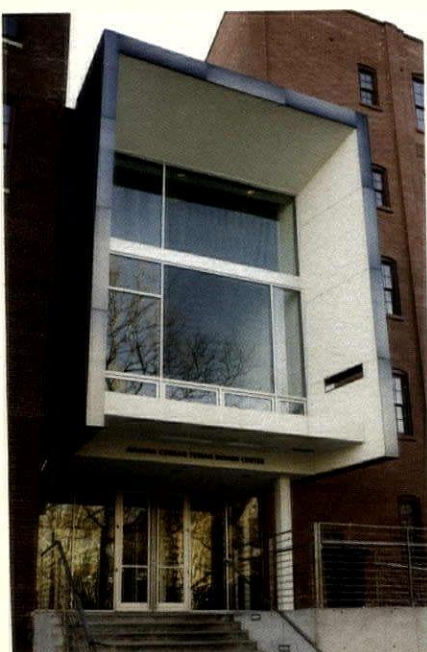


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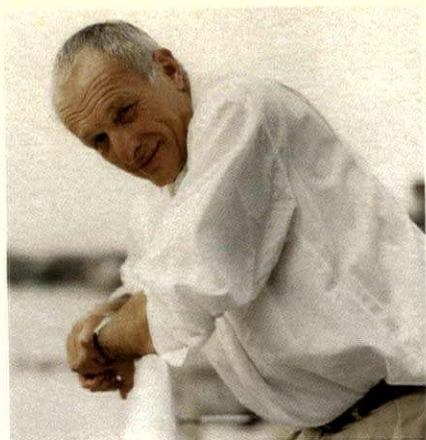
PAUL WARCHOL / COURTESY HANRAHANEYERS

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.

Lord Rogers joins his compatriots James Sterling, the 1982 winner; his former partner Norman Foster, who won in 1999; and Zaha Hadid, who took the honor in 2004. He gained early acclaim for his collaboration with Renzo Piano on the 1977 Centre Georges Pompidou in Paris and has long been recognized as one of the most accomplished architects practicing today. Rogers was awarded the Royal Institute of British Architects' Gold Medal in 1985 and, last year, the Golden Lion for lifetime achievement at the Venice Biennale.

continued on page 3



DAN STEVENS / COURTESY RICHARD ROGERS PARTNERSHIP

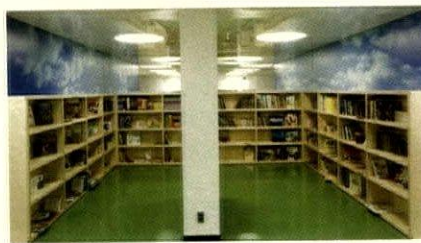
PROPOSAL TO MAKE 6TH AND 7TH AVENUES ONE-WAY SHOT DOWN

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. Even though DOT staffers said the rationale behind the proposal was to make pedestrians less vulnerable to cars in turning lanes, residents argued that the city is testing ways to disperse the thousands of cars expected to come with the development.

Two weeks earlier, the DOT had announced that collision-prone 4th Avenue needed expanded turning lanes and floated the plan as a way to absorb traffic from the 4th Avenue lanes that would be removed. After the advocacy site Streetsblog.com

continued on page 2



JAMES SLADE

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 over the next two years.

Of 32 firms named, 24 were selected of \$10 million and under, and eight for projects budgeted between \$10 and \$25 million. The new phase comes two years after the pilot D+CEI

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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. (AN editor William Menking is a professor of urban planning at Pratt.)

On its face, the slender three-story design center is little

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COURTESY STEVEN HOLL ARCHITECTS

KNUT HAMSUM CENTER RESURRECTED IN NORWAY
SEE PAGE 5



CHRIS MOTTALINI / COURTESY PAUL RUDOLPH FOUNDATION

1960 BUILDING IN BOSTON DODGES THE WRECKING BALL

PIANO VS. RUDOLPH FIGHT CALLED OFF

It was a bad week for Boston businessman-cum-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 (RBPW). But on March 13, the Boston Landmarks Commission (BLC) issued a 90-day stay against its demolition. Four days later, RBPW quit the project in a battle for creative control over the design.

Piano said in a March 7 article in the *New York Times* that

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EDITORS

This year's Pritzker Prize laureate, Richard Rogers, almost became a dentist. While it goes without saying that it is a profession that we can't—and wouldn't want—to do without, we are probably not going out on a limb to say that Rogers has brought much, much, more innovation and beauty to the practice of architecture than he would have to that of dentistry.

Richard Rogers was born in Florence, Italy in 1933. His parents had emigrated to Italy, and lived there until the threat of war forced them to back 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 to Roger's biographer Brian Appleyard, "Academically he was progressing [at an] alarmingly slow rate," and "could not keep up with his class in reading and writing and was unable to learn anything by heart." 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 youth 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 experience 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 England, 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 and developed his own ideas about the practice of architecture. 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.

PARK SLOPERS HAVE IT BOTH WAYS

continued from front page posted the plan, residents packed a Community Board 6 transportation committee meeting where deputy commissioner Michael Primeggia made a formal presentation of the idea. At the over-crowded forum, Primeggia said, "I don't want to bring non-Park Slope drivers to Park Slope," prompting derisive calls that he was a liar. "You mean, unless there's a game," someone yelled, referring to the Nets arena.

Those yells—and the nearly 500 residents spilling into the street—hinted at a deeper concern about Atlantic Yards. Many residents at the meeting said the proposed development, which borders Park Slope to the north, will overwhelm public transit and send cars into the brownstone communities around it. They were concerned at the official silence on the matter. "You left out the 800-pound gorilla," Park Slope Civic Council president Lydia Denworth told Primeggia after the presentation.

The DOT declined to say before or after the hearing whether Atlantic Yards contingencies had informed the Park Slope proposal. Sam Schwartz, a traffic consultant who has worked on Atlantic Yards-related issues, told AN in an interview that he did not see a connection. "Nobody from Forest City Ratner or their consultants recommended this," said Schwartz. "My understanding is that they're proposing it for safety, not traffic flow." But residents didn't buy it. "The city is wrong about enhancing pedestrian safety," said Sam Moore, a 7th Avenue resident. "Also, two directions makes it easier to drive to a store." As a rule, merchants believe two-way streets facilitate parallel parking and maneuvering on the sidewalk. The Park Slope Chamber of Commerce came out strongly against the DOT proposal.

The DOT has not said how it will revisit traffic control around Brooklyn's increasingly dense neighborhoods. Even as high-rise buildings designed by Richard Meier and others join the row houses, many cherish the area's small-town feel. Councilmember Bill De Blasio summarized the mood in the hearing, saying, "The idea of faster streets doesn't appeal to anyone I've spoken to in this community." **ALEC APPELBAUM**

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DESIGN EXCELLENCE TAKES ROOT continued from front page program was implemented as an alternative to the low-bid process of awarding public architecture contracts; the program aims to involve a broader pool of designers, engineers, and builders in developing high-quality civic spaces.

The 24 architects proposed for smaller contracts were selected from 139 submissions. They include: Andrew Berman Architect, Atelier Pagnamente Torrian, Caples

Jefferson Architects, Charles Rose Architects, Christoff:Finio Architecture, CR Studio Architects, Garrison Architects, LARC Studio, Locascio Architect, Lyn Rice Architects, Marble Fairbanks, Marpillero Pollak Architects, Michielli + Myetner Architects, OBRA Architect, Pasanella + Klein Stolzman + Berg, Sage & Coombe Architects, Slade Architecture, Steven Harris Architects, Steven Yablon Architects, Toshiko Mori Architects, W Architecture and Landscape Architecture, Weis + Yoes

Architecture, and WORK Architecture Company. Ninety-eight applications were submitted for the larger contracts, and the eight available awards were recommended to go to 1100:Architect, Deborah Berke & Partners Architects, Grimshaw, Polshek Partnership Architects, Smith-Miller + Hawkinson, Snøhetta, and Steven Holl Architects. All of the firms are currently in contract negotiations; these should be finalized by early May.

The beginning of the second phase coin-

cides with the first completion of a project from the pilot round: the interior reconstruction of a Montessori school in Queens by Slade Architecture. More than 60 projects contracted in the first phase are underway.

"There is a huge talent pool [in New York] that is hungry for work in cities that can pay for good design," said Faith Rose, senior DDC design liaison. "A lot of them love New York, and this is a chance for them to be part of its public fabric." **SAMANTHA TOPOL**

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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 for the demolition of the Rudolph building because of its architectural significance. 133 Federal Street is neither a historic landmark or part of a protected district, but the BLC reviews all demolition permits in downtown Boston. The stay allows preservationists to negotiate alternatives 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 made their cases 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 work. "It behaves like a free-standing 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'm 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 at the Morgan Library." **MATT CHABAN**

OPEN > PANINOTECA

> PANINO SPORTIVO

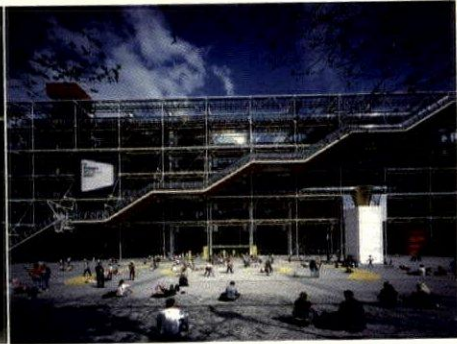
Panino Sportivo
26 Prince Street
Tel: 212-431-0800
Designer: Studios GO



COURTESY PANINO SPORTIVO

Step into the 8-foot-wide Panino Sportivo on Prince Street and you won't need the strains of Europop to know that you've traded Nolita for Italy. The brick walls and a tin plate ceiling immediately give way to a sleek design by the young New York-based firm Studios GO. A bright red and black cashier's counter (colors of the soccer team A.C. Milan, of course) creates a forced perspective, making the narrow space recede sharply; a sculptural wall/ceiling clad in Knoll's Exurban wallcovering heightens the effect. "The tunnel leads people through the whole space," explained architect Gregory Okshteyn. "We envisioned a place where you feel wrapped by the form."

Studios GO enclosed the paninoteca's outdoor patio, creating an open kitchen and seating area topped by a grid of skylights. The move increased overall square footage by nearly a third. Five more Panino Sportivo outlets are coming soon to New York, so the firm designed typographic wallpaper for the minichain. Dubbed "Hunger Cues" by Okshteyn, the red and orange text temptingly describes cheese and prosciutto to patrons patiently awaiting their grilled sandwiches.



L: RICHARD BRYANT, R: KATSUHISA KIDA / RRP

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); the Madrid Barajas Airport (2005); and the Welsh Assembly Hall (2005). Barajas Airport received the Royal Institute of British Architects' Sterling Prize, another of the profession's highest honors. He currently has three projects underway in New York—the expansion of the Javits Center, a mixed-use development at Silvercup Studios in Queens, and an office tower at the World Trade Center.

Rogers' career has always been marked by a larger public engagement. When Prince Charles began to advocate against modernism in the 1980s, Rogers was at the forefront of the profession's response. More recently, he has served as the London Mayor

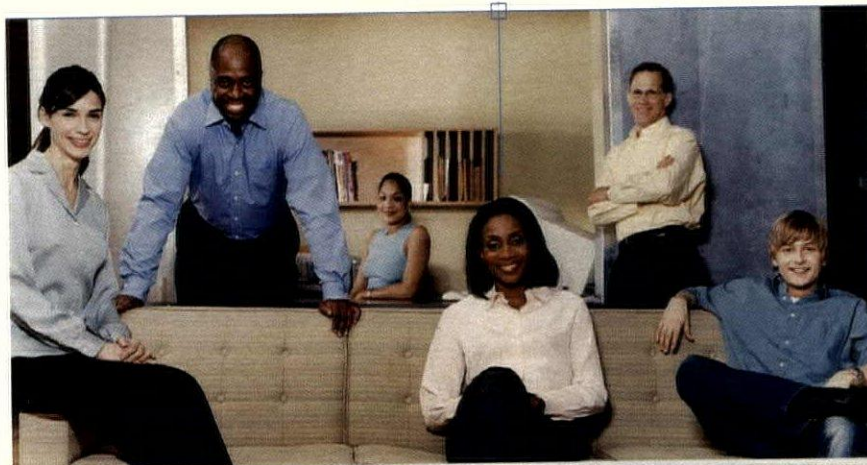
The Centre Georges Pompidou (1977, left) established both Rogers and his then partner Renzo Piano as formidable talents; Barajas Airport (right) in Madrid was completed in 2005 and won the coveted Sterling Prize the following year.

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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AIA INSTITUTE HOUSING AWARDS 2007

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

1532 House
San Francisco, California
Fougeron Architecture

Loblolly 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 505
Houston, Texas
Collaborative Designworks

SPECIAL HOUSING

The DESIGNhabitat 2 House
Greensboro, Alabama
The DESIGNhabitat 2 Studio,
School of Architecture,
Auburn University,
David W. Hinson

The Plaza Apartments
San Francisco, California
Ledy Maytum Stacy Architects
and Paulett Taggart Architects
in association

Patrolia Loft
Boston, Massachusetts
Ruhl Walker Architects

Shirley Bridge Bungalows
Seattle, Washington
Ron Wright and
Associates/Architects

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

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, Ledy Maytum Stacy Architects and Paulett Taggart Architects in association; 3 1532 House, Fougeron Architecture; 4 Bridgeton Hope VI, Torti Gallas and Partners; 5 Tye River Cabin, Olson Sundberg Kundig Allen Architects; 6 1247 Wisconsin, McInturff Architects; 7 Loblolly House, Kieran-Timberlake Associates; 8 The DESIGNhabitat 2 House, The DESIGNhabitat 2 Studio, School of Architecture, Auburn University; 9 The 505, Collaborative Designworks; 10 Danielson Grove, Ross Chapin Architects



STEVEN HOLL'S DECADE-LONG WAIT
FOR THE KNUT HAMSUN CENTER
IS OVERHUNGER 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 150th 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 café, 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 high 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**

HONORS

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 I. M. Pei and engineer-builder Charles A. DeBenedittis as a recipient of the award.

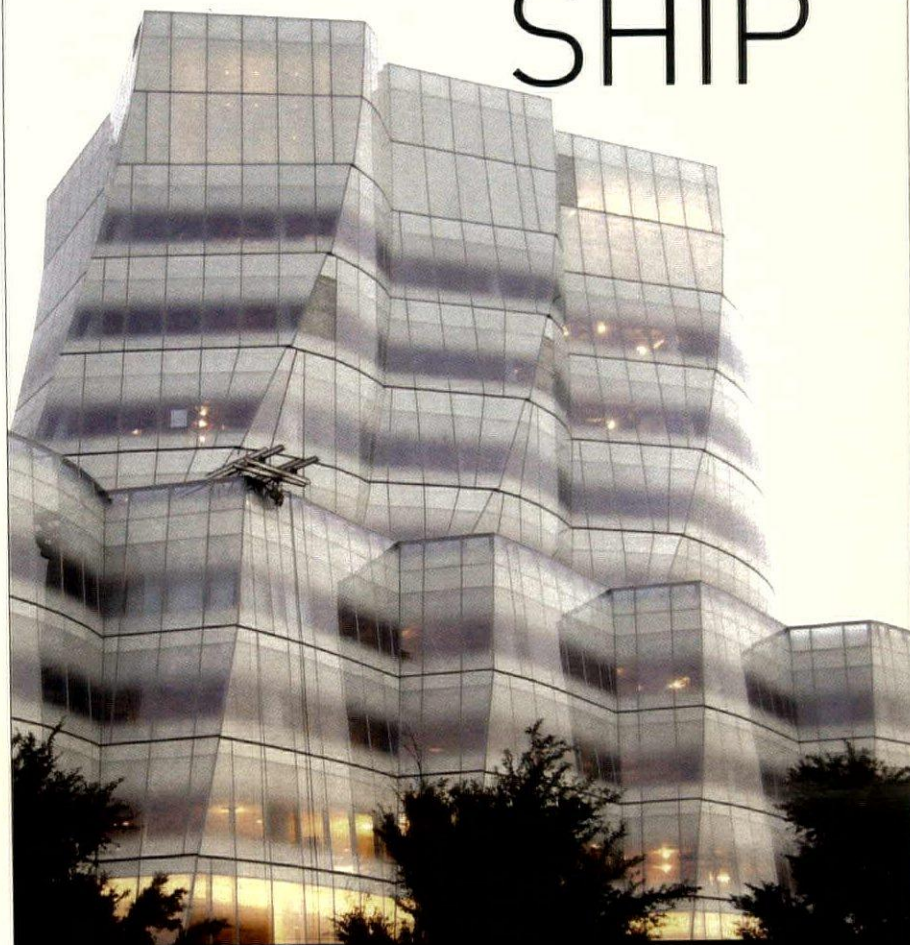
Andrea Zittel: Critical Space was named the **2006 Best Architecture or Design Show** by the **International Association of Art Critics**. Originated by the **Contemporary Arts Museum Houston**, which received the award, and curated by Paola Morsiani and Trevor Smith, the show featured 21 of Zittel's 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.

Guenther 5 Architects, along with **Larsen Shein Ginsberg 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 **Latrobe 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 Chilewich**; architecture, **Kennedy & Violich Architecture**; edition design, **Patrick Jouin**; environmental graphic design, **Two Twelve Associates**; fashion, **DDC Lab**; fine arts, **Iñigo Manglano-Ovalle**; industrial design, **Industrial Facility**; interior design, **Clodagh**; landscape, **Cao | Perrot Studio**; and for transportation, **MAZDA**.

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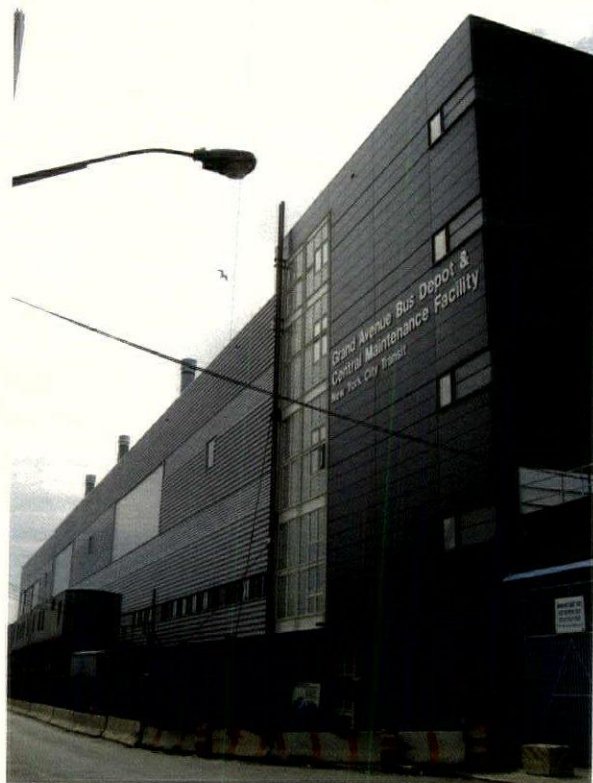
Ornamental Metal Institute of New York

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Architect:
Gehry Partners, LLP
Photo©:
Eric Levin/IAC

IN DETAIL > GRAND AVENUE BUS DEPOT



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



Left to right, top to bottom: View of the bus depot from 49th Place; paint booth filtration system; heat recovery unit; paint booth. **Opposite:** A 27-bus maintenance facility on the second floor.

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

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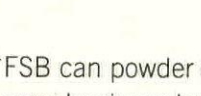
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AARON SEWARD

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 reclaims 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.

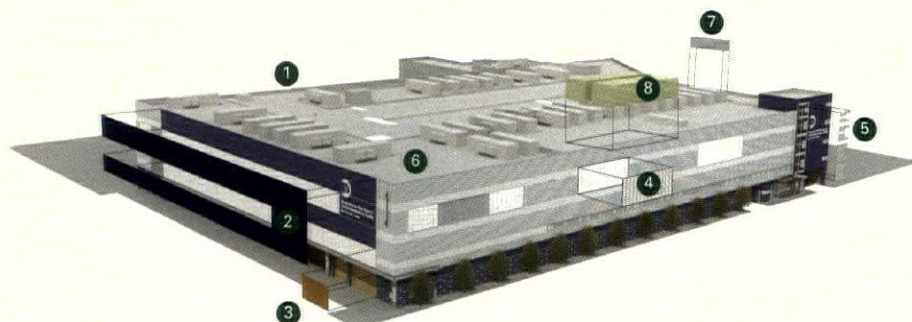
The designers also took steps to stem the flow of pollutants from the facility. A high-tech filtration system ventilates the four sealed paint booths on the second floor, neutralizing 90 percent of the volatile organic compounds that would otherwise be released into the air. Also, the underground fuel 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 Domenico + 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

- 1 Insulated precast panels
- 2 Insulated metal panels
- 3 Rapid roll fabric doors and air curtain
- 4 Translucent wall panels

- 5 High performance glazing and glass block
- 6 Graywater collection system
- 7 Heat recovery units
- 8 VOC-scrubbing paint booths



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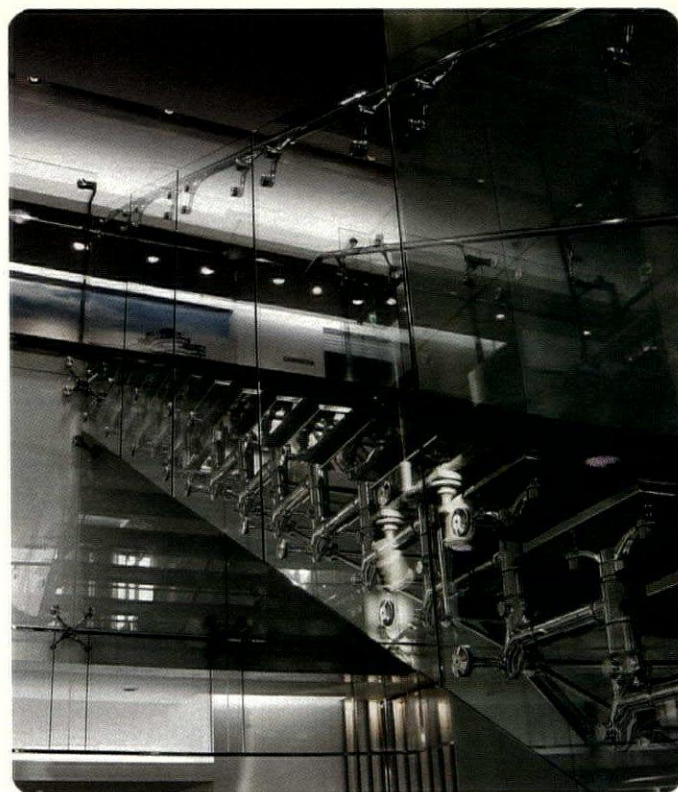
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CONCERT HALL MAY BE LARGEST POLYCARBONATE BUILDING EVER

TSCHUMI HAS ONE WORD FOR YOU: PLASTICS



COURTESY BERNARD TSCHUMI ARCHITECTS

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 Zénith 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 Zénith 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. **WM**

UNDER ONE ROOF continued from front page more than a circulation space and gallery sandwiched between two existing buildings, but the symbolic role it plays on campus is far more important. Designed by hanrahanMeyers architects (hMa)—one of whose principals, Thomas Hanrahan, is dean of the school of architecture—the design center serves a unifying role, finally connecting facilities for the four design disciplines: fashion, interior, industrial, and advertising. It also reorients the complex of buildings away from the street and toward the tree-lined mall at the center of campus.

"Physical programming at Pratt has been very organic," Hanrahan explained during a tour of the new building. "A fine arts studio here, a computer lab there, a gallery over here." He said that whenever a new building opened, departments would scramble to claim the space, leaving each one scattered across the campus. The new design center will be a major boon for the students, according to Juliana Curran Terian, who donated \$5 million toward the project. "It will be more of a collaborative place," she said. "They're going to share a library, take classes in different disciplines, and there may be some shared studio space." As a result, there will be more intellectual cross-fertilization than when Terian was a student at Pratt in the late 1980s, she said.

Pratt opened in 1887 in a seven-story loft building on Willoughby Avenue. According to Hanrahan, founder Charles Pratt hedged his bets and planned to turn the physical plant into a factory if the school failed. Pratt prospered instead, but subsequent administrators took a conservative approach to growth and expanded into more loft buildings. The design center establishes a new model. "This is the first project to turn what was the back of two buildings into the front of a single unified one," Hanrahan said.

The reorientation of the campus inward has been a major goal of Pratt Institute president Thomas Schutte. "His vision is a campus, a real campus," Hanrahan said. To visually emphasize this shift, hMa designed a double-height gallery that cantilevers out over its entrance. Clad in black steel, the building's sharp, contemporary lines create a dynamic contrast to the predominantly brick campus. To further draw students to the mall, the gallery's massive glass window features a rear-projection screen that will showcase artwork and films, turning the building's facade into a performance space. For the first time, all of the school's galleries are consolidated into one place. "If the Bauhaus model is studio space, shop space, and gallery space, this completes that model," Hanrahan said. "The gallery space is the third part of that puzzle." **MC**

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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.

WM

THE 2007 YOUNG ARCHITECTS FORUM:

Uni Architecture

Chaewon Kim, Beat Schenk
Cambridge, Massachusetts

Aranda/Lasch

Benjamin Aranda, Chris Lasch
New York, New York

PRODUCTORA

Wonne Ickx, Abel Perles, Carlos Bedoya,
Victor Jaime
Mexico City, Mexico

Ivan Hernandez Quintela

Mexico City, Mexico

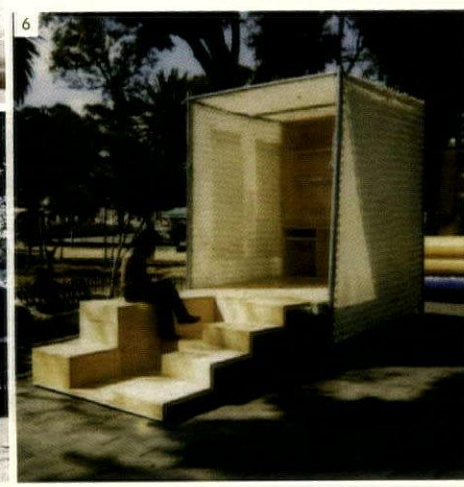
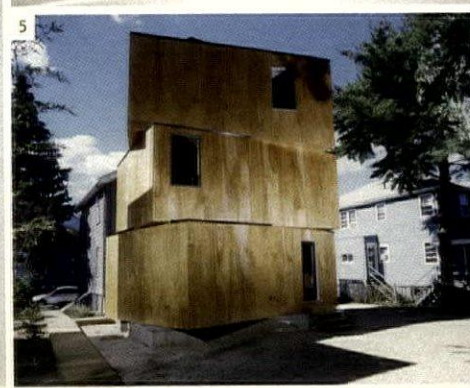
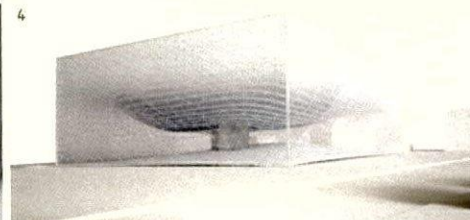
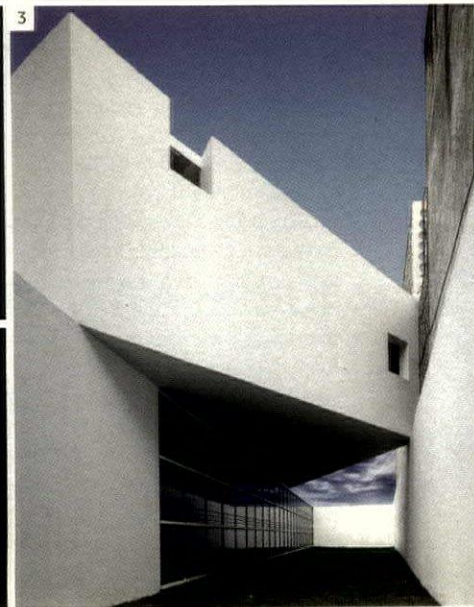
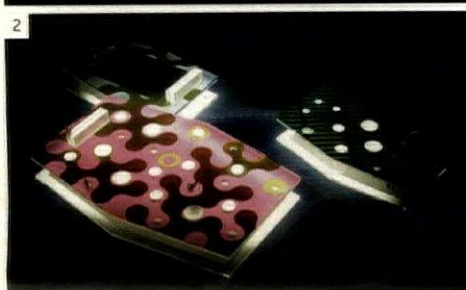
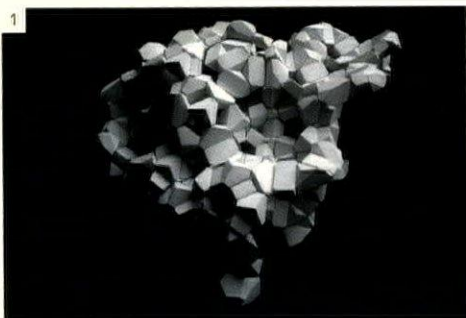
SINGLE Speed DESIGN

Jinhee Park
Cambridge, Massachusetts

Para Project

Jonathan Lott, Dominic Leong, Brian Price
New York, New York

1 Aranda/Lasch; 2 Para Project;
3 PRODUCTORA; 4 SINGLE Speed DESIGN;
5 Uni Architecture; 6 Ivan Hernandez Quintela



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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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Designer: Gabellini Sheppard Associates



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 SoHo loft. "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-lit ceiling plane features a moveable track system for both color-corrected light fixtures by Litelab 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.

ERIC LAIGNEL

SHOWING ON BROADWAY: BRT

The city's Department of Transportation has announced plans to alleviate congestion by creating a dedicated bus lane on Broadway from Houston Street to Manhattan's southern tip. These exclusive lanes will be serviced by "bus bulbs," where the sidewalk bulges out into the parking lane, allowing buses to load and unload passengers without merging in and out of the bus lane. The lane is a preview of a Bus Rapid Transit (BRT) system and is scheduled for implementation this fall; a city-wide rollout is still in the planning stages.

HIGH DESIGN M&A

3form, everyone's favorite fabricator of good-looking sustainable resin panels, has been acquired by Hunter Douglas, one of the world's largest providers of window shades and architectural products. Hunter Douglas has been increasing its market share in the latter category in recent years, including the purchase of Richmond Textiles. The terms of the deal were not disclosed, but it was confirmed that the Salt-Lake City based 3form will continue to operate under its own name and management.

GREENBACKERS

A group of institutional investors and corporations rallied in mid-March to urge the U.S. Congress to adopt legislation that would curb the country's carbon emissions. The group, led by executives from Merrill Lynch, Alcoa, DuPont, Sun Microsystems, and CalPERS, among others, represents \$4 trillion dollars in investor capital, money it says is increasingly at risk because of the nation's profligate energy policy. The group also called on the Securities and Exchange Commission to require companies to disclose climatic risk in their financial reports.

100% AWESOME

Shanghai is considered by many to be China's most design-driven city, so it only follows that the Chinese branch of 100% Design would select the city as the site for its newest tradeshow. Founded in London in 1995, the show attracts tens of thousands of visitors each year. 100% Design Tokyo began two years ago and was an immediate success. 100% Design Shanghai will be held June 14 to 16.

SPITZER'S JAVITS RUMBLINGS

Though he eventually backed away from his criticism of the Freedom Tower, Governor Eliot Spitzer seems prepared to critique the redesign of the Javits Convention Center. According to *The New York Times*, Spitzer met with Senator Charles Schumer and city officials on March 12 to discuss doubling the size of the expansion project, something the senator supports but the Bloomberg administration fears would cause design and construction delays that would hamper development of the Far West Side.

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HOW ARCHITECTURE AND DESIGN STACK UP

The architecture and design community has its own stars, but are they visible to the rest of the world? Judging by *The Art Newspaper's* breakdown of exhibition attendance in 2006, designers shine brightly even in a crowded sky. Out of 347 shows—of every kind and all over the world—ranked by number of daily visitors, the top three architecture and design shows,

On-Site, Safe, and Zaha Hadid, landed at 17, 22, and 41 respectively. Of all of the exhibitions in New York last year, *On-Site* was the third most visited, and *Zaha Hadid* entered the ranks at tenth... just behind *Fra Angelico*. Do we have a modern Renaissance master on our hands? (Watch out Calatrava!) Here's how the architecture and design shows from 2006 stack up. **ST**

Architecture and Design Top Ten

Daily	Total	Exhibition	Venue	City
4,237	287,522	On-Site: New Architecture in Spain	Museum of Modern Art	New York
3,950	260,114	Safe	Museum of Modern Art	New York
2,884	358,830	Zaha Hadid	Guggenheim Museum	New York
2,290	223,732	ArchiSculpture	Guggenheim Museum	New York
2,149	202,603	Charlotte Perriand	Centre Pompidou	Paris
1,925	229,573	Santiago Calatrava	Metropolitan Museum of Art	New York
1,861	89,339	The Guggenheim Architecture	Kunst- und Ausstellungshalle der Bundesrepublik	Bonn
1,805	278,484	Xefirotarch/ design series 4	SFMOMA	San Francisco
1,793	127,298	Architecture Biennial	Arsenale	Venice
1,699	199,549	SFMOMA Sculpture Garden Competition	SFMOMA	San Francisco

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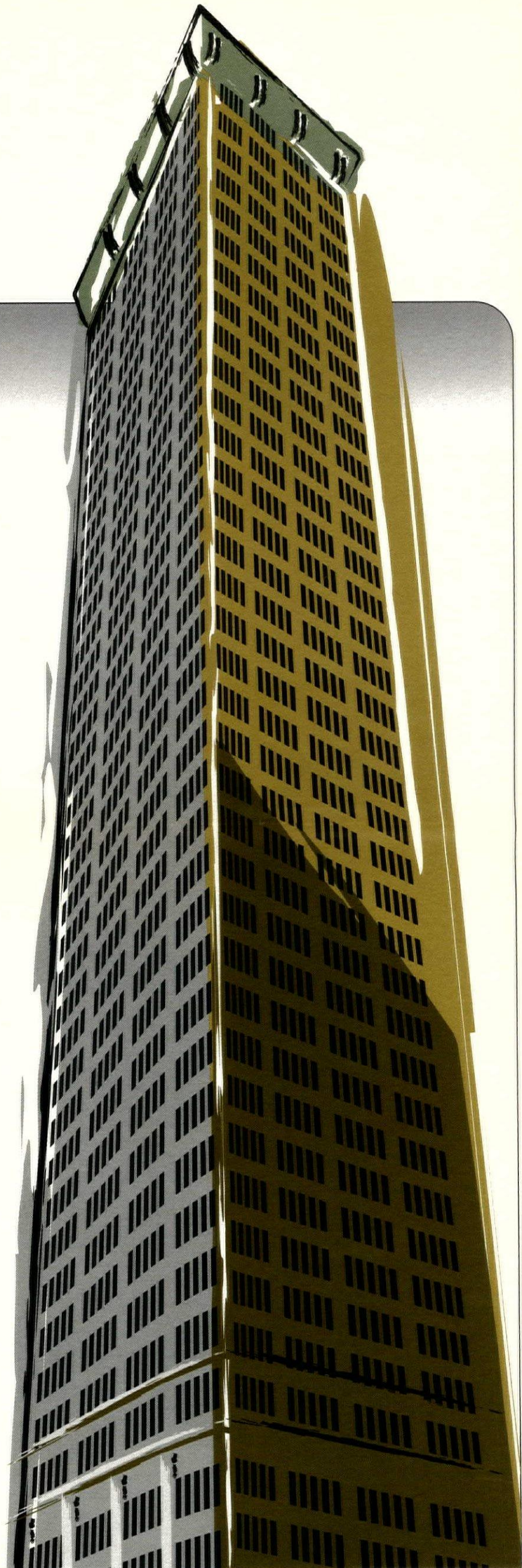
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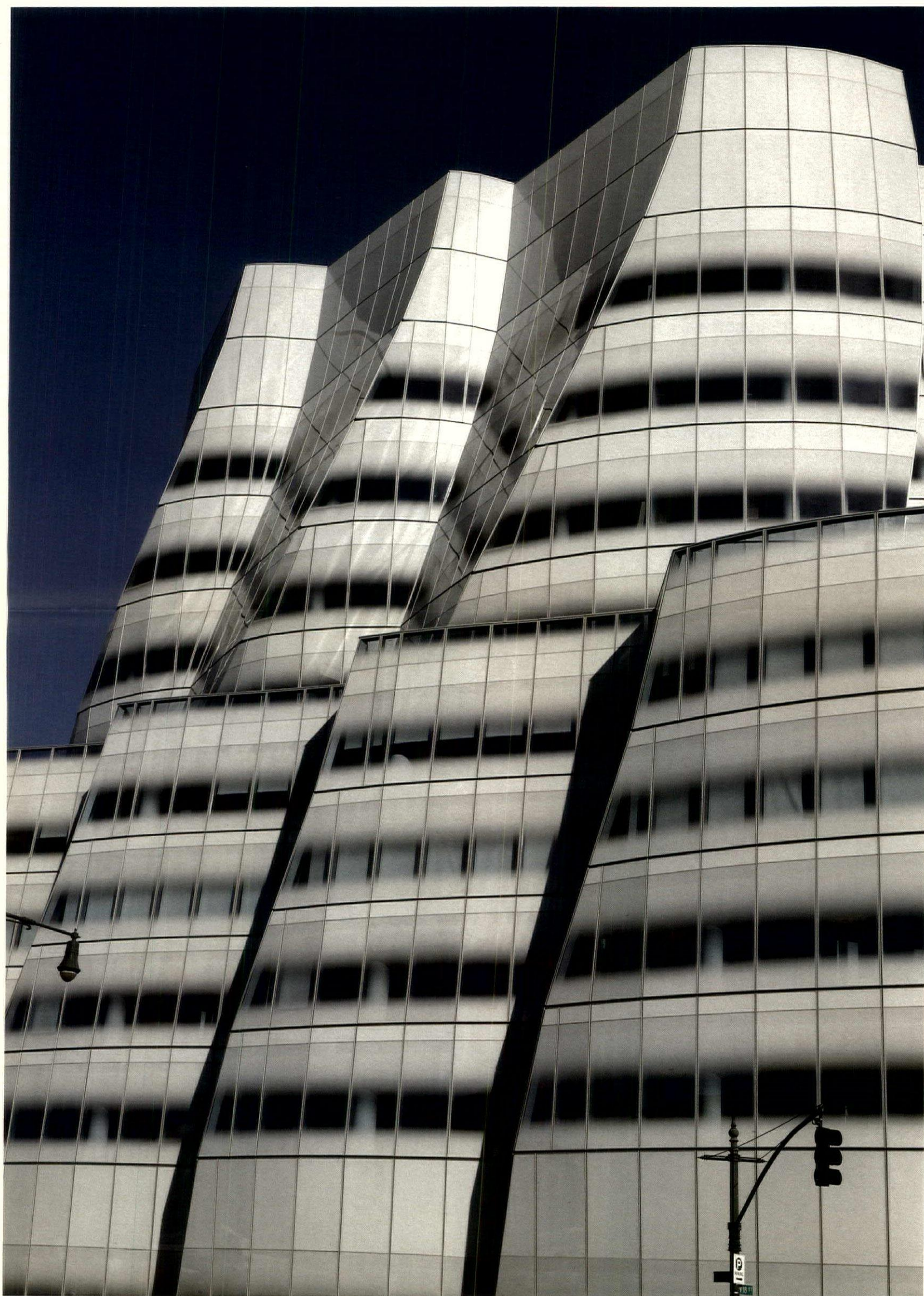
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He'll Take Manhattan

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 south facade on 18th St. (left) contrasts strikingly with a neighboring factory. Seen from the West Side Highway (right), the building resembles the sails once common on the nearby Hudson. Facing page: Detail of the western facade.

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 Creamsicle 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 rendering, appears to be centered 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, 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 It-ness. Bruce Mau, hired to handle graphics throughout, has complied with an exceedingly diffident aluminum bar protuberance—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, Trollbäck + 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.

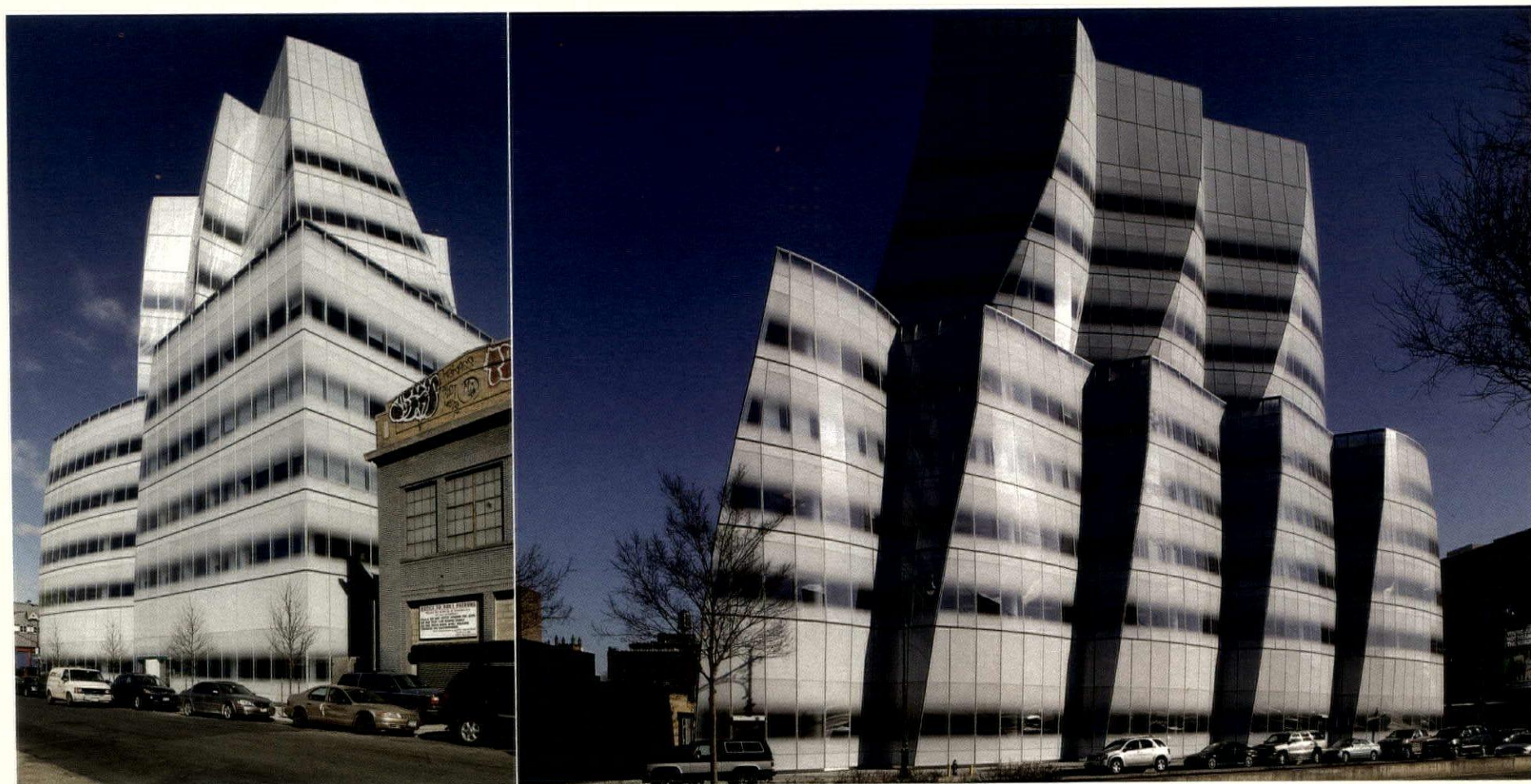
The treatment of the glass curtain wall makes for a more contemplative but no less technologically daring display. Much has been written about how the curvature in the glass was achieved by cold-bending the glass on-site. Less familiar

is the fascinating fact that it was not the flexibility of the glass but the tensile strength of the silicone adhesive anchoring the fourth corner of each sheet of glass to the frame that determined a maximum torque (up to 4 inches). Oddly, the best place to see the effect is on the back side, where the building rotates up to 150 degrees as it rises unbroken from the ground up. (A zoning-mandated sixth-floor setback breaks up the volume on the front and sides.)

Up close, the glass surface has a busy, pulsating pattern. Clear across each middle section (at a point where people of average height might stand to look out), the glass then shades gradually to opaque white due to miniscule ceramic frit dots arranged in irregular waves that collect at their densest at top and bottom. This irregular wave patterning creates a striated look recalling a Xerox machine that's running out of toner ink. The glass, like the building itself, seems intended for viewing from a distance.

Studios Architecture designed the interiors on all the floors except the sixth, where the executive offices are located. The partnership with Gehry (who was responsible for the interior of the lobby and the sixth floor) is a compatible one, marked with a predilection for bright colors, lots of patterns, and shiny surfaces. The glass partitions and doors leading to the private offices on nonexecutive floors are the color of Tropical Fruit Lifesavers. Austin Powers-orange seating 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





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).

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 plugging things together with an ad-hoc

haphazardness that comes across as vigorous and dynamic. Here, attempts to tame irregularities merely look slipshod and fussy. For instance, columns along the perimeter are planted parallel to the glass, meaning they tilt, some as much as 20 degrees. Meanwhile, interior columns are straight but not arranged in any particular rhythm. They align instead with the columns above and below on floor plates that are themselves rotated. Trying to impose visual order is a losing proposition here, and aesthetically counterproductive. Let creative impulses reign.

If only the approach to the interiors had been executed with the same spirit of derring-do as the building itself, the IAC would be the wondrous object Diller intended. As is, passers-by—be they on foot or in a car, without much time to pick out details—are the ones who can best enjoy its considerable thrill.

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

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/manufacture 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, skinning IAC required a variety of panel shapes to form a tight wrapper for the design's billowing sail-like forms. The designers determined the shape of each panel on the model and then fed this data directly into an automated fabrication process that cut the aluminum and glass. Of the 1,450 curtain wall units, 1,150 are unique.

Permasteelisa manufactured the panels flat, but once on site, bent them into place, in a process called cold warping. Installers connected three corners of each unit first then

manually forced the fourth into place, literally contorting the glass and metal and giving IAC its curvy looks. This puts enormous stress on each panel's perimeter seal, so to prepare the units for cold warping, 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 only ⅛ inch of flub room, whereas the concrete frame could be expected to vary an inch in any direction from 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

ELECTROSHADE SYSTEM MECHOSHAD

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-twisted 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. **MASHA PANTELEYEVA**

STICK-BUILT WALL SYSTEM DIRTT ENVIRONMENTAL SOLUTIONS

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. The savings stem 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. **MATT CHABAN**



AUDIOVISUAL CONSULTANT
MCCANN SYSTEMS

Corporate art is so passé: 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 Trollbäck + 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

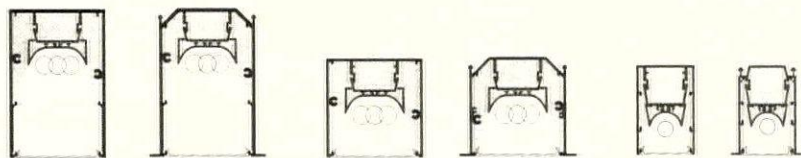
Clockwise from top left: MechoShade window shades; DIRT Stick-built Wall; Permasteelisa's adjustable bracketing system for the curtain wall panels while under construction.

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.

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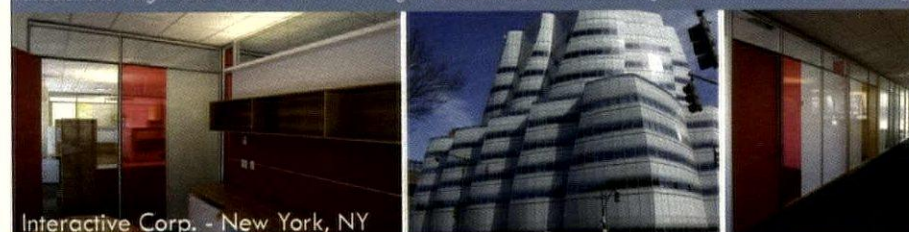
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APRIL

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

Alex Katz

6:30 p.m.
Parsons the New School
for Design
Tishman Auditorium
66 West 12th St.
www.parsons.edu

Winka Dubbeldam

From Hardware to Softform
6:30 p.m.
Pratt Institute Manhattan
144 West 14th St.
www.pratt.edu

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.skyscraper.org

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.greenenaftaligallery.com

FRIDAY 6

EXHIBITION OPENING
JH Engström, Leigh Ledare,

Ari Marcopoulos
Cohan and Leslie
138 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

MONDAY 9
LECTURES**Charles Jencks,**
Peter Eisenman
Critical Modernism:
Is It Possible?

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

Shaun Donovan,

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

Majora Carter

6:30 p.m.
Parsons the New School
for Design
Tishman Auditorium
66 West 12th St.
www.parsons.edu

EXHIBITION OPENING
BRAZIL AdDesign

ADC Gallery
106 West 29th St.
www.adcglobal.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.cooper.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

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

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.drawingcenter.org

Osamu Kanemura

Spider's Strategy
Cohen Amador
41 East 57th St.
www.cohenamador.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

Richard Meier, Paul
Rosenblatt, Nicholas
Koutsomitis, Gerry Gurland,
Annette Blaugrund
Arthur Rosenblatt
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 Tessellations

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

EXHIBITION OPENINGS
AIA Design Awards

Exhibition
NY 150+: A Timeline—Ideas,
Civic Institutions, and Futures
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Antonio Murado

Lucas Schoormans Gallery
508 West 26th St.
www.lucasschoormans.com

Dana Schutz

Zach Feuer Gallery
530 West 24th St.
www.lflgallery.com

Koto Ezawa, Chris Finley,
Jordan Kantor

Image Processor
Lombard-Freid Projects
531 West 26th St.
www.lombard-freid.com

Mel Chin

Frederieke Taylor Gallery
535 West 22nd St., 6th Fl.
www.frederiketaylor
gallery.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

EXHIBITION OPENING
Frank Lloyd Wright's

Guggenheim Museum:
Restoring a Masterpiece
Solomon R. Guggenheim
Museum
1071 5th Ave.
www.guggenheim.org

VISIT
WWW.ARCHPAPER.COM
FOR COMPETITION
LISTINGS

SATURDAY 14
EXHIBITION OPENINGS**Eva Rothschild**

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

Leonardo Drew

Sikkema Jenkins & Co.
530 West 22nd St.
www.sikkemajenkinsco.com

László 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

6:30 p.m.
Urban Center
457 Madison Ave.
www.mas.org

WEDNESDAY 18

EXHIBITION OPENINGS
Beyond the White Cube:

A Retrospective of Brian
O'Doherty/Patrick Ireland
New York University
Grey Art Gallery
100 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.gvshp.org

THURSDAY 19

EXHIBITION OPENINGS

Erwin Olaf: Grief

Hasted Hunt
529 West 20th St.
www.hastedhunt.com

Jim Lambie

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

John Bauer

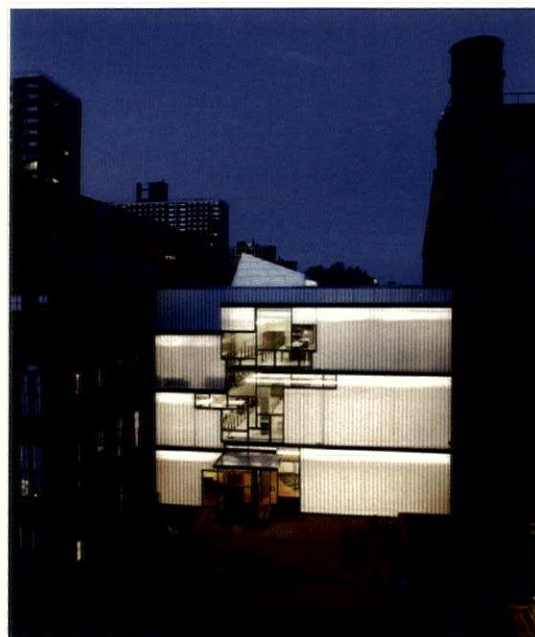
Bellwether Gallery
134 10th Ave.
www.bellwethergallery.com

SATURDAY 21

EXHIBITION OPENING
Gego, Between Transparency
and the Invisible

William Anastasi: Raw
The Drawing Center
35 Wooster St.
www.drawingcenter.org

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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 two concurrent exhibitions at the Center for Architecture. *NY 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 Scofidio + Renfro's Institute of Contemporary Art in Boston, Steven Holl Architects' Higgins Hall Center Section for Pratt (pictured), the New Orleans ShotgunLOFT affordable housing project by Frederic Schwartz Architects, and Foster + Partners' Hearst Tower.



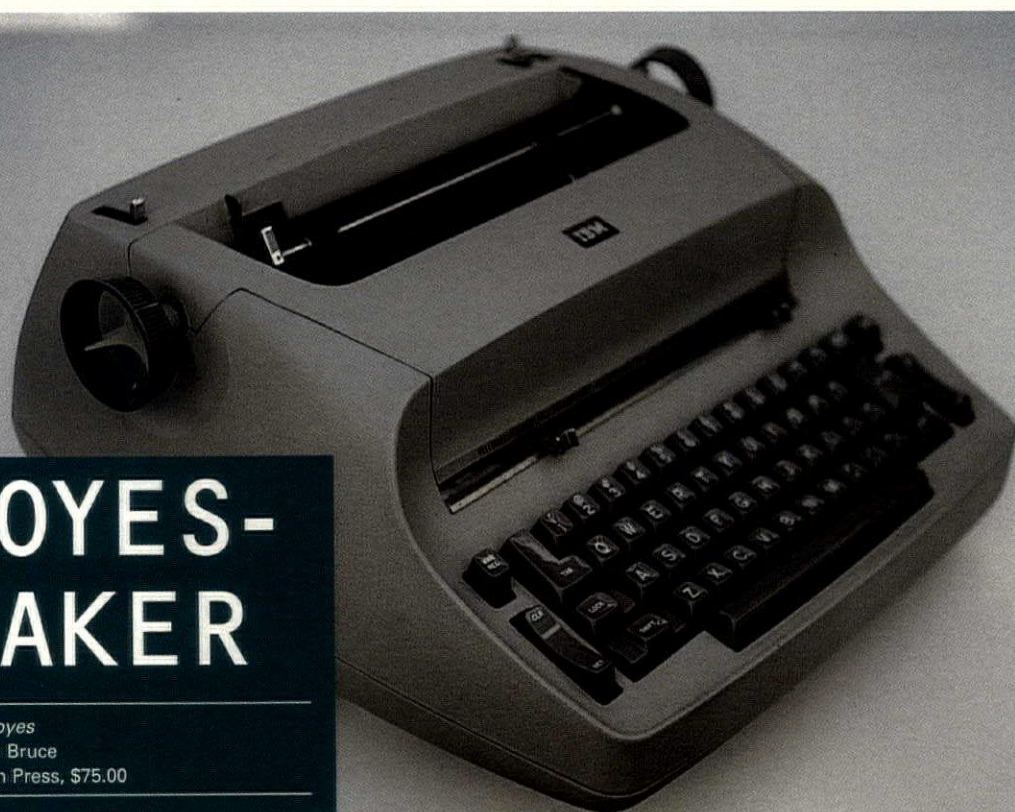
FRANK LLOYD WRIGHT'S GUGGENHEIM MUSEUM:
RESTORING A MASTERPIECE

April 13 to July 8
THE SHAPES OF SPACE
April 14 to August 29
Solomon 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 *Shapes of Space*, a presentation of works from the Guggenheim permanent collection that investigate perceptions, confines, and representations of space. A lively mix contrasts early modernists like Piet Mondrian and László Moholy-Nagy with minimalists and conceptualists, such as Carl Andre and Lawrence Weiner, as well as contemporary practitioners like Pipilotti Rist, Piotr Uklanski, and Paul Pfeiffer (still from *Pier 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

Eliot Noyes
Gordon Bruce
Phaidon Press, \$75.00



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 that Cummins chairman J. Irwin Miller, patron of architecture in Columbus, 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 discreet 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 submitter 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 convinced that good design could be beneficial for business.

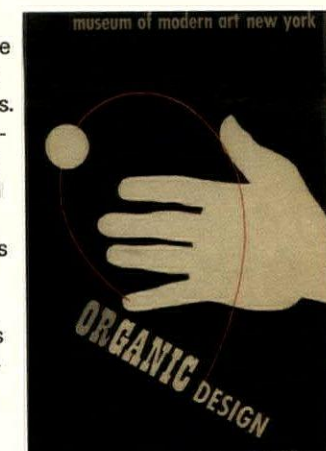
The text is largely an annotation to Noyes' own words from lectures, speeches, and letters, and so provides a clear picture of the designer's thoughts. Since the Noyes family currently retains its own private archive, Bruce's book offers many extraordinary examples of primary material that is not yet available elsewhere. Bruce,

an industrial designer who worked for Noyes during the last decade of his career, interviewed many of his contemporaries. Their remembrances 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 a undervalued master.

SUSAN G. SOLOMON, THE AUTHOR OF *LOUIS I. KAHN'S TRENTON JEWISH COMMUNITY CENTER 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.



COURTESY OF THE ELIOT NOYES ARCHIVE

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 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 dis-

sertation ("The Redesign of Design," Columbia University, 2006) that contains information on Noyes' innovative work for IBM. William D. Earls' handsome book, *The Harvard Five in New Canaan* (Norton, 2006), 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 includes marvelous photographs 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 are personal photos of Noyes' 1935 trip to Persepolis and a return visit in 1972, reprints of house tour guides

DEMOCRACY AND THE CITY

The Urbanity of Calcutta
Lewis Mumford Lecture on Urbanism,
City College of New York
March 12

What role do freedom and human rights have to play in global capitalism? This is the departure point for Nobel Prize-winning economist Amartya Sen, who delivered the Lewis Mumford Lecture on Urbanism at The City College of New York earlier this month. The series, initiated by Michael Sorkin and CCNY's Graduate Program in Urban Design, invites leading intellectuals and activists to speak about the city's relationship to social and political life.

Sen is an economics professor at Harvard University whose recent research focuses on the intersection between philosophy, economics, social policy, and cultural studies. His basic insight is that while markets are exceedingly good at fostering ethnic diversity, toler-

ance, and opportunity, they can also breed poverty, exploitation, and social fragmentation. Appeal to self-interest works when short-term individual needs are concerned, but not when it comes to constructing social policy. As Sen argues in *Development as Freedom* (Anchor, 2000), the "market mechanism is geared to private goods (like apples and shirts), rather than to public goods (like the malaria-free environment)." Capitalism only functions effectively when the use of markets is coupled with "freedoms of other kinds (democratic rights, security guarantees, opportunities of cooperation, and so on)."

In his lecture, "The Urbanity of Calcutta," Sen argued that the continued vibrancy of cities such as Calcutta rests on their long-standing traditions of tolerance and social diversity. As a port city, Calcutta has been an active player in global trade since at least the 2nd century B.C.E. It enjoys a high level of social stability and freedom despite its exceedingly high poverty rate because it is an inclusive society that allows its people, men and women alike, to participate in the city's affairs. By contrast, in cities such as Amenabad, Sen observes, there is greater homogeneity.

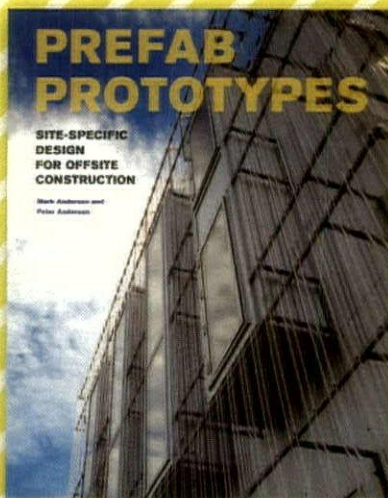
The strength of Sen's argument is his

insight that participatory forms of government foster healthy and vibrant urban environments. He is also right to note that the concept of democratic urbanism—so closely associated with the Greek *polis*—is not a uniquely European phenomenon. Under Cyrus, the Persians produced the first known human rights document; the Indus basin gave rise to some of the earliest expressions of systematic town planning; Islamic scholars of the Arab Near East did more to cultivate humanism than any other civilization during the Middle Ages. Finally, and most importantly, Sen offers an alternative to the prevailing market fundamentalist attitudes toward planning and social change, which have had an indelible affect on architects and designers over the last half-decade. One of the dominant themes in Bruce Mau's *Massive Change* (Phaidon, 2004), for example, is the view that for-profit entrepreneurialism is more adept at tackling issues of sustainability and social awareness than public agencies, civic bodies, and nonprofit institutions.

Having said that, Sen's theories about freedom and social justice also have their shortcomings, not the least of which is that he seems to underplay the extent to which

poverty limits one's freedoms. As one person noted after his lecture, how can one exercise one's freedom if one does not have access to food or shelter? In his lecture, Sen also did not define sufficiently what tolerance can mean in practice, which is an important question in the light of critiques of tolerance that have been leveled by such figures as Jacques Derrida. Tolerance is a great ideal, but in practice it often rests on facile notions of identity and cultural difference that exclude as much as include. I have no doubt that Professor Sen would agree: As he put it in a fascinating question and answer session the next day, the true objects of his criticism are the theses of those like Samuel Huntington, whose *Clash of Civilizations* (Simon & Schuster, 1996) argued that cultures can be reduced to immutable essences, and that the essences of Western and Islamic cultures are distinct. Nonetheless, if transcending stereotypical notions of identity is Sen's goal, it would be fruitful to consider new strategies for understanding cultural difference that get beyond such problematic terms as "tolerance."

NADER VOSSOUGHIAN IS AN ASSISTANT PROFESSOR OF ARCHITECTURE HISTORY AND THEORY AT THE NEW YORK INSTITUTE OF TECHNOLOGY.



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Mark Anderson and Peter Anderson

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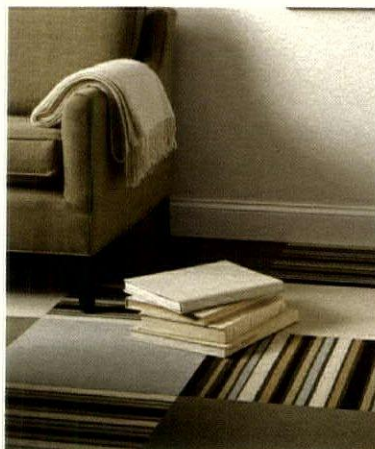
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| <input type="checkbox"/> Other | <input type="checkbox"/> Other | | |

RESOURCES

Under One Roof (p. 1): Black stainless steel panels fabricated by Milgo/Bufkin, 68 Lombardy St., Brooklyn, NY 11222, 718-388-6476, www.milgo-bufkin.com. The audiovisual consultant for the main gallery was Audio Visual Resources, 19 York Pl., Williston Park, NY 11596, 516-873-1011, www.avres.com. Windows supplied by Vistawall, 333 Strawberry Field Rd., Warwick, RI 02886, 401-739-6348, www.vistawall.com.
OPEN: Panino Sportivo (p. 3): Knoll's Exurban wallpaper supplied by Knoll Textiles, 76 9th Ave., New York, NY 10011, 212-343-4043, www.knoll.com. Bisazza Codex and Logos recycled glass terrazzo tile came from Nemo Tile,

48 East 21st St., New York, NY 10010, 212-505-0009, www.nemotile.com. Patio skylights fabricated by Insula-Dome, 631-924-7890, www.insula-dome.com.
OPEN: B&B Italia (p. 10): Mesh scrims fabricated by Zimmer + Rohde, Zimmersmühlenweg 14-18, 61440 Frankfurt, Germany, +49 (0) 6171 632 02, www.zimmer-rohde.com. Suspension systems for the dividers created by Arakawa Hanging Systems, 2505 SE 11th Ave., Portland, OR 97202, 503-236-0440, www.arakawagrip.com. The general contractor was Teamwork Contracting, 131-27 Fowler Ave., Flushing, NY 11355, 718-358-8635, www.teamworkcontracting.com.

PRODUCTS

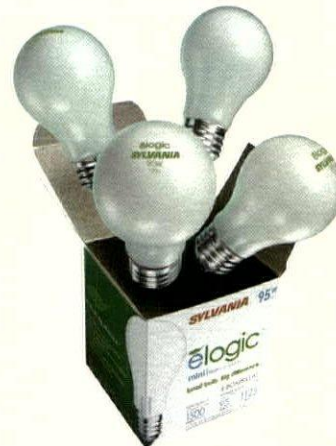


FLOR carpet tiles

FLOR

www.target.com

FLOR is offering a line of its popular interchangeable carpet tiles through Target, available in a limited number of stores and online. The FLOR Target collection 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.

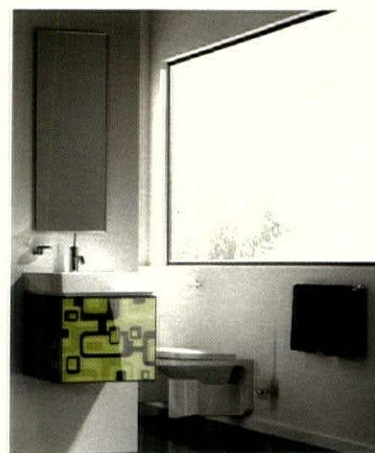


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Sylvania

www.sylvania.com

Sylvania's newest environmentally conscious incandescent light bulb provides the same warm white light as other incandescents, 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.



Atic Pop

Sonia

www.sonia-sa.com

Bathroom furniture company Sonia marks its tenth anniversary with Atic 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 design is applied to glass panel inserts that rest inside the cabinet and sink console facades. Inside both pieces of furniture are roomy storage drawers and removable trays. This anniversary collection is limited to only 300 signed and numbered pieces.

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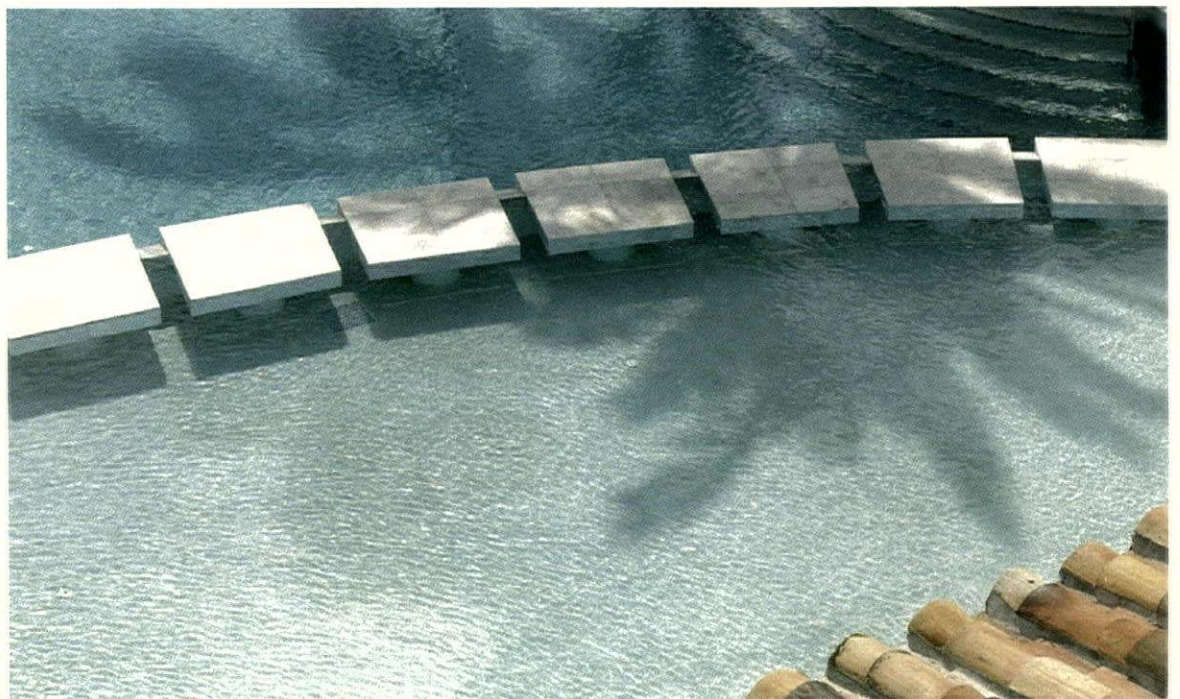
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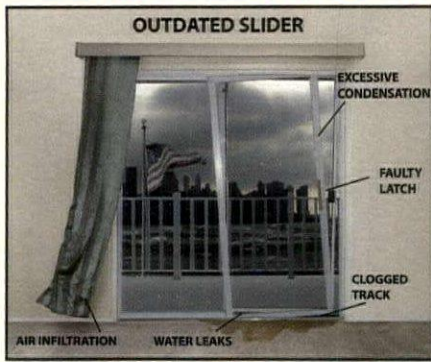
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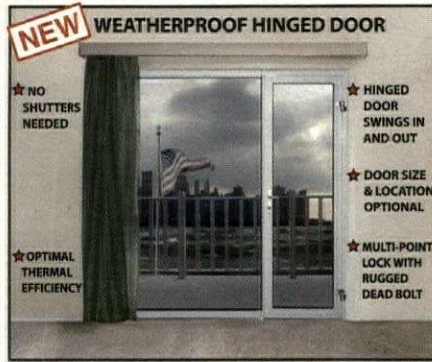
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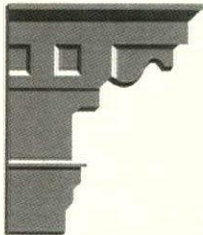
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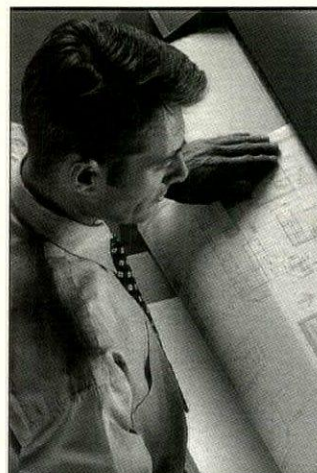
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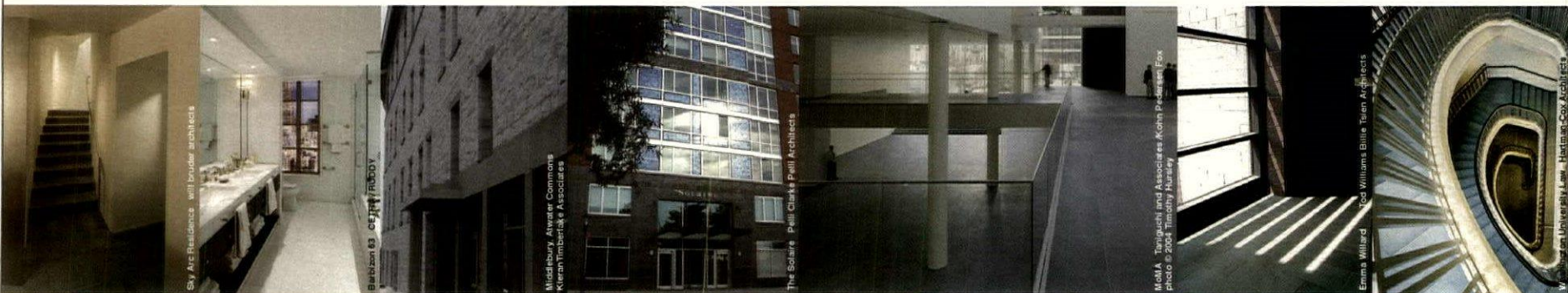
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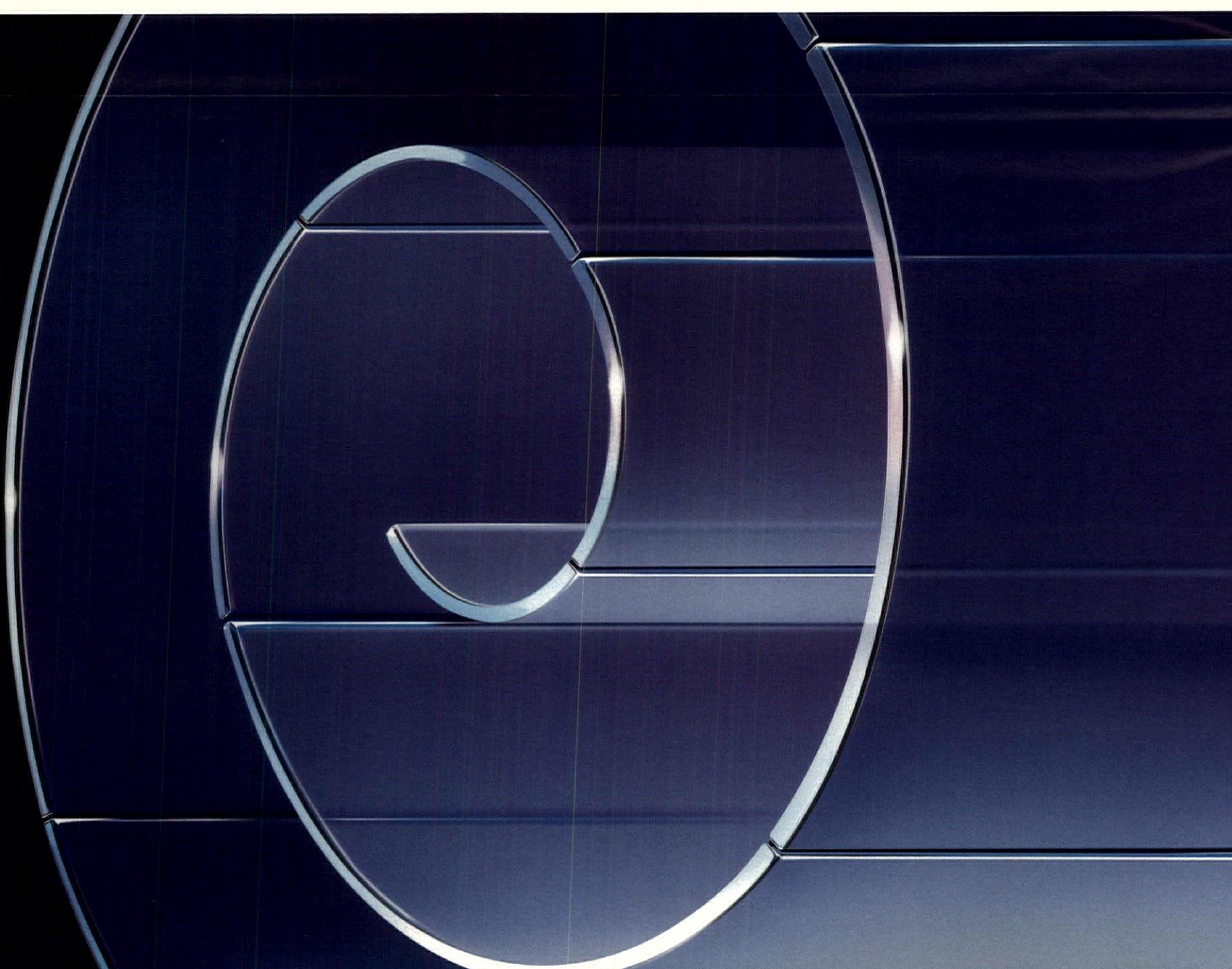
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