NEW PRATT BUILDING INTEGRATES DESIGN DISCIPLINES AND CAMPUS SPACE

Under One Roof
For students and administrators alike, the patchwork nature of the Pratt Institute's Fort Greene campus has always been a problem. Only within the last few decades has the 120-year-old institution begun to emerge from the urban fabric of Brooklyn to become a coherent campus. The Juliana Curran Terian Design Center, which will be unveiled to the public on April 17, is the first in a handful of projects in the works that are tailored to further this process. (Editor William Menking is a professor of urban planning at Pratt.)

ROGERS GETS PRITZKER
The English architect Richard Rogers has been selected as the 2007 Pritzker Architecture Prize laureate. Rogers, who accepted a life peerage in 1996 and is known as Lord Rogers of Riverside, will be given a $100,000 grant and a bronze medallion on June 4, 2007, at a ceremony in Inigo Jones' 1691 Banqueting House in London.

PARK SLOPERS HAVE IT BOTH WAYS
In a boisterous public meeting on March 15, Park Slope residents shot down a Department of Transportation (DOT) proposal to make the 7th Avenue retail corridor and the mostly residential 6th Avenue into one-way streets. Even though the DOT has abandoned this idea, questions persist about how civic groups in the upscale neighborhood will resist city efforts to connect its tranquil streets to the planned Atlantic Yards arena and highrise district.

DDC NAMES FIRMS PROPOSED FOR SECOND ROUND OF NEW CONTRACT PROGRAM
DESIGN EXCELLENCE TAKES ROOT
The Department of Design and Construction (DDC) released its preliminary list of architects selected for requirement contracts in the second round of Mayor Michael R. Bloomberg's Design and Construction Excellence Initiative (D+CEI). With these contracts, firms are not assigned a project, but prequalify for DDC work for the next two years.

PROPOSAL TO MAKE 6TH AND 7TH AVENUES ONE-WAY SHOT DOWN
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1960 BUILDING IN BOSTON DODGES THE WRECKING BALL

PIANO VS. RUDOLPH FIGHT CALLED OFF
It was a bad week for Boston businessman-developer Steve Belkin. Belkin owns the Blue Cross/Blue Shield Building, designed by Paul Rudolph in 1960, and had planned to tear it down to make room for an 80-story tower designed by Renzo Piano Building Workshop (RPBW). But on March 13, the Boston Landmarks Commission (BLC) issued a 90-day stay against its demolition. Four days later, RPBW quit the project in a battle for creative control over the design.

PIANO vs.
RUDOLPH FIGHT
CALLED OFF

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PIANO said in a March 7 article in the New York Times that...
Richard Rogers was born in Florence, Italy in 1933. His parents had emigrated there, and lived there until the war forced them to return to London. Richard was immediately sent to a boarding school in Epsom, and speaking no English, struggled enormously in his first encounter with the British educational system. According Roger's biographer Brian Appleyard, "Richard Rogers was a dyslexic. His schoolmasters despaired of his ever passing the university entrance exams, and so his parents began planning a career for him as a dentist, as his grandfather had been.

Thankfully, Rogers discovered architecture on a trip to Italy and with meetings with his distant cousin Ernesto Rogers (a noted Milanese modernist), and he enrolled in the Architectural Association when he returned to London. The rest, of course, is history. The academic problem that Rogers experienced as a dyslexic and which could have derailed this path is now widely known as dyslexia. It is something that he still struggles with on a daily basis. But among architects, he is far from alone. There are no official studies on dyslexia and architecture (at least none we know of) but anecdotal evidence would indicate that it is surprisingly common. Some people think that le Corbusier may have had the disorder, and others have argued that there may be a relationship between dyslexia and certain kinds of creativity, because the brains of those who have it are typically larger in the right hemisphere, which has been linked to skills in art, 3-D visualization, and music. In fact, in order to teach at design colleges in the English, new faculty are required to take a short course in the subject because so many students in college suffer from the disorder.

Rogers figured out how to use his strengths and obvious visual abilities in a way that allowed him to succeed in the field. He is living proof that dyslexia is not simply a learning disability but a different way of processing information. Roger's success is undoubtedly due to a number of factors, not the least of which is innate talent, but his dyslexia gives us even more respect for Rogers' achievement, and hope to everyone labelled dyslexic.

We also want to say farewell, good luck, and more than anything, thank you, to our editor Cathy Lang Ho, who will be moving on from The Architect's Newspaper after this issue. Cathy came on board before we launched in 2003, and over 70 issues and the launch of a California edition, worked tirelessly to help shape what we believe is its unique voice and valuable content. She will be missed here at the paper, but will no doubt go on to wonderful things. Thank you, Cathy.
Piano vs Rudolph Fight Called Off continued from front page he had no issue with demolishing 133 Federal Street, Rudolph's boxy 13-story concrete building, but was concerned with controlling the design of his tower. "Some modifications were asked for," an anonymous executive at RPBW told The Boston Globe. "We felt they weren't appropriate." RPBW declined requests from AN for comment.

"We hired the Renzo Piano Building Workshop to undertake a conceptual design for our proposed tower," Belkin said in a statement, but a source from the Boston architectural community suggested that Piano was to direct the design throughout the process. Executive architects CBT are now in charge of the design. There is no word yet as to how much the project will change from Piano's design. Mayor Thomas Menino, who vigorously supports the project, has referred to the tower as "Renzo Piano-inspired."

The BLC issued a 90-day hold for the demolition of the Rudolph building because of its architectural significance. 133 Federal Street is neither a historic landmark nor part of a protected district, but the BLC reviewers all demolition permits in downtown Boston. The stay allows preservationists to negotiate with the developer, though Belkin has no obligation to alter his plans once the stay expires. "It is certainly our intent to sit down and listen," a spokesperson for Belkin said. However, both sides have their opponents public, and seem to expect their opponents to initiate talks. For preservationists and Rudolph fans, the fact that Belkin wants to demolish an early work by one of modernism's most controversial and influential practitioners is bad enough. But they are further angered because the tower would not rise directly off the Rudolph footprint but instead from that of an adjacent city-owned parking garage. A public plaza would occupy the space where 133 Federal Street now stands.

The city supports Belkin's plan to demolish Rudolph's tower. "It behaves like a freestanding structure even with the garage on two sides," said Kairos Shen, director of planning for the Boston Redevelopment Authority, which is overseeing the project for the city. "You couldn't really integrate it with another building."

Sarah Kelly, director of the Boston Preservation Alliance, disagrees. "We'd like to see a range of alternatives," she said. "No one is opposed to development, but the project should not be just new or old. I am always optimistic that we will be able to find a win-win situation."

One of the most popular alternatives was put forth by Tim Rohan, a professor at the University of Massachusetts Amherst who is writing a book about the Blue Cross/Blue Shield Building. The proposal draws on Rudolph's own 1987 studies for a seven-story addition to the building.

Rohan is uncertain such a plan would be successful without the involvement of RPBW. "In a way, I would rather have seen Renzo Piano involved," he said. "He is a great architect, and I thought it was a great opportunity for him to work with an existing structure or a fragment of it, because he had been so successful with that in the past, like the Morgan Library."

MATT CHABAN

ROGERS GETS PRITZKER continued from front page In the past he may have been overlooked for the award because he has produced fewer buildings than past Pritzker winners, but the quantity of his production is more than made up for by its remarkable quality. His portfolio ranges from a house for his parents in Wimbledon (1968), which served as a prototype for a portable housing scheme he dubbed the Zip-Up House; the Lloyds of London Bank (1986); Millennium Dome (1999); and an office tower at the University of Massachusetts Amherst who is writing a book about the Blue Cross/Blue Shield Building. The proposal draws on Rudolph's own 1987 studies for a seven-story addition to the building.

The Centre Georges Pompidou (1977, left) established both Rogers and his then partner Renzo Piano as formidable talents; Barajas Airport (right) in Madrid was completed in 2005 and won the coveted Sterling Prize the following year.

Ken Livingston's primary director of city planning, which is an unofficial post. He is also well-known for his collaborative approach to design, and in a recent interview, said that it is one of the things he likes most about being an architect. "Architecture is collaborative, and an equation that takes into consideration not only good buildings but social inclusion, public space, and social responsibility," he said. "Today, we must also consider sustainability and climate change."

The prize comes at an auspicious time in the 72-year-old architect's career. His firm, the Richard Rogers Partnership, will soon announce that it is changing its name to Rogers, Stirk, Harbour + Partners in recognition of the work of two longtime collaborators, Graham Stirk and Ivan Harbour.

WILLIAM MENKING

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On March 9, the American Institute of Architects announced the 19 recipients of this year's Housing Awards, which were selected from a record 236 submissions. Established seven years ago, this award program is meant to recognize the best in housing design and promote the importance of good housing for overall well-being.

Jurors: Katherine Austin (chair), Don Carter, Jane F. Kolleeny, Lisa Stacholy, and LaVerne Williams.

**ONE/TWO FAMILY CUSTOM HOUSING**

- House at the Shawangunks
  - New Paltz, New York
  - Bohlin Cywinski Jackson

- 1932 House
  - San Francisco, California
  - Fougereon Architecture

- Lobobly House
  - Taylors Island, Maryland
  - Kieran-Timberlake Associates

- Tye River Cabin
  - Skykomish, Washington
  - Olson Sundberg Kundig Allen Architects

- Delta Shelter
  - Mazama, Washington
  - Olson Sundberg Kundig Allen Architects

- A Ranch House in the San Juan Mountains
  - Telluride, Colorado
  - Michael Shepherd Architect

**ONE/TWO FAMILY PRODUCTION HOUSING**

- Danielson Grove
  - Kirkland, Washington
  - Ross Chapin Architects

- The 5I5
  - Houston, Texas
  - Collaborative Designworks

**SPECIAL HOUSING**

- The DESIGNhabitat 2 House
  - Greensboro, Alabama
  - The DESIGNhabitat 2 Studio, School of Architecture, Auburn University

- The Plaza Apartments
  - San Francisco, California
  - Leddy Maytum Stacy Architects and Paullet Taggart Architects in association

- Patella Loft
  - Boston, Massachusetts
  - Ruhl Walker Architects

- Shirley Bridge Bungalows
  - Seattle, Washington
  - Ron Wright and Associates

- People Assisting the Homeless (P.A.T.H.)
  - Los Angeles, California
  - Jeffrey M. Kaltman & Associates

**MULTIFAMILY HOUSING**

- High Point
  - Seattle, Washington
  - Mithun

- 1247 Wisconsin
  - Washington, D.C.
  - McInturff Architects

- 156 West Superior Condominiums
  - Chicago, Illinois
  - The Miller/Hull Partnership

- The Union
  - San Diego, California
  - Jonathan Segal

- Bridgeton Hope VI
  - Bridgeton, New Jersey
  - Torti Gallas and Partners

- Salishan Neighborhood Revitalization
  - Tacoma, Washington
  - Torti Gallas and Partners

1 Delta Shelter: Olson Sundberg Kundig Allen Architects; 2 The Plaza Apartments, Leddy Maytum Stacy Architects and Paullet Taggart Architects in association; 3 1932 House, Fougereon Architecture; 4 Bridgeton Hope VI, Torti Gallas and Partners; 5 Tye River Cabin, Olson Sundberg Kundig Allen Architects; 6 1247 Wisconsin, McInturff Architects; 7 Lobobly House, Kieran-Timberlake Associates; 8 The DESIGNhabitat 2 House, The DESIGNhabitat 2 Studio, School of Architecture, Auburn University; 9 The 5I5, Collaborative Designworks; 10 Danielson Grove, Ross Chapin Architects
HUNGER FOR INSPIRATION

After more than a decade of delay, the Steven Holl–designed Knut Hamsun Center in Norway is back on track and will open in 2009, the 160th anniversary of the birth of its namesake. The 1,500-square-meter museum near the village of Presteid of Hamarøy will house exhibition spaces, a library, a cafe, and an auditorium. The building, which will be administered and funded by the state government, the Norwegian Cultural Council, and several private foundations, is dedicated to the Nobel Prize-winning Norwegian writer Knut Hamsun. Though his work was innovative and his acclaim great, Hamsun’s support for Nazis during World War II overshadowed his reputation as a writer and left him almost unknown outside Norway.

The first sketches were inspired by Hamsun’s 1890 novel Hunger, which centers on a young man driven to the edge of madness by his poverty and physical deprivation. Holl said his thinking about the museum’s design came directly from the novel. Many elements were based on passages from the book: For Holl, the windows are “women with blue feathers in their hats,” and a balcony is like a “girl with her sleeves rolled up polishing yellow panes.” This also led him to the idea that the building’s form could be an abstraction of the human body. “Its elevator is like a spine, and the stair is like bone.” The design is also rooted in traditional Norwegian building methods. Concrete walls are covered with tarred boards, which recall the common practice of blackening the staves of medieval churches with tar in order to preserve the wood. Likewise, the hairlike grass on the roof is a reference to a long-standing Norwegian tradition of sod roofs and maintains the building’s striking anthropomorphic resemblance. “The architecture needs to be completely anchored in its program and site, so its meaning remains unfazed by fashion,” explained Holl. “I feel that even though the design was done years ago the idea remains alive and timeless.” Masha Panteleyeva

On February 1, Paul Teicholz accepted the fifth Henry C. Turner Prize for Innovation in Construction Technology from the National Building Museum in Washington, D.C. The $25,000 Turner Prize is given in recognition of achievements that have had a transformative impact on the building industry. Teicholz is the founder of the Center for Integrated Facility Engineering at Stanford University, a research center for developing information technology applications for the building industry. He joins T. M. Pei and engineer-builder Charles A. DeBenedittis as a recipient of the award.

Andrea Zittel: Critical Space was named the 2006 Best Architecture or Design Show by the International Association of Art Critics. Originated by the Contemporary Arts Museum Houston, which received the award, and curated by Paola Morsiani and Trevor Smith, the show featured 21 of Zittel’s living units and environments developed at her desert studio in Joshua Tree, California. After traveling from Houston to New York’s New Museum of Contemporary Art, the show makes its final stop at the Museum of Contemporary Art, Los Angeles, where it will be on view until May 14.

On February 21, James Dyson held a reception for the winners of his Eye for Why student design competition, cosponsored by the Industrial Designers Society of America. First place and $5,000 went to Matthew Gale, a 2006 graduate of California College of the Arts, for his design of the Excubo jacket. Excubo, Latin for “I sleep outside,” has a system of cords and padding that transforms it into a sleeping cocoon. Second place was shared by Joe Ulrich for Check It, a glucose monitoring system, and Sluice by Brett Belock, which helps people with limited motion pour from beverage containers.

Guenter 5 Architects, along with Larsen Shein Ginsborg Snyder and Caldwell Wingate, received the American Society for Healthcare Engineering’s VISTA Award on March 2 for the renovation of the Maimonides Cancer Center in Brooklyn. The building, originally a bank-check processing center, was transformed into the first cancer treatment center in Brooklyn. VISTA awards recognize design and teamwork.

The inaugural Latiose Prize, a biannual award of $100,000 for research leading to significant advances in the architectural profession, was given by the AIA College of Fellows to “On the Water: A Model for the Future: A Study of New York and New Jersey Upper Bay” on March 12. Developed by Guy Nordenson, Stan Allen, Catherine Seavitt, James Smith, Michael Tantala, Adam Yarinksy, and Stephen Cassell, the proposal was recognized for its investigation into the relationship between infrastructure and ecology.

On March 19, Material ConneXion announced the winners of its inaugural Medium Award, which recognizes innovation with materials in ten design disciplines. The winners are: for textile design, Sandy Chilczuk; architecture, Kennedy & Violich Architecture; edition design, Patrick Jouin; environmental graphic design, Two Twelve Associates; fashion, DDC Lab; fine arts, Ittigo Manglano-Ovalle; industrial design, Industrial Facility; interior design, Clodagh; landscape, Cao | Perrot Studio; and for transportation, MAZDA.

Transforming design into reality

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This summer, New York City Transit (NYCT) will open its first-ever green project: the Grand Avenue Bus Depot and Maintenance Facility in Maspeth, Queens. Funded by a grant from the Federal Transit Administration and NYCT, the new building will replace the Metropolitan Transit Authority's (MTA) cramped and outmoded East New York location as the central maintenance and storage facility for the Brooklyn and Queens fleet.

NYCT pulled together a large cast of designers and contractors to collaborate on the project, including di Domenico + Partners as architect and landscaper, Granite Construction as design/builder (which oversaw and coordinated all of the players), Gannett Fleming as structural engineer, DMJM/Harris as mechanical engineer, and a joint construction team of Tishman Construction and the Washington Group.

More than just a garage, the 500,000-square-foot, $217 million facility incorporates fueling, washing, and storage areas for 200 buses on the first floor; a 27-bus maintenance station and four paint booths on the second floor; and offices and support spaces for 700 MTA employees on two mezzanine levels. A parking lot on the roof will also provide space for 200 employee cars, mitigating the facility's impact on the neighborhood.

As part of Governor Pataki's Executive Order 111, which requires state agencies to comply with ISO 14001 (the international environmental standards), Grand Avenue's designers employed state-of-the-art mechanical systems and green design techniques to reduce the

Nearly 100 levers and over 100 Finishes

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The facility's consumption of energy and natural resources, as well as its output of pollutants. In a building of this type in the Northeast, heating and cooling account for the greatest proportion of overall energy consumption. To get a handle on this, the designers combined high-performance materials with a thermal break for the building's envelope, including metal and precast concrete wall panels backed by CMU, which provide a high overall R-value for the enclosure. To manage the significant heat loss created by the ingress and egress of buses the designers outfitted the long bay along Grand Avenue with air curtains and high-speed fabric doors, which can open and close in six seconds.

The designers also anticipated energy loss through the HVAC system, where, traditionally, treated air is vented outside and incoming untreated air burdens the heating and cooling system. At the bus depot, 34 heat recovery units placed on the roof work on an energy exchange system, using the vented air to partially cool or heat the intake air, on average capturing 71 percent of the conditioned temperature that would otherwise be lost.

Incorporating daylighting into the design also helped lower energy consumption. High-performance glazing, translucent wall panels, and glass blocks provide high insulation values and filter sunlight into the workspaces, where sensors on the facility's high-output lamps dim the electric lights as needed. Occupancy sensors on the mezzanine levels turn off lights when spaces are not in use.

Water conservation was also a big concern, so the depot has its own reservoir—a 200,000-gallon tank beneath the building's slab. Storm water collected on the roof runs into the tank, and a recovery system recaptures 85 percent of the water used by the bus washers. This water runs through five oil/water separators before winding up back in the tank. The MTA will recycle the oil. The designers also took steps to stem the flow of pollutants from the facility. A high-tech filtration system ventilates the four sealed paint booths on the second floor, neutralizing 90 percent of the volatile organic compounds that would otherwise be released into the air. Also, the underground fuel tanks for the city's diesel and compressed natural gas buses are double walled and equipped with leak detection sensors.

According to a study conducted by di Dominico + Partners, the depot's green systems, which added approximately $7 million to the building's cost, will generate an estimated energy savings of $727,867 per year. Considering that the depot and its systems have an expected life span of 30 to 40 years, the ultimate savings could reach as high as $15 to $20 million—a little food for thought the next time your developer is griping about the price of going green.

Aaron Seward
When you hear the word Limoges, plastic is probably not the first thing that comes to mind. Limoges, a city in central France, has long been known for its elegant ceramic and glass dinnerware, but its new Zenith Concert Hall, which opened on March 8, may be the largest polycarbonate building in the world. "You never know about statistics like these," said its architect, Bernard Tschumi, "but its polycarbonate exterior wall is 1,000 feet in circumference and 65 feet high." Tschumi said that he has proposed using plastic for buildings in the United States, but to no avail: "Contractors here are fearful of the material, but in France they have no problems using plastic to clad a building."

Set in a clearing in the woods at the edge of Limoges, the Zenith Concert Hall is actually two buildings in one. Along with the outer polycarbonate skin, which is made up of 2-inch-thick honeycomb panels, there is an inner wooden envelope. This interior performance space seats as few as 600 or as many as 8,000 spectators and has a movable 260-foot-by-130-foot stage. According to Tschumi, this flexibility helped to determine the building's round shape. There is an entrance hall in the space between the two structures, and when this interstitial space is lit at night, the entire building glows.

The landscape architect Michel Desvigne worked with Tschumi to develop a porous gravel stone that retains water and allows grass to grow up through the paving material. As a result, the 1,500-car lot around the theater is entirely covered in grass and trees, helping the building to sit more lightly in its landscape.
WINNERS OF YOUNG ARCHITECTS FORUM ANNOUNCED
THE AMERICAN LEAGUE

Out of the 85 fledgling firms that submitted work for consideration in the Architectural League's 26th Young Architects Forum, the six winning firms represent an unintended but intriguingly asymmetrical regional balance: There are two each from New York, Boston, and Mexico City. According to league program director Anne Rieselbach, the program's mandate is to provide a forum for young people who do not yet have a public presence. Each year, winners from the previous year's forum get together and develop a theme for the annual competition. It is open to architects less than ten years out of school. This year's theme was "Proof," and the goal, as explained in the competition brief, was to get participants to consider the possibilities created by new building technologies. A firm's conceptual understanding of these developments is important as is the way they employ them architecturally. According to juror Sarah Whiting, "The jury was looking for practices that are speculative and have their own voice, and don't just mimic the world around them."

The best have a written text that explains how their work fits into the theme, and then organized their work accordingly." It is hardly surprising that almost all the firms that submitted work are actively engaged with new technologies, but many fewer seemed to know how to present their ideas. For Whiting, a successful portfolio had to be specific to the competition: "We were serious about the idea that proposals had to make an effort to respond to the brief in an original way. Those who just put in a poetic quote were less appealing. " The six firms below did just that. For a schedule of the winners' presentations, please see www.archleague.org.

THE 2007 YOUNG ARCHITECTS FORUM:

1. Uni Architecture
   Chawon Kim, Beat Schenk
   Cambridge, Massachusetts

2. Para Project
   Jonathan Lott, Dominic Leong, Brian Price
   New York, New York

3. PRODUCTORA
   Wonne Ickx, Abel Perles, Carlos Bedoya, Victor Jaime
   Mexico City, Mexico

4. SINGLE Speed DESIGN
   Jinhee Park
   Cambridge, Massachusetts

5. Ivan Hernandez Quintela
   Mexico City, Mexico

6. Ivan Hernandez Quintela
   Mexico City, Mexico

JOIN SOME OF TODAY'S TOP DESIGNERS, WRITERS, AND PHOTOGRAPHERS AS THEY EXPLORE A KALEIDOSCOPIC ARRAY OF HISTORIC AND CONTEMPORARY RESIDENCES, ILLUSTRATING NEW YORK'S DIVERSE DOMESTIC INTERIORS AND LIFESTYLES.

Donald Albrecht, curator, Museum of the City of New York
Mario Buatta, interior decorator and home furnishings designer
Jennifer Carpenter, architect and product designer, Truck Product Architecture
Kathryn Dean, principal, Dean/Wolf Architects
Jamie Drake, interior decorator, Drake Design Associates
William T. Georgis, architect
Wendy Goodman, design editor, House & Garden magazine
Cristina Grajales, design expert and gallerist
Michael Gross, author, 740 Park
Thomas Mellins, curator, Museum of the City of New York
Margaret Morton, photographer and author, Fragile Dwelling
Richard Sammons, principal, Fairfax & Sammons Architects
Joel Sanders, architect
Mary Woods, professor, Cornell University, Department of Architecture

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The two-level, 5,500-square-foot space designed by Gabellini Sheppard Associates for B&B Italia, the contemporary Italian furnishings company, will serve as a more public counterpart to the uptown showroom. The new store is not divided by walls, preserving all the virtues of the classic, open loft look. "We envisioned the store as a flexible laboratory for new design ideas with the qualities of a theater," said Michael Gabellini. "It incorporates the spatial typologies of home, hotel, theater, and lounge, so the showroom has both intimacy and openness, and a balance between classic, modern, and contemporary." Gabellini Sheppard decided to emphasize the loft-like character of the space with a luminous, minimalist backdrop allowing visitors to meander freely among the furniture. Hovering above the original cast iron columns, a cove ceiling plane features a moveable track system for both color-corrected light fixtures by Litemab Corporation and printed, translucent scrims that separate the furniture collections. Both the floor and the beveled edge steps, which float between glass railings, are done in Brazilian walnut. The stair is the centerpiece of the space, providing a graphic circulation narrative from level to level.
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He’ll Take Manhattan
Frank Gehry has just completed his first building in New York, and it is stopping traffic: The cluster of sail-like forms along the Hudson River has been beguiling drivers since its structure went up. The headquarters for Barry Diller’s IAC/InterActiveCorp is about to open, and Julie V. Iovine takes a look at the city’s first LA building.

The soon-to-open IAC/InterActiveCorp headquarters in New York is primarily being hailed as Frank Gehry’s first building in the city, but it is so much more. Sited on the Far West Side in Chelsea, the ten-story billowing glass structure, which resembles a crystalline snow globe by day and a Dreamscicle by night, is a flagship building for the booming Internet company. Yet it is also a catalyst to further development in the area that will sooner rather than later transform the neighborhood it was designed to complement. Right now, that neighborhood includes truck garages and storage warehouses, a women’s prison, and, lately, a few chic galleries. But they serve the IAC building well as a gritty brick backdrop against which its milky white slopes can swell and stand out.

The setting that shows this dynamic gem off to best advantage is changing fast. Across narrow 19th Street, excavation is underway for Jean Nouvel’s 20-story condo that, in renderings, appears to be encrusted in giant mirrored Post-it notes. Immediately behind the Gehry building, 520 West Chelsea, an 11-story condo by Annabelle Selldorf, is rising with just enough space between the two, purportedly, to squeeze in a condo-­cum-gallery in the near future by Shigeru Ban. Other apartments by Robert A. M. Stern and Neil Denari are also in the works well within visual encroachment range. Such an embarrassment of riches makes one wonder if a new zoning rule stipulating only one icon per block ought to be put into effect.

The IAC headquarters has a compact, dynamic scale that more than holds its own against the behemoth Chelsea Piers that stretches for blocks just across the West Side Highway. The tall-ships-at-full-sail metaphor—an incredibly romantic conceit for jaded Manhattan—that inspired the building’s form is experienced most immediately and effectively by the cars whizzing by on the adjacent highway, making the IAC the city’s first LA building. The pedestrian experience is less welcoming: sheer featureless walls on all three street sides with a slight bulge and no signage to speak of, not even an easily discernible entrance. Apparently, Barry Diller, IAC’s chairman and chief executive officer, was adamant that no signs should mar the structure’s monolithic look. Bruce Mau, hired to handle graphics throughout, has complied with an exceedingly diffractive aluminum bar protrusion—a kind of anti-marquee—over the main entrance, on 18th Street.

In a January 11, 2006 article in The Wall Street Journal, Diller was quoted as saying he wanted a building that was “a wondrous environment” of its own. And so it comes as a surprise that the interiors—apart from a few very glitzy gestures—have such a scattered look. The flashiest feature is the 118-foot-long video wall in the lobby (one of two envisioned by Gehry and Mau and produced by McCann Systems, Trollback + Company, and Warren Z Productions) powered by 18 12,000-lumen projectors and streaming a collage of images of flowers, client product endorsements, and art projects. The video screen “will be somewhere between advertising and art,” said Eric Levin, an associate director in the company’s real estate department, on a recent tour that included a stop behind the video wall to see a sound-and-light setup worthy of a Madonna tour. The treatment of the glass curtain wall leaves much to be desired in the long run. Each floor has a constant Tropical Fruit Lifesavers. Austin Powers-styled office pods dot the floor, and supergraphics by Mau cover the elevator landing walls. Gehry installed a rug with a tiger-striped pattern in Diller’s executive suite. It all screams “Youth! Creativity! Energy!” which could become tiresome in the long run.

Attempts at unifying the interior space fall flat. Each floor has a constant...
IAC HEADQUARTERS IN DETAIL

CURTAIN WALL CONSULTANT AND FABRICATOR
PERMASTEELISA

Frank Gehry's designs have often challenged manufacturers and contractors to develop new systems. In the case of the IAC/ InterActiveCorp headquarters' curtain wall, Gehry Partners and building envelope engineer/manufacturer PermaSteelisa collaborated using a centralized 3D computer model to accomplish everything from the design and fabrication of its panel shapes to the positioning of its anchoring system.

Unlike a rectilinear building whose curtain wall units are by and large identical, PermaSteelisa specially designed each silicon seal with the glass fabricator.

This created an extremely rigid cladding system that required construction tolerances much smaller than most contractors are used to working within. According to Alberto Gobbi, president of PermaSteelisa, the curtain wall had to be designed to work within the constraints of the idealize model.

To address this issue, PermaSteelisa designed a special anchoring system that could absorb tolerances between frame and curtain wall. Composed of horizontal and vertical aluminum brackets, the anchors bolt to the slab edge and can slide three-dimensionally until the connection point is reached. To find the connection point, PermaSteelisa's survey team used the 3D model in conjunction with a GPS system and lasers to triangulate the exact location.

AARON SEWARD

CORNER WALLS

8-foot wall that serves as a datum line to counteract ceiling heights that are the 9½ feet on lower floors and the 10½ feet on upper floors. A plenum below each floor slab is recessed from the angled facade, creating space for a constant 4-foot-deep perimeter cove light, which accounts for the building's nighttime glow. A problem arises, however, at the messy juncture of cove edge, private office clerestory, and tilted facade.

At the Ray and Maria Stata Center at MIT in Boston, which opened in 2004, Gehry was allowed more latitude in designing interiors to match a building by Frank Gehry can be a daunting task. When DIRTT (Do It Right This Time) heard that much of the budget for the IAC building was devoted to the facade, and that the custom scheme by STUDIOS architecture (the firm in charge of the interiors) was prohibitively expensive, the 2-year-old Canadian company pitched its Stick-built modular wall system to the construction manager. The Stick Built walls not only conform to the irregular shapes dictated by Gehry's design and maintain STUDIO's vibrant color scheme but they also fit the budget. "It saved them a ton of money," said Akua Lesesne.

Mainly the savings come from the modular nature of the walls, which are essentially a lattice of steel frames into which DIRTT'S or locally-sourced glass can be installed. Lesesne said that unlike custom work, the Stick-Built Walls eliminate the waste and time of cutting and disposing of glass on-site, or shipping it from the factory, both of which save time, money, and the environment.

AARON SEWARD

PERMASTEELISA

This is Frank Gehry's first major glass building, and as it turns out, titanium and stainless steel are a lot easier to make conform to his signature curves than glass panels. Although the solar shading company MechoShade had worked with Gehry Partners before on projects like Bard College Performing Arts Center in the Hudson Valley and the Walt Disney Concert Hall in Los Angeles, "The IAC building literally presented us with a new twist," said company vice president Glen Berman.

More than three-quarters of the unitized glass panels that make up the IAC's cladding have a compound curve, so standard roller shades would never match both the window head and sill. In order to conform to the building's irregular geometry, MechoShade (with the support of Studios Architecture) created more than one thousand custom-tweaked shades, all individually motorized. "By modifying the system's hardware, we were able to twist the shades up to 30 degrees, matching and exceeding the slight twist of IAC glass panels," said Berman. "We developed an innovative technology for these types of structures." Berman hopes that the new system will be ready for market very shortly, because the IAC is clearly not the last building that will use twisted and torqued forms.

MECHOSHADE

ELECTROSHADE SYSTEM

JULIE V. IOVINE IS AN ARtICLECritic. SHE CONTRIBUTES TO THE NEW YORK TIMES, ART & CULTURE, ART REVIEW (UK), DEPARTURES, AND OTHER PUBLICATIONS.

Private offices (left) have a modular aluminum-and-glass wall system that can conform to the IAC's irregular angles, which are the very elements Studios Architecture chose to play up in common spaces and conference rooms (right).
Corporate art is so passe: These days, video screens often adorn a business' walls instead. IAC/InterActiveCorp has even gone so far as to make video an integral part of the design of its new headquarters. Motorists on the West Side Highway will catch an eyeful of the 118-foot-long video wall displayed in the building's lobby like a huge indoor billboard. At night, the bright projections will be visible through the building's glass facade. Prominent design firm Trollback + Company has created advertising for IAC brands such as Ask.com and Match.com for the wall, but this is just the beginning. By June, the programming will include a mix of projects from video artists, students, and even community organizations.

While its sheer size and visibility make the west video wall the flashiest display in the building, it's far from the only one. On the east side of the lobby, a finely detailed image of Earth will shine on a 20-by-11-foot display surface. Using handheld touch screens, lobby visitors will be able to spin the high-res virtual globe to find the company's offices around the world, get real-time statistics on Web traffic for IAC's many businesses, and launch live TV feeds from a company network. Warren Z and Tank Design helped to create the content for the interactive installation.

Elsewhere around the building, staffers will use video for virtual collaboration. The headquarters is designed to be a gathering point for employees from around the world, and when people can't make it to New York, video is the next best thing. The building's eight office floors feature more than 20 meeting facilities outfitted with high-definition videoconferencing equipment and large plasma smartboards devoted to video or the Web.

Not surprisingly, the IAC had to enlist a full-time AV engineer to oversee the building's videoconference equipment, video walls and other audiovisual systems, said Eric Levin, an associate director in IAC's real estate department. But the payoff is clear: For a company whose mission to promote interactive technologies, a high-tech décor is more than a luxury.

Lisa Delgado
EXHIBITION OPENING

Thomas Struth

Marian Goodman Gallery

24 West 57th St.
www.mariangoodman.com

THURSDAY 5
LECTURES

Ken Yeang

Designing the Green Skyscraper

6:30 p.m.
New York Academy of Sciences
7 World Trade Center, Fl. 40
www.skynyc.com

Mack Scogin

The Rhinoceros Next Door

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

Rafael Viñoly, Roman Viñoly

THINK New York:
A Ground Zero Diary
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

A Tribute to Primo Levi
7:00 p.m.
New York Public Library
5th Ave. and 42nd St.
www.nypl.org

EXHIBITION OPENING

Katharina Wulff

Greene Naftali

526 West 26th St.
www.greene-naftali.com

FRIDAY 6
EXHIBITION OPENING

JH Engström, Leigh Ledare,
Arif Marhoupi

Cohan and Leslie
130 10th Ave.
www.cohanandleslie.com

EVENT

New York International Automobile Show
Jacob K. Javits
Convention Center
655 West 34th St.
www.autoshowny.com

SATURDAY 7
EXHIBITION OPENING

Dylan Graham

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

MIDWEEK MONDAY
LECTURES

Charles Jencks,
Peter Eisenman

Critical Modernism:
10 New Spaces

6:00 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Shaun Donovan,
David Burnie

New Housing New York
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

TUESDAY 10
LECTURES

Eric Chan, Heather Schatz

Global Issues in Design and Visuality in the 21st Century

6:00 p.m.
Parsons the New School for Design
Tishman Auditorium
66 West 12th St.
www.parsons.edu

James Carpenter

Environmental Refractions
6:30 p.m.
Cooper Union
Great Hall
7 East 7th St.
www.cooperu.edu

WEDNESDAY 11
LECTURES

Alejandro Zaera-Polo

Horizontal Envelope:
The Natural and the Artificial

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

Jeffrey Kipnis

Determination
6:30 p.m.
Princeton School of Architecture
Betts Auditorium, Princeton
www.princeton.edu/soa

EVENT

AlA Design Awards Luncheon
11:30 a.m.
Gotham Hall
1356 Broadway
www.aiany.org

EXHIBITION OPENINGS

Drawing Out

The Drawing Center
35 Wooster St.
www.thedrawingcenter.org

Osamu Kanemura

Spider's Strategy

Cohen Amador
41 East 57th St.
www.cohenanmador.com

THURSDAY 12
LECTURES

Jonathan Marvel

Protecting the Public Space:
Sidewalks, Streets, and Open Spaces

10:00 a.m.
LaGuardia Community College
The Little Theatre
31-10 Thomson Ave.,
Long Island City
www.aiany.org

Michael Mee, Paul
Kurstenbrett, Nicholas
Koutsomilis, Gerry Gourdin,
Annette Blaugrund

Memorial Lecture
6:00 p.m.
The National Academy of Design
1083 5th Ave.
www.nationalacademy.org

Alejandro Zaera-Polo

Cracks in the Bubbles:
Surface Tesselations

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

Dana Schultz

Zach Feuer Gallery
530 West 26th St.
www.zachfeuer.com

Koto Ezawa, Chris FINLEY,
Jordan Kantor

Image Processor

Lombard-Fred Projects
531 West 26th St.
www.lombard-freid.com

Mel Chin

Frederieke Taylor Gallery
535 West 22nd St., 6th Fl.
www.frederieketaylorgallery.com

FRIDAY 13
LECTURE

Alejandro Zaera-Polo

Vertical Envelope:
Icon and Type

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

EVENT

AIA Design Awards Luncheon
11:30 a.m.
Gotham Hall
1356 Broadway
www.aiany.org

EXHIBITION OPENINGS

Drawing Out

The Drawing Center
35 Wooster St.
www.thedrawingcenter.org

Oasumu Kanemura

Spider's Strategy

Cohen Amador
41 East 57th St.
www.cohenanmador.com

SUNDAY 14
EXHIBITION OPENINGS

Eva Rothchild
303 Gallery
525 West 22nd St.
www.303gallery.com

Leonardo Drew
530 LaGuardia Ave. Kohn
www.sikkemajenkinsco.com

Laclos Moholy-Nagy,
Alexander Calder, Donald Judd,
Bruce Nauman, Pipilotti Rist,
Piotr Uklanski, et al.

The Shapes of Space
Solomon R. Guggenheim Museum
1071 5th Ave.
www.guggenheim.org

SYMPOSIUM

Home Design in New York
Mario Buatta, Kathryn Dean,
Jamie Drake, Michael Gross,
Joel Sanders, et al.

Museum of the City of New York
1220 5th Ave.
www.mcny.org

TUESDAY 17
LECTURE

The Continuing Legacy of
James Marston Fitch
135 p.m.
Center for Architecture
451 Madison Ave.
www.mta.org

WEDNESDAY 18
EXHIBITION OPENINGS

Beyond the White Cube: A Retrospective of Brian O'Doherty/Patrick Ireland
New York University
Gray Art Gallery
110 Washington Square East
www.nyu.edu/greyart

The Imagery of Robert Otter:
A Study of Greenwich Village in the 1960s
The Caring Community
20 Washington Square North
www.gsvhp.org

THURSDAY 19
EXHIBITION OPENING
Erwin Olaf: Grief
Hasted Hunt
529 West 20th St.
www.hastedhunt.com

Jim Lambie
Anton Kern Gallery
522 West 20th St.
www.antonkerngallery.com

John Bauer
Bellwether Gallery
134 10th Ave.
www.bellwethergallery.com

SATURDAY 21
EXHIBITION OPENING
Frank Lloyd Wright's
Guggenheim Museum: Restoring a Masterpiece
Solumon R. Guggenheim Museum
1271 5th Ave.
www.guggenheim.org

Jingui Wang

MFA Thesis Exhibition

Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Frat limited to 31 winners in the three categories of architecture, interior architecture, and interior architecture in the public realm. Among the projects on view will be Diller Soffichio + Renfro's Institute of Contemporary Art in Boston, Steven Holl Architects' Hippie Hall Center Section for Pratt (pictured), the New Orleans ShotgunLOFT affordable housing project by Federic Schwartz Architects, and Foster + Partners' Heurt Tower.

2007 AIA NEW YORK CHAPTER
DESIGN AWARDS EXHIBITION
April 12 to July 7
NY 150+: IDEAS, STRUCTURES, FUTURES
April 12 to July 7
Center for Architecture
536 LaGuardia Place

On April 12, the AIA New York Chapter (AIANY) will host a reception for the two concurrent exhibitions at the Center for Architecture. 1NY 150+, curated by Diane Lewis, looks at New York City as a laboratory of architectural and urban ideas. Large-scale timelines illustrate the intersection of the city's social and physical history. The Center will also open an exhibition of the 2007 AIANY Design Awards. The show features project models, renderings, and other process-oriented material for all 31 winners in the three categories of architecture, interior architecture, and interior architecture in the public realm. Among the projects on view will be Diller Scoldichio + Renfro's Institute of Contemporary Art in Boston, Steven Holl Architects' Hippie Hall Center Section for Pratt (pictured), the New Orleans ShotgunLOFT affordable housing project by Federic Schwartz Architects, and Foster + Partners' Heurt Tower.

FRANK LLOYD WRIGHT'S GUGGENHEIM MUSEUM:
RESTORING A MASTERPIECE
April 13 to July 8
THE SHAPES OF SPACE
April 14 to August 25
Solumon R. Guggenheim Museum
1071 5th Ave.

Restoring a Masterpiece is an in-depth presentation of the analysis and restorative work on Frank Lloyd Wright's Solomon R. Guggenheim Museum, the original landmark museum which will celebrate its 50th anniversary in 2009. Photographs, drawings, and videos document the restoration of the facade and rotunda structure, which includes reinforcing upper walls, replacing skylights, and repairing surface cracks. Designed to dovetail with this exhibition is Shape of Space, a presentation of works from the Guggenheim permanent collection that investigate perceptive, confining, and representations of space. A lively mix of modernists like Piet Mondrian and Laszlo Moholy-Nagy with minimalists and conceptualists, such as Carl Andre and Lawrence Weiner, as well as contemporary practitioners like Pipilotti Rist, Peter Uklanski, and Paul Pfeiffer (still from Pipe and Ocean, 2004, pictured). Shapes of Space will be installed in intervals throughout the summer. The hope is that after visiting both shows, visitors will be more alert to the way in which Wright's spatial organization shapes the experience of looking at art.
NOYES-MAKER

Elliot Noyes
Gordon Bruce
Phaidon Press, $75.00

Gordon Bruce’s new book on the architect Eliot Noyes provides a comprehensive overview of his multidimensional career and arrives at an excellent moment. Noyes had extraordinarily varied talents that included everything from residential architecture and curatorial work to industrial and graphic design. Recent scholarly research and publications for a broad audience have tended to focus on a single aspect of Noyes’ achievements, which is why this book is such a welcome volume for those who have always admired him. John Harwood, who teaches at Oberlin College, wrote a dissertation (“The Redesign of Design,” Columbia University, 2006) that contains information on Noyes’ innovative work for IBM, William D. Earls’s handsome book, The Harvard Five in New Canaan (Norton, 2008), documents some of Noyes’ domestic efforts along with those of his fellow Harvard-educated colleagues including Marcel Breuer, Landis Gores, John Johansen, and Philip Johnson. In August 2006, Alexandra Lange wrote a highly informative and comprehensive article for Metropolis magazine on the uncertain future of Noyes’ own house, which was completed in 1955. (The Noyes family is currently seeking the best way to ensure the house will remain intact and possibly available to the public.) By showcasing other facets of Noyes’ accomplishments, Bruce expands our knowledge of midcentury modernism. He illuminates how Noyes’ early career, particularly the three years when he was the first director of the Industrial Design Department at the Museum of Modern Art (1940–1946, interrupted by military service), shaped American perceptions of modernism and had a profound effect on Noyes’ own professional trajectory. Bruce presents wonderful installation shots of Noyes’ exhibits, including 1940’s Useful Objects of American Design Under $10 and the landmark Organic Design in Home Furnishings he mounted the following year. When Noyes became an architecture critic at Yale in 1948, he applied some of his MoMA strategies to the Yale Art Gallery. Bruce also includes photographic images of Modern Design, The Search for Appropriate Form, a 1949 exhibit in New Haven. There are many other visual delights in this book. Among them is a personal photo of Noyes’ 1935 trip to Persia and a return visit in 1972. reprints of house tour guides and articles about New Canaan modern houses from the late 1940s to the mid-1950s, and informal glimpses of the Noyes office in the 1960s. Bruce tracked down Noyes’ work for Cummins Engine and shows the Cummins’ president’s house designed by Noyes for Camborne, Indiana, commissioned Noyes to design engines and an airplane interior at the same time. Tracing two intertwined themes, Bruce finds a way to connect what appear to be discrete aspects of Noyes’ life. He makes the point that the Bauhaus-oriented architectural education at Harvard was a constant guide for how Noyes advocated the use of design to orchestrate a total environment. By presenting his subject as an influential transmitter of Bauhaus ideas to general and corporate audiences, Bruce sets the stage for the argument that he was a natural educator. Noyes exercised this passion in such unexpected venues as the educational TV show Omnibus and in his interactions with IBM president Thomas Watson, Jr., whom he assured that good design could be beneficial for business. The text is largely an annotation to Noyes’ own words, drawings, lectures, speeches, and letters, and so provides a clear picture of the designer’s thoughts. Since the Noyes family currently retains its own private archive, Bruce’s book offers many extraordinary examples of primary material that is not yet available elsewhere. Bruce, an industrial designer who worked for Noyes during the last decade of his career, interviewed many of his contemporaries. Their reminiscences flesh out our views of Noyes and how he interacted with his peers.

What is puzzling is that the publisher, Phaidon, invested in such gorgeous design and superb illustrations, but did not give equal attention on the editing. There are some confusing captions, incomplete footnotes, and images that are never discussed in the text. But these errors are forgivable in the face of such a wealth of information on an undervalued master.

SUSAN S. SOLONOM, THE AUTHOR OF LOUIS I. KAHN’S TRENDS IN ARCHITECTURE AND AMERICAN PLAYGROUNDS: REVITALIZING COMMUNITY SPACE, IS PRESIDENT OF CURATORIAL RESOURCES & RESEARCH. A full-scale plaster model of Noyes’ iconic Selectric typewriter (above left), which he designed in 1961, is in his family archive, as is his cover design for the catalogue (below) of Organic Design in Home Furnishings, an exhibition he mounted at MoMA in 1941.


FLOR carpet tiles
www.target.com
FLOR is offering a line of its popular interchangeable carpet tiles named Target, available in a limited number of stores and online. The FLOR Target collection is made with a velvet cut pile, and each box comes with six tiles in one of four colorways. Both the Basics and the Bright collection come a solid and stripe pattern, and are meant to be mixed and matched. Each square is roughly 20 by 20 inches, so together the tiles work like a 3-by-5-foot area rug.

elogo mini
Sylvania
www.sylvania.com
Sylvania’s newest environmentally conscious incandescent light bulb provides the same warm white light as other incandescent bulbs, but it is 30 percent smaller and has a life span that is 50 percent longer. Not only does this reduce waste, but also the bulb’s lead-free glass eliminates harmful emissions into the environment. The small cube packaging, which holds four bulbs, is made up of recycled paperboard and does not have any extra material inside to cushion the bulbs, in order to further save waste.

Alic Pop
Sonia
www.sonia-sa.com
Bathroom furniture company Sonia marks its tenth anniversary with Alic Pop, a design for matching sink consoles and wall-mounted bathroom cabinets with a green and black geometric pop-art flare. Designed by Raul Villares Gayan, the collection comes a solid and stripe pattern, and is made with a velvety cut pile, and each box comes with six tiles in one of four colorways. Both the Basics and the Bright collection come a solid and stripe pattern, and are meant to be mixed and matched. Each square is roughly 20 by 20 inches, so together the tiles work like a 3-by-5-foot area rug.

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MARKETPLACE

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