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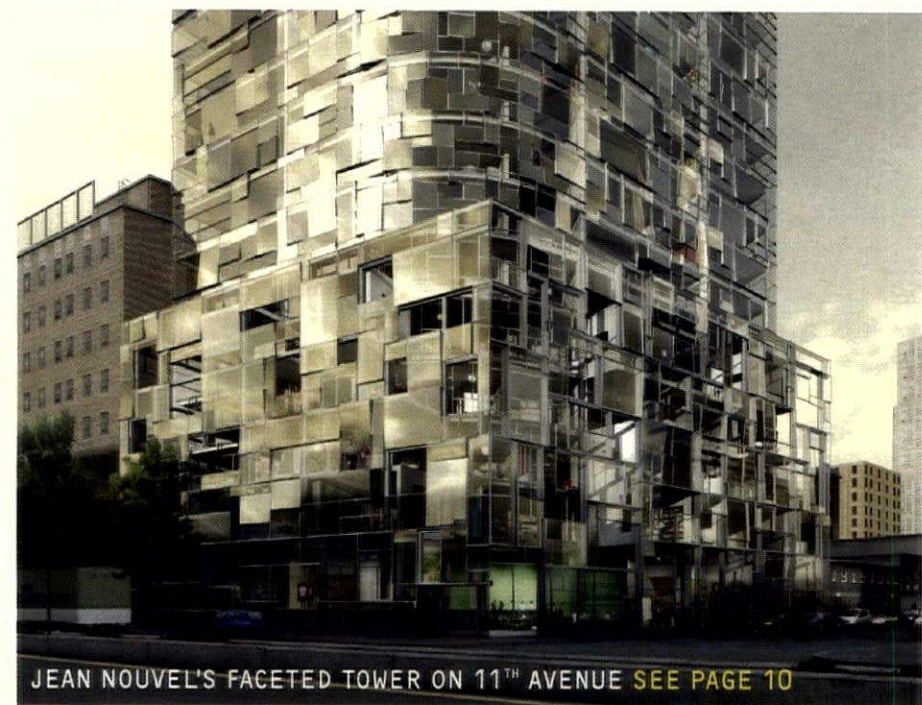
COURTESY STANDARD TAXI

TAXI 07 AT THE JAVITS CENTER OFFERED A GLIMPSE OF TAXIS TO COME

Hailing the Future

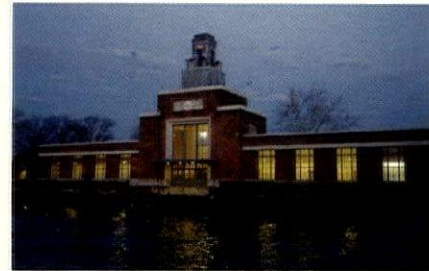
For tired, cold New Yorkers stranded far from home, there's no better sight than a yellow cab. But sometimes the sight can be less welcome.

When a taxi passenger door swings out unexpectedly into the path of a cyclist, it can be a mortal threat. According to a Department of City Planning survey, being "doored" by cars is the number one cause of crashes for cyclists in New York City. Taxis are a frequent culprit, due to their chaotic passenger pick-ups and **continued on page 8**



COURTESY FRONT INC.

JEAN NOUVEL'S FACETED TOWER ON 11TH AVENUE SEE PAGE 10



NPS/NEVIN DALEY

ELLIS ISLAND FERRY BUILDING REOPENS

After making their way through the arrival and documentation process, the 12 million immigrants who entered the United States via Ellis Island had one last stop before finally reaching New York or New Jersey: the ferry building. The Art Deco structure closed in 1954, and along with many of the other buildings on the south side of the island, quickly began to deteriorate. In 2000, the National Park Service (NPS) and the not-for-profit organization Save Ellis Island (SEI) launched a \$6.4 million restoration effort, and the building reopened on April 2.

The 5,000-square-foot building is the first of the 30 decaying **continued on page 4**

JUDGE FINDS LONG ISLAND HOME A BLATANT KNOCKOFF

CAREFUL WITH THAT TRACE PAPER!

While the Freedom Tower was grabbing headlines two years ago over a claim that David Childs' 2003 scheme lifted its twisting form and diamond-shaped facade from a student architect's project, a more mundane—but possibly more important—case was unfolding on Long Island.

At issue was a two-story Suffolk County home built by the defendants, contractor Winmar Homes and its president, Anthony Martino. Court documents show that Martino borrowed another architect's design, and in doing so, violated federal copyright law. This cautionary tale offers a rare window onto case law over seemingly generic four-bedroom, suburban homes. The court viewed it as a case where the copying was not, in legal terms, "a question of fact," meaning there was no doubt from the **continued on page 15**

SPECIAL AIA ISSUE

A LOOK AT INNOVATIONS IN AFFORDABLE HOUSING DESIGN IN NYC PAGES 30-36

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EARLY HURDLE CLEARED FOR MOYNIHAN STATION PROJECT

STATE TO BUY FARLEY P.O.

The long-stalled Moynihan Station project took a baby step forward after receiving critical approval on March 23 from the Public Authorities Control Board (PACB).

The PACB decision clears the way for the state to borrow **continued on page 4**

JEAN BAUDRILLARD 1929-2007

The first and last eulogies for Jean Baudrillard, who died in Paris on March 6, were reserved for more public figures: The first, Alain Finkielkraut, told us that he didn't quite agree with Baudrillard's ideas, but that he liked his style. The last, the Minister of Culture, said he regretted not having met him while he was alive. For his longtime friends, he was still there, and they kept addressing him as Jean. Everything at the **continued on page 17**



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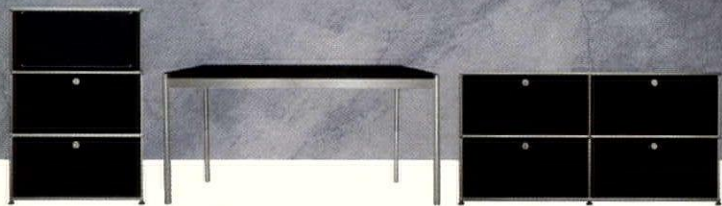
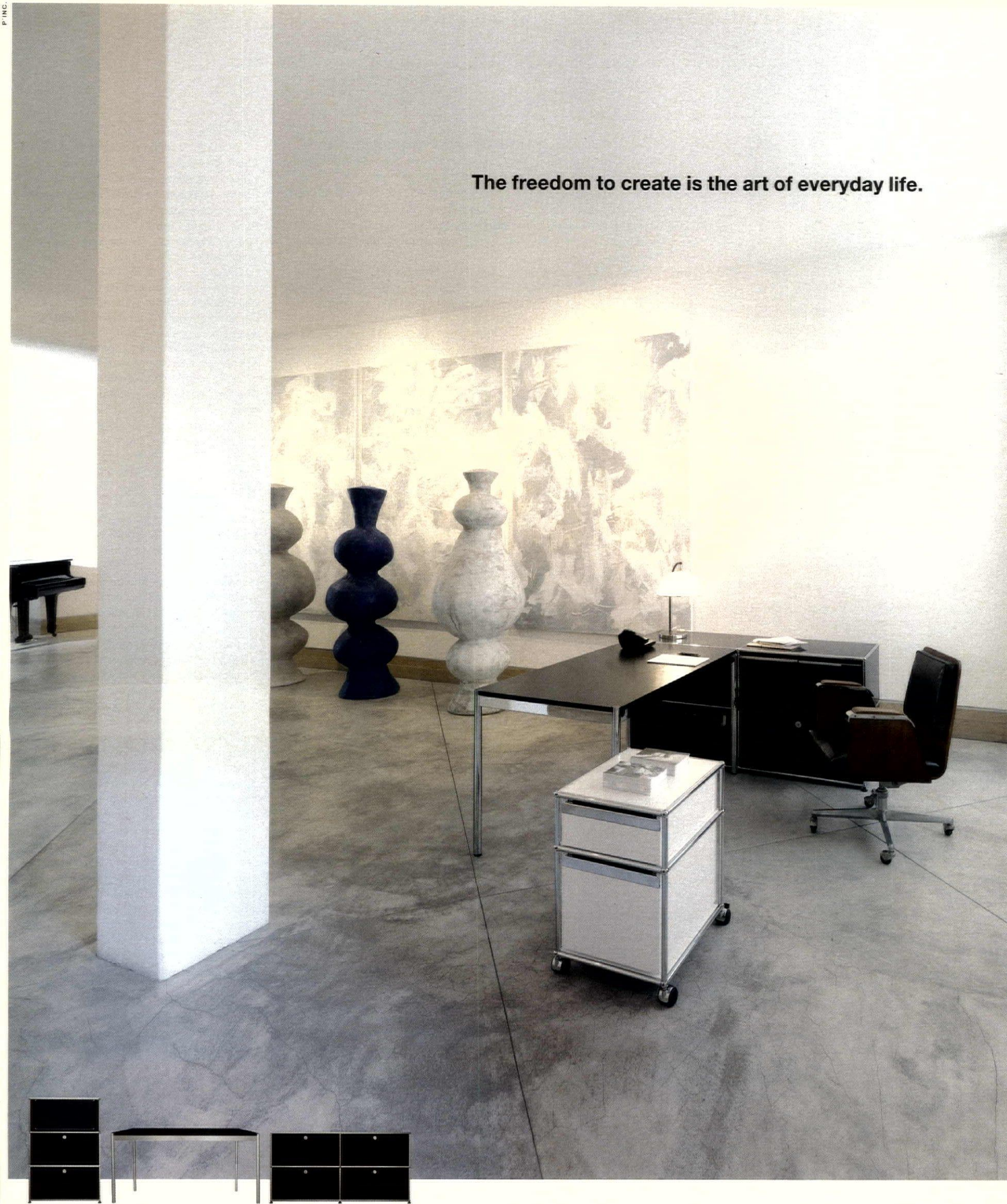
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EDITORS

The innovative housing schemes presented in our feature *Design Comes Home* suggest some exciting new models for affordable housing in New York. This city has long suffered from a shortage of decent housing for its poor and working populations even as its record of accepting and adapting creative new housing prototypes has not been encouraging. The 1878 Towers Buildings in Brooklyn and the 1920s Sunnyside Gardens in Queens are just two that were exemplary in many ways and yet made little impact on subsequent development in New York.

Still, New York City has continued to be an important laboratory for creating new approaches to housing. The adjacent Brownsville and East New York neighborhoods in Brooklyn have in particular been the site of several significant housing initiatives over the past 60 years.

These Brooklyn neighborhoods were originally developed as block upon block of small, wood- and brick-framed structures that were the first stop for successive generations of poor immigrants coming to America. Following World War II, the area went into severe decline. The city attempted to stem the pattern of blight and flight by creating super blocks of low rise cross-plan projects and building high rise towers that functionally walled off occupants from nearby communities. Two of these projects, the low-rise Brownsville Houses (1948) and the adjacent high-rise Van Dyke Houses (1955), were compared in Oscar Newman's 1972 groundbreaking book, *Defensible Space*. Newman's conclusion that the taller slabs were more difficult to maintain and attracted more crime than low-rise dwellings led the city to alter its policies about the public financing of high-rise housing.

In 1975, the Urban Development Corporation built Marcus Garvey Park Village in Brownsville, one of the most creative post-war housing experiments in the history of the city. The project spread over four blocks and featured walk up apartments in the tradition of New York City row houses with stoops and individual doors. It introduced English-style mews to maintain a small-scale fabric and allow for communal surveillance of public spaces. In spite of its great interest, this admirable UDC project has had virtually no impact on housing and community building in the city.

East New York was also the birthplace of the controversial Nehemiah Homes. Begun in 1982, the initiative was driven by I.D. Robbins, the developer turned columnist, who aimed to "bring Levittown to the city." And it did, with a vengeance, sprouting thousands of banal spin-offs all over the city. Set back from the street, the Nehemiah Homes (named after the Old Testament prophet who rebuilt Jerusalem in the 5th century B.C.) consisted of 20 row houses detailed with false, half-timbered facades marching relentlessly down the street harkening back to the grimmest of 19th-century English mill housing. While these publicly subsidized units turned thousands of New Yorkers into first-time homeowners, their low quality construction made a mockery of long-term viability and, at 14.6 dwellings per acre, raised profound issues about the wisdom of low density in a city with a chronic need for evermore housing.

Now a new generation of architects has upped the ante by combining the roles of developer and architect in an effort to better control design and quality. With any luck, these forward-thinking projects will become housing models as ubiquitous as the Nehemiah but with the longer lasting quality of Marcus Garvey housing. Lets hope!

STATE TO BUY FARLEY P.O. continued from front page \$230 million to purchase the Farley Post Office building—the city's main post office, situated across 8th Avenue from Penn Station—as part of a larger redevelopment plan for a new transportation hub to replace Penn Station. Further PACB approvals, however, will be needed for the redevelopment plan itself and its financing.

The project was almost killed last fall, just before a deadline to acquire the post office expired. At that time, Governor George Pataki declared the Moynihan scheme dead, after Assembly Speaker Sheldon Silver, one of the PACB's three voting members, refused to approve a \$900 million redevelopment plan proposed by the team of Vornado and The Related Company. Among the concerns were questions about that plan's financing and the scope of another plan by Vornado and Related, which involves relocating Madison Square Garden to the Farley building and constructing new office towers on the east side of 8th Avenue.

"What was on the table in October was a plan that raised a number of questions, both by us in the Assembly and by the [state] comptroller, which we had never gotten any responses to," said Charles Carrier, a spokesman for Sheldon Silver. At that point, said Carrier, Silver offered a resolution to purchase the Farley building, but "that was not supported by the other two parties on the occasion of that meeting."

Now that Silver's more cautious approach has been adopted, Carrier said that the state has time to answer questions about the project without fear that the opportunity to buy the post office will disappear. "We got done what we needed to do, which is acquisition of the building, and the questions we raised in October are now on track to be addressed."

Advocates for Moynihan Station applauded the PACB decision, though they said significant further review is required in order for the project to be a success.

"It is clearly a positive step for a project that has had its fits and starts over the last decade, and it's a sign that the Spitzer administration and the transit agencies are serious about moving forward," said Christopher Jones, vice president of research at the Regional Plan Association. Still, "there are a lot of details that need to be worked out."

"We are talking about creating a grand railway station," said Kent Barwick, president of the Municipal Art Society. "If you move Madison Square Garden it has to be done in a way that doesn't diminish the Farley building or demean the facade that Moynihan cared so much about. Then you have to design a great modern train station that will be a credit to the city, and find a way to pay for it—this is a big subject and there are plenty of potential pitfalls." **ALEX ULAM**

ELLIS ISLAND BUILDING REOPENS

continued from front page structures to be restored. The buildings were neglected for decades in part because it wasn't clear who had jurisdiction over the southern part of the island. In 1998 the United States Supreme Court finally granted the 22.5 acres to New Jersey, which then cleared the way for restoration

efforts. The project was funded by a combination of private, federal, and New Jersey state funds, including grants from the Hudson County Open Space Trust Fund, "Save America's Treasures," and the Phillips-Van Heusen Corporation.

The first stage of the restoration took almost six years and included masonry repairs, a new roof, and restoration of windows, doors,

and the copper cupola. Interior renovation started in 2006, and according to Mark Thaler, principal of Einhorn Yaffee Prescott, the firm in charge of the restoration, the project team was able to preserve the vast majority of historical finishes and fixtures. The only changes were the replacement of the mechanical systems, a new 180-pound bronze chandelier, and

new bathrooms for visitors. The most challenging part of the project was reinforcing the building's deteriorated concrete slab: "The contractors had to work in a tidal area underneath the slab that could be accessed only for a limited time," Thaler explained. SEI plans to reopen all of the remaining buildings over the next three to five years. **MASHA PANTELEYEVA**

REVIT + DRINKS

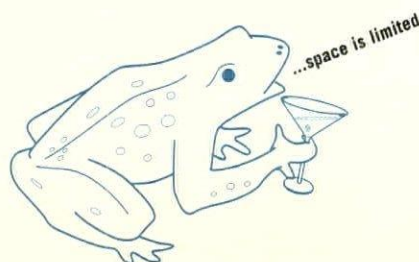
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TEED OFF

Steam comes out of our long-suffering editor's ears every time she hears the word starchitect, which may be why we didn't make it to the Forum for Urban Design's recent panel discussion, "A Critical Situation: What to Make of Starchitecture, and Who to Blame For It?" But, we are heartily sorry we missed it. According to our tipster, before the evening's debate began, critics **Karrie Jacobs**, **Philip Nobel**, and Brits **Jeremy Melvin** and **Rowan Moore** were chatting with moderator **Joseph Grima** of Storefront, when a young man came up and asked, "Which of you is Philip Nobel?" After identifying himself, the former Eavesdropper was given a missive in T-shirt form and specific instructions: "Frank Gehry wants you to wear this tonight." Why, you ask, would America's favorite architect concern himself with the sartorial choices of young Nobel? Well, the T-shirt was printed "F**k Frank Gehry," so perhaps the message was subtler than the shirt. When called for details, Nobel said he hadn't spoken with the architect in years, but suspected that the gesture had something to do with a less-than-wowed column he wrote on Gehry's IAC building. The annoyance isn't mutual: of his shirt, Nobel said, "I'm wearing it right now!"

JUST LIKE KETCHUP IS A VEGETABLE...

We heard that **Rohit Aggarwala**, the planner Mayor Bloomberg tapped to head up PlaNYC, may be regressing to a Reagan-era mindset when defining what is and what isn't a park. One of the initiative's goals is that by the year 2030, every New Yorker will live within 10 minutes of a park. At a Forum for Urban Design conference on March 27, our tree-hugging source raised his eyebrows when Aggarwala gave this definition: "A 10-minute walk to a park could include public space that's made *park-like*," perhaps including Times Square or Herald Square. Since when did a lone tree catching trash mean park?

I'LL BE THERE FOR YOU

"These five words I swear to you..." **Jon Bon Jovi** wasn't kidding when he promised that to the world in 1988. As Habitat for Humanity's first-ever Ambassador, the power ballad-penning rock icon has redirected his networking prowess—once employed in cornering the pop-metal market—to helping the housing challenged. Since funding six houses in Philadelphia in 2005, Mr. Bon Jovi has been bringing those with money together with those who are, ahem, *livin' on a prayer*. Recently, the former hairspray enthusiast teamed with Delta Airlines to help complete two Habitat projects in the Bedford-Stuyvesant neighborhood of Brooklyn. On two chilly mornings in early April, Jon actually got his hands dirty along side members of his AFL team, The Philadelphia Soul, and 40 Delta employees, working on the site of a nine-unit, three-story condo complex at the corner of Halsey Street and Marcus Garvey Boulevard. Our mole in the area was unable to determine the exact nature of labor that Bon Jovi performed, though he swears to overhearing a rousing gospel rendition of "Keep the Faith."

SALVATION COMES IN MANY FORMS

And for those of you scratching your heads for inspiration, never fear! Help is on the way, and from an unexpected quarter. According to a press release from the Storefront for Art and Architecture that landed in our inbox the other day, they are holding a party for a new book from **Petra Blaisse** called *Inside Out/ Petra Blaisse*. But wait—this is clearly no ordinary book, but a hardbound messiah. "The book will be of interest to architects...and has the potential to give new impetus to the whole architectural field." Indeed! New impetus to the whole field? We'll take two copies! **SEND TIPS AND T-SHIRTS TO EDITOR@ARCHPAPER.COM**

T LINE TO START SERVICE IN 2013

2ND AVE SUBWAY STARTS CONSTRUCTION

For the third time in 100 years, 2nd Avenue subway construction is getting started. On March 28, MTA executive director Elliott Sander announced an April 12 groundbreaking, to be held in a section of tunnel that was started during the second try in the 1970s. "The third time's a charm," Sander proclaimed. "The subway is happening."

A joint venture of Skanska, Schiavone Construction, and J.F. Shea won the \$337 million contract on March 20; MTA spokesperson Jeremy Soffin said work could begin "late this year or early next."

The MTA has already purchased easements under 16 Upper East Side lots, and Roco Krsulic, the authority's director of real estate, told board members on March 26

that the agency would ask landlords to lease several rent-stabilized apartments (whose occupants will need to relocate) to the MTA, though he cannot compel them to do so.

Initially, the new T line will continue Q line service from Midtown to 96th Street; the MTA has yet to bid for station design at 96th, 86th, and 72nd streets or to refit the F stop at 63rd Street and Lexington Avenue. After four phases, the MTA plans to run T service from Harlem's 125th Street to Hanover Square in the Financial District. The authority projects 190,000 riders daily for the first phase, which it hopes to start operating in 2013.

Community Board 8 has obtained promises from the MTA to avoid work at night and keep sidewalks passable. "For a project of this magnitude, Sander said, "the environmental impacts to the residents of 2nd Avenue will be at a minimum."

Cost overruns—beyond the \$54 million increase in real estate costs that board members swallowed in March—are a likelier source of trouble. A mix of federal grants, state bond proceeds, and MTA capital expenses will support the first phase. **ALEC APPELBAUM**

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> THE BOWERY HOTEL

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and Sean MacPherson



Not unlike their other projects, which include The Maritime Hotel and The Waverly Inn & Garden, a certain type of knowing polish meets urban salvage at the latest venture of downtown entrepreneurs Eric Goode and Sean MacPherson. The lobby of The Bowery Hotel seems like the living room of a character out of an Edward Gorey cartoon, perhaps the wealthy great-aunt whose fur stole has moving eyes: Antlers of all varieties hang on darkly stained walls with art deco engravings, worn velvet seats surround a hearth of Moroccan tiles, and brass lamps add more intrigue than actual light. The old-timey train clock hanging out front, factory-style windows in each room, and furnishings like replica accordion lamps are all meant to evoke a more decadent era of New York dandies, but it's clear the designers understand the demands of a modern urban traveler. Plush, quiet suites are fully wired with Wi-Fi, iPod stereos, and DVD libraries, in case views of the changing neighborhood around the hotel aren't enough to entertain. A still-unfinished second-floor restaurant with trellises over a broad patio is sure to be a summer destination.



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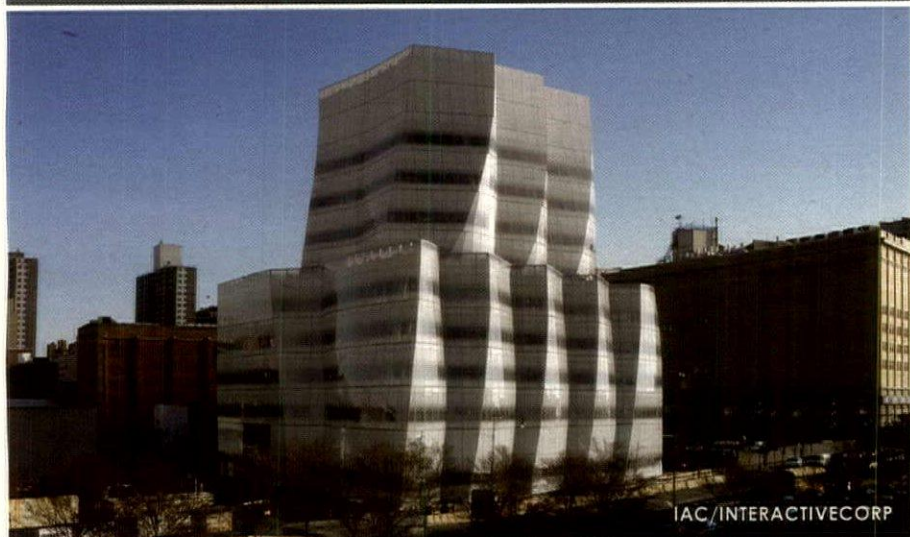
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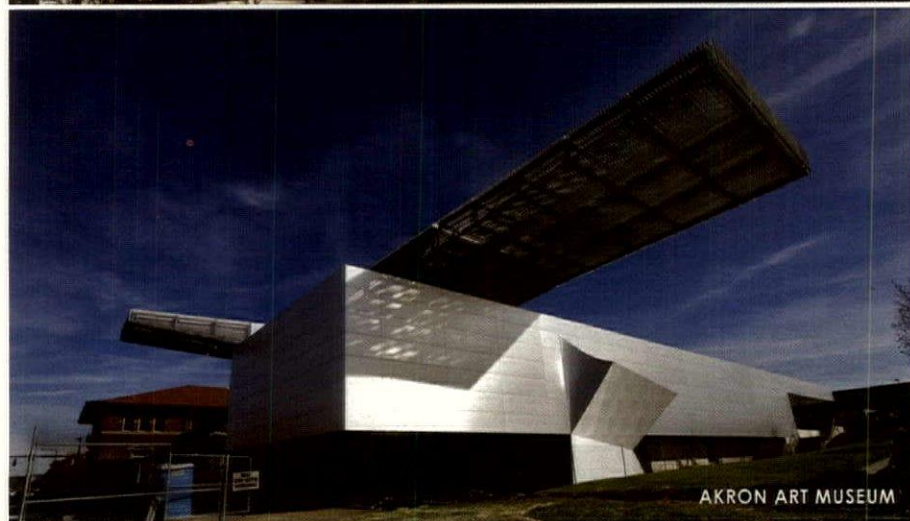
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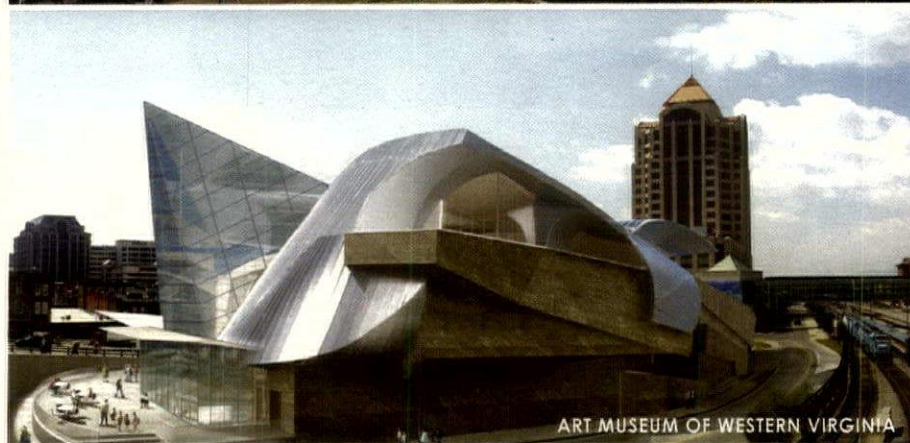
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A NEW SKY FOR P.S. 1

The winning model, *Liquid Sky*, by Benjamin Ball and Gaston Nogues.

The Museum of Modern Art and P.S. 1 announced *Liquid Sky* last month as the winner of this year's Young Architects Program, a grant to build a summer installation in P.S. 1's courtyard. Proposed by Los Angeles-based designers Benjamin Ball and Gaston Nogues of Ball-Nogues Studio, the installation will be composed of overlapping Mylar disks—a signature material for Ball and Nogues—that in arrangement and color resemble an open pyramid of Monarch butterfly wings. In the summer sunlight, the translucent discs will cast a warm glow on the courtyard, which is the locale for P.S. 1's Warm Up series, the weekly summer music event that draws huge crowds every year.

Ball and Nogues formed their studio in 2004 after having studied together at SCI-Arc in the 1990s. As the Young Architects Program enters its eighth summer, *Liquid Sky* is the third design from an LA office to be chosen; the other winning designs have all been from New York firms. **MATT CHABAN**

HAILING THE FUTURE continued from front page
drop-offs. But if taxis were better designed, cyclists would have less to fear.

To that end, Antenna Design has come up with a highly visible roof light that declares when passengers are entering or exiting. The light is just one of many prototypes shown at *Taxi 07*, an exhibit created to spur discussion and development of the ideal taxis for the future. *Taxi 07* was part of the New York International Auto Show, which was on view through April 15 at the Jacob K. Javits Convention Center.

The exhibit was staged on the convention center's inner roadway, where visitors checked out several full-scale, functional taxi prototypes. One model can zoom along at 200 miles per hour; dubbed the World's Fastest Taxi, it's driven by 1,000-horsepower hydrogen-fueled engine.

Less sexy but more spacious internally, the Standard Taxi is wheelchair accessible. The Kia Rondo offers a smorgasbord of good design, including a Birsell + Seck child-safety seat that folds up when not in use, a light from Smart Design that illuminates the ground when passengers exit at night, and Antenna Design's LED roof light. On the nearby sidewalk, visitors viewed small-scale models, a film about taxi drivers, and a rendering of Weisz + Yoes' concept for a GPS-enabled taxi stand that would let riders hail taxis digitally.

The exhibit coincided with the centennial of New York's gas-powered taxi, an appropriate moment to reflect on the less-than-progressive state of our current taxi system. Grimy, uncomfortable, toxin-spewing cabs constitute as much as half of all traffic at some times of day, according to Deborah Marton, executive director of the Design Trust for Public Space, the organization

behind the show. The exhibit is just one part of a multifaceted program: The Design Trust will soon release a report with the working title "Taxi 07: Roads Forward," which examines the current state of affairs and offers strategies for improvement. The group is also planning to launch an advocacy group to fight for reform.

While there is growing momentum to explore green alternatives, of the 13,037 cabs in New York City, only 327 are electric hybrids, and one is fully electric-powered, according to Allan Fromberg, a spokesperson for the New York City Taxi and Limousine Commission. Just 47 are wheelchair accessible, though more are on the way.

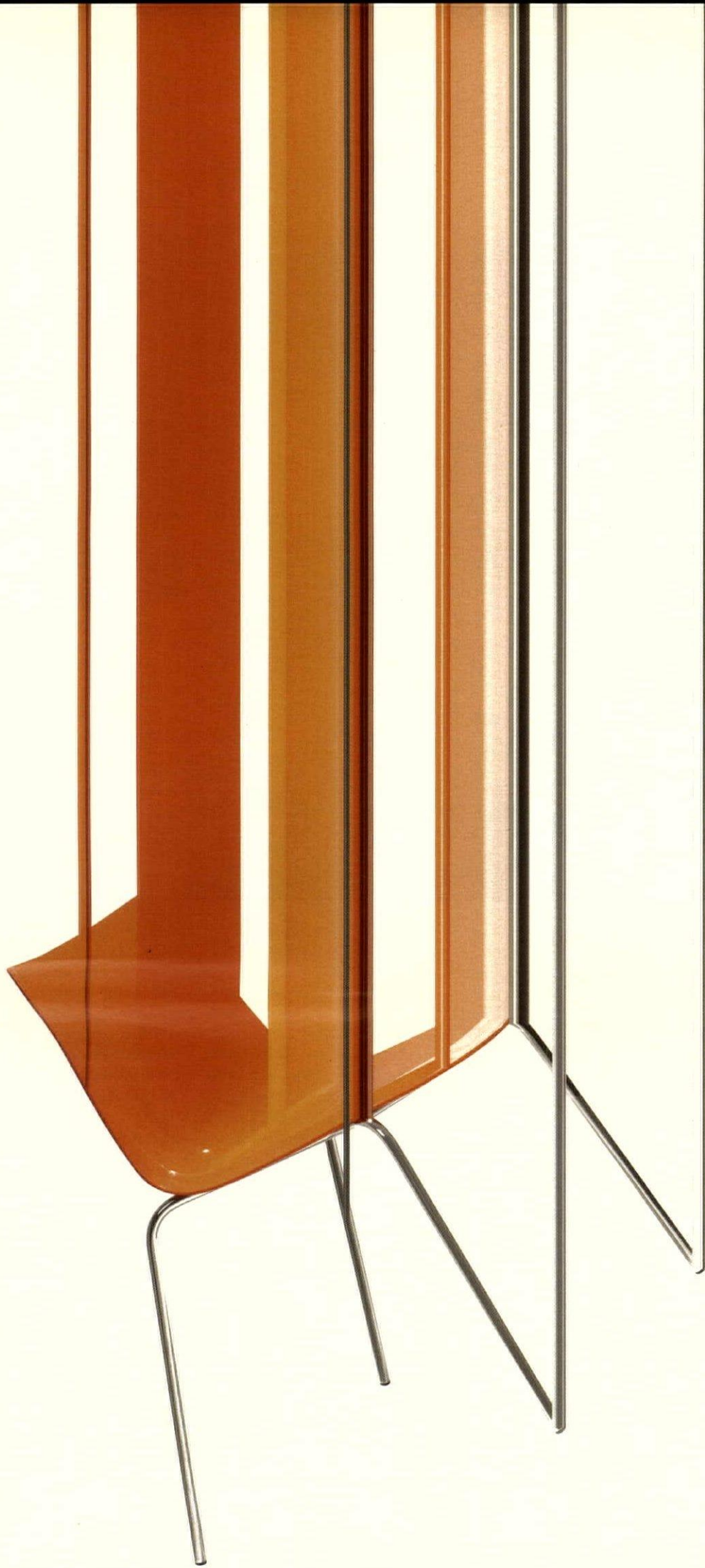
"The goals of *Taxi 07* are to recognize that the New York City taxi is already an icon," Marton said. "We think that the taxi should also be a symbol of our commitment to sustainable mobility, access for all, and good design."

These issues don't only concern design geeks, political activists, urban planners, and non-suicidal cyclists. Since most New Yorkers don't have automobiles of their own, Marton observed, "the taxi is basically our shared family car." Maybe it's time to consider a serious upgrade. **LISA DELGADO**



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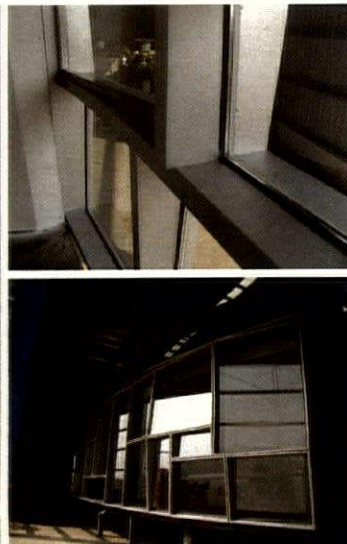
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Left: A model and rendering show 100 11th's multifaceted facade, which features a seven-story street wall that creates a semiencllosed atrium around the building.

Above: A performance mock-up of the curtain wall's megapanel.

Below: Each glass panel sits in aluminum cassettes that are welded to the steel extrusions of the megapanel frame.

ATELIERS JEAN NOUVEL WITH BEYER BLINDER BELLE AND FRONT (CURTAIN WALL CONSULTANT)

Frank Gehry's IAC building has about 16 months before it faces a competitor for the most-jaw-dropping-facade-on-Manhattan's-West-Side crown. Literally faces it, that is—from across the street. French architect Jean Nouvel's 100 11th Residences, a 21-story luxury condominium now rising on the corner of 19th Street and 11th Avenue, may have a mostly rectilinear profile, but it will feature a faceted facade, pixelated with glass panes of varying shapes and materialities, tilted in multiple angles on multiple axes within an inscrutable wiry frame. Not only has the design drawn comparison to the Borg spaceship (obviously a potent and revered influence upon the engineering community), it has also given rise to plenty of head-scratching over how such an unusual building envelope could be built.

To make sure that the adventurous design could feasibly be constructed, Alf Naman (who is

developing 100 11th along with Craig Wood and Keith Bashaw), brought in facade consultant Front, Inc. to work with Nouvel and executive architect Beyer Blinder Belle. "Nouvel's idea for the facade was to have a single composition, as opposed to a traditional curtain wall with discernable panels," said Marc Simmons of Front. "Our challenge was to introduce a regulating order to give a suppressed but present logic to the face, and resolve it into a system that makes sense in terms of good construction practices."

Front used the two 3D modeling software packages CATIA and Digital Project to design the wall system, starting by locating vision panels and operable windows based upon the condo's interior program. "The team designed the envelope from the inside out and outside in," said Simmons. "Once you do that it yields specific constraints that allow for the continued articulation of the complete

pattern." To make sure things didn't get too regular, Front organized groups of glass panes into megapanel. The megapanel's overall dimensions conform to the rooms they cover, defining picture frames designed specifically for each interior space and ranging in size from 11 by 18 feet to 20 by 37 feet, depending on the width and floor-to-ceiling height of the individual spaces. There are 192 megapanel, 87 of which are unique. Seven megapanel wrap each floor (the facade will cover only the two street faces—the other sides of the building are black brick with normal punched windows), and the entire edifice features 1,351 individual glass panes, composed of four different material variations, each pane tilted on one of four axes by two, three, four, or five degrees.

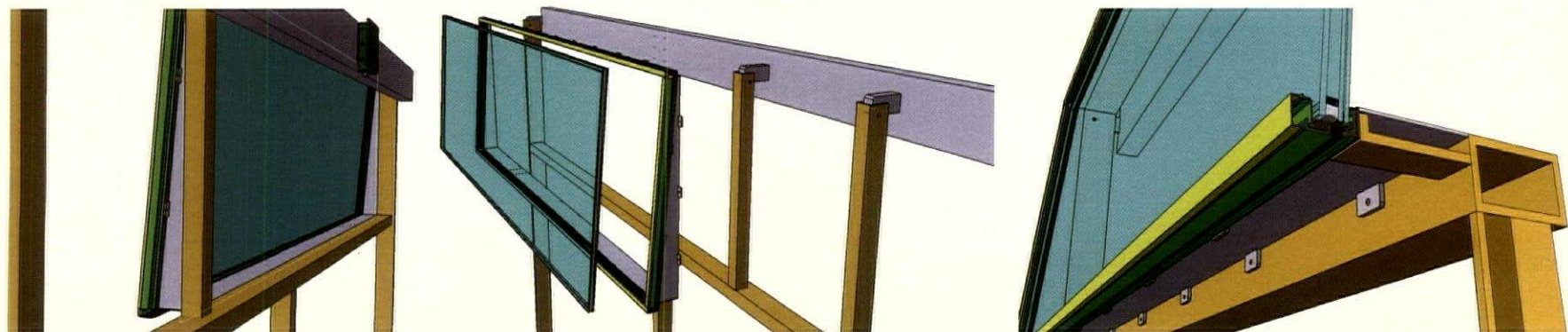
Once the individual units of glass had been located in megapanel, Front turned to the job of framing each panel. Because there are no linear load paths within the megapanel, a traditional moment-connected aluminum mullion system, with its large fasteners and bolts, would have

been too bulky to meet the slim profiles Nouvel wanted. Front decided instead on a frame of welded 3-inch-wide steel mullions, which carry the required loads even when formed into the design's irregular patterns. But the design's variation presented further challenges: The steel extrusions of the mullion system had to vary in depth from 3 to 6 inches to support the various tilts of the glass panes. A system of aluminum cassettes, welded to the extrusions and sanded smooth, was devised to hold the individual glass units and provide a thermal and acoustical break.

When planning the connection of a megapanel system to a reinforced concrete structure, managing deflection between the two systems can become a significant problem. Since multiple connections rest on an uneven slab, deflection can twist the system out of shape and compromise both the envelope's aesthetic and its weather seal. To manage the deflection, Front introduced a 4-by-10-inch steel spreader beam to hang the wall off of the building structure. Each megapanel has

multiple connection points to the beam, but the beam only has two connection points to the structure. The resulting system minimizes deflection to $\frac{1}{8}$ inch.

It all sounds simple enough, but finding someone to fabricate the steel and aluminum wall system proved challenging. "We bid the job to seven contractors," said Simmons, "and got back six no bids and one yes." The yes came from Seele, a German fabricator, but even that firm couldn't meet the feasibility requirements. So Front took matters into its own hands. "If you're going to design something difficult," continued Simmons, "you have to take responsibility to see if it can be built." Front formed its own contracting company, CCA Facade Technologies, which assembled a fabrication and erection team composed of KGE, one of China's largest fabricators, and Island Industries, a local union company that erects large panel systems. The approach worked, cutting costs by 25 percent and saving the ambitious design from falling into the shadow land of unbuilt works. **AARON SEWARD**





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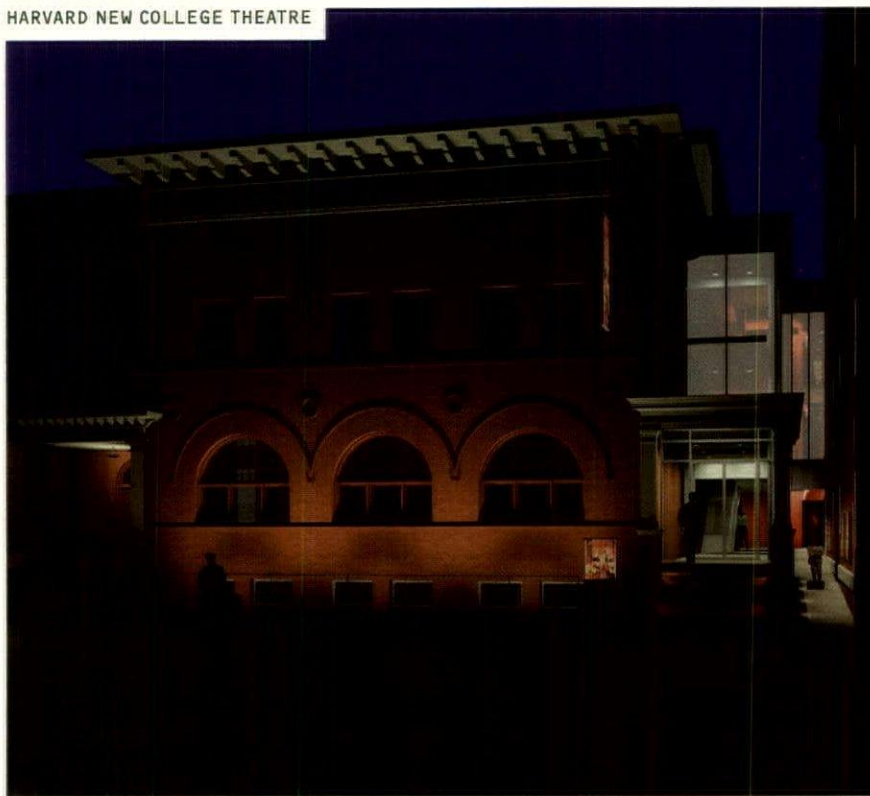
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HARVARD NEW COLLEGE THEATRE



IMAGES COURTESY LEERS WEINZAPFEL

Over 25 years of practice, Leers Weinzapfel Associates has developed a reputation for crafting elegant solutions for tricky problems like inserting a chiller plant into a historic campus, or smoothly joining two or three disparate structures into a unified complex. The firm, which just received the 2007 AIA Firm Award, has built its reputation on finding smart ways to articulate the seemingly mundane territory of fill, renovation, and joinery. It has

done so in Cambridge's dense urban networks, Boston's preservation-heavy downtown, and college campuses where space is tight. "We started by taking work no one wanted," said principal Andrea Leers. "It was infrastructure, before infrastructure was hip. We often take the work of joining a jumble of disconnected buildings. I like to call it *Mission: Impossible* architecture."

It's safe to say the two-woman team of Leers and

Jane Weinzapfel, who met three decades ago as the only female employees at Earl R. Flansburgh & Associates, have made an art of the niche. Leers called their knack for joining problematic spaces and blending collections of architectural styles while respecting original structures "stitching." "It's about bringing a wider wholeness, not just about our statement," said Leers. "We try to make it look effortless," said Weinzapfel. "Even if it wasn't at all." **TESS TAYLOR**

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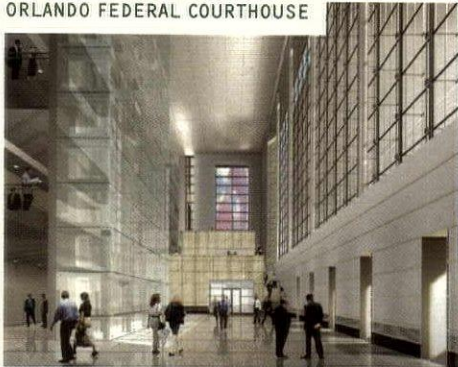
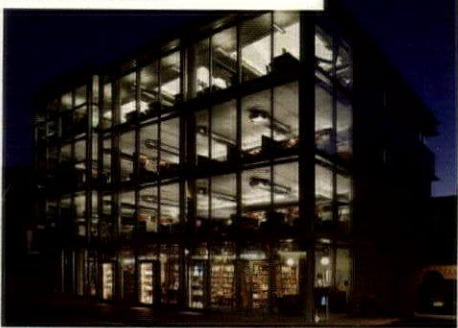
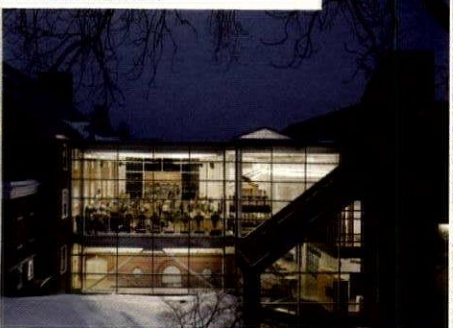
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HARVARD UNIVERSITY LIBRARY
ADMINISTRATIONPRINCETON UNIVERSITY
CHILLED WATER PLANT ADDITIONSMITH COLLEGE
FITNESS CENTERHARVARD
UNIVERSITY NEW
COLLEGE THEATRE
CAMBRIDGE,
MASSACHUSETTS

In order to preserve the historic Gilded Age Hasty Pudding building but expand to accommodate Harvard's growing drama program, Leers Weinzapfel maintained the front alcove of the original building and added a sneaky but spacious six-story aged zinc-clad structure behind it. "The building is nested so that you don't see it, and much of the added space is below ground," said Leers. One story above grade and two below accommodate rehearsal space, dressing rooms, a catwalk, and a prop shop that take cues from some of the best small stages in New York. The renovation preserves the Hasty Pudding's arch windows and original foyer, and what is visible of the addition is in thoughtful dialogue with the adjacent Holyoke Center, a Cambridge icon by noted Spanish modernist Josep Lluís Sert. The new building more than doubles the available square footage, from roughly 17,000 to 35,000. "We call it the stealth building,"

Weinzapfel said. "You don't notice it from the street, but it opens into this enormous space."

ORLANDO FEDERAL
COURTHOUSE
ORLANDO, FLORIDA

Though this is the first freestanding courthouse Leers Weinzapfel completed, it continues the firm's theme of integration, linking the new building and parking garage via walkway to an existing 1970s-era courthouse. The program had very specific parameters for connections between the buildings. "Increasingly, we live in an age of security, where once you enter a building—be it an airport or courthouse—you can't leave again," said Weinzapfel. "The challenge is to design the friendly complex. It's kind of a puzzle."

HARVARD
UNIVERSITY
LIBRARY SERVICES
BUILDING
CAMBRIDGE,
MASSACHUSETTS

Building modern in Harvard Square is no easy task: Its 18th-century scale and charm provide the dominant character. But when Harvard decided to maximize its holdings

on Mount Auburn Street, it wanted something contemporary and asked for a building that would both be a graceful addition to the community and provide necessary administrative space for the university. Leers Weinzapfel added a new vocabulary for brick-bound, old-school Harvard: translucence. The Library Services building has geothermal floors, and skylights flood the top-floor, rare book conservation laboratory with natural light. Alongside the building, a former alley has been transformed into a footpath connecting Mount Auburn to Winthrop Street.

PRINCETON
UNIVERSITY
CHILLED WATER
PLANT ADDITION
PRINCETON,
NEW JERSEY

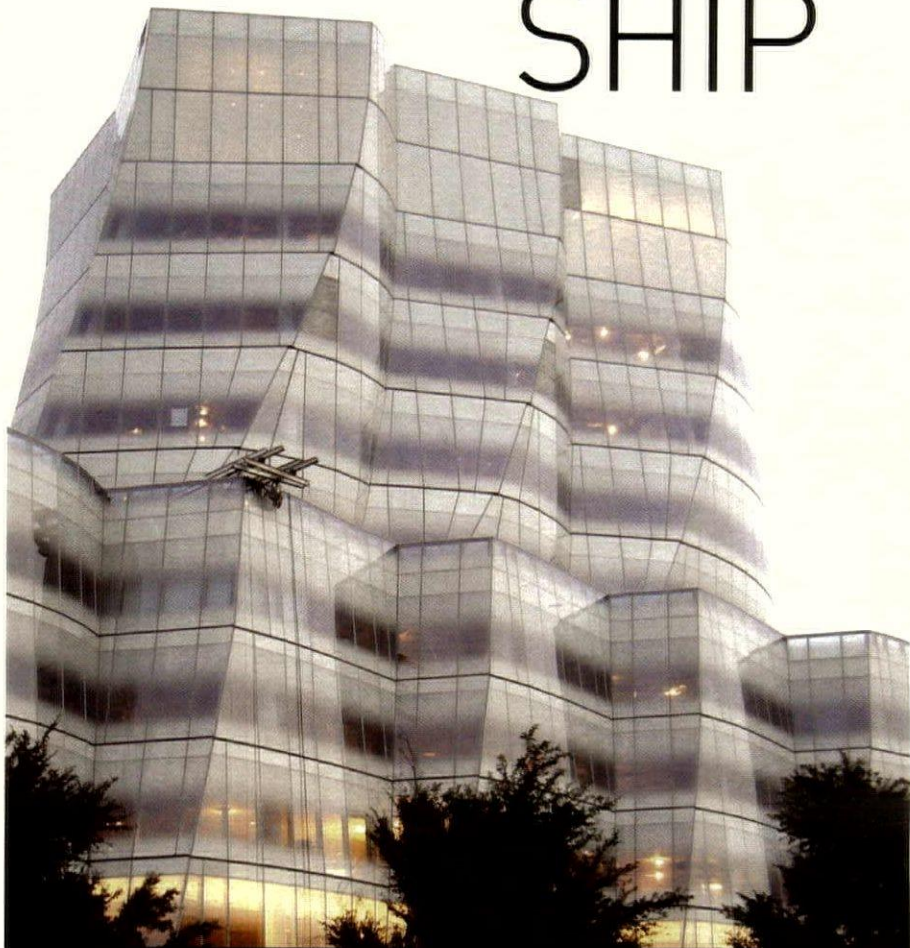
The firm was charged with finding a way to contain the sprawling structures of Princeton's chiller plant, which occupies a prominent site beside one of Princeton's main gates. "It's in a place where parents and prospective students come, and is in the sightline of other more traditional collegiate buildings—a very faithful gothic revival-

style building, for instance," explained Weinzapfel. The firm's solution is simple but effective: Staggered glass panels mask the front and back of the plant. On either side, the plant is enclosed by stone walls built—like much of the campus—of Princeton's local schist.

SMITH COLLEGE
FITNESS CENTER
NORTHAMPTON,
MASSACHUSETTS

Until a few years ago, Smith College had two gymnasias: One was a 1920s wooden facility that held dance classes on the crest of a hill; the other was a 1970s facility on flatter terrain below, housing an unused pool and out-dated gym equipment. The clunky two-tier arrangement made for a cold commute during long Massachusetts winters, and Leers Weinzapfel's 2004 solution bridges the gap with a graceful tentlike addition that crests the slope. At \$3 million, the renovation was cost-effective, especially considering how much space the campus gained: 7,000 square feet for gym machines, free weights, locker rooms, and a stretching area.

TIGHT SHIP



Frank Gehry designed the IAC Building to resemble sails on the Hudson River. Realizing his vision of fluid, curving lines and billowing surfaces meant engineering a precise aluminum and glass curtain wall system composed largely of unique panel shapes. Fitting together like a puzzle while at the same time accounting for construction tolerances, IAC's distinctive shell brings an inspired new look to Manhattan's West Side.

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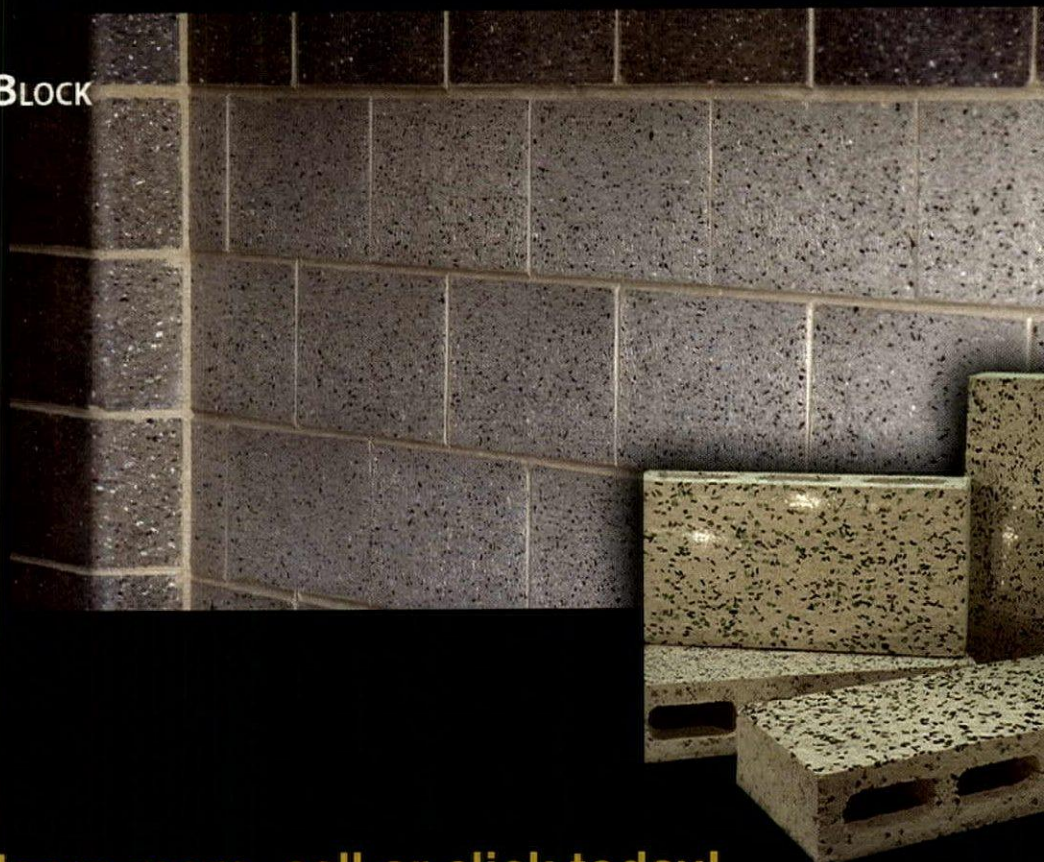
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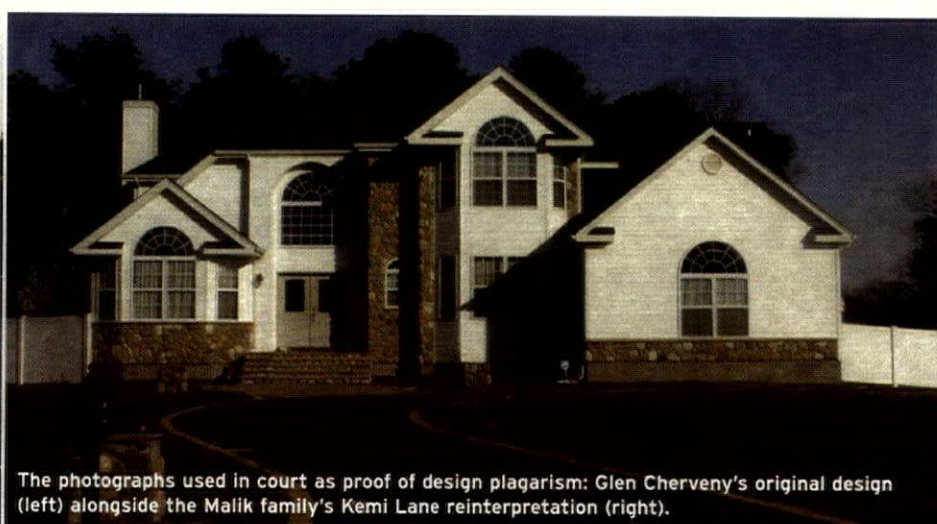


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The photographs used in court as proof of design plagiarism: Glen Cherveny's original design (left) alongside the Malik family's Kemi Lane reinterpretation (right).

CAREFUL WITH THAT TRACE PAPER!

continued from front page outset whether or not the contractor had copied the design of the architect, and the case did not need to be tried by a jury. The heart of the case, though, was whether the copying could be considered an infringement on the original architect's copyright. As U.S. District Judge Eric Vitaliano noted in his March 6 ruling, it was.

In 1996, Glen Cherveny of Suffolk County firm Axelrod & Cherveny Architects designed a home that was later built for a client in Mount Sinai, Long Island. Khairunnisa and Ali Malik, who had seen the Cherveny home, brought a marketing brochure, which included a front elevation and floor plan, and pictures of the house to Martino in 2002 and asked him to build a similar one for them on Kemi Lane in Sayville. The Malik house was completed in 2003.

Cherveny told the court that he later happened to drive by the Sayville development and found the Malik's house stunningly familiar. After reviewing the building permit and plans, he deemed it a copycat design and filed suit. From the double doorways to the chimneys to the 16 identically placed windows, the court found the two structures to be substantially similar in silhouette, layout, and materials. Court papers reveal Martino testified that the picture submitted by the Malik's was "exactly what they wanted, the color and everything."

According to Cherveny's attorney, Braden Farber, only a handful of similar residential copyright infringement cases have been filed across the country. He called this "a wake-up call" for builders and architects who might too readily reach for the tracing paper when a client walks in the door with a picture of someone else's work. "When you start copy-

ing or even attempt to modify the other architect's designs," Farber told AN, "you're potentially violating the other architect's copyright."

Damages could amount to hundreds of thousands of dollars, since copyright law usually assesses damages based on the profits made by the infringer. Winmar's attorney, Jeltje deJong, did not respond to requests for comment; though *Newsday* reported on March 12 that deJong and his client are considering an appeal, one cannot legally be filed until damages are assessed.

The court's decision did offer a few surprising twists. Most substantively, the court rejected the defendants' claim that Cherveny's design was so blandly generic it could not be called original. Indeed the Architectural Works Copyright Protection Act of 1990 has established a broad scope of pro-

tection. ("For better or worse," Judge Vitaliano wrote with a trace of irony, "courts have not required an 'especially elevated' level of originality in the architectural realm.") In his 25-page decision, the judge even ventured into gestalt theory to distinguish Cherveny's design, noting that though its components look like those in other homes, it is the "overall feeling, shape and arrangement of spaces, windows, and doors" that make it original.

Reverse gables and hipped roofs, that is, aren't copyright-protected. "Individual elements in and of themselves may not be unique," said Farber, who focuses on architecture, engineering, and construction law at the Mineola-based practice Farber Brocks & Zane. "However, my client independently put those together to form this design. That's the originality and that's the uniqueness." **JEFF BYLES**

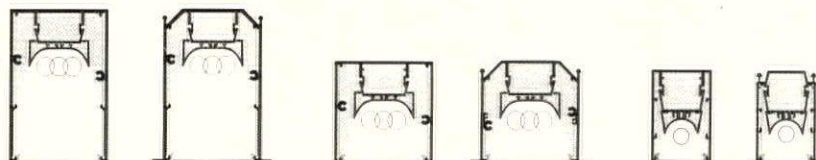
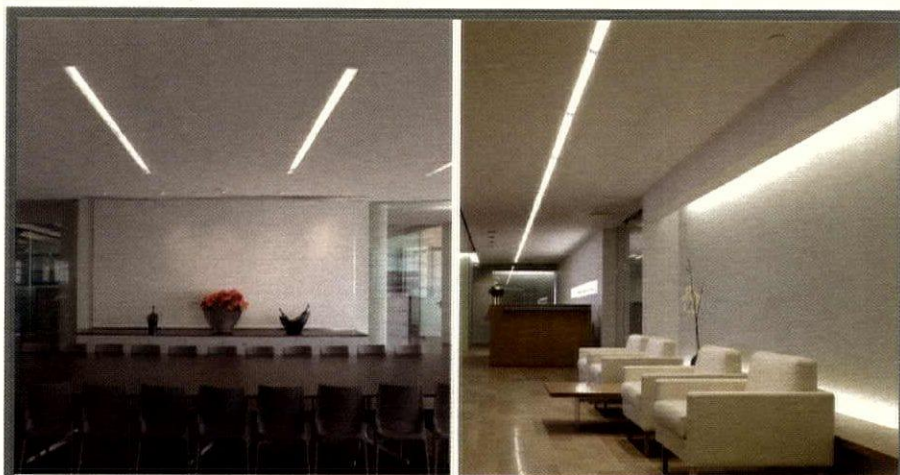
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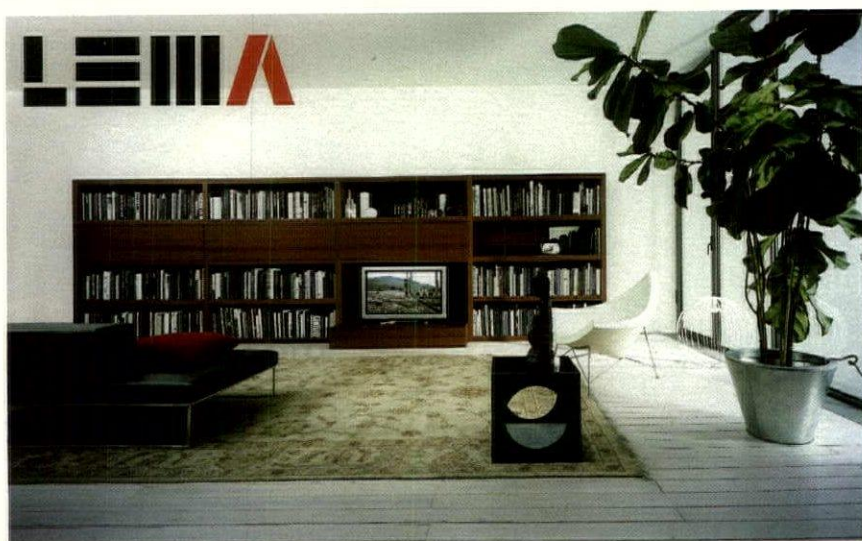
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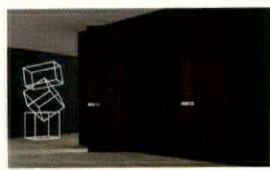
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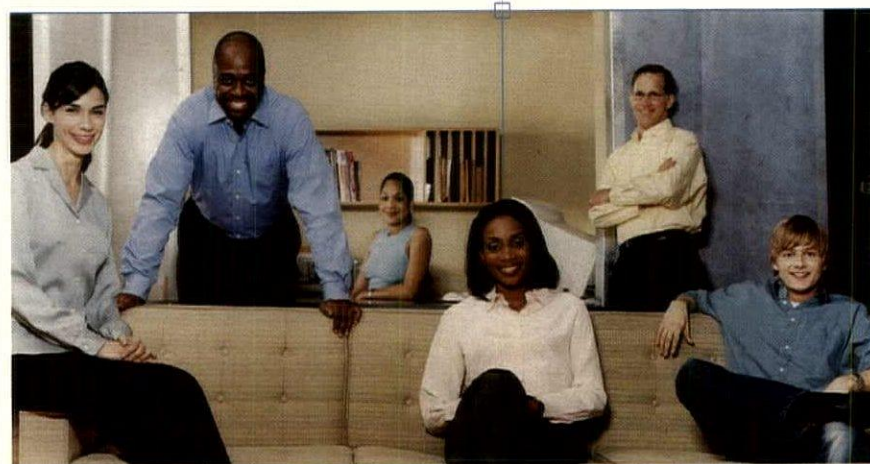
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SKYWALK GIVES GAWKERS A BIRD'S-EYE VIEW OF THE GRAND CANYON



HELLO, VERTIGO

STEVE SPATAFORE

Acrophobes beware: The newly opened Skywalk is dizzying even in photos. Extending 70 feet from the western rim of the Grand Canyon, the cantilevered walkway has a glass floor and sides, letting visitors seemingly float on air. "It's a view that you'd only get if you were a bird or in a helicopter," said Kenneth Karren Jr. of Las Vegas-based Lochsa Engineering, which collaborated with M.R.J. Architects, also in Las Vegas, and other companies on the project.

Businessman David Jin dreamed up the improbable structure; a group of investors footed the bill of around \$30 million. The Hualapai tribe, which owns the site, supported the development in the hopes of raising revenue and tourist interest in their lands. The Skywalk has a \$25 admission price on top of the cost of visiting Grand Canyon West.

The structure is secured to the top of the cliff with four large footings anchored into the limestone bedrock with 46-foot-long high-strength threaded steel rods, Karren said. The glass floor and sides include interlayers of a strengthening material often used in bomb-resistant windows. Open since March 28, the walkway is reputed to be able to withstand 100-mile-per-hour winds and an 8.0 magnitude earthquake. Still, would you want to be on it when the big one hits? **LD**

CAROL SAMOL NAMED BRONX
PLANNING DIRECTOR

THE BRONX IS UP

On March 26 Department of City Planning (DCP) director Amanda M. Burden named Carol Samol director of the Department's Bronx office, a position Samol has filled since November, when former director Purnima Kapur decamped to chief the agency's Brooklyn outpost. Samol's professional experiences, by her own account, have led her to every borough except Queens. She has tackled affordable housing in Williamsburg and suburban issues on Staten Island, where she managed the planning of the

Special Stapleton Waterfront District.

The Bronx's complex landscape puts Samol's familiarity with both low and high density to the test. "Each neighborhood has its own character," she explained. "The planning board works hard to be responsive to the community's needs, whether it is transit on 161st Street or protecting the nature of lower-density communities." For example, the Grand Concourse is already set aside as a special art deco district and the DCP is about to vote on a 34-block rezoning plan for the Soundview peninsula. Encompassing the Harding Park and Clason Point neighborhoods, the plan preserves an urban fabric of prewar bungalows and cottages in the face of larger multifamily

JEAN BAUDRILLARD, 1929-2007 continued from front page Cimetière du Montparnasse had been done the way he would have wished. He'd wanted someone to take charge of his death, and his wife, Marine, had done just that, taking all his anguish on her own shoulders. Just before he died, she saw him smiling and asked why. He said: "What else is there to do?"

Jean Baudrillard was very accommodating, and not only to death. Easygoing in his personal life—maybe because underneath it all he didn't care that much—he was kind of unstuck in time and could travel with ease from the potlatch rituals of primitive culture to a point beyond the history of capitalism, from which he would look back at contemporary life with a keen interest and a sense of wonder. It didn't take long for Jean to figure out where we were going: By the end of the 1960s, he had realized that the absolute exchangeability of capital would win over, and the only hope was to turn its own weapons against it and push it over the top. He did that to the media, to the masses, and to terrorism, and not just to his intellectual adversary (and master) Michel Foucault. Abstract in mind, he kept his feet on the ground. Raised in a family of French farmers in the North of France, he'd managed to jump an entire century in just a few years.

People called him a pessimist, and he always was surprised and hurt. He was in fact a realist with a vision. Passionate about his ideas, he would follow them through to the bitter end whatever the cost. After I published his *Simulations* in 1983—it put him on the map in the United States and saved him from his compatriots—every artist fought for his attention, while he flatly declared that they hadn't understood his theories if they tried to apply them to their work. He did the same to the entire American art world—which had lionized

him—by denouncing, in 1996, "the Conspiracy of Art." He didn't mind the attention, but never went out of his way to get it, or lose it.

Though for ten years Jean collaborated with the leftist Utopie group, a critical architectural outfit, Jean had no special attraction for architecture. But he had a feel for social space, realizing immediately that the Centre Pompidou was a "fun palace" à la Cedric Price, not meant to be maintained, but discarded like a box of Kleenex. Like him, the masses couldn't care less about "culture." (Jean had been close intellectually to the Situationists). All they could do with Beaubourg was walk over it and leave nothing behind.

This is what he predicted that the world itself would do, but this prospect had nothing gloomy about it. On the contrary, it was a challenge, and there always was a twinkle in his eyes when he would talk about it. He knew he was playing a good trick on the world. It was his pleasure to anticipate it in the present, and in the smallest details.

He conceived of contemporary architecture as unable to muster space anymore and assume its symbolic power for lack of anything to express beyond its flat functionality. He was the only one who dared say that the Twin Towers had been looking for it, also that they were far more powerful in their disappearance than in their physical presence. At the time, he declared bluntly that the only architecture worth building is the one that deserves to be destroyed. He wasn't kidding, but people never quite took him seriously. His humor was radical and imperceptible. And he played his part until the very end, with a smile that didn't mean anything. What else is there to do in a world that has no more meaning or destiny, a spectral universe, virtual more than real? At least you can grin at it and wish it luck when its time comes. **SYLVÈRE LOTRINGER**

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For many, the South Bronx is still synonymous with the urban blight—burnt-out buildings and crumbling infrastructure—that hit it in the 1970s and 80s, but the area is making a comeback. The DCP is focused on its improvement, pushing forward initiatives such as The Melrose Commons Urban Renewal Area, which encompasses 200 square blocks. The 1990s plan calls for more than 2,000 affordable housing units, along with open space and transit hubs. "I feel like so many hopes and dreams from 20 or 30 years ago are finally coming to fruition," said Samol. "In five or ten years places such as Melrose Commons will be changed for the better. They will have a greater popula-

tion, fewer vacant lots, and communities that offer a range of housing for a range of incomes. I see stronger neighborhoods that offer a variety of choices for people. We are almost there with some areas, and the spillover effect will happen."

As city-owned property is filled in with new housing projects, Samol, a longtime borough resident, is keenly aware of the visual impact development has on neighborhoods. Although the DCP can't officially regulate architectural styles, its leadership sees value in the details. "Design standards in the Bronx have changed," noted Samol. "We've raised the bar for them in the community. Good design is part of the future of the Bronx." **MIMI ZEIGER**

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THE ARCHITECT'S NEWSPAPER APRIL 25, 2007



The Renaissance Ballroom and Casino was acquired in 1991 by a local community development corporation, and will reopen with a new design by Max Bond in 2008.

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PLAN TO DEVELOP NEW MIXED-INCOME HOUSING AND CULTURAL USES WILL FUND RESTORATION OF THE "RENNY"

HISTORIC BALLROOM WILL BE REBORN

The Renaissance Ballroom and Casino—the heart of Black Harlem after it opened in 1921—fell into decline starting in the 1960s, along with the neighborhood and much of New York City. Since acquiring the two dilapidated buildings in 1991, the nonprofit Abyssinian Development Corporation (ADC) has endeavored to restore the “Renny” to its place as a cultural and social hub for Harlem’s African-American community.

The ADC’s 16-year struggle paid off on March 23, when it broke ground on the site for a new mixed-use development, designed by Max Bond of Davis Brody Bond. The project will incorporate shops, a renovated ballroom, a 19-story apartment tower, and a cultural and community center; the northern building, which is scheduled to be complete by November 2008, will be topped by a green roof that Bond said will function as a tiny public park.

The project, located on Adam Clayton Powell Boulevard between 138th and 139th streets, comes at a crucial time for the ADC. Founded in 1989 by the Abyssinian Baptist Church, the ADC has since pursued projects that enhance opportunities within Harlem. Given Harlem’s current popularity with outside developers and real estate speculators, the ADC must now work to preserve the community as well as further expand it. Sheena Wright, ADC chief executive officer, said home ownership is crucial because it helps prevent the existing community from being driven out by gentrification. The 112-unit apartment tower works to that end. Many of the units will be affordable, though some will be market rate because, as Wright put it, “cultural build-

ings are not a profit-making venture. You need the housing and the stores to subsidize the other pieces.”

The ADC has vowed to retain the Renny’s historic facade, significant not only for its African and Islamic flourishes but for the people behind them. “It was designed by a black architect, it was built by black tradesmen, which even in Harlem was not very common,” said Flores Forbes, ADC chief strategic officer. He acknowledged that continuing this legacy was part of the reason for selecting Max Bond—who lives and has worked extensively in Harlem—as the architect, especially since the field has so few African-Americans.

When the ADC bought the buildings, they had been scheduled for a hearing with the Landmarks Preservation Commission. Local councilmember Inez Dickens and the Landmarks Conservancy helped the ADC obtain a ruling that would permit alterations to the structures, and in January they were decelerated, meaning they are no longer under consideration for landmark status. The decision frustrated the Conservancy, which hoped the facade would be protected. Peg Breen, the Conservancy’s president, said she does not doubt the ADC will keep its word, but fears for the building under future owners.

A Dickens spokesperson said the project’s benefit to the community outweighs the value of preserving the facade, something the councilmember echoed at the groundbreaking ceremony. “The Renaissance Ballroom project brings many gifts to our village of Harlem,” she said. “I am committed to ensuring that it remain and flourish as a black cultural mecca.” **MC**

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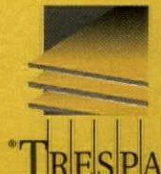
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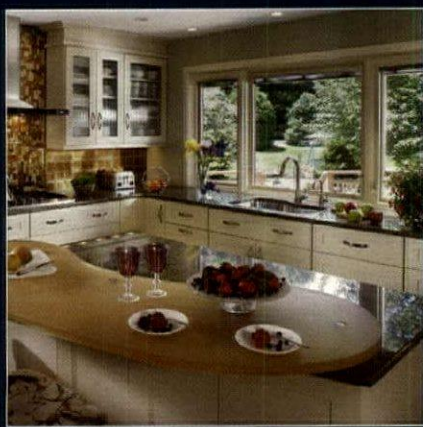
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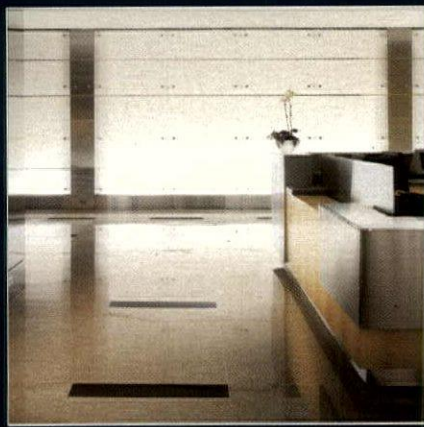
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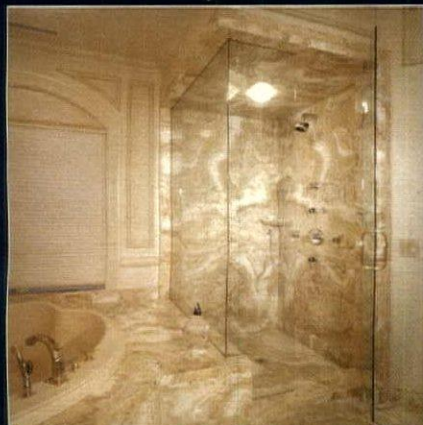
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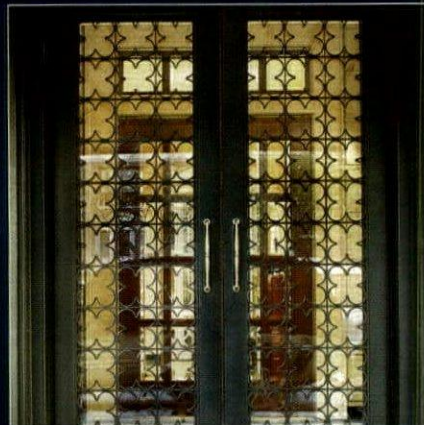
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COURTESY METROPOLITAN MUSEUM OF ART

Like much of classical architecture, the scale of the Metropolitan Museum of Art's *Sardis Column* is tough to fully comprehend until you see it in person. The column, roughly six feet in diameter at its base, once stood 58 feet high as part of the Temple of Artemis in western Turkey, and is an appropriately monumental entry for the museum's newly restored two-story atrium and courtyard for Greek and

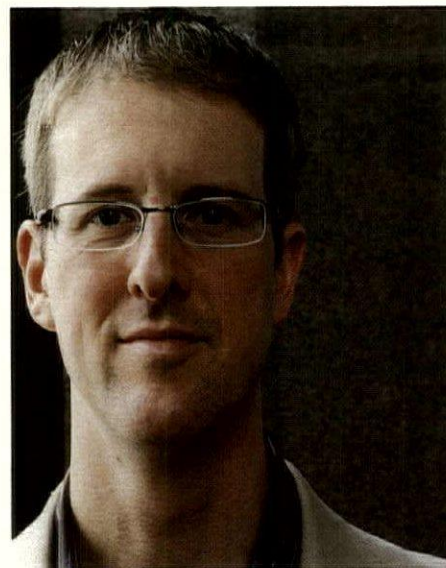
Roman art. It is one of 6,000 artifacts from the collection, many of which have rarely or never been shown, that will be permanently on view now that the museum has an additional 16,000 square feet.

Completion of the courtyard marks the end of the renovation of the museum's whole south wing, which was designed by McKim Mead & White in 1913. Director Francis Henry Taylor converted the southernmost section

into a cafe in the 1950s, which was designed by Dorothy Draper; that has now been restored in line with McKim Mead & White's original plan. "The courtyard has gone full circle back to what it was," explained Jeff Daly, the museum's senior design advisor, "when the whole space had a glow to it, and the sculpture came alive."

The reconstruction involved installing a new skylight, converting the mezzanine level occupied by administrative offices into galleries, restoring original details like a tessera tile floor, and exposing brass-framed windows. Kevin Roche of Kevin Roche John Dinkeloo and Associates, the museum's architects of record, was inspired to use classical architectural references throughout the galleries: The butt-jointed, imported marble floors in the courtyard are a reinterpretation of the Pantheon's floors and moldings echo classical motifs.

SAMANTHA TOPOL



YOKO INOUE / COURTESY NEA

DIRECTOR OF DESIGN WILL
RETURN TO PRIVATE PRACTICE

SPECK TO DEPART NEA

In a March 23 email to his "entire Rolodex," Jeff Speck announced that come May he would step down as director of design at the National Endowment for the Arts (NEA). Speck's missive highlighted the programs he oversaw, including his own Governor's Institute and Open House America, and thanked the people who made his work possible—but failed to mention how his efforts helped save design at the NEA.

"I arrived here among some speculation that, particularly as a practical profession, design wasn't necessarily a natural fit at the National Endowment for the Arts," Speck said by telephone from a lecture appearance

in Memphis. "I have to say that after four years working here, not only is it well established as a permanent discipline, but design is also much loved by the other directors and our leadership."

Susan Begley, the NEA's design specialist, agreed: "He took the programs already at the NEA and built on them to create a legacy of his own that will in turn become a legacy for design at the endowment.... We're sad to see him go."

Speck hopes his programs will entrench design not only at the institution but nationwide. Open House America, the cornerstone of the effort, "teaches design literacy to a general public," Speck said. "Our goal is that every major city in the U.S. will have an open house program in five years."

The Governor's Institute on Community Design suited Speck—a city planner—particularly well. The program debuted in 2005 as an extension of the decades-old Mayor's Institute on City Design and Your Town: The Citizens' Institute on Rural Design, fosters the understanding and practice of urban planning in communities of all shapes and sizes.

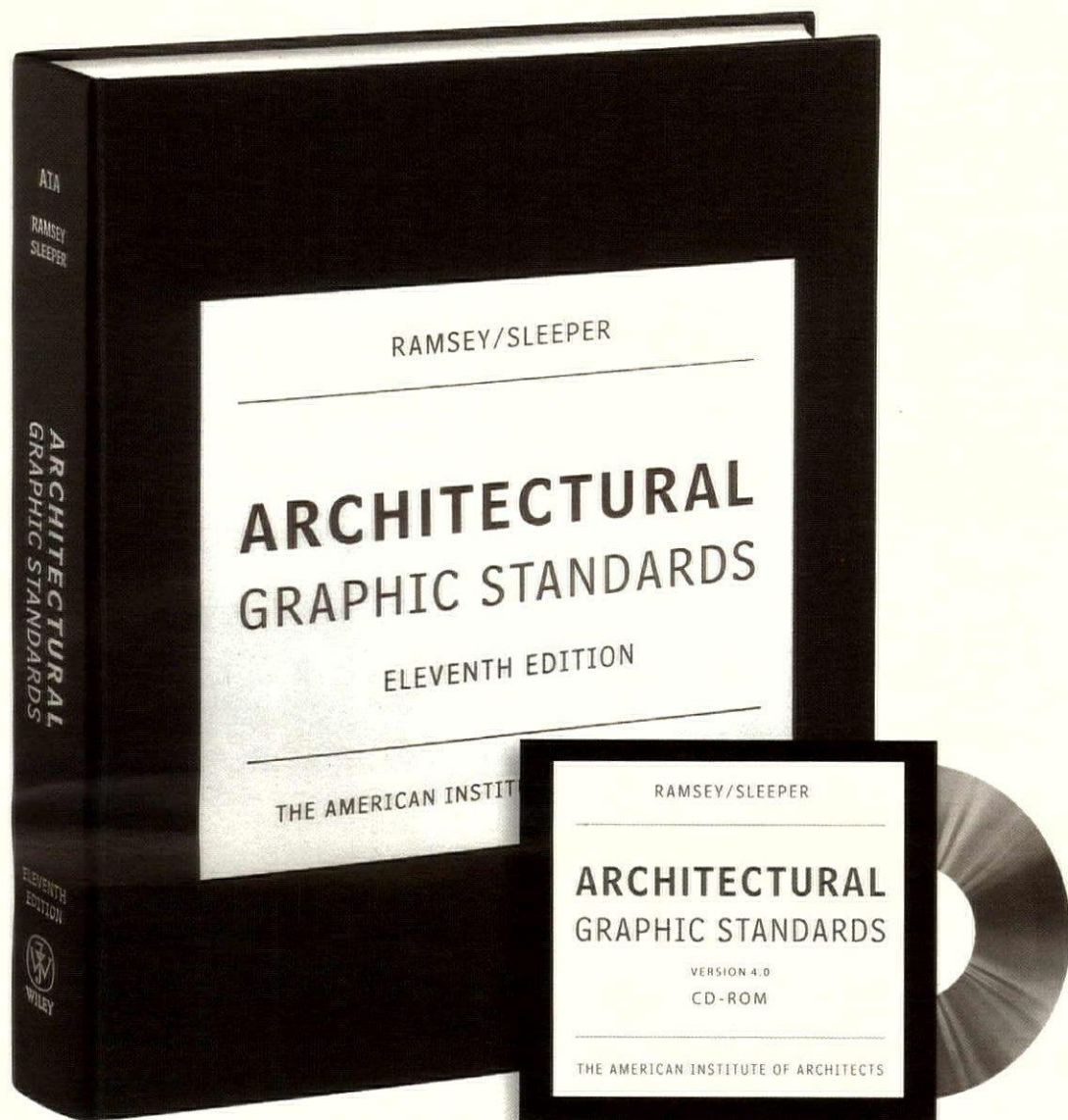
Before joining the NEA, where he oversaw \$1 million annually in design grants, Speck served as director of town planning at Duany Plater-Zyberk & Company (DPZ). Because of his association with the New Urbanist firm, Speck's appointment drew some criticism from the architectural establishment, but he saw it as a benefit. "It attracted the chairman," he said. "It's harder these days to find an architect who's also an activist with social goals."

Speck described his return to private practice as a return to that world of activism. "Frankly, there are people better suited to this program than I am.... I'm a designer," he said. "And I'm afraid I'm going to lose my chops if I don't get back soon."

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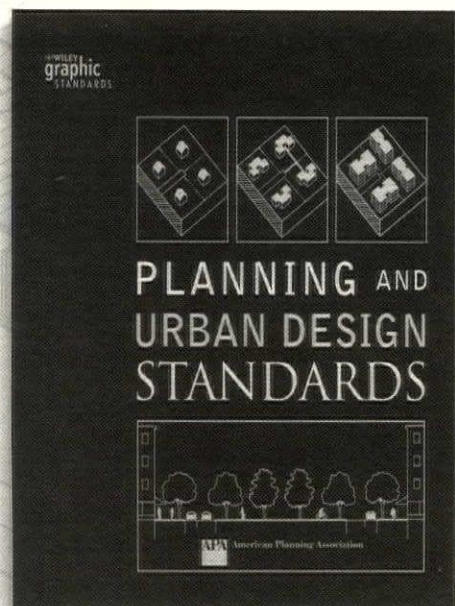
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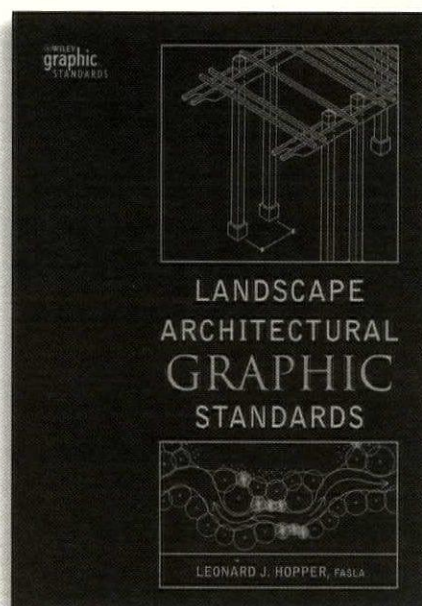
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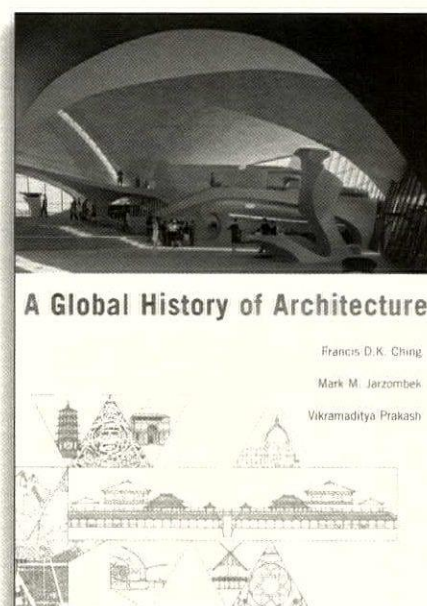
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CNU CHARTER AWARDS 2007

On March 28, the Congress for the New Urbanism (CNU) announced the recipients of its annual Charter Awards. Honorees are selected for how a project upholds CNU's 27 charter principles for sustainable urban environments, which include how a development responds to and integrates into its surroundings, and how it improves the built environment. The projects range in scale from a city block to regions, and the number of winners varies from year to year. With 25 winners this year, the jury selected a few more than usual, but felt each one deserved recognition.

Jury: Stefanos Polyzoides, Moule & Polyzoides (chair); Hillary Brown, New Civic Works; Rick Cole, city manager, city of Ventura; Andrés Duany, Duany, Plater-Zyberk & Company; Kjell Forshed, Brunnberg & Forshed; Vince Graham, I'ON Group; Susan Van Atta, Van Atta Associates.

REGION,
METROPOLIS,
CITY, TOWN SCALE

Louisiana Speaks
Pattern Book
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Salishan
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Memphis, Tennessee
Looney Ricks Kiss
Architects

Cooper's Crossing
Camden, New Jersey
Torti Gallas and
Partners (master plan)
and Urban Design
Associates
(pattern book)

Carneros Inn
Napa, California
William Rawn
Associates, Architects

Innovista Master Plan
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BLOCK, STREET,
BUILDING SCALE

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Maryland
Cunningham Quill
Architects

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Partners

Oak Plaza
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Cure & Penabad
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Vogt Architects

Katrina Cottage VIII
Silver Spring,
Maryland
Stephen A. Mouzon,
Architect

Courthouse Square
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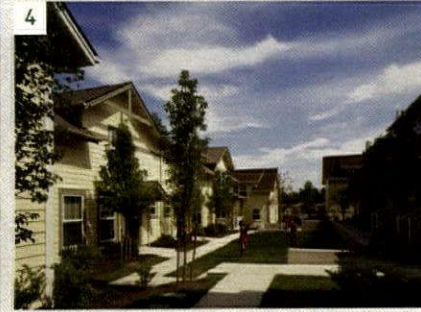
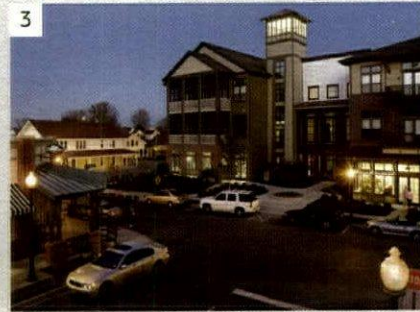
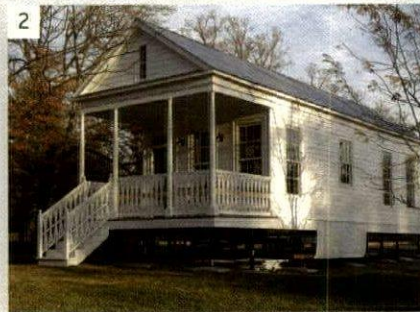
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1 Carneros Inn, William Rawn Associates, Architects; 2 Katrina College, Stephen A. Mouzon, Architect; 3 Harbor Town, Looney Ricks Kiss Architects; 4 Salishan Neighborhood HOPE VI, Torti Gallas and Partners

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THE ARCHITECT'S NEWSPAPER APRIL 25, 2007

MUSEUM HOPES NEW PHILADELPHIA BUILDING WILL ATTRACT VISITORS AND DONORS

BARNES LAUNCHES ARCHITECT SEARCH



Last month—opening the latest chapter in the idiosyncratic institution's litigious recent history—the Barnes Foundation issued a request for qualifications, beginning the search for an architect to build a new facility in Philadelphia's Center City. The institution hopes to break ground on the project by the end of the year.

According to foundation executive director and president Derek Gillman, the recipients of the RFQ—an undisclosed group of architecture firms from around the world—"span a wide range of ways of working and range

from household names to emerging practitioners." The same announcement named Martha Thorne, executive director of the Pritzker Architecture Prize, as an advisor to the design selection process. The foundation's collection will be relocated from suburban Lower Merion, Pennsylvania to the new downtown location.

Albert C. Barnes established his foundation as a place for education in and appreciation of the fine arts. Sited in a 12-acre arboretum, the 1925 gallery, designed by French architect Paul Philippe Cret, houses an extensive

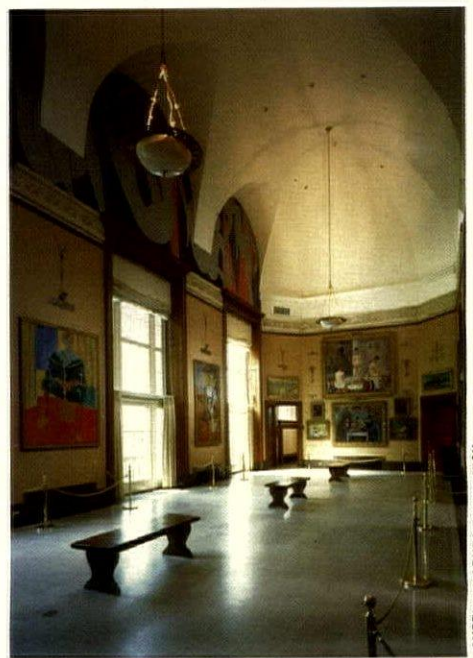
roster of paintings by impressionist and early modern masters, including Picasso, Matisse, Cézanne, Renoir, and Modigliani. Barnes' singular vision is apparent in the arrangement of the picture galleries: Works are grouped together aesthetically rather than historically, and periods, cultures, and media are mixed.

Over the years two factors have conspired to maintain the intimate, cloister-like setting: Barnes' original directive required that the collection remain in Lower Merion, while the township's zoning laws have limited the number of visitors to 400 a day, three days per week. In 2002 the foundation lobbied the Montgomery County Orphans' Court to allow the gallery to relocate to a site on the Benjamin Franklin Parkway in Philadelphia, arguing that potential funders would be more generous if the institution was more open to the public. "The move to Parkway is a means for the Barnes to survive," explained Gillman. "People will give philanthropically when it is in Philadelphia, as opposed to being constrained in Merion." Despite cries of protest from former students and neighbors, the court approved the move in 2004.

The City of Philadelphia provided the high-profile Benjamin Franklin Parkway address; the foundation's new 120,000-square-foot structure will occupy a site currently home to the Youth Studies Center, a juvenile detention facility scheduled to move to a new building in West Philadelphia. While the court order requires the architects to replicate the quirky galleries of Merion in the new location, the move will mean more than opening the doors to more visitors and making the collection accessible to a demographic unable to score a reservation or make the eight-mile

trip to Merion. The Barnes plans also to broaden its educational scope, becoming more like a traditional museum in the process. According to Gillman, the move is in line with the institution's founding principles. "I am not thinking about the new building in the sense of the urban landscape, but I am thinking about the experience of the collection," he said. "I am less concerned about the downtown and more concerned about the people. While I am interested in the urban condition, the mission of the foundation is to make people think about the art." **MZ**

The Main Gallery at the Barnes Foundation's Merion, Pennsylvania campus.



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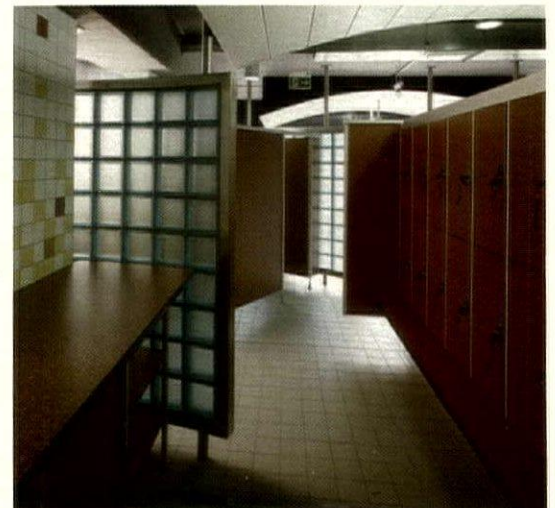


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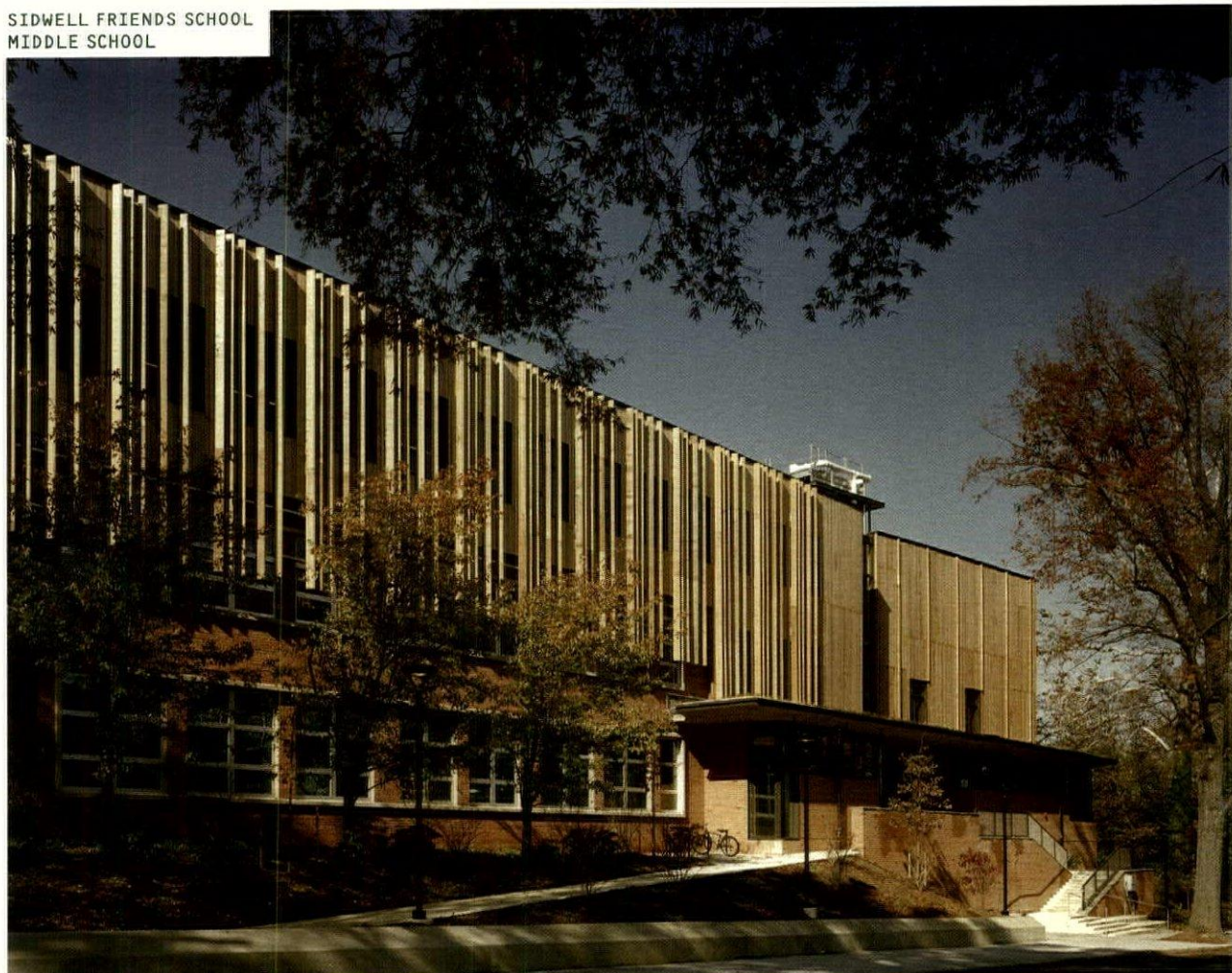
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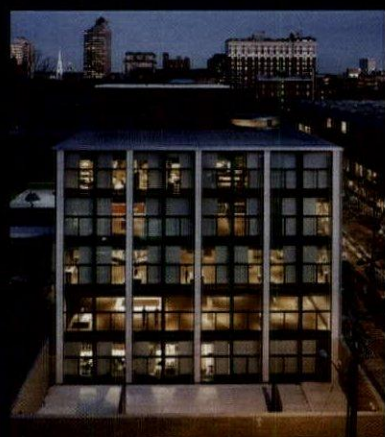
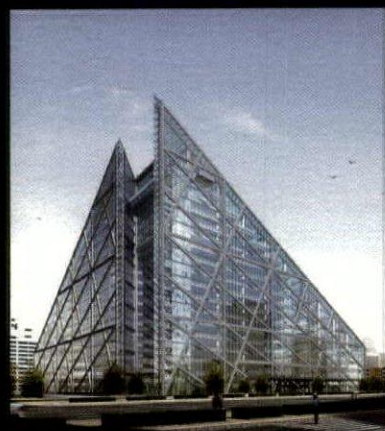
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STUDIO VISIT: KIERANTIMBERLAKE ASSOCIATES

SIDWELL FRIENDS SCHOOL
MIDDLE SCHOOL

Just over a year ago, KieranTimberlake Associates (KTA) became one of a handful of architectural firms in the United States certified by the International Organization for Standardization, better known as ISO. This requires the 23-year-old Philadelphia firm to carefully monitor all of its buildings after completion, from room temperatures to how the various contractors worked together. "We've always been good at planning and relatively good at doing," KTA associate Chris Macneal, who oversees technical review, said of the firm's design-build process. "But we were less good or observant of monitoring and after-the-fact learning. ISO helps us achieve that." But ISO is the formalization of a research and analysis approach that has supported the firm since its inception. "It's another way of learning from our buildings," Steven Kieran said. "By testing and examining our projects once they're built, it informs us going forward."

The pursuit of the ISO certification was inspired by research for Kieran and Timberlake's book *Refabricating Architecture* (McGraw-Hill, 2003). In it, they examined the design-build approach in the automotive, aerospace, and ship-building industries, where the manufacturing process is not top-down—from designers, to engineers, to producers—but instead fully integrated. ISO standardization, along with new computer modeling software, allows KTA to bring consultants into the design process earlier, which creates a more efficient and economical model. "The principles are universal," James Timberlake explains. "It's not about a universal style, it's about a universal principle, and those principles can be applied across the spectrum." **MC**



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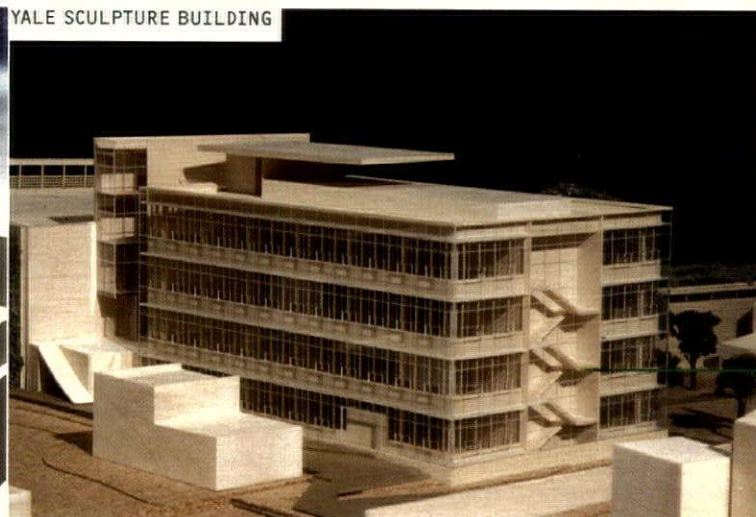
LOBLOLLY HOUSE



URBAN LOFTS



YALE SCULPTURE BUILDING



SIDWELL FRIENDS SCHOOL MIDDLE SCHOOL WASHINGTON, D.C.

The Sidwell Friends School has always fostered environmental stewardship, as befits the Quaker values on which the institution was founded. When it came time to renovate the dilapidated red brick middle school, administrators realized they had an opportunity to transform the entire school into a green classroom. "Everywhere the building functions environmentally, they wanted it to be an opportunity for learning," KTA senior associate Richard Maimon said. Among the features that KTA included are a green roof that functions as garden and lab; a graywater system that not only feeds a lush wetland

but includes a diagram—which hangs near the wetland for all to see—explaining the system; and wooden louvers reclaimed from 50-year-old wine barrels, which, like most of the materials, are locally sourced. "It may be the only LEED platinum school in the country, but the real point is to teach," Maimon said.

URBAN LOFTS PHILADELPHIA, PENNSYLVANIA

Urban Lofts is the KTA approach taken to the extreme: an entirely modular construct composed of 250-square-foot units that can be configured to form individual apartments. Put three together to create a studio. Six form a one-bedroom, nine a two-bedroom,

and so on up to the penthouse. Fall in love with a neighbor? Tear down the adjoining wall and everything, from flooring to mechanical systems, syncs together. The units can stack horizontally and vertically to fit within most any lot or zoning envelope, complete with setbacks. Like Loblolly, the Urban Loft was designed in-house, but KTA then shopped the project around to developers. A number were interested because of its adaptability and ease of construction, and two have already signed on to build the first of what could be many Urban Lofts.

LOBLOLLY HOUSE TAYLORS ISLAND, MARYLAND

Urban Lofts had its genesis in the

Loblolly house, KTA's first foray into a fully modular and parametric design—one so advanced, no client would consider it—so the firm took the project upon itself. Kieran used his own summer house as a lab in order to test out some of the firm's ideas about offsite prefabrication, and to answer some questions. "Why hasn't prefab taken off?" Timberlake asked. "What was missing was off-site control." The entire project was modeled and planned with Revit, which KTA required all contractors and subs to work with. This increased the efficiency of the design process, and ensured that the pieces would fit together, which is where the real innovation came in. The floor/ceiling cartridges and wall cartridges contain all the necessary

wiring, plumbing, HVAC, insulation, windows, cladding, and flooring. Basically, all of the thousands of pieces composing a house were collapsed into a few hundred panels that slot into an aluminum frame set above wooden pylons. It was put together in six weeks, and the primary tool was a ratchet, used to build 90 percent of the house. One day, it should disassemble just as easily, which makes it even more environmentally sensitive.

YALE SCULPTURE BUILDING AND GALLERY NEW HAVEN, CONNECTICUT

The four-story Yale Sculpture Building is emblematic of KTA's ISO credentials, and is the latest iteration of the firm's research

into active curtain walls. Honed through research on earlier systems in a building at UPenn, the Yale curtain wall reverses the energy intensive nature of the glass curtain by backing low-e glass with an aerogel panel that traps heat between the layers. On a 20 degree February day this winter, temperatures were measured at 130 degrees within the curtain, but the room maintained an even 70, free from the uneven temperatures common in glass buildings. KTA is even working on a system that could vent the hot air into and out of the building, allowing it to serve as a passive HVAC system, further reducing energy consumption. Construction will be complete later this spring.

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UN-BELIEVABLE TOWER

Deputy Mayor Daniel Doctoroff is once again floating plans for a 35-story administration building for United Nations employees adjacent to its Kips Bay campus. According to an April 1 story in *The New York Times*, Doctoroff has met with many state legislators over the last two months who defeated the plan in 2005. Though the legislature claimed at the time to be in support of its Murray Hill constituents, who voiced concerns about losing a 1.3-acre playground, many pundits saw the vote as a backhanded chastisement to the anti-U.S. UN. The world body argues the tower would help consolidate employees scattered across Midtown and ease renovation of the UN HQ (See "UN Approves Renovation," *AN* 02_02.01.2007).

FRIENDLY FACE-OFF

Renzo Piano Building Workshop has been chosen to create an addition to the Kimbell Art Museum in Fort Worth, Texas. The new building will rise across the street from Louis Kahn's celebrated museum, which opened 35 years ago. Piano is a fitting choice considering he worked in Kahn's office early in his career. In a statement, the Italian architect called the project an "awesome challenge," that would be "all the more satisfying as an undertaking, given my association with Lou Kahn."

BREUER TOWER DOOMED

In Cleveland, a 29-floor tower by modernist architect Marcel Breuer is on death row. In a two-to-one vote on March 29, county officials decided to demolish the vacant building, which once housed the Ameritrust Mortgage Company headquarters. A new county administrative center designed by KPF is slotted to take its place. The one county commissioner who voted against taking the building down argued that renovation would have been a cheaper, more environmentally sensitive option.

ANDO BESTS ZAHA IN VENICE

French billionaire and art collector Francoise Pinault won a bid on April 5 to build a contemporary art exhibition space in Venice's 17th-century customs building, Punta della Dogana, across the canal from St. Mark's Cathedral. A competing bid from the Guggenheim Foundation, designed by Zaha Hadid, was dismissed by the city's evaluation committee on the grounds that it was incomplete. Tadao Ando, whom Pinault hired to reconstruct the interiors of Palazzo Grassi after purchasing a controlling interest in the Venetian museum in 2005, will also work on the design for Punta della Dogana.

VIÑOLY RESCUES BATTERED BATTERSEA

Rafael Viñoly Architects was chosen by Real Estate Opportunities (REO) on April 4 as the new planner for a mixed-use development in London's ailing Battersea Power Station. When REO acquired the inoperable 68-year-old coal-fired power plant on the Thames River last December from Parkview International, the British architectural establishment feared ARUP's plans for the plant, which have languished in one form or another for 13 years, could be in the axing. The selection of RVA, from a shortlist that included Foster + Partners and SOM, should have quelled any lingering concerns, though no official plans have yet been released. ARUP's plan called for a mix of retail, office, and gallery space along with two hotels and 700 homes on the 38-acre site, which REO claimed was not profitable enough.

CADETS MARCHING FOR QUEENS

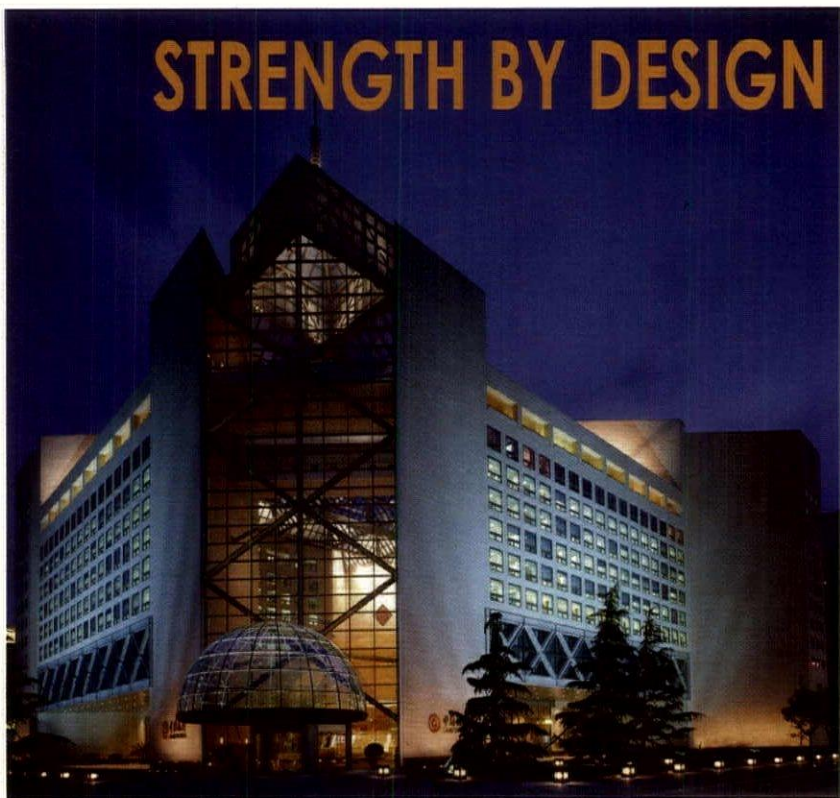
On April 5, Mayor Michael R. Bloomberg announced that the crumbling NYPD police academy built in 1964 on Gramercy Park will relocate in 2009 to a new 30-acre campus in College Point, Queens. The new academy, which has an estimated con-

struction cost of \$1 billion and will consolidate facilities currently spread over 25 miles, will be able to accommodate the 1,000 new cadet graduates each year with facilities including wireless classrooms, a state-of-the-art shooting range, and mock subway cars and city streets. The old academy has been faulted by the NYPD for everything from having only a makeshift women's locker room—in 1964, the NYPD admitted only men—to bad electrical wiring. An RFP for the project is anticipated in the next month.

PERKINS EASTMAN GAINS MARKETING GURU

One of Manhattan's foremost architecture marketers, David Koren, has left Gensler's New York office for Perkins Eastman. He was Gensler's director of marketing for the northeast region for eight years, but admitted on his blog he could not pass up the opportunity to drive the worldwide image for Perkins Eastman. "It's the largest architecture firm headquartered in New York, and I'm excited about the challenge of helping them to figure out who they are, what they want to be known for, and where they're going," Koren wrote. He is best known as the author of *The Architect's Essentials of Marketing*, though he also served as president of the New York chapter of the Society for Marketing Service Professionals from 2005-2006, the trade group for design and construction marketers.

STRENGTH BY DESIGN



Bank of China Headquarters Building, Beijing, China Architect: Pei Partnership Architects



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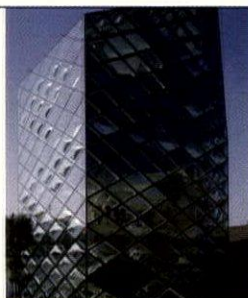
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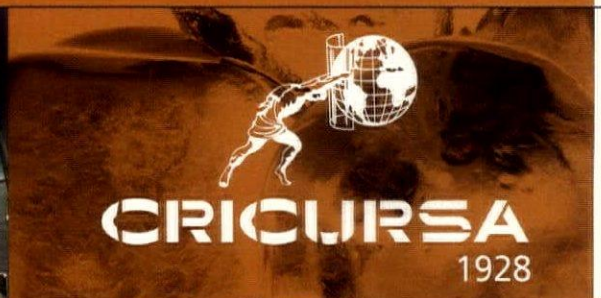
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DESIGN COMES HOME

On March 14, Mayor Michael R. Bloomberg announced reaching the one-third milestone in his \$7.5 billion plan to bring 165,000 affordable housing units to New York City. But the plan is more than a numbers game; recent initiatives by the Department of Housing Preservation and Development (HPD) and other agencies have shown the administration's interest in bringing quality design to this beleaguered corner of the built environment. In this issue, *AN* takes a look at three approaches to raising the bar on affordable housing: Della Valle Bernheimer acts as the developer for six houses in East New York; HPD and the AIA team up to bring the rigor of a design competition to the selection process, choosing Grimshaw's innovative green housing prototype; and a creative mix of financing sources paves the way for Polshek's channel glass-clad supportive housing facility. Mark Ginsberg of Curtis + Ginsberg Architects gives a housing specialist's point of view, and Columbia housing historian Gwendolyn Wright sits down with HPD commissioner Shaun Donovan to find out how, in trying to stay even with our growing population, we might also get ahead. PRODUCED BY AARON SEWARD

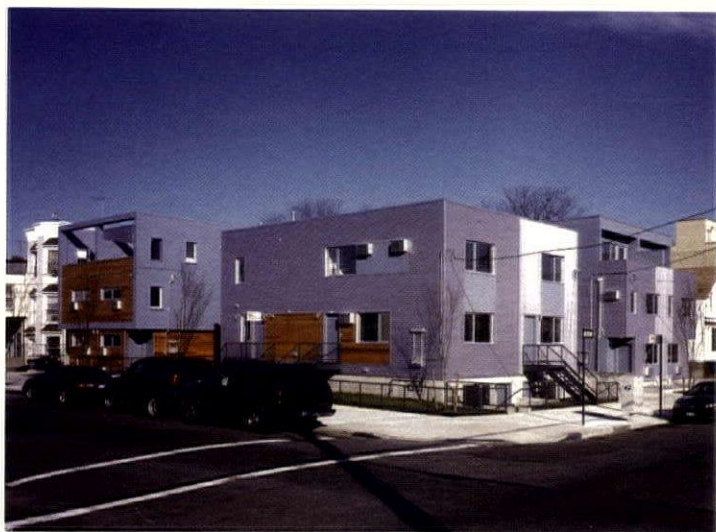


**GLENMORE GARDENS
DELLA VALLE BERNHEIMER
WITH ARCHITECTURE
RESEARCH OFFICE,
LEWIS.TSURUMAKI.LEWIS,
AND BRIGGSKNOWLES
ARCHITECTURE + DESIGN
EAST NEW YORK, BROOKLYN**

The East New York section of Brooklyn has had its ups and downs. Recent years, however, have seen a declining crime rate, an influx of retail activity, and now a cluster of contemporary houses designed by some leading members of New York's younger generation of architects. An entrepreneurial architect/developer project led by Della Valle Bernheimer (DVB), the five buildings, which include 20 units, were created by the Department of Housing Preservation and Development (HPD) through an affordability program. "It's sort of a do-good Sagaponac," DVB principal Jared Della Valle says with a laugh, referring to the Hamptons develop-

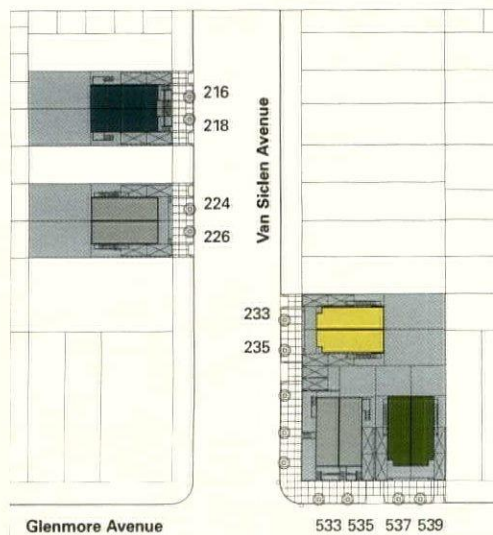
ment that features cutting-edge houses by dozens of star architects. Rather than going the traditional route of working with a developer and designing all the buildings themselves, DVB wanted to collaborate with some of their peers to ensure a diversity of designs. They approached the like-minded firms BriggsKnowles Architecture + Design, Lewis.Tsurumaki.Lewis (LTL), and Architecture Research Office (ARO). "As a young firm we were looking for ways to build buildings," says Della Valle. "We also like to work with our friends." Further, being the primary developers gave them more control over the design (though they eventually did team up with the Community Preservation Corporation and ET Partners, and one of the pairs of units was sold at market rate to make the project feasible, leaving nine affordable home ownership units with nine rental units), and gave them leverage to negotiate with HPD for greater design license.

The result: the first of the New Housing Marketplace buildings not built out of masonry. Della Valle has a masters in construction management in addition to his architecture degree, so he'd been looking for development opportunities, an entrepreneurial impulse that has become increasingly common among emerging practitioners. "It was important for us as architects to reintroduce the fact that we are builders, that we have those skill sets," he says, "and it was more interesting for us to work on a public project that would have an impact on people's lives." Della Valle calls the buildings "simple containers," each of which has an individual identity. Co-principal Andrew Bernheimer agrees: "Some developers are just xeroxing plans for row houses and throwing them up on every available piece of land. We wanted to do something different." Different they are. Though they share the scale and massing **continued on page 32**



Facing page: 216 and 218 Van Siclen Avenue, design by ARO.
Above, from left to right: 233 and 235 Van Siclen Avenue by LTL; 533 and 535 Glenmore Avenue by Della Valle Bernheimer; and 537 and 539 Glenmore Avenue by BriggsKnowles. **Below:** 224 and 226 Van Siclen Avenue by Della Valle Bernheimer.





GLENMORE GARDENS continued from page 31 of some of their neighbors, and continue the existing street-walls, the houses' boxy profiles and glinting metal cladding, are unique for the area. As a group, they may be unique for the city. DVB designed two buildings: The first closely resembles traditional row housing with garden apartments a half story below ground. The other has a modulated facade reminiscent of a plus sign, according to Della Valle. The most architecturally daring of the five, designed by LTL, has a floating frame that extends from the second story up to the third, which is cut away to form a private terrace. The effect is equal parts Barragan and Beetlejuice.

All the houses use a unified palette of materials, primarily corrugated aluminum, cedar siding, and fiber cement panels, giving them a tough, low-maintenance outer shell. The shared material selection helped bring down costs by allowing for bulk buying as well as consistent detailing for the five buildings, which made the job faster and more affordable for the contractor. The architects looked for green materials with low toxicity and low volatile organic compounds, and the aluminum has 90 percent recycled content. "The result is an affordable development that reflects quality, sustainability, and innovation, which we believe will serve as a model for future sustainability throughout the city," wrote Amanda R. Pitman, HPD spokesperson, in a statement.

Each building consists of four units: two owner-occupied apartments over two rental units, with the rental units helping to offset the costs of the owner-occupied units. Applicants had to meet strict eligibility requirements, including income caps, and several units were set aside for city employees. The owner-occupied over rental pairs sold for approximately \$320,000. "It's a great deal, but it would still be out of range for a family of four making \$50,000 a year without the extra income of the rental unit," says Bernheimer.

Mayor Bloomberg attended the recent ribbon cutting, noting that the project marked the one-third point of his goal of new 165,000 units of housing. According to Bernheimer there were 2,500 applicants for the nine affordable properties, so, though the mayor's initiative is laudable, the demand for affordable housing remains extraordinarily high.

ALAN G. BRAKE IS STUDYING HISTORY AND THEORY AT THE YALE SCHOOL OF ARCHITECTURE.

**VIA VERDE
PHIPPS ROSE DATTNER
GRIMSHAW
SOUTH BRONX**

Until recently, "green affordable housing" has been more of an oxymoron than a reality in the US, where sustainable design features have by and large remained attributes of luxury condos and office towers. The question of how to provide quality design at low cost goes back to the early 20th century, when builders searched for the most efficient layouts to improve living conditions in low-income dwellings. A century later, the question remains vital. The New Housing New York (NHNH) Legacy Project, which is a joint effort by the AIA New York and the HPD, held a competition earlier this year to try to find some new solutions to this age-old question.

HPD invited competitors to propose mixed-income, environmentally sustainable developments for a vacant 60,000-square-foot site in the South Bronx. A jury that included Enrique Norton of TEN Arquitectos, Department of Design and Construction commissioner David Burney, and HPD commissioner Shaun Donovan, whittled the submissions down to five—all of them schemes that met the requirements for design quality, sustainability, and financial feasibility. Each also featured a development team the jurors felt had the expertise to see the projects through.

While all of the five finalists fit the bill, each scheme came with an idiosyncratic virtue. The boldly colored towers proposed by the team Full Spectrum/Hamlin/Behnisch/studio MDA are oriented to optimize natural light and social interchange. The BRP/Bluestone/Rogers Marvel team provided transparent facades at street-level to emphasize the connection of the housing community to the city. The Legacy Collaborative team broke their housing tower into three low-rise wings to create street-level courtyards. WHEDCo/

Durst/Cook+Fox found their inspiration in the history and traditions of the local community.

What stood out for jurors in the winning Phipps Rose Dattner Grimshaw (PRDG) scheme (See "Grimshaw to Green the Bronx," AN 03.02.14.2007) was the way it provided a mix of dwelling types within the same structure. "The way housing is normally developed is very compartmentalized and very rarely a mixed 'community' as presented in the PRDG design," said Burney. "Their design did not fall into the usual stereotypes for affordable housing but offered a unique typology for this site." While the design features just about every construction-cost-raising green gadget imaginable—from green roofs to solar panels to geothermal heat pumps—according to Paul Freitag, director of the development studio at Jonathan Rose, financially the project is "absolutely feasible." With a preliminary budget of \$80 million, it remains comparable to most affordable housing projects of this size. The budget will be realized through subsidies from the state, the city, green agencies, low-income tax credits, and other sources.

When asked about the winning entry's role as a model for future developments, the jurors were optimistic: "I don't think the project claims to invent new prototypes in sustainable technology," said Burney. "It rather shows that this technology can be applied to housing, which has been lagging behind in this area." The NHNY competition has attracted a lot of attention to low-cost sustainable design, which was undoubtedly part of the agenda, but it's not yet clear whether the process itself can serve as a mode. As many of the jurors said, we won't truly know until it is done.

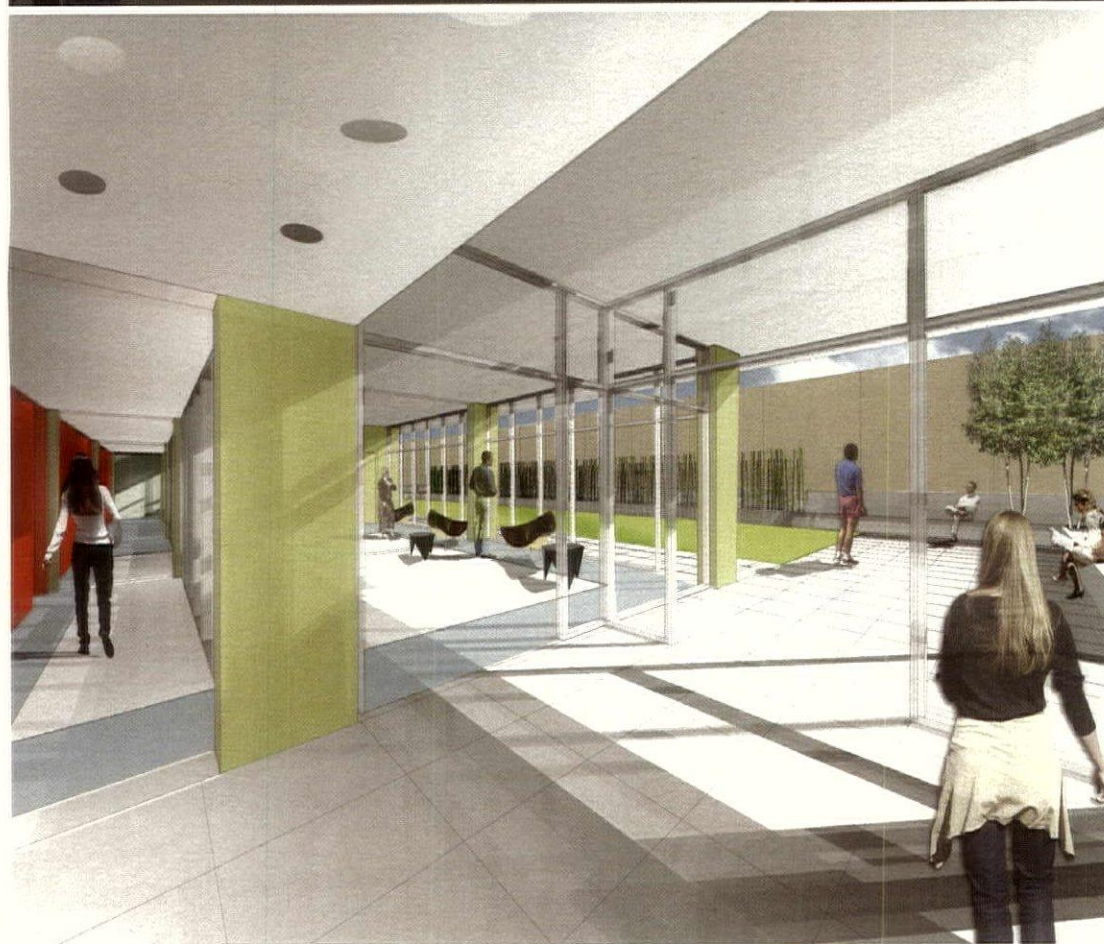
MASHA PANTELEYEVA IS THE ASSISTANT TO AN'S PUBLISHER, AND WILL BE ATTENDING PRINCETON UNIVERSITY'S GRADUATE SCHOOL OF ARCHITECTURE IN THE FALL.





The winning scheme by Phipps Rose Dattner Grimshaw (facing page, bottom right and above) provides a mix of housing type within the same overall complex. Schemes from the other finalists (below, left to right): WHEDCo/Durst/Cook+Fox; The Legacy Collaborative Full Spectrum/Hamlin/Behnisch/studioMDA; and BRP/Bluestone/Rogers Marvel.





Supportive housing for the formerly homeless and performing arts community, Schermerhorn house (above) was made possible through inclusionary zoning and features a channel-glass facade.

SCHERMERHORN HOUSE
POLSHEK PARTNERSHIP
BOERUM HILL, BROOKLYN

On Schermerhorn Street between Smith and Hoyt streets in Boerum Hill, a fast-changing area on the border of Brooklyn's bulked-up downtown and its residential brownstone neighborhoods, rises Schermerhorn House, an 11-story, 98,000-square-foot structure called "supportive housing" by development partner Common Ground Community. The project will offer permanent housing with on-site social services. Welcome to low-income housing, Brooklyn-style.

The project grew from an out-of-the-ordinary collaboration between nonprofit organizations, government agencies, real estate developers, and structural engineers, and its financing is as innovative as its architecture. In 2002, HS Development Partners, a joint venture of Hamlin Ventures and Time Equities, purchased the two-acre, state-owned site. As part of the Hoyt-Schermerhorn Urban Renewal area, 30 percent of the full-block property's units were required to be set aside as affordable housing. Abby Hamlin, president of Hamlin Ventures, approached Common Ground and the Actors' Fund of America, in part because their expertise in supportive housing would let them access funding not open to traditional developers. Common Ground's interest in good architecture also played a role. "I was building—alongside the Common Ground project—literally back-to-back market-rate housing," Hamlin said. "I wanted in essence a soul mate, someone who would understand architecture and design."

The developers selected Polshek Partnership over Rotterdam-based MVRDV in part due to Polshek's experience with local agencies, a crucial factor given the project's site, which sits above several subway tunnels and required a complex cantilever system of four massive trusses (See "In Detail: Schermerhorn House," AN 20_12.11.2006). Accommodating the trusses had a major impact on the design, said Susan Rodriguez, Polshek's design partner for the project. To lighten the structural load, the architects used channel glass in place of masonry on the primary facade. The material meets weight requirements, allows daylight into the units, and enlivens the streetscape at night.

According to David Beer, director of housing development for Common Ground, construction funding was generated via city-issued, tax-exempt bonds, which gave the project access to low-income tax credits. Those credits were sold to investors, which raised half of the \$56 million development cost. The balance is

being met by \$20 million from city sources, \$6.75 million from a state program for homeless housing, and \$675,000 from the Federal Home Loan Bank of New York.

The \$400-per-square-foot budget is high for affordable housing, which Beer said would typically figure closer to \$275. He attributed at least a quarter of the cost to the site's location over the subway. Supportive housing for single adults is also more expensive than housing for families, since additional plumbing is required to serve baths and kitchenettes in the mini-studios.

Schermerhorn House is the first ground-up construction for Common Ground, which is developing the building. Actors' Fund will provide on-site social services and operate a 199-seat theater on the ground floor. The project's 217 units include 181 single-occupancy apartments and nine four-bedroom suites. Half of the units are set aside for formerly homeless single adults; the other half will go to working single adults, with a focus on the performing arts community.

A landscaped roof terrace on the second level transitions to the low-scale neighborhood beyond. Among those neighbors is the first phase of Hamlin's 14 market-rate townhouses, designed by Rogers Marvel Architects and completed last fall. All have been sold for between \$2.5 and \$2.7 million each, according to realtor Corcoran Group's Leslie Marshall.

With completion expected in June 2008, Polshek's Rodriguez summed up the project's spirit: "Sometimes compromised sites can provide opportunities," she said, "and we tried to really take charge of that."

JEFF BYLES WRITES ABOUT ARCHITECTURE AND THE URBAN ENVIRONMENT FOR PUBLICATIONS INCLUDING THE NEW YORK TIMES, METROPOLIS, AND MODERN PAINTERS.

COURTESY POLSHEK PARTNERSHIP

The Specialist

An important part of Curtis + Ginsberg Architects' practice is affordable housing, because it is solid business and principals Mark Ginsberg and Roberta Darby Curtis believe in it. Over the firm's 17 years, they have worked with the spectrum of developers, from small private nonprofits to companies who see housing as just another project. Curtis has been a member of the AIA National Housing Task Force, and is currently involved in housing organizations on a local and national level. *The Architect's Newspaper* sat down with Ginsberg to talk about what it's like running a practice focused on affordable housing, how the field has changed in recent years, and where it may be going in New York City.

What led you to focus your practice on affordable housing?

I think both Darby and I have always had a social commitment, for want of a better way to describe it. We believe that everyone should have a decent place to live. We also do more high-end work, but this is a way to serve the general public. If you look at the cost of new construction and the average income of people in this city, depending on interest rates and other factors, between 15 and 20 percent of the households in New York City can afford market-rate housing, and maybe only three or five percent can afford to hire an architect to design their building. Both Darby and I felt that we wanted to be creating work that was benefiting a larger segment of society.

In terms of income, is an architect who focuses on affordable housing like a lawyer who goes into public defense rather than corporate law?

It isn't the same, but things are tight with affordable housing. If you want to do corpo-

rate interiors, the big firms tend to pay more money. I hope we pay reasonably well, but it's always a struggle because it's not the most lucrative field in architecture. Maybe I'm being an optimist, but if you look at the modernist movement, it started out with housing. And if you look at New York in the 1960s and early 70s, there were a lot of architects committed to doing housing, some of whom are still practicing, and I think that may be coming back. I hope it's coming back.

What is it like working with developers on affordable housing?

Maybe we're lucky, but I have not worked with a client who—within reason—didn't want to do the right thing. Three of our clients are developer-builders, which gives them more control over the construction and creates relatively tight profit margins. A lot of these for-profit developers still really do care about affordable housing, and they're somewhat like us in doing this because they think it's a good thing to do. Some see this as an untapped market, and hence as a place to be smart developers and make money.

I think a combination of for-profit and not-for-profit developers is good, because the for-profit developers want to move ahead. I know it's a cliché, but time is money. Not-for-profits seem to take longer to make decisions. At least two of our clients were working for not-for-profits and then went out on their own to be developers. So in varying degrees, there is a real social commitment. I give them credit, because it's a hard business, and they're not just asking, "How can we do a job more cheaply?" They enjoy thinking creatively about it. And many of them expect to be doing this for 20 or 30 years and want to build a repu-

tation that they do good work. And if you are doing affordable housing through HPD (the Department of Housing Development and Preservation), if you get a bad reputation that's not going to help you.

Another interesting thing is that HPD is becoming more open to architects. I was involved in the New Housing New York competition and (HPD Commissioner) Shaun Donovan spoke about how the competition has brought in architects and developers who wouldn't otherwise think of working together. I think having different people involved with different ideas is a good thing. I give a lot of credit to the Bloomberg administration and Donovan. They care about sustainability and they care about design, and that makes it better for all of us.

Since the 1960s and 70s, there's been a sense that low-income or affordable housing will bring a neighborhood down. Today, there seems to be an effort to counteract that feeling.

There are a few different things going on regarding this issue, and there's been a lot of national discussion among architects. One is an understanding that you need to put buildings that fit into the neighborhood and improve the neighborhood, and that makes people less scared of having affordable housing nearby. Two, most of the affordable housing these days is done on scattered sites. There are a few exceptions: Arverne (Arverne Urban Renewal Area in Far Rockaway, Queens), Queens West, and if someone ever decked over the Sunnyside Yards there'd be a big site there. Since the big sites are few and far between, most of what's happening is on infill sites. So by its very nature, this type of building can restore the fabric of a neighborhood. Another issue

is people now know not to go forward in a way that makes it seem like you're sticking a development down people's throats, even if they may not have that much say in the matter. You have to build up trust. I also think that designing buildings that don't look like barracks to warehouse people is better for the people who are living in them and better for their neighborhoods.

Speaking of kinder buildings, sustainability is a big issue in affordable housing today.

Almost everything we're doing now is sustainable in some way. Many projects can be LEED-certified, but even so, there are certain things you can do at no or low cost that people are starting to want as a matter of course. However, one problem in bringing environmental sustainability to affordability is the emphasis on home ownership. The developers with rental buildings that they are going to own and operate are very cost conscious in terms of long-term maintenance. But when you're building it to sell, and when people will buy anything that's put out there, what's the incentive to the developer to make it green?

Mayor Michael R. Bloomberg just announced that the city reached the one-third mark of the goal of bringing more affordable housing to New York. How do you see the city going forward from here?

I'm not necessarily the best person to answer that. There are clearly positive changes afoot in both Albany and Washington, although there isn't much money. The Boston Redevelopment Authority has a five-year plan to build 11,000 units of affordable housing, and here in New York, we're doing 165,000 over ten years. Under the Koch plan 15 years ago, New York rehabbed more housing than the next 50 cities in the country combined. So on one hand our commitment to affordable housing is unique in the country, or very unusual, but at the same time there's such a crying need. If you believe we're going to have a million more people in the next 20 years that's 400,000 units of housing just to keep even. I think the things to be looking at are creative upzoning, more inclusionary housing, and more creative funding.

The DeWitt, Clinton Hill, Brooklyn

Developed by the Urban Builders Collaborative and the Pratt Area Community Council, this 50/50 16-unit apartment building will sell off eight market-rate apartments to subsidize the affordable units. A model for mixed-income living, the 25,600-square-foot building includes ground-floor parking and sustainable design features, such as bamboo floors.

Malta Street, East New York, Brooklyn

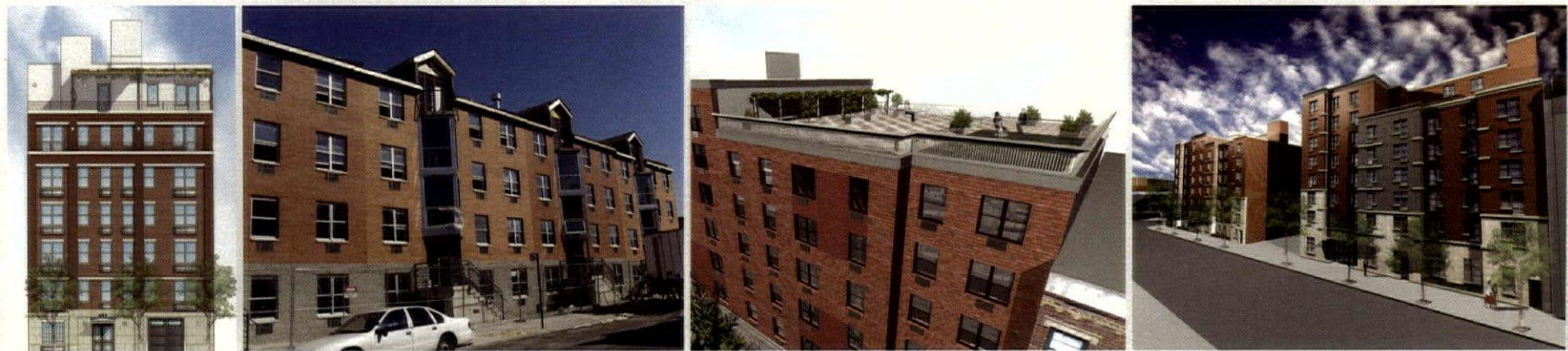
Developed by CPC Resources and the Bluestone Organization, this 51,650-square-foot, 48-unit housing development was financed with the help of HDC's Low-income Affordable Marketplace Program (LAMP). Designed as an infill prototype, the module fills the maximum space permitted by code with one stair and no elevator.

La Fontaine, South Bronx

Developed by L&M Equities, this 85,000-square-foot multi-family development was funded with the help of the HPD 421-a certificate program and HDC's tax-exempt bond financing. The designers broke up the 222-foot street facade with three volumes of distinct brick, responding to the scale of adjacent buildings.

Cook Street, Bushwick, Brooklyn

A 187,000-square-foot inclusionary housing development connected to market-rate condos on the Williamsburg waterfront, Cook Street was developed by Dunn Development, L&M Equities, and Churches United. Including three new buildings totaling 150 units, the design includes ground-floor commercial and outdoor recreation spaces, as well as covered parking.



DIALOGUE:

SHAUN DONOVAN & GWENDOLYN WRIGHT

IN MARCH, THE DEPARTMENT OF HOUSING DEVELOPMENT AND PRESERVATION ANNOUNCED THAT IT HAD REACHED THE ONE-THIRD MARK IN ITS INITIATIVE TO DEVELOP AND PRESERVE 165,000 UNITS OF AFFORDABLE HOUSING. TO MARK THE OCCASION, AN ASKED HOUSING HISTORIAN AND COLUMBIA PROFESSOR GWENDOLYN WRIGHT TO SIT DOWN WITH HPD COMMISSIONER SHAUN DONOVAN.

Gwendolyn Wright: What surprises you about working in city government?

Shaun Donovan: One of the most pleasant surprises has been that in a city so famous for politics, how un-political this administration has been. I think *Rolling Stone* did a profile of the mayor that said New Yorkers have an opportunity to see what government can be without politics, and it actually feels that way inside. It's amazing how much support we have from the mayor and City Hall to stand up and say this is why we do what we're doing.

GW: Having lived in New York for the last 25 years, I can tell you it wasn't always that way. What does that actually mean in terms of the way things work downtown?

SD: It has a broad set of implications, but there's a piece of it that's all about leadership. For example, Iris Weinshall [the recently-departed transportation commissioner] called me the other day and said, "You know what, we're going to give you these seven parking lots." For her to make that decision is actually a remarkable thing inside government, because what's the upside for the transportation commissioner? Not a lot. Even though a given lot is only 25 percent full most of the time, she's going to get yelled at by the local merchants because the people who use it can't get to their shops as easily. To me, that says there's a clear message from City Hall that affordable housing is a priority for the mayor.

GW: What is the role of the private market in the New Housing Marketplace initiative?

SD: That has been the single biggest challenge and opportunity here. When I arrived, the mayor had already started to shift the strategies towards recreating a market in places where there wasn't one, such as the South Bronx and lots of Harlem. He did this through the New Housing Marketplace plan. I think the real shift that I've tried to make is to figure out how to harness the market, rather than recreate it. In affordable housing, a \$5 million condo can actually be your friend: It can be as simple as building a few market rate units for the cross-subsidy they create for affordable ones. I think it has also meant that we have a broader opportunity to create mixed-income communities across the city than we did before. One of the great failures of housing policy has been to think about low-income housing as something dangerous that has to be separated out. We try to blur the lines as much as possible, and leveraging the market is really important in doing that.

GW: It is interesting that the mayor and your agency speak about a marketplace, which is different from the market. When people invoke the market they tend to mean the upper tier of it, and how to keep those guys happy—and they're pretty happy right now! But the marketplace is a circumstance where you have the realities of economics: many different prices, many different groups, and many different kinds of markets. You're allowing New York to function like a city as opposed to a place defined by the market aspirations of a few major developers.

SD: Housing advocates often focus on how much money government is putting into something, but the levers that we hold in government are often much more powerful than the money. Inclusionary zoning is a perfect example of that. We've got million-dollar condos going up on the waterfront in Greenpoint and Williamsburg, but we could never have thrown enough money at those projects to end up with what we're getting, which is that 20 to 30 percent of these buildings are affordable. This is some of the most prime real estate available. The only reason it will be a truly integrated community is because we used the powers of zoning to say that there is a benefit to the marketplace, and we want the marketplace to flourish there. We'll allow you to build taller, but if you do, you've got to give something back for that density.

GW: You seem quite interested in design innovations of various sorts. What are the possibilities for architects?

SD: At the simplest level, it's about increasing our engagement in design and opening up the process to architects. I think [commissioner] David Burney has really done that for public work through the Department of Design and Construction, and I hope that we're following that example. Look at all the entries for the New Housing New York competition we just held. I think it is the best example to date of a process that integrates architecture in a way that was not just about design, but about creating a sustainable community. We're going to do more design competitions like that, but we can't do it on every single project. It was an enormous effort and expense, but there are a lot of principles that we can integrate into our smaller projects.

GW: One of the things that you're doing, which is unusual and wonderful, is challenging architects to imagine and innovate in new ways.

SD: I think there has been a mutual fear within affordable housing and the architecture community about the failure of design in public housing. I strongly believe that design gets a bad rap for lots of other failures, most of them around the social make-up of a project or its financing, all of which have fed into the disintegration of many public housing communities. There's disillusionment about the possibilities of architecture. I worry about the retreat into traditionalism and contextualism as a way of repairing that. In this competition, we had a long discussion about whether the city was ready for a tower in the park that wasn't the traditional model.

GW: I think you're absolutely right. A lot of architects have felt that housing in general, beyond very expensive luxury housing, tied their hands; there was a demand that it be traditional because then it would seem familiar and somehow ease over all the social problems. It's almost modernism in reverse. How do you think we can open up a definition of housing beyond the accretion of units in some kind of block or bar?

SD: I think a lot of that is thinking about urban design as part of the work that we do. If you look at Arverne [Arverne Urban Renewal Area, Far Rockaway, Queens] we're essentially creating new towns there. Our relationship with City Planning is so much stronger than it once was.

GW: Let me shift a little and ask you about homeownership. It's emphasized in a lot of the literature put out by the Bloomberg administration. It's also becoming more controversial due to the problem of subprime mortgages. Homeownership is not the right thing for everyone. What do you see as the advantage of homeownership?

SD: We just reached a record high of homeownership in New York City: 33.3 percent,

though it's the lowest rate of any metropolitan area in the country. We've created close to 20,000 low-income homeowners through the limited-equity properties we created through cooperative programs. These were city-owned buildings that we took in foreclosure, renovated, and sold for \$250 a unit to the residents. That's an incredible amount of equity that's been created for low-income people, and has built a stable financial existence for them. In that sense, I think it's an increasingly important tool that works within the marketplace. It will never be our primary strategy, but is an important piece of the overall strategy.

GW: There are several exhibitions on Robert Moses in the city right now. He's a controversial example of someone not elected to office who exercised enormous political power over the environment, social services, transportation, and housing. What does he teach political figures today?

SD: This goes back to my earliest experiences in government, when I realized the importance of balancing public consensus with moving ahead consistently. That balance is probably the single most important thing that a public servant can achieve, but it is extremely difficult to do. I think it's very clear that Moses was too far on one side of the spectrum. There was no respect for the importance of building consensus. On the other hand, I think this administration has tried to move toward big things again. Look at Williamsburg: It's two miles of waterfront. It's not about small plans. A lot of it is about setting a framework for growth that has an organic quality. The city is a living organism and we have to think of it in that dynamic way. We can't freeze New York at any time. We have to be ready for change.



AARON SEWARD

APRIL

WEDNESDAY 18
LECTURES

Brooke Hodge, Patricia Mears, Susan Sidlauskas
Skin + Bones:
Parallel Practices in Fashion and Architecture
6:00 p.m.
Fashion Institute of Technology
Katie Murphy Auditorium
West 27th St. and 7th Ave.
www.fit.edu/museum

Hugh Hardy
We're All in This Together
6:00 p.m.
New York School of Interior Design
170 East 70th St.
www.nysid.edu

SYMPOSIUM

First Annual Green Design Forum
Kristen Childs, Chris Benedict, Kim Nadel, et al.
2:30 p.m.
Club 101
101 Park Ave.
www.asidnymetro.com

THURSDAY 19
LECTURES

Gary Osmond, Reinhard Schneider, Sean O'Brien, et al.
Design and Construction of Today's Complex Building Envelope
8:15 a.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Mary Dierickx
Forgotten Splendor: Restoring Downtown's Historic Architecture
7:00 p.m.
Federal Hall Nation Memorial
26 Wall St.
www.downtownny.com

EVENT

The Art of Falling
7:30 p.m.
Lower Manhattan Cultural Council
15 Nassau St.
www.lmcc.net

EXHIBITION OPENINGS
Jim Lambie
Anton Kern Gallery
532 West 20th St.
www.antonkerngallery.com

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

SATURDAY 21
SYMPOSIUM

New Jersey Terra Cotta: Building an Industry on Clay
Peter Sugarman, Richard Veit, Mark Nonestied, et al.
9:00 a.m.
New Jersey State Museum
205 West State St., Trenton
www.potteriesoftrenton.society.org

MONDAY 23

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

TUESDAY 24
LECTURES

John Kaliski
Global Issues in Design and Visuality in the 21st Century: Designing the Democratic City
6:00 p.m.
Parsons the New School for Design
Tishman Auditorium
66 West 12th St.
www.parsons.edu

Diana Balmori
Land and Natural Development
6:30 p.m.
Urban Center
457 Madison Ave.
www.urbancenterbooks.org

Norman Foster
Building with History: How the Old and the New Can Coexist in the Modern World
8:00 p.m.
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

WEDNESDAY 25
LECTURE

Dinah Koehler, Catherine Nueva Espana, Nancy Anderson, et al.
Sustainable Design
6:00 p.m.
Cooper Union
Great Hall
7 East 7th St.
www.cooper.edu

THURSDAY 26
LECTURES

Patrick Ireland
7:00 p.m.
Glucksman Ireland House
1 Washington Mews
www.nyu.edu/greyart

Thom Mayne
8:00 p.m.
Princeton School of Architecture
Betts Auditorium, Princeton
www.princeton.edu/~soa

FILM

Bruno is Back (Katarina Dunér, Jeper Wachmeister, 2001), 60 min.
6:30 p.m.
Scandinavia House
58 Park Ave.
www.scandinaviashouse.org

FRIDAY 27

LECTURE
Witold Rybczynski
Last Harvest
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EXHIBITION OPENINGS
Peter Fischli, David Weiss
Equilibres
Matthew Marks Gallery
523 West 24th St.
www.matthewmarks.com

Sean Landers
Andrea Rosen Gallery
525 West 24th St.
www.andrearsengallery.com

Open Studio Weekend
Lower Manhattan Cultural Council
120 Broadway, 8th Floor
200 Hudson St., 4th Floor
www.lmcc.net

SATURDAY 28
WITH THE KIDS

openhousenewyork: From Working City to Living City
10:00 a.m.
South Street Seaport
Pier 17
www.ohny.org

SUNDAY 29

EXHIBITION OPENINGS
Christian Tomaszewski: On Chapels, Caves, and Erotic Misery
Sol LeWitt, Sylvie Fleury, Jutta Koether: The Happiness of Objects
SculptureCenter
44-19 Purves St., Queens
www.sculpture-center.org

MAY

TUESDAY 1
LECTURES

Bill Viola
Tristan und Isolde
7:00 p.m.
Solomon R. Guggenheim Museum
Peter B. Lewis Theater
1071 5th Ave.
www.guggenheim.org

Alain de Botton
The Architecture of Happiness: How Our Surroundings Affect Our Emotional Well-being
8:00 p.m.
Metropolitan Museum of Art
1000 5th Ave.
www.wmf.org

SYMPOSIUM

AIA Design Awards Winners Symposium: Architecture
Steven Holl Architects, Weiss/Manfredi, et al.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EXHIBITION OPENINGS
Frank Stella: Painting into Architecture
Frank Stella on the Roof
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

WEDNESDAY 2
EVENT

Readings from Voices of a People's History of the United States
Danny Glover, Ally Sheedy, Brian Jones, et al.
6:30 p.m.
Cooper Union
Great Hall
7 East 7th St.
www.cooper.edu

EXHIBITION OPENING
Projects 85: Dan Perjovschi
Museum of Modern Art
11 West 53rd St.
www.moma.org

SYMPOSIUM
British Council for Offices Annual Conference
Larry Silverstein, Steve Ross, Carl Weisbrod, et al.
12:00 p.m.
locations citywide
www.bconewyork07.com

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THURSDAY 3
LECTURE

Niels Diffrient, Michael Kimmelman
Art Meets Design and Other Conundrums
6:30 p.m.
Scandinavia House
58 Park Avenue
www.bgc.bard.edu

EXHIBITION OPENING

Mr.
Lehmann Maupin Gallery
540 West 26th St.
www.lehmannmaupin.com

FRIDAY 4

EXHIBITION OPENINGS
Design for the Other 90%
Cooper-Hewitt,
National Design Museum
2 East 91st St.
www.cooperhewitt.org

Nicholas Krushenick
Marianne Boesky Gallery
509 West 24th St.
www.marianneboesky.com

MONDAY 7
LECTURE

Judy Sund
Van Gogh and the Language of Color
6:30 p.m.
Neue Galerie New York
1048 5th Ave.
www.neuegalerie.org

TUESDAY 8
LECTURES

Roger Frechette
Zero-Energy Tower, Guangzhou
6:30 p.m.
The New York Academy of Sciences
7 World Trade Center
www.skyscraper.org

John Julius Norwich
Saving Venice: The Challenges of Preserving One of the World's Most Treasured Cities
8:00 p.m.
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

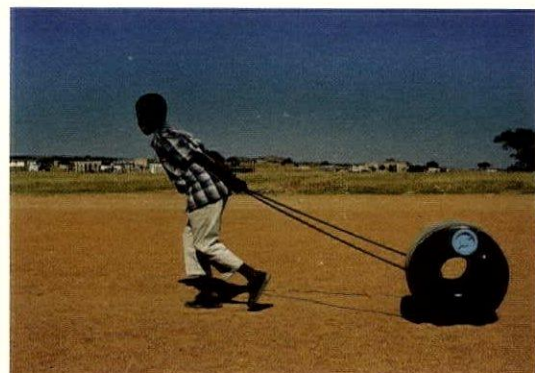
EXHIBITION OPENING
Andy Goldsworthy
Timepieces
Galerie Lelong
528 West 26th St.
www.galerielelong.com

WEDNESDAY 9
LECTURE

Jeff Haber
Innovations in Structural Glass
6:00 p.m.
Annie Moore's Restaurant
50 East 43rd St.
www.csimetronewyork.org

EXHIBITION OPENING
Poiret: King of Fashion
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

VISIT
WWW.ARCHPAPER.COM
FOR COMPETITION LISTINGS



P. J. HENDRIKSE

DESIGN FOR THE OTHER 90%
Cooper-Hewitt, National Design Museum
2 East 91st Street
May 4 to September 23

Good design can help to bring people out of poverty; at the same time, a sense of social responsibility helps designers do more creative and cost-effective work. That, says exhibition curator Cynthia E. Smith, is the message behind *Design for the Other 90%*, opening at the Cooper-Hewitt's Arthur Ross Terrace and Garden. Though 90% of the world's population lacks the ability to obtain basic goods, a confluence of global awareness and new technologies has made it possible to provide marginalized people with innovative design. The exhibition includes furniture built from debris left by Hurricane Katrina, but it emphasizes that socially conscious design means more than providing relief after cataclysmic events. "It's a broad survey of all the different ways people are addressing not just natural disasters, but also ways to help people out of poverty, whether through education or transportation or healthcare access," Smith said. These diverse strategies come together in the *Q-Drum* (1994), by Hans and Piet Hendrikse. The wheel-shaped, rollable polyethylene water container allows people—usually women and children—to transport water more easily, quickly, and safely, freeing up time for education, generating income, or obtaining healthcare. Such designs, Smith said, "can leapfrog populations into the 21st century."



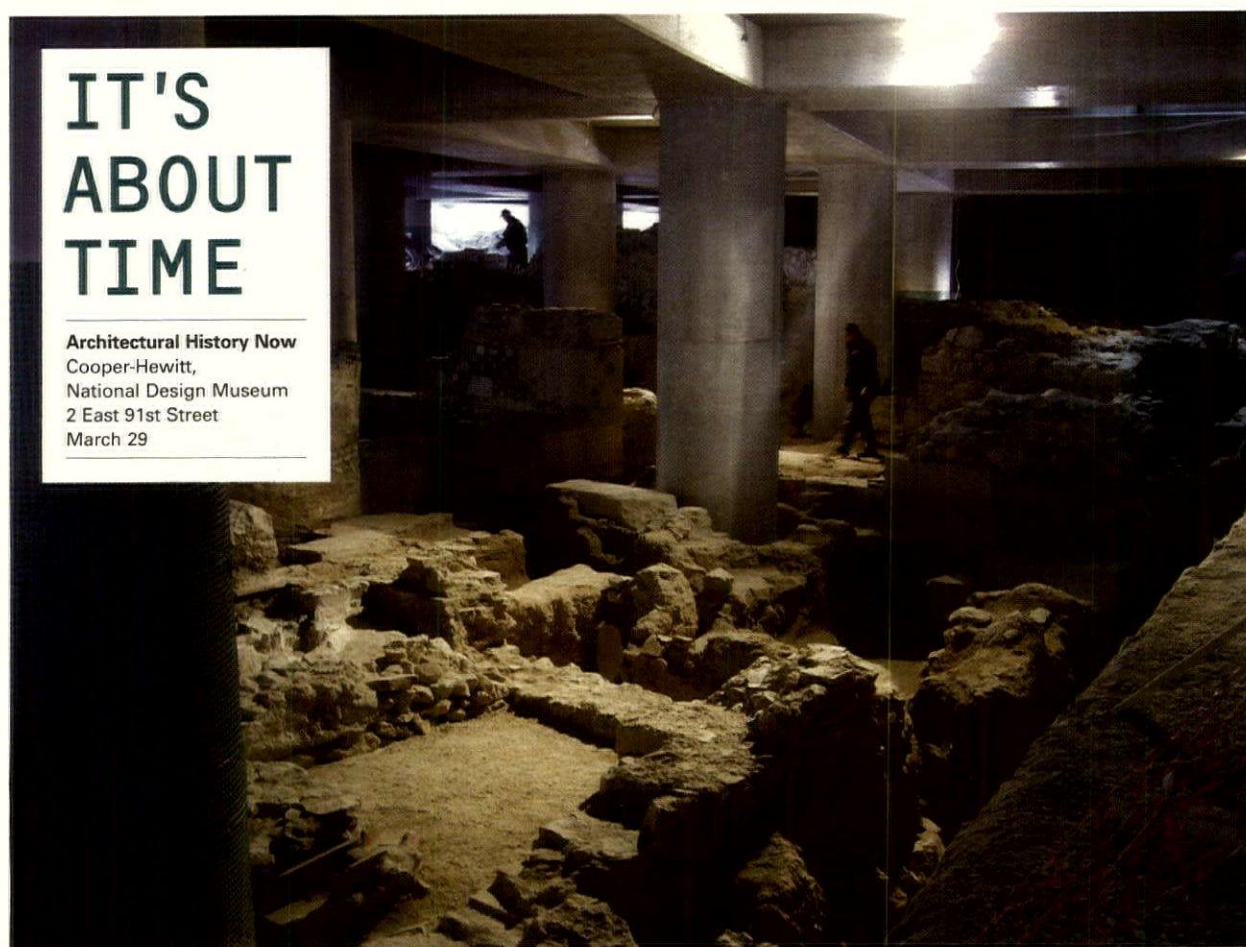
GEORG TASSEY / COURTESY KUNSTFORUM OSTDEUTSCHE GALERIE

CHRISTIAN TOMASZEWSKI
ON CHAPELS, CAVES, AND EROTIC MISERY
SculptureCenter
44-19 Purves Street, Long Island City
April 29 to July 29

If watching a David Lynch movie is like taking a trip into the sub-basement of the director's mind, artist Christian Tomaszewski creates a similar experience for visitors to his upcoming show at the SculptureCenter. His exhibition, *On Chapels, Caves, and Erotic Misery*, will reproduce various "architectural fragments" from *Blue Velvet* to explore the psychological effects of the spaces in the film. Less a faithful recreation of sets than a reappropriation of objects and scenes, the exhibition stems from Tomaszewski's interest in how architecture shapes narrative. Visitors take one of two possible paths through the network of spaces: One of these spaces contains reproductions of lamps from scenes throughout the film; another—a long corridor—is lined with arches and false doorways. This will be the fifth and final showing of the project, after previous appearances in New York; Lodz, Poland; and Chemnitz and Regensburg, Germany. Like Kurt Schwitters' *Merzbau* (to which the exhibition's title pays homage), a fantastical reimagining of the artist's apartment that appeared in multiple forms from 1919 until Schwitters' death, Tomaszewski's installation has changed with each new venue.

IT'S ABOUT TIME

Architectural History Now
Cooper-Hewitt,
National Design Museum
2 East 91st Street
March 29



Bernard Tschumi had to thread the column grid for New Acropolis Museum (top) around ruins. Preston Scott Cohen focused on the geometries of the triangular site of the Tel Aviv Museum of Art (bottom).

architecture, with curator Matilda McQuaid serving as moderator.

A true theorist, Tschumi started off by examining the discourse surrounding the topic. Architects have long pondered how much historical influence should infuse their work, he pointed out: The modernists hoped to escape the past, postmodernists drew upon it, and now, "everything goes." For him, it's meaningless to talk about historical context, because every architect's work is determined by what has come before, starting with the site and program he is given.

Call it context or not, it's been a huge factor in Tschumi's work, especially his New Acropolis Museum, which has a heavy burden of history upon it. He said that he faced the intimidating prospect of building within sight of the Parthenon and the opposition of archaeologists concerned about preserving the ancient ruins on the site. Supported on columns, the building hovers over the ancient ruins at its base, allowing visitors to view them. "I had to negotiate the location of every one of the columns with the archeologists," he said, and in fact, the archeologists continued digging in the excavation while the building was going up. The effect is a superimposition of the old and the new, a phenomenon Tschumi compared with the Surrealist game exquisite corpse.

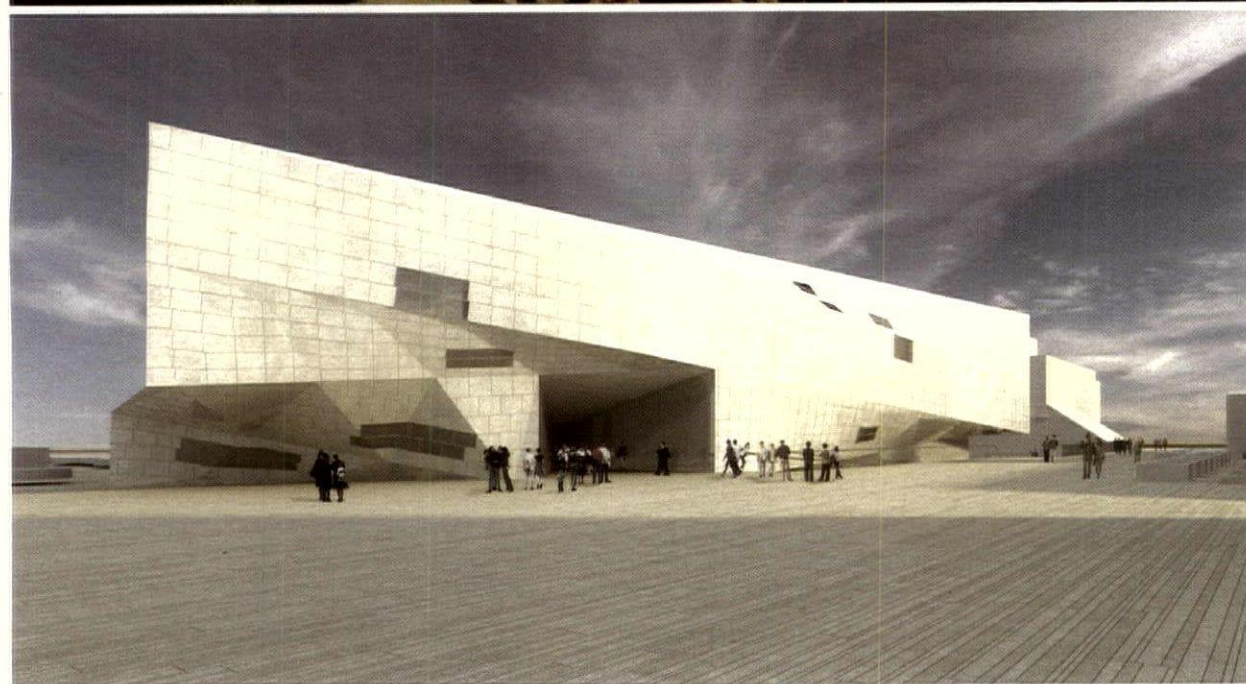
James Carpenter gave a matter-of-fact presentation of his expansion of the Israel Museum complex in Jerusalem. He explained that his strategy was to create

orthogonal structures that harmonize with the shapes of the preexisting buildings but feature an airy aesthetic in contrast to the older, stark concrete structures. One "veiled" pavilion has glass walls covered with semi-translucent screens that let visitors look straight through the building to the surrounding campus.

While Carpenter and Tschumi conveyed thoughtfulness about history's influence in their work, Preston Scott Cohen dealt with the topic more tangentially. His talk focused primarily on his new Tel Aviv Museum of Art building, scheduled to open in 2009. Aside from analyzing the constraints of the site's triangular shape, he discussed the location only briefly, and barely addressed how his design fits in with an existing museum building by Dan Eytan and Itzhak Yashar. Instead, Cohen seemed carried away with enthusiasm for his trademark unconventional geometries, which he described at length. Working within the constraints of the site's triangular shape presented a challenge for providing rectangular galleries, he said. He did so, but also incorporated some complexly shaped interstitial spaces and gave the building a twisting design. The "look-Ma-no-hands affair," as he called it, is calculated to impart the impression of a disorienting spectacle.

Though Cohen didn't tackle the topic as directly as the other two speakers, overall the evening provided a thought-provoking glimpse into the thought processes of a few leading architects as they strive, with varying degrees of success, to maintain a personal vision within historically and culturally loaded contexts.

LISA DELGADO IS THE AN'S COPY EDITOR.



Every project has its challenges, but try competing with the Parthenon: "How do you build anything 300 meters

from the most influential building in Western civilization?" Bernard Tschumi posed this question at a recent panel

at the Cooper-Hewitt, National Design Museum called "Architectural History Now," in which he and colleagues

James Carpenter and Preston Scott Cohen talked about what happens when the new and old meet in

TOWARD A GENERAL THEORY OF HOTNESS

The "It" Factor: What Makes Something Hot? A Hot Button! Panel presented by the New Museum and the School of Art, Cooper Union
The Great Hall at Cooper Union
30 Cooper Square
March 28

Stop the presses! Edie Sedgwick is back from the grave (again). Two new books, a biopic, and a film series—the woman is unstoppable. Even being dead for three decades hasn't slowed her down.

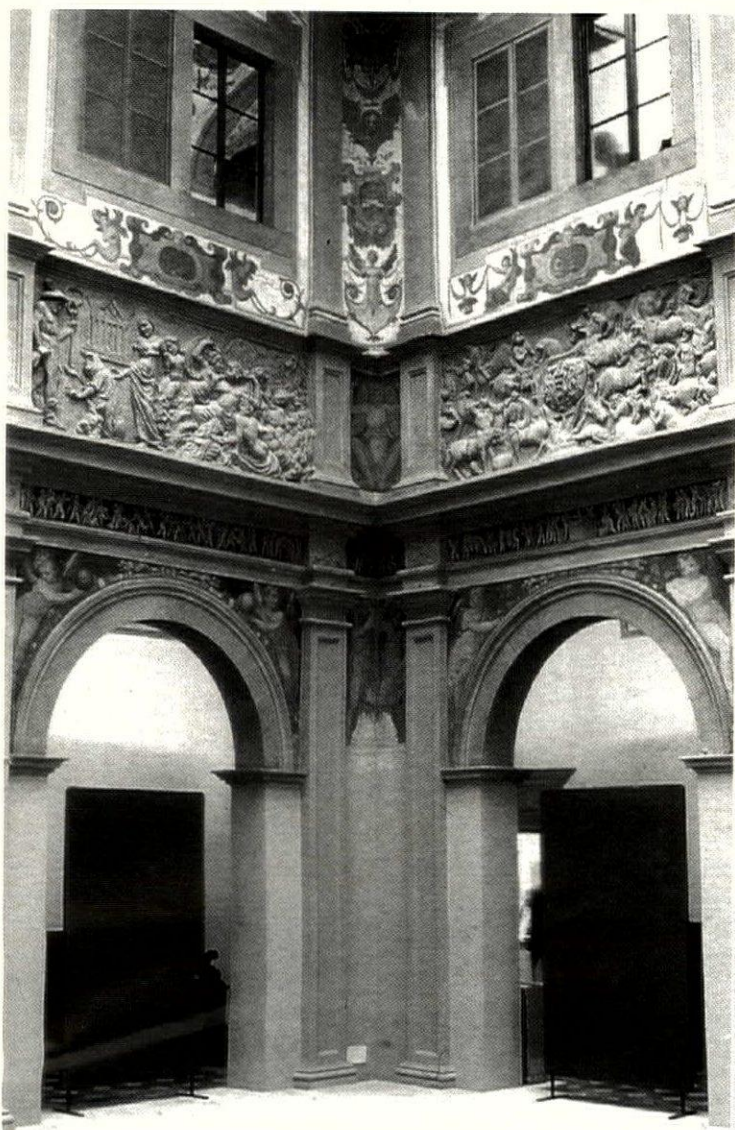
Some people just have It. It may abandon them, but some (e.g., Edie) manage to hold onto It, or lose It and get It back (Gordon Matta-Clark). Transience is inevitably part of It—nobody, with the possible exception of Picasso, has It forever—and pesky little details like talent and merit are only obliquely related. Not everyone with It has actually done much to attain It, but the rest of us know It when we see It, and most of us (even some whose job involves criticizing and resisting It) are in its inexorable grip.

At this point in cultural history, post-

Warhol, shouldn't a General Theory of It, some structured understanding of the processes behind the manufacture and reception of magic, be as much a part of architecture and the other creative professions as the fascination with It is part of our culture in general? The panel convened at the Cooper Union's Great Hall this past March 28 for *The "It" Factor: What Makes Something Hot* took on the demanding task of exploring trendspotting as it evolves from a trivial game for kids into a rational memetics of personas and forms. This intriguing, entertaining, sometimes maddening discussion offered thoughtful accounts of It—particularly the inherent tensions between its ephemerality and the slower timetable on which architects and works of architecture

earn admiration—while never quite removing the veils of mystery from It.

As multimedia artist Francesco Vezzoli suggested, Clara Bow, the original Hollywood "It Girl," defined It, at least in its most obvious aspect: sexual charisma. It extends to artworks, ideas, and products, too, where It is often produced through an alchemy of design and marketing. An iPod has It; other audio players simply don't. The Astor Place "Sculpture for Living" is the antithesis of It ("a monumental piece of dreck," in the unsparing words of *House & Garden* design editor Mayer Rus), but Frank Gehry's work in Los Angeles and Bilbao has It in spades. Or *had*. Architecture poses the sternest test of whether It can endure—in other words, whether things having It can evolve from



COURTESY YALE UNIVERSITY PRESS

RENAISSANCE MAN

Manfredo Tafuri
Interpreting the Renaissance: Princes, Cities, Architects
 Translated by Daniel Sherer, foreword by Michael Hays
 Yale University Press, \$50.00

Manfredo Tafuri's last work, *Interpreting the Renaissance: Princes, Cities, Architects*, published in Italy in 1992, two years before his death, is now available in an excellent translation (not always a given when reading Tafuri in English), with

a foreword by Michael Hays and a translator's preface, both concise and quite brilliant. Indeed, the footnotes to Daniel Sherer's preface make a superb introduction to Tafuri's work as a whole.

In one respect, the book is the

culmination of Tafuri's inquiry into Renaissance subjects, begun more than 25 years earlier with his investigations into Baroque, Mannerist, and humanist themes. But the book also completes a task he set himself early in his career: that of investigating the entire period from the 15th century to the present as a single modern era, an era, as he called it, of "representation." In his 1968 *Theories and History of Architecture*, Tafuri had set himself the task of defining the scope of the field of the historian of modern architecture, under the guise of distinguishing between what he called "operative" and "critical" history. Sigfried Giedion had traced the modern back to the Baroque, Emil Kaufmann to the French Enlightenment, Nikolaus Pevsner to the Arts and Crafts movement, Reyner Banham to late-19th century academicism, but, Tafuri argued, each of these so-called "origins" of modernism were deeply implicated in the kind of modern architecture—or, rather, the destiny of modern architecture—sought by the historian in question. This operative history, Tafuri claimed, overdetermined the field of history itself.

Working against this, Tafuri posited a critical history that avoided reading contemporary aspirations into the meanings of the past, returning the historical roots of modernism—or, rather, of the symptoms of modernity—back to the Renaissance, and, in a metaphorical sense, to its two most celebrated initiators, Brunelleschi and Alberti. Brunelleschi, Tafuri argued, represented the type of the critical, scientific historian, one more interested in experiment and less in "authenticity." Alberti, by contrast, was concerned to establish the authority of present design according to its fidelity to a past order. These two stances, Tafuri argued, were themselves the evidence for and the internal structures of the modern, and precipitated "the conditioning of architectural research during the entire historical span from the Quattrocento to the threshold of the contemporary age," forming the nuclei of future positions for both "those who make use of the

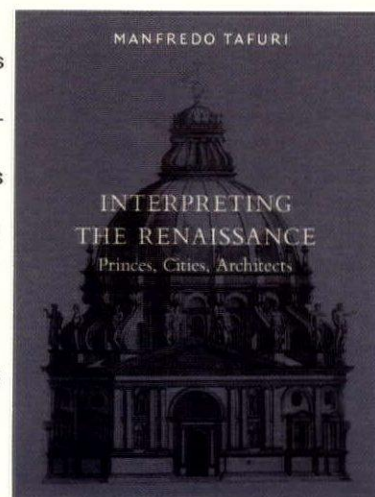
evocative power of quotations and allusions to substantiate an independent discourse in order to construct a new reality" and "those who try to recover the exact meaning of those quotations in order to cover the provocative delusions of reality." Brunelleschi, then, was the figurative inventor of "the first 'avant-garde' in the modern sense," breaking with historical continuity in order to "build a new history," while Alberti was, so to speak, the first postmodernist, a "restorer," attempting to recover classicism through philological accuracy.

Read in light of *Theories and History, Interpreting the Renaissance* can be seen not only as a work on the fundamental dichotomies and instabilities of modernism as a whole, but as one that seeks to work against conventional periodization altogether, and in particular against the implicit operative histories involved in characterizing "the Renaissance" or "Modernism." It is, of course, the very status of even such a broad periodization as "Renaissance" that is under continuous review in *Interpreting the Renaissance*. Already in his 1989 book *Venice and the Renaissance* Tafuri had asked "which Renaissance?" (the traditional Renaissance, the "long" Renaissance, the High Renaissance or the materialist and popular "Low" Renaissance, etc.).

Interpreting the Renaissance demonstrates Tafuri's approach in a series of chapters, each calculated to undercut conventional assumptions and historical commonplaces and to leave open possibilities for further development. Tafuri follows the first methodological essay, "A Search for Paradigms," with investigations of a number of complex problems: the hypothetical relations between Alberti and the building program of Nicolas V in 15th-century Rome; the relations between architecture, politics and patronage in 16th-century Rome, Venice, and Milan; the relations between Florence and Rome under the Medici papacy of Leo X; the effects of the Sack of Rome in 1527; and the possible authorship by Giulio Romano of the Palace of Granada;

concluding with a "Venetian Epilogue," considering the politics of style of Rome and Venice as manifested in the work of Jacopo Sansovino. In each chapter critical historiography and painstaking archival research supports—and is supported by—detailed architectural analysis, often taking the form of careful reconstructions of projects and buildings. Tafuri's training as an architect serves him well here: He supervised the elegant line drawings of these reconstructions, and draws conclusions based on his deep knowledge of the classical language of architecture and its use as a form of rhetoric.

History, for Tafuri, is only ever provisional. The type of history that jumps quickly to conclusions based on architects' or clients' statements, or the too-easy juxtaposition of social changes and formal abstractions, has to be countered by a minutely local research, one that gives full reign to dichotomies, internal conflicts (of both culture and class), and the status anxieties of architects. At the same time such a local investigation is useless unless carried out in light of global concepts of power, language, and social position. In pursuit of both local and global inquiries, the historian makes use of the thought of his contemporaries in philosophy, psychoanalysis, and cultural history (whether Foucault or Freud, Alberto Asor Rosa or Carlo Ginzberg), not simply in order to apply fashionable concepts to historical material, but as an aid to reading, **continued on page 40**



hype toward a more canonical iconicity, a deeper recognition of functionality and aesthetic power.

Moderator Laura Hoptman, senior curator at the New Museum, strove to steer the panel toward philosophical questions: what it has to do with quality; why cultural arbiters should or shouldn't make someone or something it; whether attention to it—as grist for water-cooler conversations, for example—provides social cohesion; how it dies. One-liners, perhaps inevitably, dominated the responses. "Obviously I represent the glossy-magazine approach," said Rus, freely acknowledging his complicity in the mechanisms that manufacture it, focusing as he does on sales and "superficial sizzle issues" rather than art-world values. Anthony Vidler, dean of Cooper

Union's School of Architecture, served as Rus' adversary, a spokesman for theoretical gravitas and historical consciousness.

With professional trendspotter Irma Zandl and independent curator Clarissa Dalrymple rounding out the panel, the deck was stacked in favor of the hot over the heavy, and no one disputed the blurriness of the border between market and aesthetic values. Contemplating Art Basel Miami Beach, Vidler imagined a "double issue of *Artforum* and *Sports Illustrated*," complete with art-girls-gone-wild centerfolds. Zandl, refreshingly given her professional interest in trendiness, projected a future (premised on Chris Anderson's "Long Tail" theory) in which all cultural fields have fewer monolithic blockbusters and more diversity in individual and communal canon

formation ("different water coolers").

If, as Rus suggested, fashion and art play out an endless dialectic of substance and cash, it and death (of acclaim, of career, of self) also seem perversely intertwined. Vidler pointed out serious downsides to it, particularly for architects—collectively, relative newcomers to it. Having it can liberate young talent from decades of unrecognized drudgery in a master's office but can also mean peaking early: getting too many commissions too fast, spreading resources thin and keeping one's work from developing beyond the buzz-attracting stage. Critics, Vidler said, can thus face "a moral imperative to actually protect something from becoming it."

Vezzoli, whose work centers on Bow, Marlene Dietrich, and other cinematic divas

(usually in their wistful "post-It" period), said that it is essentially "about fear and desire," not longevity, implying that the very dread of its disappearance adds a tragic element that can complicate and elevate it. Vezzoli's hang-dog on-screen countenance (he was video-conferencing in from Los Angeles) loomed as silent commentary—though he lurked outside the conversation, he got the last word: The event ended with his short autobiopic, a self-mocking parody of the rise-and-fall tales of career arcs that dominate *Entertainment Tonight* and VH1's *Behind the Music*. Vezzoli's brush with it, naturally, proves fatal. It is apparently a double-edged sword—sharply dividing the world and all too easy to fall on.

BILL MILLARD IS A FREELANCE WRITER AND EDITOR BASED IN NEW YORK.

THE ARCHITECT'S NEWSPAPER APRIL 25, 2007

RENAISSANCE MAN continued from page 39 pointing to similar conceptual schemas operating in the historical context. Architects and their clients are, for Tafuri, understood as thinkers in their own right, influenced by and influencing the wide spectrum of humanistic thought; patrons and politicians, attempting to forge cultural programs for political ends and vice versa, are seen as operating in a broad urban socioeconomic field of multiple forces.

Tafuri states that his work on the Renaissance is "formulated in the space where the present finds its problems," confronting the "uses of representation" as they develop at the threshold of the era conventionally known as modern. Seeing the present as exhibiting a false nostalgia for a so-called loss of meaning, Tafuri finds in the Renaissance no solace for this nostalgia, but rather the source of its "multiple and problematic" character. We, in turn, find some solace for our present confusion in reading a work that looks at the past without blinders, that admits to no instant solutions or single-minded paradigms, but establishes the possibility of a history of the present that stretches back to the 15th century, a history inflected by the critical questions of contemporary culture but not controlled by them. As Tafuri concludes in his chapter on Sansovino, the book "puts into question—without anticipating the answer—the rootlessness that our historical condition must confront."

ANTHONY VIDLER IS A HISTORIAN AND THE DEAN OF THE SCHOOL OF ARCHITECTURE AT THE COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART.

Q&A > CHRISTINE MCENTEE

Christine McEntee joined the AIA last year as the chief executive officer after a career that, until that point, had been spent in the health care industry. She recently spoke with *The Architect's Newspaper* about her first year and the challenges ahead for the Institute.

Before coming to the AIA, you were CEO of the American College of Cardiology. How do you think that prepared you to direct a professional architecture institute?

I had the skills to take the college from \$38 million to \$50 million in revenue, increased its membership to 33,000, and its staff size from 168 to 215. I hope to grow the AIA to the same level.

What has been your biggest challenge in your first year?

The organization was already on a good course and so didn't need to be turned around. But the board did approve a new mission statement engaging it with issues like sustainability and energy efficiency.

Has anything surprised you about the architecture profession?

I had always known that architects were interested in designing good, workable buildings, but I didn't realize how involved and committed so many are in making better communities. One example is the damage assessments that architects have done in New Orleans after hurricane Katrina.

What new initiatives have you instigated?

This year is the 150th anniversary of the AIA so we initiated 150 Blueprints for America, which is a project about more than simply design. Through it we want to address issues

like affordable housing, transportation, waterfront development, and historic preservation. The AIA has given out more than \$1.5 million for architects to work with planners, mayor's offices, water commissions, community groups, etc. The Milwaukee chapter, for example, instituted Reweaving The Neighborhood Fabric: How Modular Housing Can Build Affordable and Dignified Communities. **Where do you see the AIA going in the coming years?**

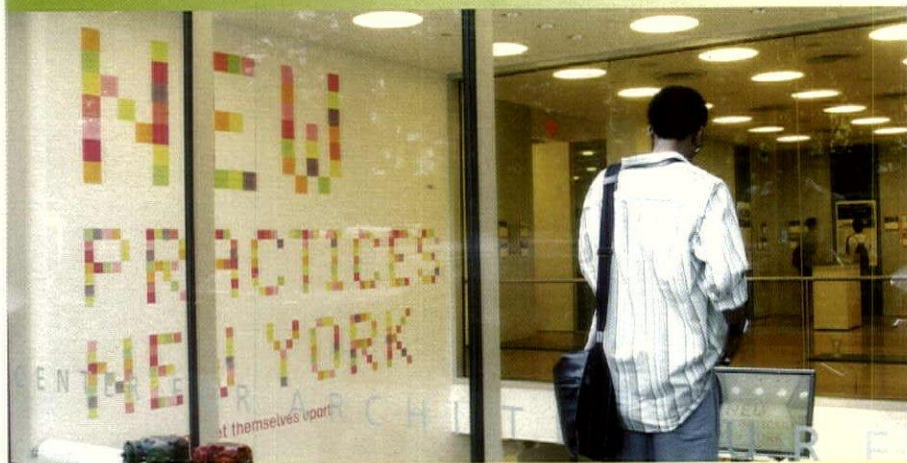
We have just gone past 80,000 members and want to increase this by providing greater value to members. One such initiative is the AIA Classroom, which has 160 online continuing education classes available at any time, and another is legislative workshops to help augment our government advocacy efforts at the local level. We are also trying to educate our members about integrated project delivery and design. This refers to up-front planning, made possible because of new software modeling programs like Revit, with which architects can engage with owners, contractors, and consultants before a design is completed.

AIA local chapters have been opening new storefront offices and these seem to be changing the public perception of the organization in a positive way. Have you given any thought to making the national headquarters in Washington, D.C., a more open and public space?

It's not that we haven't given thought to it, but we feel that we can reach more people if we encourage local chapters to reach out to the public through storefront offices, architecture tours on podcasts, and other events that lend themselves to civic engagements.

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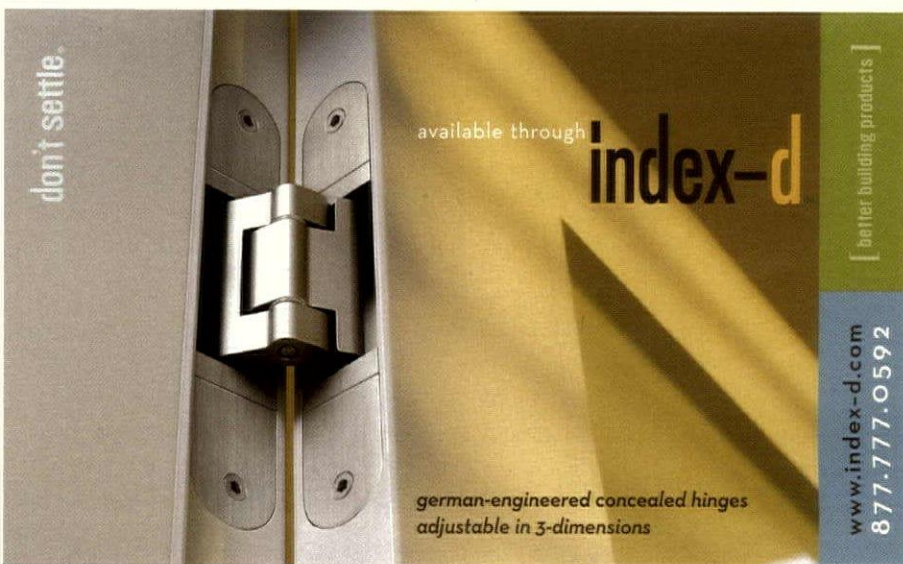
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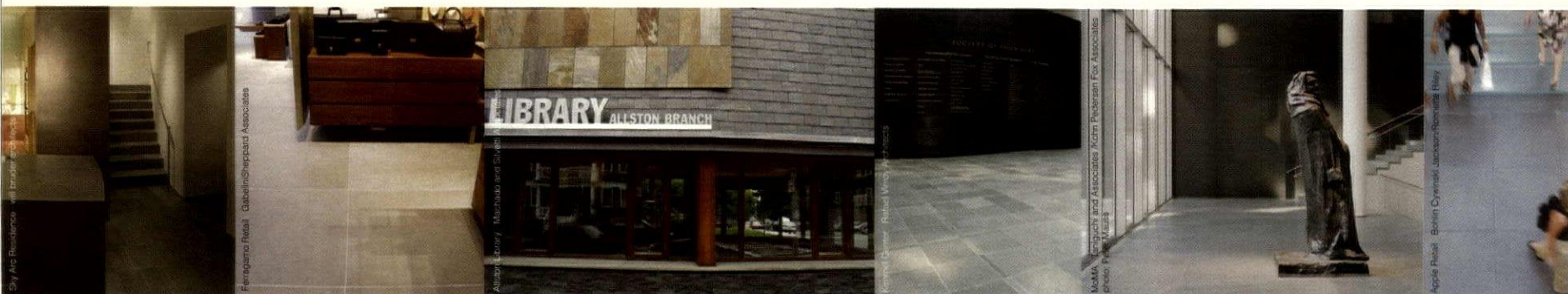
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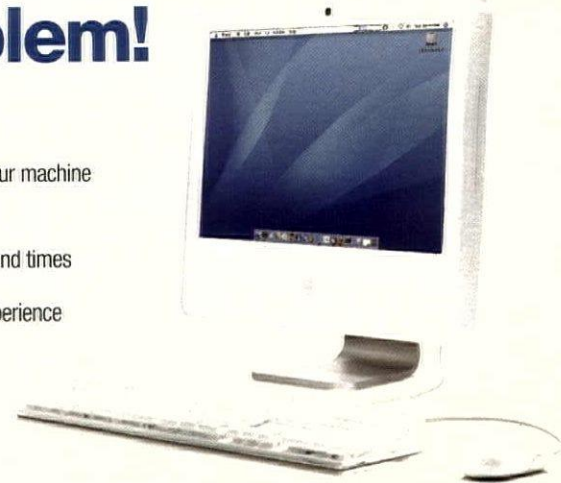
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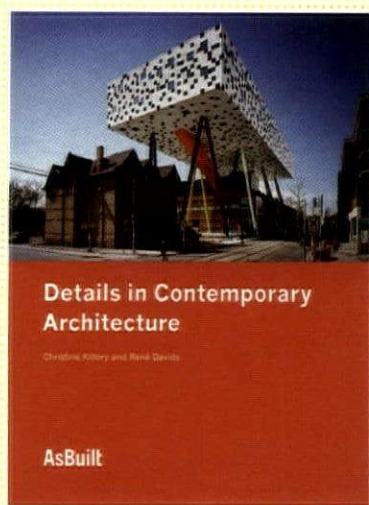
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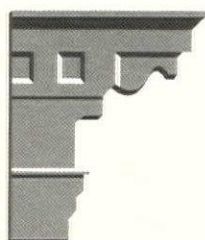
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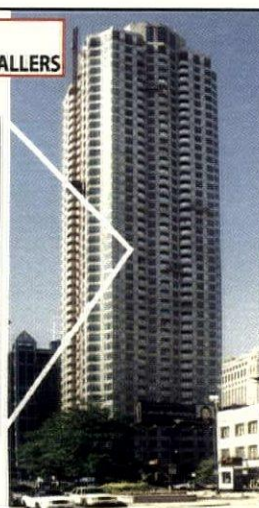
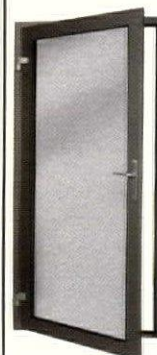
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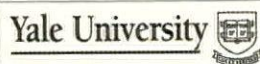


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RESOURCES

In Detail: 100 11th Residences (p. 10): Curtain wall consulting by Front, 185 Varick St. New York, 212-242-2220, www.frontinc.com. Glass wall fabricated by King Glass Engineering Group (KGE) 105 Baishi Rd., Lanpu Industrial Zone, W. Jiuzhou Ave., Zhuhai, China, www.kge-group.com. The curtain wall was erected by Island Industries, 225 West 39th St., New York, 212-391-4444.

Studio Visit: Leers Weinzapfel (p. 12): Zinc panels for Harvard's Hasty Pudding Theater fabricated by VM Zinc, 3120 Highwoods Blvd., Raleigh, NC 27604, 919-874-7173, www.v zinc-us.com. Acoustical consultation by Acentech, 33 Moulton St., Cambridge, MA 02138, 617-499-8000, www.acentech.com. The theater consultants were Fisher Dachs Associates, 22 West 19th St., New York, 212-691-3020, www.fda-online.com. The Orlando Federal Courthouse features woodwork by Beaubois Itée, 521 6th Ave., Saint-Georges, Québec G5Y 5B7, 418-228-5104, www.beaubois.ca. Precast concrete fabricated by Gate Precast, 9540 San Jose Blvd., Jacksonville, FL 32257, 904-732-7668, www.gateprecast.com. The Harvard Library Services Building features rainscreens from Pohl, 6161 West Double Eagle Cr., West Valley City, UT 84118, 801-998-1310, www.pohlusa.com. Aluminum curtain wall for Princeton's chilled water plant fabricated by Kawneer North America, 555 Guthridge Ct., Norcross, GA 30092, 770-449-5555, www.kawneer.com.

Hello, Vertigo (p. 16): Structural engineers for the skywalk were Lochsa Engineering, 6345 South Jones Blvd., Las Vegas, NV 89118, 702-365-9312. Diamant glass fabricated by Saint Gobain North America, 7655 E. Gelding Dr., Scottsdale, AZ 85260, 480-607-9400, www.saint-gobain.com. Glass reinforced with interlayers of SentryGlas Plus by DuPont, Lancaster Pike & Route 141, Wilmington, DE 19805, 302-774-1161, www.dupont.com.

Studio Visit: Kieran Timberlake Associates (p. 26): The sustainable design consultant for the Sidwell Friends middle school was GreenShape, 616 4th St. NE, Washington, D.C. 20002, 202-544-1400, www.greenshape.com. The wetland consultant was Natural Systems International 3600 Cerrillos Rd., Santa Fe, NM 87507, 505-988-7453, www.natsys-inc.com. For the Loblolly house, the modular components were fabricated off-site by Bensonwood Homes, 6 Blackjack Crossing, Walpole, NH 03608, 603-756-3600, www.bensonwood.com. On-site construction overseen by Arena Program Management, 5 North Providence Rd., Wallingford, PA 19086, 484-444-0345. The active curtain wall for the Yale Sculpture Building was fabricated by Schuco USA, 240 Pane Rd., Newington, CT 06111, 877-472-4826, www.schuco-usa.com. Environmental consulting was provided by Atelier Ten, 45 East 20th St., New York, 212-254-4500, www.atelierten.com.

PRODUCTS



Buenos Aires Mood by Crossville



Vanadio by Grespania



Posa Romana by Ceramica di Treviso



Fire and Ice by Villeroy & Boch

Coverings 2007

www.coverings.com

While many designers make their pilgrimage to Milan for this year's Salone del Mobile and EuroLuce, tile and stone manufacturers descend on Chicago for Coverings, the largest tile and stone fair in the United States. The annual fair, which opened April 17 at the McCormick Place Convention Center, typically draws more than 30,000 international visitors and exhibitors. Some of this year's new product releases include the Fire and Ice collection, a glazed porce-

lain tile with metallic patina, from Dutch tile and accessory designer Villeroy & Boch (pictured above, lower right), and Posa Romana from Ceramica di Treviso, a tile composed of small mosaic pieces set in patterns in a specialty grout developed with American Laticrete (City, pictured above, lower left). The fair also includes four full days of seminars on everything from green tile design to the history of tile; eight keynote lecturers, including architect Richard Meier, who is slated to speak on the uses of tile in architectural design.

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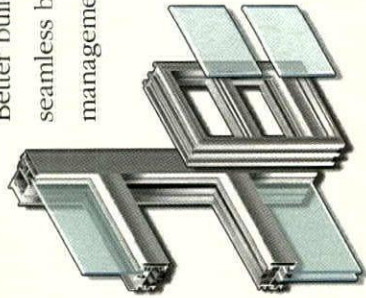
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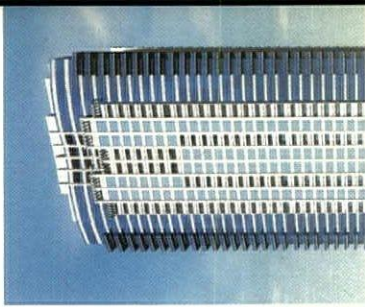
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