000 miles through the country and felt a great freedom of thought and movement. I once drove nonstop from New York to Los Angeles, staying in hotels for a night and just experiencing this freedom.

I went to jazz clubs to see my heroes, visited Las Vegas, and saw many Frank Lloyd Wright houses. I was also interested in the pueblos of the American Indians and visited all of them in the Southwest. I even went to Sitting Bull's grave!

I also made a pilgrimage to Rudolph Schindler's houses. I heard his name along with Richard Neutra's—this was a period when Austrians were rediscovering their heritage, looking at the work of Adolf Loos, Otto Wagner, and Josef Hoffmann, who was still alive at the time. I saw an old issue of *Architectural Record* featuring Schindler's Lovell Beach House. I wanted to see the house and I asked Ludwig Hilberseimer where it was and how to get there. At the time, Hilberseimer was taking over from Mies van der Rohe, who was leaving ITT because he was angry that Skidmore, Owings & Merrill had gotten the commission to design the institute's library. SOM got the job with the stipulation that they design it "in the style of Mies."

**Is that why SOM was called "the three blind Mies"?**

Yes [laughs]. Anyway, I drove to California to visit all of Schindler's buildings and collected original material on him, which I found piled up in a garden shack—with his models on the top—at the back of his Kings Road House in West Hollywood [which served as his studio and home from 1922 until he died in 1953]. I wrote about it in *Bauen* magazine.

Before I left the U.S., I took the material to the Museum of Modern Art and I said "This is an architect you should be interested in."

They told me, "Schindler is not an important architect; we are not interested in this material." Later that night someone broke into my car in Brooklyn Heights and took all the material except the slides, which I had left with the MoMA.

**What did you do when you returned to Austria?**

I went back to Austria in 1960 and gave a lecture about my experience there. Walter Pichler was in the audience and he came up to me and said, "I have some similar ideas and projects, and we should talk." We collaborated on a catalogue cover, but didn't work together further. We began a lifetime of discussions, but I realized that I did not want to work in a team. I wanted to develop my own ideas. It was important to talk and disagree with others—and I did this with composers, poets, and artists, not just architects like Pichler. I always developed my work by myself and put it out here like a manifesto.

I never wanted to be like my friend, Yona Friedman, doing just utopian work. I wanted to realize buildings, but it took me a long time to get my first project. In 1964 I got the commission to design the Reti candle shop in Vienna, which was only 50 square meters but consumed me day and night for a year. I wanted to make it an architectural manifesto. When Jaap Bakema and Aldo van Eyck asked me to be a founding member of Team 10, I presented the shop at the group's first meeting and they said, "Here comes this boy from Vienna and he shows a candle shop while we are trying to solve the world's problems." The next Team 10 meeting was in Urbino

and Alison Smithson said that if I came, she and Peter wouldn't attend, so Bakema would not let me participate.

**Do you feel that there is a space for manifestos today? Many young people say that they are no longer important because today everything is open. Also, people are less politically active today.**

I think manifestos are still possible today. They are about the possibility of thinking as you want to think. Perhaps today it is easier as you can post everything on the Internet and there are more outlets for a second-year student to show his latest designs. When I was a student, there were not many publications for us to express ourselves in. When I was a student in Vienna, there were three prizes you could get, and only one published your diploma project but at the size of postage stamp.

**You are one of the few experimental architects of the 1960s who is not bitter that the revolution did not happen and remain active in the 21<sup>st</sup> century. How have you managed to maintain such a lively practice for so many years?**

Well, of course you change and hopefully develop. All of my work is an ongoing dialogue with what I have done over the last 30 years. It is parallel thinking, and one pushes the other. For me architecture has never been just a question of building but more something you are thinking. I have always been able to realize a thought. I think you can see the roots of my earlier work in the buildings I have realized in recent years.



**MATTA-CLARK'S DESTRUCTIVE ROMPS** continued from page 17 and characterize his impulse to work outside the mainstream.

The curatorial team has clearly gone to great lengths to find sculptural building fragments, photographs, films, and ephemera never publicly displayed before. Also, some projects, including *A-Whole House* (1973) and the *Sous-Sol* photographs (1977) are arranged in a

manner similar to how they were displayed during Matta-Clark's lifetime. Together, these efforts represent a significant tribute to the artist, and a very special opportunity for viewers. Featured in the back half of the exhibition are Matta-Clark's major "cut building" projects, including *Conical Intersect*, which are presented in separate rooms in nuanced sequenced order, so they unfold one by one.

These include *Splitting* (1974), a suburban house sliced in half with the four top corners removed in Englewood, New Jersey; *Office Baroque* (1977), created in Antwerp, featuring rowboat shapes cut through five floors; and *Circus* (1978), his last major project.

The formal ideas on voids and solids, and transparency and opacity, as well as issues of space, gravity and light that were

*Tree Dance*, a performance by Gordon Matta-Clark and friends at Vassar College (1971).

theorized by the professors who taught at Cornell's neo-Corbusian architecture department of the 1960s take root in a surprising and compelling way in Matta-Clark's cut buildings. Although he dubbed himself an "anti-architect," this exhibition clearly demonstrates that while he abandoned architecture as a profession, he engaged the built environment all the more voraciously as a source for artistic investigation and experimentation. Matta-Clark was rigorous in his ideas about how art should serve a broader purpose of dialogue, but casual in his presentation. Much of his work relies on the raw physical energy of his production strategies, and these efforts are evident in the expressive qualities of his art. This is what gives the exhibition its vibrancy, immediacy, and ultimately an intimacy with the process of making art, which is, alas, a vehicle for Matta-Clark's utopian ideals that resonate beyond any form of material presence.

**BETTI-SUE HERTZ IS THE CURATOR OF CONTEMPORARY ART AT THE SAN DIEGO MUSEUM OF ART. SHE CURATED A SHOW ON GORDON MATTA-CLARK AND HIS FATHER, MATTA, TRANSMISSION: THE ART OF MATTA AND GORDON MATTA-CLARK, IN 2006.**

**A BETTER TOMORROW** continued from page 17

Friedman published his *Mobile Architecture* manifesto in 1958, after his move from Israel to Paris one year before. It expressed the idea of a nomadic and changeable spatial organization, a *cité spatiale* that would be suspended 40 feet above the existing ones. That same year, Friedman founded GEAM (Groupe d'Etude d'Architecture Mobile), with other architects and theorists, like Jerzy Soltan, Günther Kühne, and Frei Otto.

Beginning in the 1970s, Friedman tried to overcome the ingenuous utopianism of his earlier work, and to emphasize the more scientific, social and methodological aims of urban planning. He had already presented the idea of the "flatwriter," a mechanical tool that would allow a city's inhabitants to express their needs, when he met the young Nicolas Negroponte at MIT in 1971. This relationship gave rise to the YONA System, a computer-operated device that enabled a collaborative design process based on bubble diagrams.

Friedman's emphasis on process rather than form marks the fundamental difference between his work and that of other utopian architects. This difference has only been sharpened by Friedman's involvement with development in the Third World, which includes his collaboration since the mid-1970s with UNESCO and the European Council. Friedman has developed several handbooks on self-planning, which supports participatory processes in housing and environmental development. Friedman has evolved his earlier fantastical, futuristic visions into relevant, practical ideas about how to create an "architecture for survival" in a globalized world.

By showing many decades of work, the exhibition suggests a critical continuity of thought of a master who is still active and industrious in his Parisian home.

**MARCO DE MICHELIS IS THE DEAN OF THE FACULTY OF ARTS AND DESIGN AT THE IUAV UNIVERSITY IN VENICE.**



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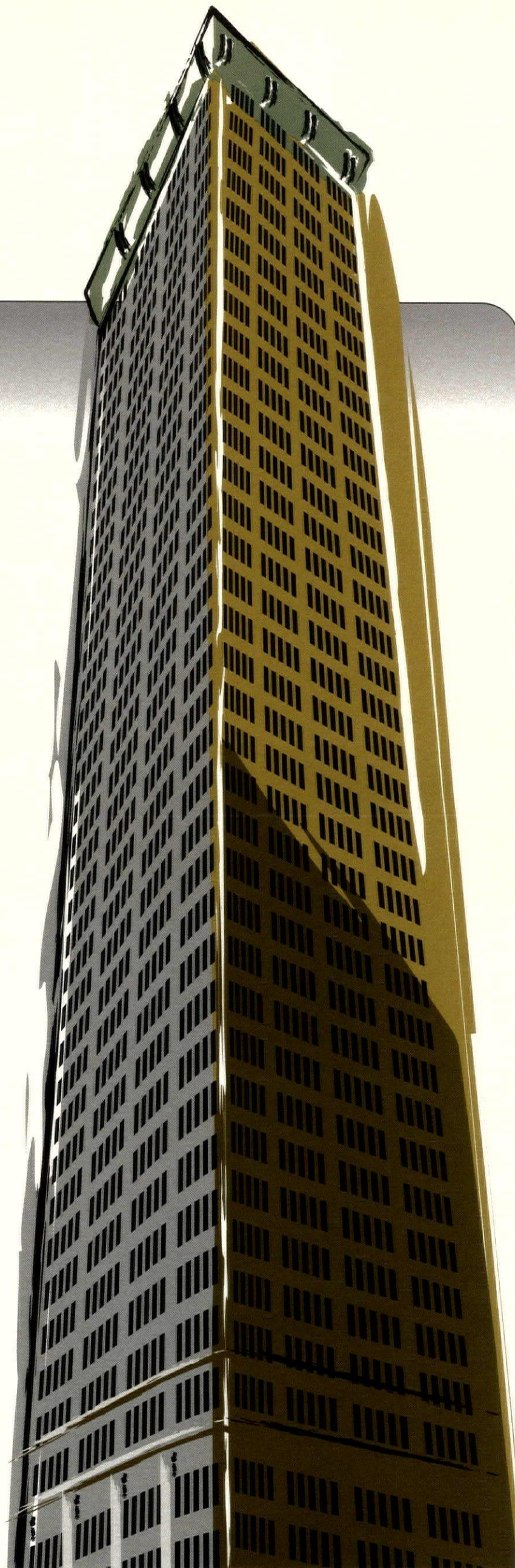
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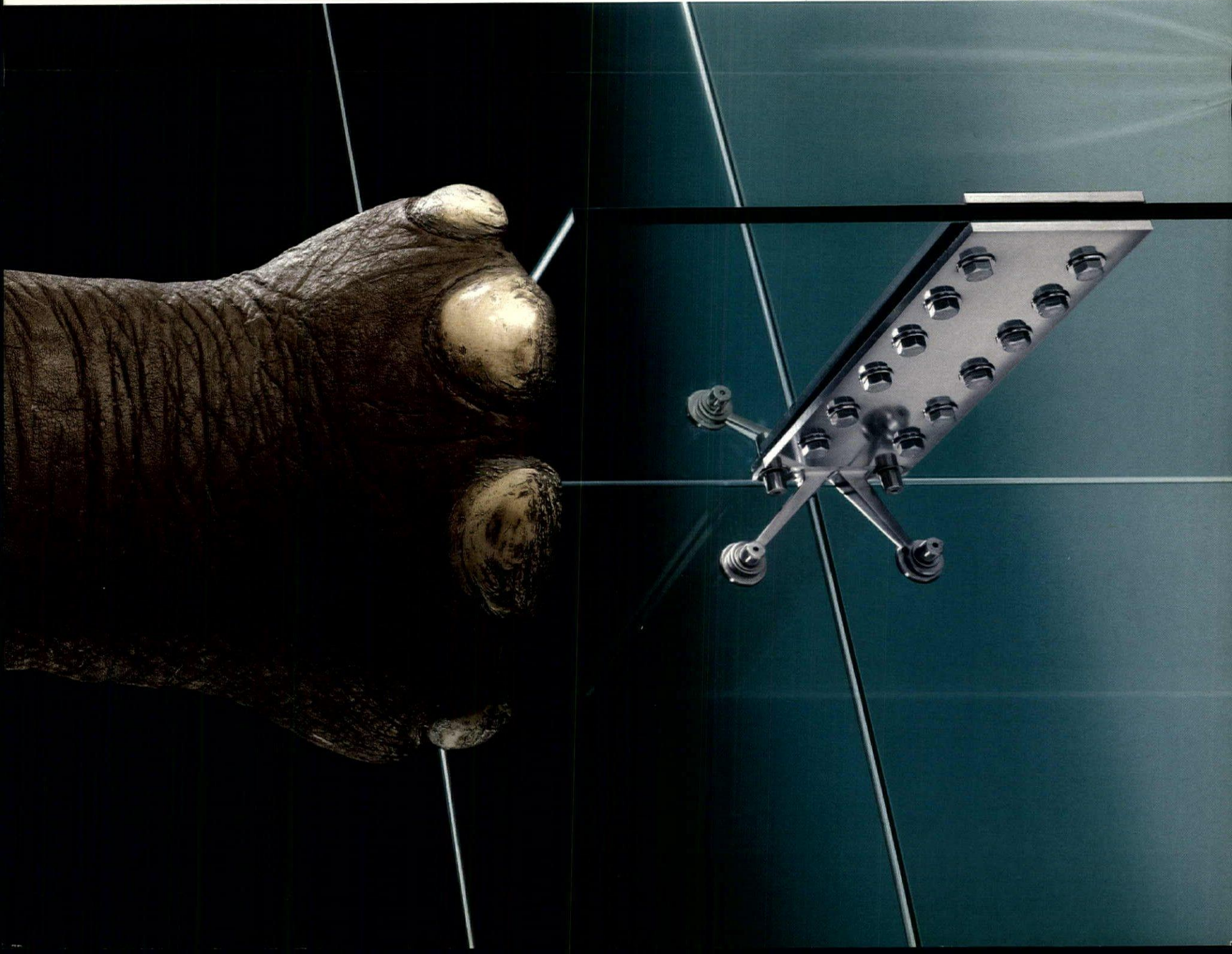
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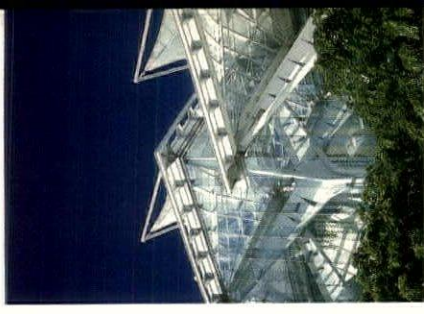
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