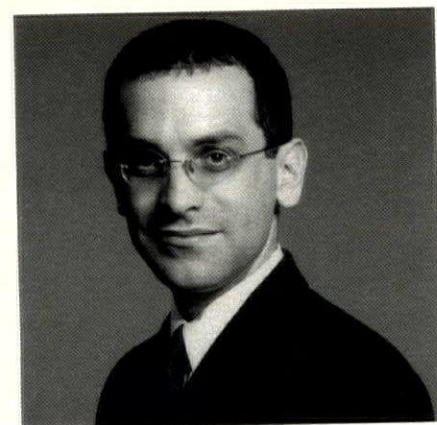


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COURTESY REED KROLOFF

AFTER FOUR YEARS AT POST-KATRINA TULANE, DEAN DEPARTS FOR MICHIGAN

KROLOFF HEADS TO CRANBROOK

Reed Kroloff, dean of the Tulane School of Architecture at Tulane University, former editor-in-chief of *Architecture magazine*, and 2003 Rome Prize laureate, is packing his bags once again. Following a seven-month national search, Kroloff has been named director of Cranbrook Academy of Art, the elite design, art, and architecture campus in Bloomfield Hills, Michigan, a suburb **continued on page 9**



COURTESY RICHARD ROGERS PARTNERSHIP

SILVERSTEIN UNVEILS RENDERINGS OF WTC 3'S LOBBY

MR. ROGERS' LOBBY

Silverstein Properties has released renderings of the airy, sunlight-filled lobby of the Richard Rogers-designed World Trade Center Tower 3. These are the first detailed designs of a World Trade Center structure to be unveiled since Silverstein presented exterior renderings of three skyscrapers (including Tower 3) in September 2006. The 71-story, 1.2 million-square-foot mixed-use building, which also links to an underground transit hub, will rise at 175 Greenwich Street between towers by Norman Foster and Fumihiko Maki.

According to Mickey Kupperman, Silverstein's director of design at the World

Trade Center site, the lobby design is being released in advance of details on other parts of the building due to the space's pivotal role as a threshold between several destinations. "The lobby is not just an entrance to an office building," said Kupperman. "It's also an entrance to the underground transit hub and to the retail functions. It's an important part of the building and requires more than picking finishes and lighting." Tower 3 will have five retail levels—one on the ground floor, two above, and two below grade—totaling 133,000 square feet.

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MAYOR'S LATEST PLAN WILL REMAKE WILLETS POINT

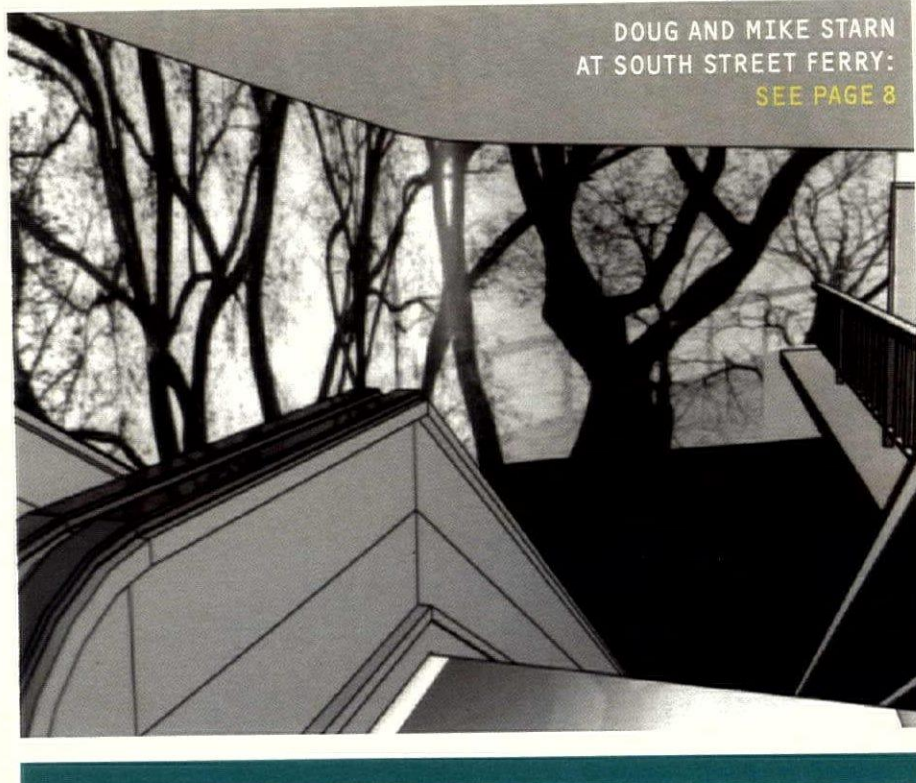


DOUG LETTERMAN

Bye-bye, Jiffy Lube: Willets Point to go mixed-use

Few brownfields have as storied a history as Willets Point in Queens. Immortalized as the "valley of ashes" in F. Scott Fitzgerald's *The Great* **continued on page 5**

Willets Point Boulevard in Queens (above) is full of light industry and auto body shops, but if the mayor has his way, it will one day be a new residential and commercial hub.



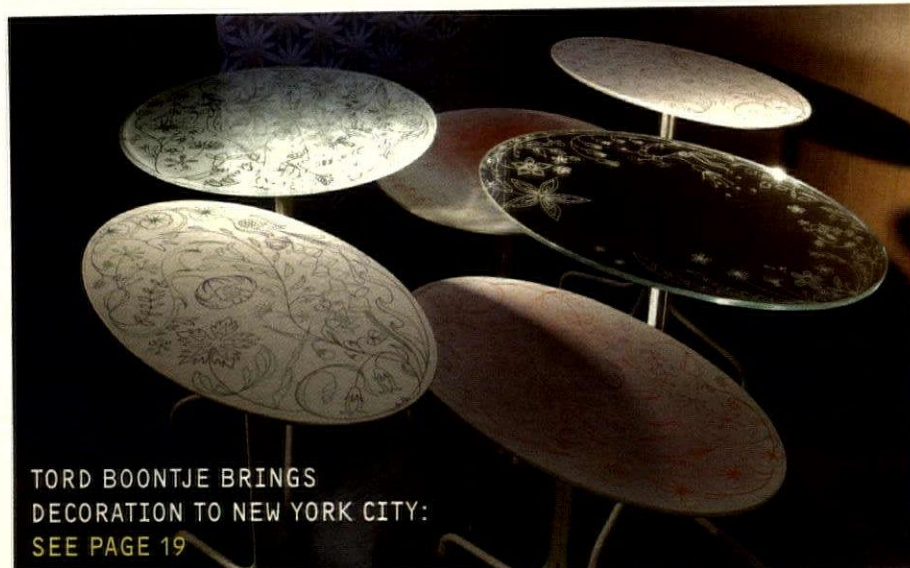
DOUG AND MIKE STARN AT SOUTH STREET FERRY: SEE PAGE 8

DOUG AND MIKE STARN / COURTESY MTA

LITTLE LEAGUERS, POLS LASH OUT DURING RAUCOUS HEARING OVER PIER 40 PLANS

LAS VEGAS ON THE HUDSON?

Dueling proposals for Pier 40 on Manhattan's West Village waterfront have whipped community groups into a frenzy, and, at a cacophonous public hearing on May 3, one scheme was blasted as a gaudy "Vegas on the Hudson," **continued on page 6**



TORD BOONTJE BRINGS DECORATION TO NEW YORK CITY: SEE PAGE 19

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EDITOR

Architecture and design are often lumped together, especially in the press and in the mind of the public. Architects have always changed scales to make objects, while increasingly non-architects are producing buildings. And yet sometimes these two allied but disparate disciplines just don't seem in step. This has never been more apparent than now as architects shrink away from an icon mentality and the Bilbao effect, while the top performers in design embrace the trend of making limited editions, or mini-Bilbaos, if you will, or sculptural tours-de-force of uncertain utility. In years past at the annual Milan Furniture Fair, the most daring efforts in technological advancement and aesthetic derring-do were introduced as prototypes because figuring out how to actually get the pieces into production took much longer. But the intention was always to make better products for all consumers. This year, many simply showed prototypes as an end in themselves, often in limited editions. A dynamic LED-Corrian chandelier called Vortexx by Zaha Hadid in 2003 for an airport hotel in Madrid has come back in an edition of 25, limited to a maximum of five per continent. The rise of Art Basel Miami (where design has been on show for only three years) as a marketplace for crossover art collectors in search of new stimulants has helped beef up the craze for limited edition design. The list of talent that can make eye-candy worthy of snagging the wandering tastes of serious collectors is still fairly short, and includes Ron Arad, Marc Newson, Ross Lovegrove and the Campagna brothers. Others are moving fast to get in on the action: Marcel Wanders, the Bouroullec Brothers, Studio Job, Tom Dixon, major talents all. But what brings them to the point that it is preferable to make 12 exceedingly high-priced things rather than to simply produce pieces? What, that is, besides the money? The designers, naturally, describe how this or that chair sculpture took advantage of some never-never technology or deep-sixed material; It all sounds exceedingly impressive, but why bother to explain it at all? If they are intending to make art, explanations are unnecessary. But some habits apparently die hard, and even if function is now beside the point, technology and material are still markers of quality in design. As one auctioneer who deplores the limited edition trend recently explained, there is a conceptual absence in most of the limited edition designs that will forever limit their interest to collectors.

Architects, of course, have always dealt in one-offs. But their desire to make each building a freestanding work of art is always checked by the inevitable compromises of construction, not to mention the existence of end-users. Reality is pretty hard on art. And now just as design tries to gain a footing in the slippery art world, architecture is moving away from icons. No surer sign of the turning tide might be a lecture that Rem Koolhaas gave in March at the University of Southern California in LA where he proclaimed that henceforth he would go forward with a new grade of buildings called "generics." Perhaps Koolhaas was just being his contrarian self, but he clearly has his finger on the pulse of something more heartening than gold-plated designs.

MR. ROGERS' LOBBY continued from front page

The design locates access to the transit and retail areas in the southwest corner of the building, which will face onto Greenwich and Cortland streets. Visitors can also use this core to enter the more private office lobby, which will feature a waiting area, reception desk, and security turnstiles. As with the lobby of the already-complete 7 World Trade Center, the design seeks to combine heightened security measures with an open, inviting atmosphere, said Kupperman. The lobby's primary partitions—those separating exterior and interior, and those separating the retail/transit core from the office lobby—are all made of glass. The facade will also function as a "big picture window" onto the World Trade Center Memorial.

Work on the rest of Tower 3 continues apace. "Progress is consistent with everything you'd expect coming close to the end of design development, which should be finished by the first of July," said Kupperman, who described his job as being more a director of designers than a director of design. "The core is very well developed and we're almost done with the office floor layouts." He added that right now a lot of attention is being focused on the curtain wall. When the exterior of the building was unveiled in September it drew a lot of comment for its uncanny resemblance to Foster's pal Renzo Piano's New York Times Building on 8th Avenue across from the Port Authority Bus Terminal, which is all but complete. Both designs feature slender towers set back from rectangular podiums, exposed perimeter steel columns and cross bracing, and column-less corners for unimpeded views.

At this time there has been no alteration to the schedule put forth in September, which set completion of Tower 3 for 2011, four years after Silverstein gets possession of the site, and completion of all three towers by 2012.

AARON SEWARD

CORRECTION

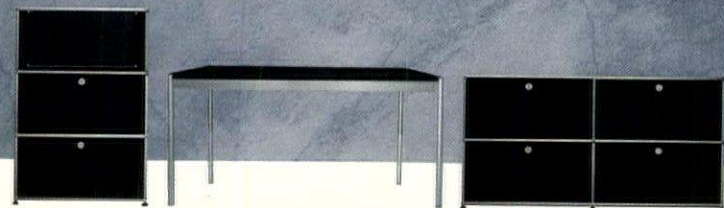
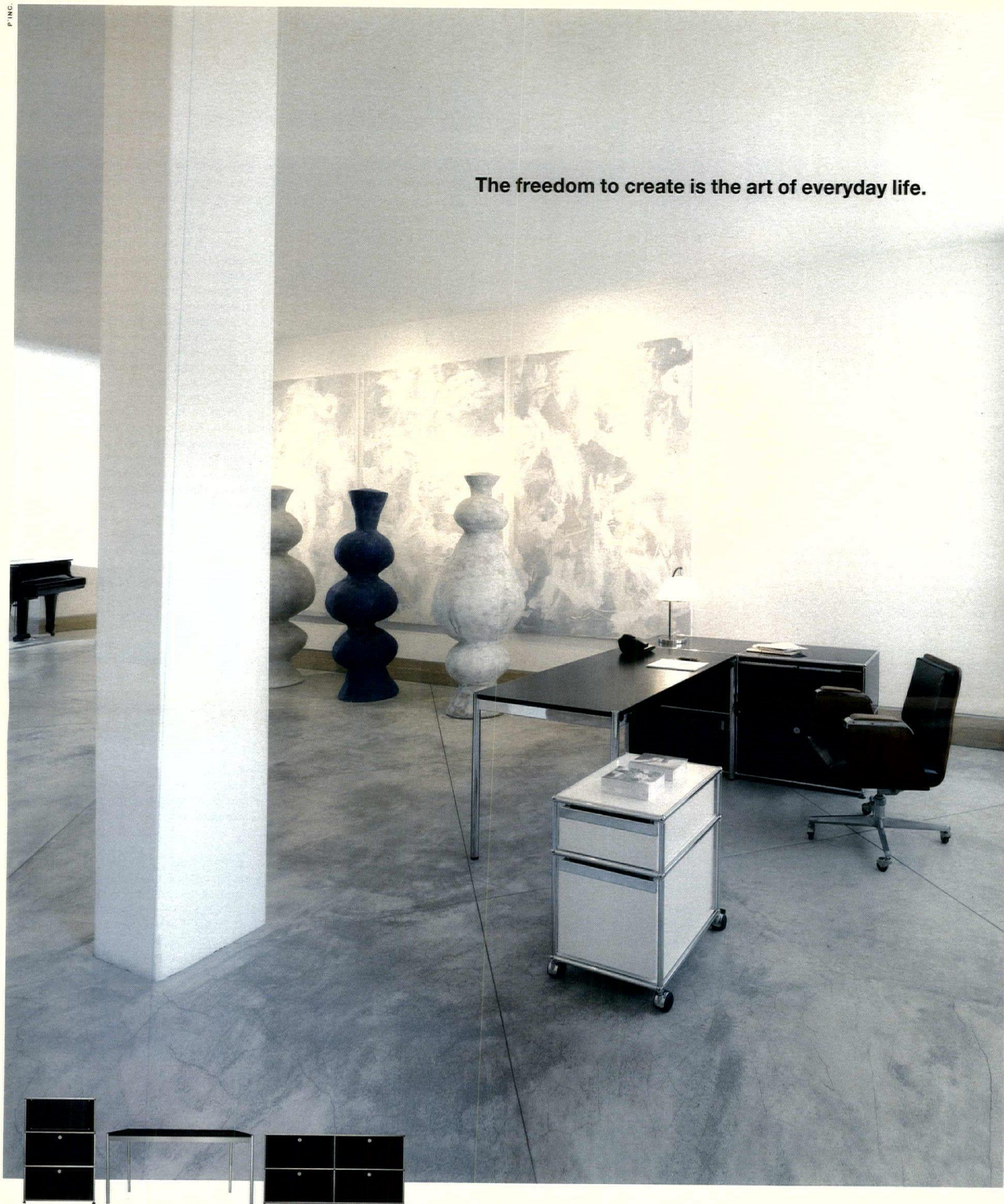
In our In Detail on the Paris-based Ateliers Jean Nouvel's 100 11th Residences (AN 7_04.25.2007), we misleadingly stated that Front Inc "formed its own contracting company, CCA Facade Technologies" (CCA FT). In fact, CCA, a global construction company, owns CCA FT along with private investors. Front Inc does not have any ownership in CCA FT and does not perform any actual construction work. Rather, the company is a facade consulting firm that has been involved in 100 11th from the initial design phase, and will continue to be involved throughout the construction phase. We regret the confusion.

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T-SHIRTS DON'T TALK THE TALK

We weren't walking the floor during the AIA convention, but instead were here chained to our cubicle and relishing the thought of the juicy stories that would undoubtedly come back with our colleagues. Granted, San Antonio is no Vegas, but we thought that there were sure to be open bars, flaring tempers, overweening egos, and cutting remarks. But we have waited in vain, friends, in vain! Not a peep from Texas, unless you count the grumblers who sniffed that the free Guayabera shirts they received were made out of polyester and thus not very sustainable, and that the free guidebooks were tough to find and thus not very helpful. But there is a hope for redemption, and its name is the ICFF. During New York Design Week, the heady mixture of springtime, curvy organic forms, and free cocktails will surely produce some good stories. We're counting on you!

NICE WORK IF YOU CAN GET IT

No one ever became an architect for the money, but even so, when you hear that the average salary of a practitioner with 10 years of experience hovers in the mid-60s, it makes you wish you'd considered banking or writing pulp mystery novels or being a curator... Yes, a curator! Our old pals **Aaron Betsky** and **Terence Riley**, directors of the Cincinnati Art Museum and the Miami Art Museum, respectively, are both relatively new to their jobs but got packages worth over \$300,000. Not bad, gentlemen! In their May issue, the diligent researchers at *The Art Newspaper* (no relation, though we do like it quite a bit) compiled a list of the earnings of the directors of some major art museums, and it makes for good reading. Close to home, **Paul Warwick Thompson** of the Cooper-Hewitt National Design Museum collects a tidy \$250,000 for his labors there. The jaw-dropper in the list is **Glen Lowry** at MoMA, who gets \$1.4 million a year, when you figure in his various perks and benefits. To their great credit (and our great delight), the editors at *The Art Newspaper* headlined the piece with: "Highest-paid US Director gets 31x salary of Uffizi director", which puts things into perspective. However, we seem to recall hearing that Lowry had written his thesis on Islamic architecture, so there may be hope for us yet.

IN THE PINK

And lastly, to make up for all of the gossip we *didn't* hear from the AIA convention: Which ubiquitous designer is said to have left his wife for his male lover? He has never been one to keep quiet about anything, as far as we can tell, and has been quoted as saying "Guilt is a buzzkill."

SEND TIPS, TALL TALES, INVITATIONS, AND GUAYABERAS—ORGANIC COTTON ONLY, PEOPLE!—TO EDITOR@ARCHPAPER.COM.

BYE-BYE, JIFFY-LUBE: WILLETS POINT TO GO MIXED-USE

continued from front page
Gatsby, the heavily-contaminated 61-acre site is now home to over 200 small businesses, primarily scrap yards, auto repair shops, and light (if dirty) industry. The Bloomberg administration, however, has other plans in mind for the site, which is located near LaGuardia Airport as well as transit lines and the new Shea Stadium, which is currently under construction. Not surprisingly, the recently released redevelopment plans are ambitious: They mandate sustainable design and open space, call for substantial housing and commercial components, and will be undertaken by a single development team, including some of the most powerful players in New York real estate.

The plan, which is moving through the public review process, calls for 5,500 units of housing, 500,000 square feet of office space, a 700-room hotel, a convention center, a school, retail space, and an eight-acre park. "The plan has its origins in the 2002 planning process for Downtown Flushing," said David Brito, project manager for the city's Economic Development Corporation (EDC). "We hope to better leverage this critical location, with its access to transit and transportation and proximity to the continued growth of Downtown Flushing,

to create a thriving and sustainable mixed-use neighborhood." The EDC has issued a request for proposals to the Related Companies; Vornado Realty; Forest City Ratner; Macerich Company with Avalon Bay Corporation; the Westfield Corporation; TDC Development & Construction Corporation; Muss Development; and General Growth Properties with Rosenshein Associates, LCOR Incorporated, and Sage Hotel Corporation. EDC argues that one development team will streamline the environmental remediation process, which, in addition to requiring the removal of substantial amounts of contaminated soil, will involve raising the site four feet to bring it above the floodplain.

Many business owners are less than thrilled with the prospect of moving, fearing they will be unable to find other locations in Queens or anywhere else in the city. "We have begun cataloging sites, both city- and privately-owned. On paper we have enough land to relocate all these businesses," said Brito. While City Hall hopes for voluntary buyouts and is offering relocation assistance, they haven't ruled out eminent domain to take control of privately held land. "This is not about money," Jack Bono, of Bono Sawdust Supply Company, told the *Queens Courier*. "This is about not being strong-armed out of something." **ALAN G. BRAKE**

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> GROM

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Designer: Tommaso Catrano

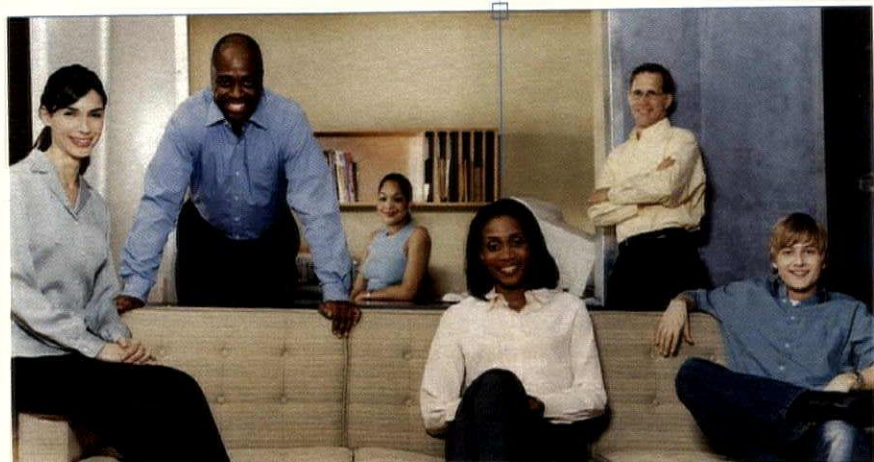


AARON SEWARD

When the proprietors of Grom say they serve Italian gelato, they mean it: They fly over the liquid base from a small Italian chain of the same name, and whip and freeze the dessert in their new shop on the Upper West Side. "This is real Italian gelato, not Italian-style gelato!" said Nicolo Stefano, one of the partners in the new store with founders Federico Grom and Guido Martinetti.

The simple, sorbet-colored space has a handsome paneled chestnut wood bar topped with marble, and an area in the back has a few small tables and contemporary seating. A large arched storefront window fills the room with light on sunny days and the walls feature a map of Italy and images of some of the ingredients used to make the gelato—food porn as décor. The owners adapted the design from their Italian stores, designed by Tommaso Catrano of the Turin-based firm lo Studio Catrano Architetti Associati. "We wanted a pretty minimal design," Stefano said, "to evoke Italy without being fake." And unlike many of their American competitors, Grom's gelato is kept under stainless steel lids to protect the flavor. "We don't try to show the rainbow colors," he said. **AGB**

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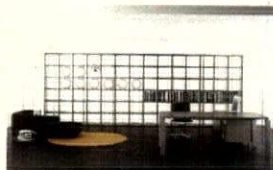
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LAS VEGAS ON THE HUDSON? continued

from front page while the other was deemed a lesser (but vastly preferred) evil. The brouhaha comes from the fact that the pier's caretaker, the Hudson River Park Trust, solicited proposals from private developers in order to finance upgrades of the pier structure itself as well as the public spaces of the park. All of which means the Trust will have its hands full as it ponders the future of the site and tries to balance its own financial needs and the strong feelings of the surrounding community.

The 14-acre pier, at West Houston Street, is now home to a two-story parking garage and offices, wrapped around a courtyard with 3.5 acres of athletic fields. The fate of those fields is at the heart of the debate. At the hearing, soccer clubbers and political leaders alike lashed out at the specter of Jumbotrons on the Hudson.

Denouncing the "humongous development...destroying and disturbing this community," Deborah Glick, state assembly member for the 66th District, vowed to oppose any retreat of Robert Moses' Westway proposal to tunnel a highway under Manhattan's western shore. "We fought Westway so that we would have open recreational space," she told the lively crowd of 1,500 at P.S. 41. "What we need is a direct connection to the waterfront."

And so in one corner is the Related Companies, with its \$626 million bid for a performing arts and recreational center, including an 1,800-seat home for Cirque du Soleil. The plan also calls for a 12-screen cinema for the Tribeca Film Festival, brasseries, galleries, dog runs, and more than 10 acres of public space and ball fields—most of which would be elevated to a rooftop, a move which angers local leagues.

In the other corner is the so-called People's Pier, developed by summer camp operator CampGroup with Urban Dove, a youth service organization. The \$145 million plan focuses on sports facilities, plus an educational complex housing a high school and college. CampGroup architect Richard

Dattner cited his firm's hugely popular Riverbank State Park, built atop a sewage treatment facility over the Hudson River, as a model. The plan would adapt most of the existing pier structure, add a glass entrance tower, and, crucially for ball field boosters, keep the fields at ground level. "I've never seen *American Idol*," Dattner quipped as the crowd wildly cheered his team, "but this must be what it's like."

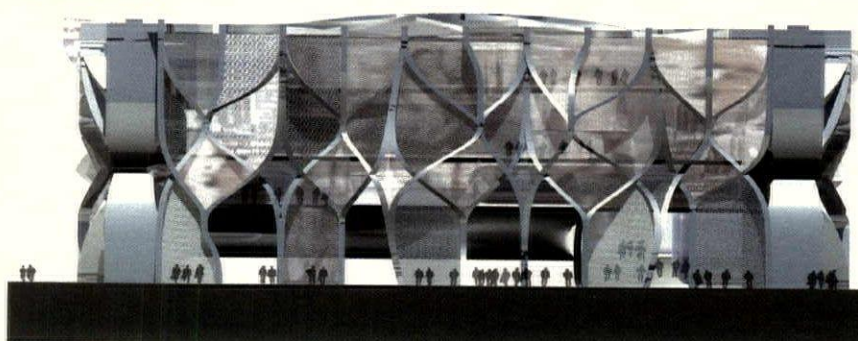
As the largest pier structure in Hudson River Park, Pier 40 hasn't seen a major upgrade since it opened to the public in 1962 to serve the Holland America Line. Either proposal would need to fix severely deteriorated steel H-piles holding the structure up. Related's team, which includes Arquitectonica, Elkus/Manfredi Architects, and Rockwell Group, along with landscape architect DIRT Studios, would also extend Houston Street through the pier as a central, pedestrian-only thoroughfare.

Further complicating matters, Pier 40 is one of only three designated revenue-generating piers in Hudson River Park (the others are Chelsea Piers and the World Yacht/Circle Line piers), and a central question is what revenue sources should be included to fund the pier's renovation and the overall park budget. Pier 40's garage racks up \$5 million per year for the park trust, and both proposals call for more than 2,000 parking spaces to keep that cash flowing.

But the hearing made clear that pier advocates had successfully framed the affair as a referendum on T-ball. "The People's Pier ensures that no one will take these fields away," declared Urban Dove founder Jai Nanda. For his part, Related Companies president Jeff T. Blau promised "bigger and better fields" and "complementary cultural and entertainment uses."

For many in the audience, the Related team's talk of LEED certification and high-performance turf was no match for Little Leaguers who lined up at the microphone. As one youngster dolefully explained, "I would be really disappointed if our field was turned into a mall." **JEFF BYLES**

UNVEILED

HOUSE OF HUMAN RIGHTS
CULTURAL CENTRE

How can a building convey such abstract concepts as "freedom" and "communication"? London-based Wilkinson Eyre Architects pondered that question while designing a center in Milan devoted to publicizing human rights issues. Its solution: an airy structure whose informative skin and open interior space invite education and exploration. The geometry-loving firm designed the exterior's branchlike concrete forms using the Fibonacci sequence, an algorithm often found in nature. In between, glass panels impart literal and metaphorical transparency. LEDs embedded in the glass or other surfaces convey news about pertinent issues: "We want the building to speak for

human rights," said principal Chris Wilkinson. Inside, a spiraling ramp leads visitors through the structure, which contains an exhibition space, an auditorium, a shop, offices, conference rooms, and other facilities. Placing public spaces such as a cafe on the top floor encourages exploration. "With this continuous ramp in the center of the space, the floors flow into one another," Wilkinson said. "People can explore the building with freedom." **LISA DELGADO**

Architect: Wilkinson Eyre Architects
Engineer: Tekne
LED display design: BLIP
Location: Milan, Italy
(exact location to be determined)
Completion: Date unknown



SADIK-KHAN REPLACES WEINSHALL AS TRANSPORTATION CHAIR

DOT'S NEW HEAD

The scrutiny Janette Sadik-Khan will endure as the commissioner of New York City's Department of Transportation (DOT) became clear on May 4, a mere week after she got the job. At the Regional Plan Association annual meeting, Sadik-Khan was waiting for a last-minute slot to speak about her plans when her boss, Mayor Michael Bloomberg interrupted his luncheon speech to acknowledge her. Then, pointing at her, the mayor barked, "Don't screw it up!"

Sadik-Khan brings years of experience in mass transit as a former federal grants administrator and a current advisor to federally-funded contractors at Parsons-Brinckerhoff. But her toughest task will involve private cars. As of her May 14 start date, her biggest charge will be to sell Mayor Bloomberg's plan to institute congestion pricing to several tough customers: the state government that must authorize it; the federal government that can fund its setup; and the department staff who will have to manage it.

Bloomberg's team began to formulate the plan more than a year before the Mayor appointed Sadik-Khan. It draws on similar schemes in London, Stockholm, and Singapore: Car drivers would automatically be charged \$8 and (truck drivers \$21) for entering Manhattan south of 86th Street from 6 am to 6 pm on weekdays. Drivers could deduct tolls from their fees, pay half price for trips within the zone, and use the FDR Drive and West Side Highways at no charge.

The plan has met resistance from politicians who say it privileges wealthy Manhattanites. Congressman Anthony

Mayor Michael R. Bloomberg and Deputy Mayor Dan Doctoroff presented Janette Sadik-Khan as the new commissioner of the Department of Transportation on May 4.

Weiner, a likely candidate for mayor in 2009, has called it a "regressive tax on families trying to make it." And Council member John Liu called it politically tone-deaf to impose fees on drivers before guaranteeing major upgrades in mass transit. Sadik-Khan said she's excited to implement the plan, which she believes will improve the health of the city.

Sadik-Khan seems hopeful, but well aware of the barriers ahead, especially in the form of state lawmakers, who will have to authorize congestion pricing and implement the initiative in a previously unheard-of coordination with DOT. "There seems to be openness in Albany that you haven't necessarily seen," Sadik-Khan told AN. She said a transit fund the mayor wants to develop with congestion-pricing revenue can support 22 regional projects that lawmakers across the state will be likely to endorse. Because Mayor Bloomberg has made funding for mass transit a top priority, and since the state-controlled Metropolitan Transportation Authority controls the city's bus and subway network, Sadik-Khan will also have to develop allies at state agencies while her boss lobbies lawmakers.

Sadik-Khan started her new job by stressing the need for consensus. At the press conference, she described her first stint in the city's transportation department in 1990. "Back then, it seemed [transit] advocates were on one side and business and labor were on the other," she said. "Common sense dictates that we need to do better to grow and sustain our business climate and quality of life."

Observers are guardedly optimistic, especially about an experiment with dedicated lanes for high-speed buses. The two agencies say Bus Rapid Transit (BRT) should start in the Bronx by December. "The fact that Sander was DOT commissioner helps," said Hope Cohen of the Center for Rethinking Development at the Manhattan Institute, a think tank that favors congestion pricing. "If they jointly struggle for BRT, that would give both agencies respect for each others' abilities." **ALEC APPELBAUM**

DESPITE STRICT CONSTRAINTS, BIG NAMES PACK SHORTLIST FOR PHILLY MUSEUM

Match Making

On April 27, the Barnes Foundation announced a star-studded shortlist to design its new museum in downtown Philadelphia, which will create a larger, more accessible home for one of the world's most acclaimed collections of impressionist and postimpressionist art. The firms are: Tadao Ando, Diller Scofidio + Renfro, Kengo Kuma and Associates, Rafael Moneo, Morphosis, and Tod Williams Billie Tsien Architects.

The new museum pres-

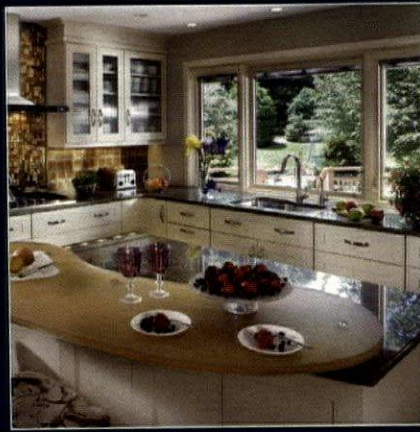
ents an interesting design challenge because the late Albert C. Barnes, who made his fortune on the antiseptic Argyrol, made demands in his will stating that the art could not be moved, rearranged, or even lent. Furthermore, Barnes envisioned an institution with an emphasis on education, so to give preference to students, public visitors are limited to 400 a day, three days a week.

The foundation has admittedly struggled under these constraints and has fought

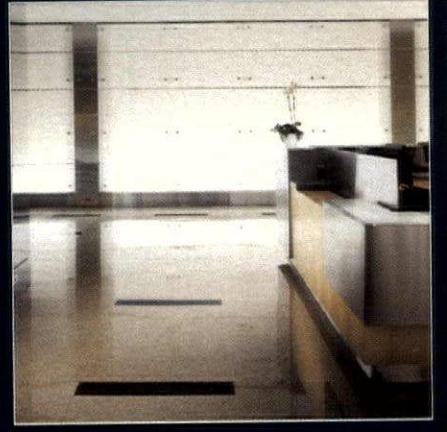
for years in the courts to have them lifted amidst the deterioration of the 10,000-square-foot Paul Cret-designed gallery building located in a 12-acre arboretum 8 miles outside Philadelphia. In 2004, a judge ruled the Barnes could relocate (See "Barnes Launches Architect Search, AN 07_04.25.2007) as long as the new galleries matched their predecessors. (A foundation representative said no determination has been made yet if the galleries must

continued on page 8

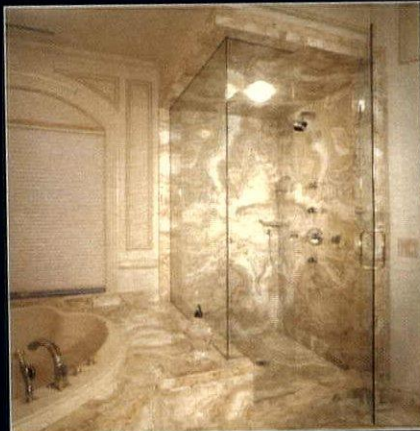
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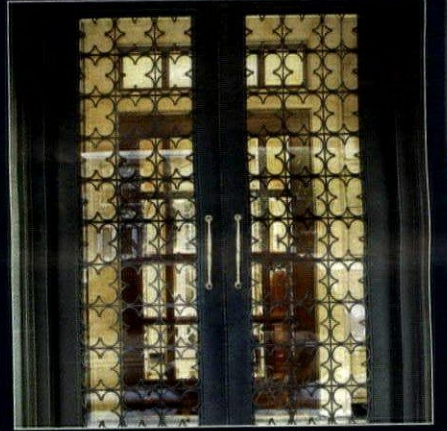
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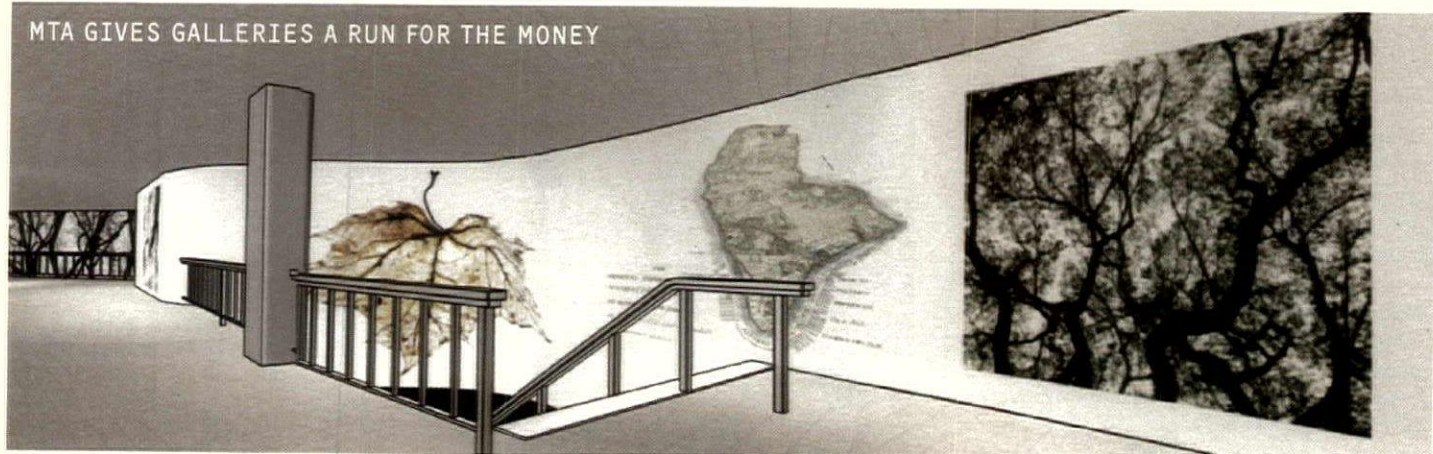
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THE ARCHITECT'S NEWSPAPER MAY 23, 2007

MTA GIVES GALLERIES A RUN FOR THE MONEY



DOUG AND MIKE STARN / COURTESY MTA

TRANSPORTING ART FOR TRAIN STATION

The South Ferry terminal is one of the oldest stations in the subway system—so old, in fact, that archeologists preceded construction workers in excavating the site before a \$420 million overhaul of the station could get underway.

The passage of time as well as of commuters was very much on the mind of photographers Doug and Mike Starn, who were commissioned by the Metropolitan Transit

Authority's Arts for Transit program to create a permanent installation to line 270 feet of the station's mezzanine. It is the largest commission yet for the 20-year-old arts program.

Best known for their intensely worked photographs that typically employ materials like wax, tape, and handmade mulberry paper, the Starn twins collaborated here with the German manufacturer Mayer

of Munich to print and fuse layers of architectural glass upon which they had digitally printed and airbrushed images. On passing through a turnstile fence of water jet-cut steel in a pattern of silhouetted trees, passengers will face a floor-to-ceiling topographical map in marble mosaics of pre-settlement Manhattan overlaid with an 1886 street plan painted with an epoxy compound to add

texture. Alongside the map as the stair descends to the No. 1 subway platform there will be a 14-foot image of a desiccated and slightly curling leaf, every vein sculpted by the artists, the whole of which slightly echoes the shape of Manhattan. Running the length of the mezzanine are other images of trees as abstract silhouettes adapted from the artists' formidable *Structure of Thought* series in a sequence suggesting that streets, leaf veins, and branches are all conduits in the flow of life. Or as Mike Starn said, "to remind us, while we go, from whence we came." The station is scheduled to open in August 2008.

JULIE IOVINE

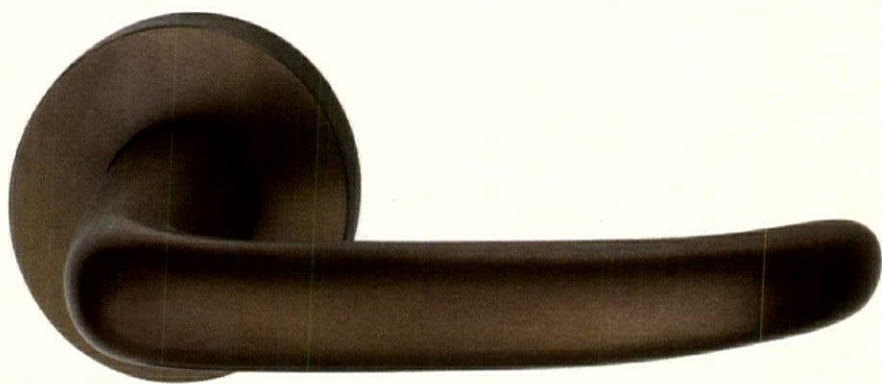
MATCH MAKING continued from page 7 replicate the original rooms down to the tiles and wood paneling, or simply the scale and proportions.)

The new 120,000-square-foot museum will be more than a shell housing facsimile galleries, though. It will also have space for traveling exhibitions and expanded educational facilities intended to serve a larger community. While these ancillary spaces might be nice to work on, why would such big-name architects be interested in such a heavily dictated project? "The real attraction is the collection," a Diller Scofidio + Renfro architect said. "Who wouldn't want to design that building? That there are constraints put on the program by the courts only makes it more of a challenge." **MATT CHABAN**

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GLENWOOD POWER PLANT REGENERATION

Yonkers could use a little glamour, and SMC Alsop's waterfront redevelopment proposal, the British firm's first project in the U.S., looks as if it will deliver. The \$250 million project will reuse the abandoned Glenwood power station, an 80,000-square-foot facility designed in conjunction with Grand Central Terminal by Reed & Stem. It will be part of a three-building, mixed-use development featuring an art museum, a former switch-house, residential towers, a restaurant, and a waterfront promenade that connects to the park area. The tower on top of the power plant will be the region's first carbon-free building and will house retail, restaurant, and 400 luxury and low-income apartments with a rooftop

terrace. A sustainable building with a colorful, faceted facade will produce its own energy and have a rainwater-collection system to restore the ecology surrounding the site. The third, dubbed the Magic Tower, is elevated on stilts and will also house residential units.

The zoning-approval process begins this month, and Alsop hopes that the project will not only revitalize the town's waterfront and improve the quality of life for its residents, but also raise the status of Yonkers. **MASHA PANTELEYEVA**

Architect: SMC Alsop
Developer: Remi Companies
Location: Yonkers, New York
Completion: Late 2009

KROLOFF HEADS TO CRANBROOK continued from front page of Detroit. Kroloff succeeds Gerhardt Knodel, who is retiring after more than 30 years at the academy, having served as director since 1995. "Given Reed's national prominence, varied experiences, and remarkable accomplishments, we are confident he will help lead the Academy to new heights of artistic greatness," Rick Nahm, president of the Cranbrook Educational Community, said in a statement.

Indeed, Kroloff, 46, brings along battle-tested architectural mettle. He arrived at Tulane one year before Hurricane Katrina radically redefined his job and plunged him into the center of planning for a post-catastrophe New Orleans. An appointee to Mayor Ray Nagin's Bring New Orleans Back Commission, Kroloff weathered severe political fallout as co-chair of the urban design committee with local architect Ray Manning. Aided by Philadelphia firm Wallace Roberts & Todd, and collaborating with the Federal Emergency Management Agency, the commission had offered up a comprehensive rebuilding plan in January 2006.

But faced with tough choices about where and how to rebuild, along with citizen outrage over the plan, federal and local officials punted. "FEMA just did an about face and skipped town," said Kroloff. What ensued was "plandemonium," he added, as numerous other schemes entered the fray. Some of the team's original recommendations were eventually folded into the resulting Unified New Orleans Plan, which Kroloff calls "a pretty bungled hodgepodge."

Still, he remains loyal to New Orleans and to the dozens of grass-roots rebuilding projects launched by Tulane students and affiliates over the past two years. "This was a bittersweet decision," Kroloff said of his move. "New Orleans is so rich and so deep and so distinctive that you cannot experience it and come away unchanged."

Cranbrook is about 25 miles from downtown Detroit, which has its own daunting array of urban issues, but Kroloff says he is looking forward to tackling them. "Detroit faces an even more harrowing set of problems," he said. "The collective intellect at Cranbrook has been captivated by Detroit, so people there are every bit ready to engage."

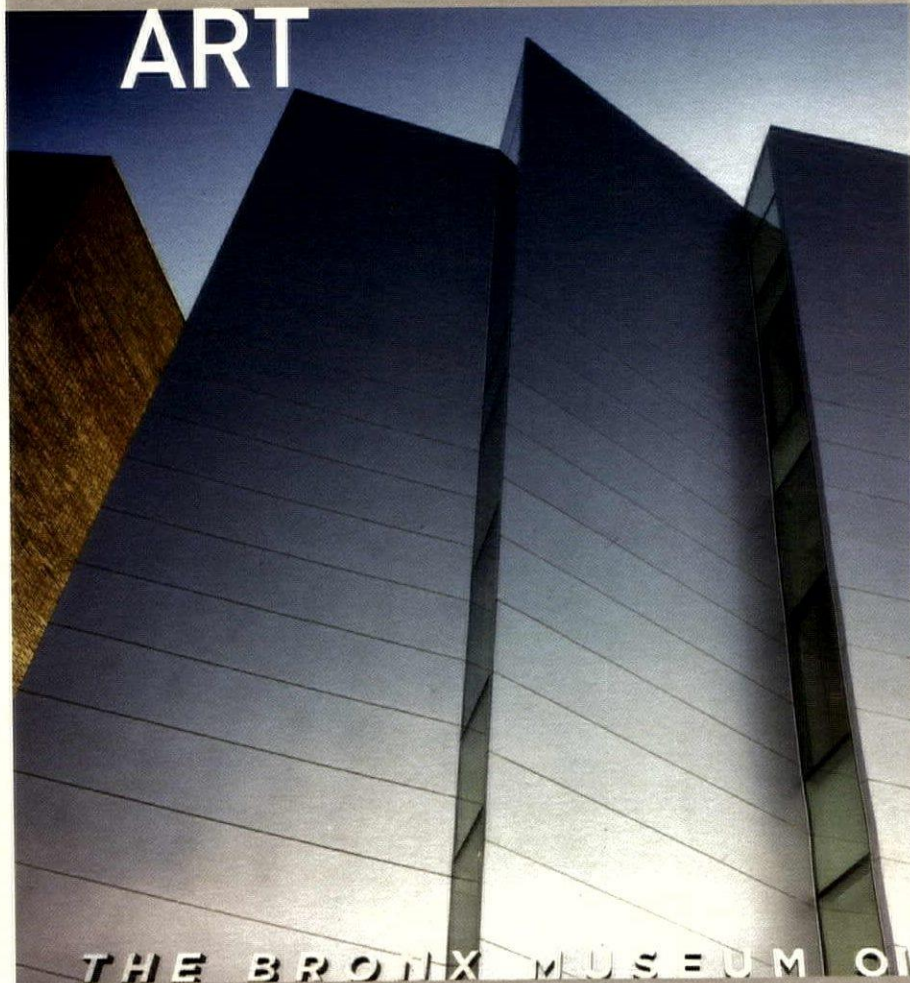
Founded in 1932, Cranbrook offers master degrees in ten departments including architecture, photography, painting, and metal-smithing. The academy is part of a 320-acre campus, and includes a 1942 museum by Eliel Saarinen, who was Cranbrook's first president and master architect. Other talents who have passed through the highly selective institution include Harry Bertoia, Charles Eames, Eero Saarinen, and Florence Knoll.

Cranbrook's two-year graduate program enrolls 150 students annually, who work with no formal curriculum, but instead embark on intense rounds of studio work, critiques, seminars, and research under the mentorship of artists-in-residence. "It's a rarefied atmosphere," said Kroloff, who starts September 1. "The result has been decades of the most exceptional design and art creation in the country."

Before joining *Architecture* in 1995, Kroloff taught at Arizona State University, and practiced architecture in both Arizona and Texas. He will arrive at Cranbrook with an already busy date book at his practice Jones/Kroloff Design Services, which advises on architect selection and design strategy for clients such as the Cleveland Museum of Contemporary Art and Detroit's own Motown Center Project. Partner Casey Jones will also relocate to Bloomfield Hills.

There is one drawback, though, and that is the switch from jambalaya to Detroit deep-dish. Said Kroloff of his future Detroit digs, "They're just going to have to work on their food a little bit." **JB**

CONTEMPORARY ART



In designing an expansion of the **Bronx Museum of the Arts**, **Arquitectonica** needed to create an enduring icon that would draw museumgoers to the modest, mid-block site. It chose a striking folded facade of metal and glass panels, but more importantly a structural steel frame, paving the way for the museum's further expansion.

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THE ARCHITECT'S NEWSPAPER MAY 23, 2007

MONUMENTAL OVERHAUL AIMS TO CREATE PROACTIVE, PROGRESSIVE STANDARD

DOB BREAKS CODE TO FIX IT

Architects, break out your reading glasses: The Department of Buildings (DOB) announced a draft of a new building code on May 3. The first overhaul of the guidelines since 1968 took 400 volunteers and staffers three years and 300,000 hours to complete. It is intended to streamline, standardize, and simplify one that had grown ever more complicated and difficult to use over its 40-year life. "Make no mistake about it," Mayor Michael Bloomberg said at a press conference where the code was presented to City Council. "This has been a massive undertaking."

"It's a very passive code, and only reacts to disasters," Fatma Amer, the deputy commissioner overseeing the new code, said of its predecessor. It took the worst disaster in the city's history, the attacks of September 11, for the buildings community to band together and tackle a revamp of the code. That community—including architects, developers, unions, fire fighters, accessibility advocates, and

myriad other constituencies—had been lobbying the DOB for a new code since at least the 1990s, commissioner Patricia Lancaster told *AN*. Though it had been a Bloomberg campaign promise, "9/11, and particularly New York New Visions, was the real catalyst for this," she said. "The building industry got together like never before."

Amer explained that the old one had grown byzantine and convoluted as a result of the seemingly countless amendments appended to the document. As a result, the DOB selected the International Building Code (IBC) as the basis for its radical revision. Created by the International Code Council (ICC)—a nonprofit trade organization based in Washington D.C.—the IBC is designed as a standard model on which communities worldwide can build; many American cities and 49 states have adopted it.

With an emphasis on safety and fire protection, the IBC was a natural choice following the catastrophic col-

lapse of the World Trade Center towers, but the real appeal for the DOB came from its comprehensive scope, logical organization, and the requirement that the code be reviewed and updated every three years, which should prevent the confusion of the past. The administration also hopes the code will attract more national and international development in the city. "Grown men are scared of the code, so they don't want to build here," Lancaster said.

The IBC explicitly requires each jurisdiction to tailor the model code to its specific needs, but the DOB went to unprecedented levels, inviting all effected parties to help write the new code. "That transparency did not have to happen," Dolly Harris of the ICC said. The DOB formed thirteen technical committees, seven oversight committees, and a managing committee from the sea of volunteers, who then preceded to read both the IDC and the current code line by line, creating a new code uniquely suited

to the needs of the city but still compatible with the rest of the world. "We just didn't look at IBC," Amer said. "We took the good things in our existing code and carried them over."

City Council must approve the new code by June 30. Though no hearings have yet been held, a spokesperson for councilmember Erik Martin Dilan, chair of the council's Housing and Buildings committee, said the new code should pass with few exceptions. "Most of the items are non-contentious," the spokesperson added. It will not take effect until one year after Mayor Bloomberg signs it into law.

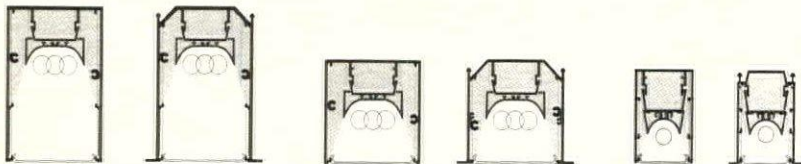
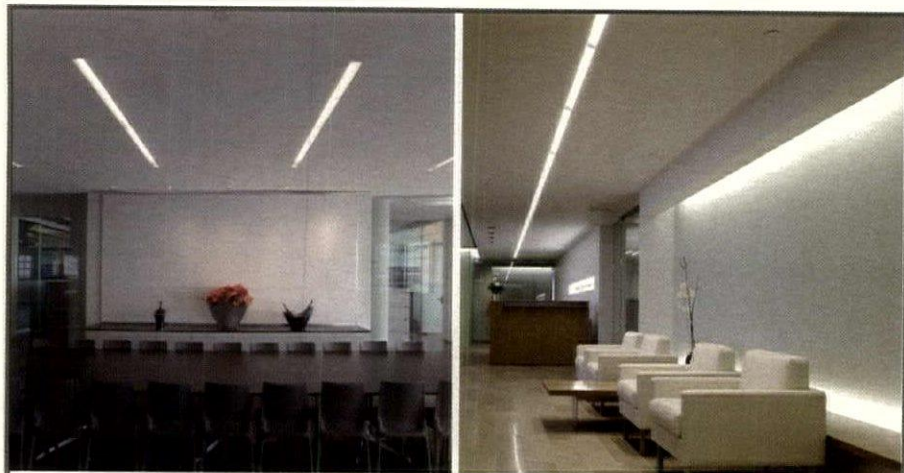
The biggest change for architects is the elimination of the Materials and Equipment Acceptance (MEA) Index. "It tends to discourage new products and innovations," said Mark Ginsberg, a principal at Curtis + Ginsberg Architects who was AIA chapter president when the overhaul began and especially involved as a result. Currently, all building components

must be certified by the DOB, a taxing process that can also be redundant if a product is already certified by a recognized organization such as Underwriters Laboratory. Now, the new code adopts those standards and MEA plays a different role. "Our new unit that will be the MEA is going to be focusing on very serious review and research of new materials and equipment that has not been—that's new to the market," Amer said.

The new code is being branded as part of the mayor's PlaNYC, and so affordability and sustainability also play a major role. And while provisions for sustainability and green design may not be theoretically groundbreaking, their existence, prominence, and the incentives offered to incorporate them are a major victory for environmentalists. "I'm thinking for the first time this is sexy and people actually want to come out and talk about the code," Lancaster said.

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For applications and further information, visit www.rvatr.com

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CREATIVE TIME'S PLAQUES CELEBRATE NEW YORK'S ARTISTIC HOT SPOTS OF YESTERYEAR

Signs of the Times

New York's pace can be so fast that even a decade or two is more than enough for the city to transform itself entirely: The buildings that gave rise to the scene in Soho of the 1970s and 80s are largely the same, but in every other way the neighborhood is unrecognizable. Local public arts organization Creative Time has watched these changes and, to celebrate its 33rd anniversary, is placing 33 plaques across the city to keep alive the memory of the artists and institutions who have made their mark over the past third of a century. The project is called *One Day It Will Please Us To Remember Even This*, after a 2006 album by proto-punk glam rockers the New York Dolls.

In front of a Lucky Kid clothing store (pictured below) at the corner of Prince and Wooster streets, a small plaque reminds passersby that an entirely different clientele once flocked there. In the neigh-

borhood's grungier, more bohemian days of the early 1970s, the artist and architect Gordon Matta-Clark presided over meals at Food, a conceptual restaurant he operated there that attracted regulars including Philip Glass and Donald Judd. If you call the number on the front of the plaque, you'll hear the story of how one night, the guests ended up wearing their dinner home.

In Battery Park City, a plaque marks the spot where Creative Time once transformed a landfill into a vibrant summertime exhibition, *Art on the Beach* (1978-1985). The show blurred the borders between art and architecture with installations such as Jody Culkin's *Vacation Homes of the Future* (1985), featuring colorful little rooms buried in the sand. At the Winter Garden, another tells the story of Sonic Garden (2002), an exhibition of four artists including Laurie Anderson, who turned the building into

the sonic equivalent of a giant violin. And though it has already been the subject of songs by the Talking Heads and the Ramones, the music and performance art mecca on White Street from 1978 to 1983 gets this more formal memorial too. (For a map of all locations, see www.creativetime.org.)

While the plaques honor New York's creative legacy, they also serve as a poignant reminder that with soaring real estate costs, artists are having a harder time finding a foothold here these days. "As the city changes so fast, it's amazing to think that you'd put plaques to things that existed 30 years ago, because that's such recent history," said Anne Pasternak, Creative Time's president and artistic director. "But already those buildings and those sites are long gone; they're just part of oral histories... It's important that as the city changes, we can still recognize the footprint."

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THE ARCHITECT'S NEWSPAPER MAY 23, 2007

HANDEL ARCHITECTS
WITH GEIGER ENGINEERS
AND BOVIS LEND LEASE

The Olympics may not be coming to New York City anytime soon, but the NYC 2012 bid process did manage to give new life to a project that had seemed moribund but is now under construction. The Flushing Pool and Ice Rink—a 110,000-square-foot, \$60 million year-round recreational facility in Flushing Meadows Corona Park by Handel Architects—got off to a series of false starts, even beginning and stopping construction, before ground was broken on a final scheme in November 2005. Budget shortfalls derailed the original 1998 plan after piles had been driven on the site. Then 9/11 sidelined the project altogether, while the city focused its efforts elsewhere. In 2004, during New York's bid for the 2012 Olympic Games, interest was revived in the recreation center. The New York City Department of Parks & Recreation, along

with the New York City Economic Development Corporation commissioned a new design from Handel Architects and Kevin Hom + Andrew Goldman Architects to host water polo events. When New York lost its Olympic bid to London, the city decided to go ahead with the facility ["Water, Ice, and Something Nice," *AN* 18_11.2.2005]. Now construction is finishing up and the building, or at least half of it, is set to open to the public in September.

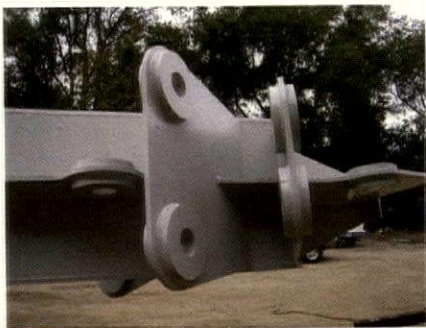
This sort of variegated past is true of the project's site as well, and presented challenges to the construction of the massive, cable-stayed roof structure which is the facility's defining element. Originally an estuary and wetlands, this part of the park, bordering the Van Wyck Expressway, became a giant ash dump in the 1800s before the city filled the area to create land

for the 1939 World's Fair. "The soil conditions out there are what we call lousy," said Paul Gossen, a structural engineer with Geiger Engineers. "Even modest loads can't be supported by the soil itself so the whole building had to sit on piles." Even the Olympic-sized pool had to be lifted 12 feet above grade because otherwise the basin couldn't handle the ground's static water pressure.

Driving piles to support a structure is common enough, but the site's soil is more than unstable. According to Gregg Stanzione, senior project manager at Bovis Lend Lease, the ash in the site's fill changed the ground's PH, making it corrosive. "We had to put a special coating on the piles to keep them from decaying," continued Stanzione. The construction team then faced the difficulty of driving the

piles while calculating for down drag—the 60-foot-long, steel-filled-with-concrete friction piles don't dead end into bedrock—and preserving the protective coating. How to do this? "Very carefully," said Stanzione. Bovis had to bid the job out to several subs before finding one that was willing to take the extra care to see the job done right. They wound up with pile driving specialists Loftus Contracting Corp.

Bovis completed the piles in January 2006, and then got to work on the concrete and steel super structure (from the piles to the top of the pool it is concrete, and from there to the tip of the cable-stay masts it is steel), a process that took about 12 months, according to Stanzione. Plans for putting up the cable-stayed roof, which provides 120-by-230-foot clear spans in both the rink and pool areas, were worked out



COURTESY HANDEL ARCHITECTS

Facing page: The cable-stayed roof supports 120-by-230-foot clear spans in pool and rink areas. **Above:** The cables extend from the tops of the masts to connection points on the concrete-plank roof.

during the design stage. "New standards for cable structures require that the erection procedure be documented from the beginning," said Gossen. "You can't leave it up to the contractor to do it." Geiger worked out a plan to shore up the roof and 40-ton masts during erection with temporary towers so that the perimeter gravity columns wouldn't have to be beefed up to support the dead loads before the cables were put into place.

Getting the roof to hang correctly and maintain Handel's curving profile required careful calculation. The cables extend from two central masts supporting both ends of the roof in a counter balancing act that Gossen likened to a seesaw. During erection, DCM Erectors pinned the cables at the top of the mast first and then dragged them out to their connection points on the roof. The next step involved jacking the cables to pre-specified tensions, a process that lifted the roof off the shoring towers. Instead of metal decking, the roof is clad with concrete planks, which give extra weight to negate wind loads that could otherwise lift the roof and compromise the structure.

Bovis is currently finishing out the interiors of the pool section for a Fall opening, but the ice rink may encounter some delays. To obviate up-front cost and handle long-term operation, the Parks Department is bidding that part of the contract out to a private company. A decision has yet to be reached, but at least one concerned reporter hopes it won't be long: He wouldn't want the seesaw to tip too far in one direction.

AS

BUILDING COLLAPSE PUTS TEMPORARY STOP TO SITE CLEARING AT ATLANTIC YARDS, BUT RULING WILL ALLOW IT TO RESUME SHORTLY

DIY SITE DEMO AT ATLANTIC YARDS

State authorities arranged a temporary stop to developer Forest City Ratner's project to convert Brooklyn's 22-acre Atlantic Yards to a mixed-use development after a building on the site, the Ward Bakery, began collapsing on April 26. A week before that episode, the developer won a key battle when a judge ended a two-week effort to prevent demolition from starting.

The building collapse, while extraneous to the legal claims the judge considered, has deepened community groups' mistrust of the developer. "An unknown is what they are doing with that building," says Daniel Goldstein, who lives in the project footprint and serves on the steering committee for the group Develop Don't Destroy Brooklyn, which opposes the scheme in its current form. Goldstein said the developer's claim that a rainstorm hastened the collapse hurt its credibility among project opponents. He told *AN*, "It would be nice for Forest City Ratner, for once, to take responsibility for something."

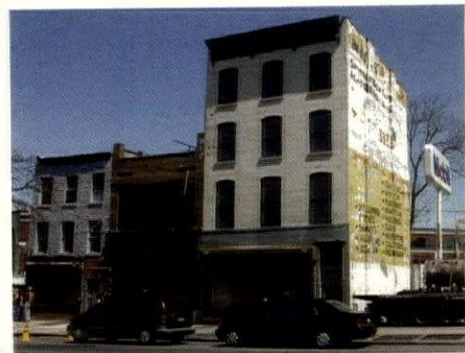
Ratner is taking an aggressive stand in court against Goldstein and his allies. On

April 5, a coalition of 26 community groups filed a lawsuit against the Empire State Development Corporation (ESDC), claiming that political concerns had corrupted the evaluation process of Atlantic Yards' environmental impact. "The ESDC's rush to [authorize the project] before the end of the Pataki administration led to a fatally flawed environmental review," lead attorney Jeffrey Baker charged in a press release. The groups called for a "fresh look" from the administration of new governor Eliot Spitzer, who also supports the project. During a hearing on May 3, a judge sounded sympathetic to litigants' claims that demolition would blight the area. But the coalition had earlier asked Justice Joan Madden of Supreme Court for an injunction against demolition on the site until after the hearing. The request argued that the razing of nine buildings would "irrevocably harm the neighborhood" by creating "vacant lots" in an area "experiencing rapid conversion of commercial spaces to residential use."

So on April 17, when Develop Don't Destroy

Brooklyn heard that the developer planned to begin demolishing sites along Flatbush Avenue the next day, its members sent an email calling for an early-morning protest. In courtroom negotiations that day, Forest City Ratner agreed to halt demolition plans pending a ruling on April 20. When that ruling came late on a Friday, it allowed demolition. "Petitioners fail to show that they will suffer immediate and irreparable injury," Madden wrote. "[They] provide no details as to the composition of the neighborhood, its geographical boundaries, or any valid analysis."

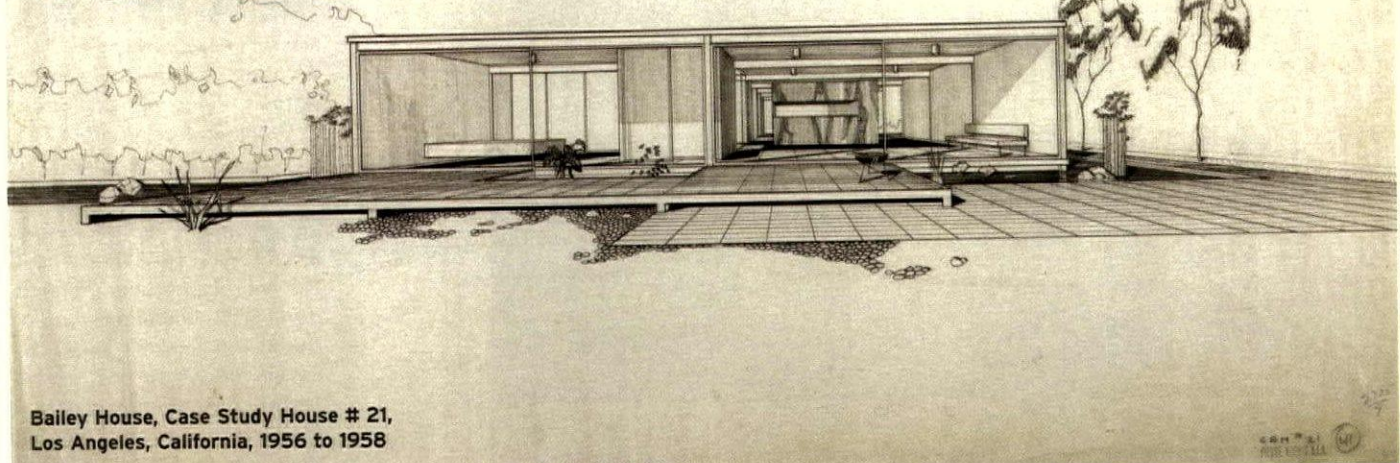
The halt that ESDC ordered on demolition after the former Ward Bakery collapsed gave the coalition a momentary victory, but Goldstein sounded bleak about arriving at a compromise after the May 3 hearing. "It's in the hands of the Department of Buildings and ESDC and Ratner," says Goldstein. "Forest City Ratner has never negotiated with anybody about this project and they're certainly not doing it now." **AA**



DANIEL GOLDSTEIN

MODERNIST MASTERS WORK TO BE AVAILABLE FOR STUDY BY 2008

KOENIG ARCHIVE TO GETTY



Bailey House, Case Study House # 21, Los Angeles, California, 1956 to 1958

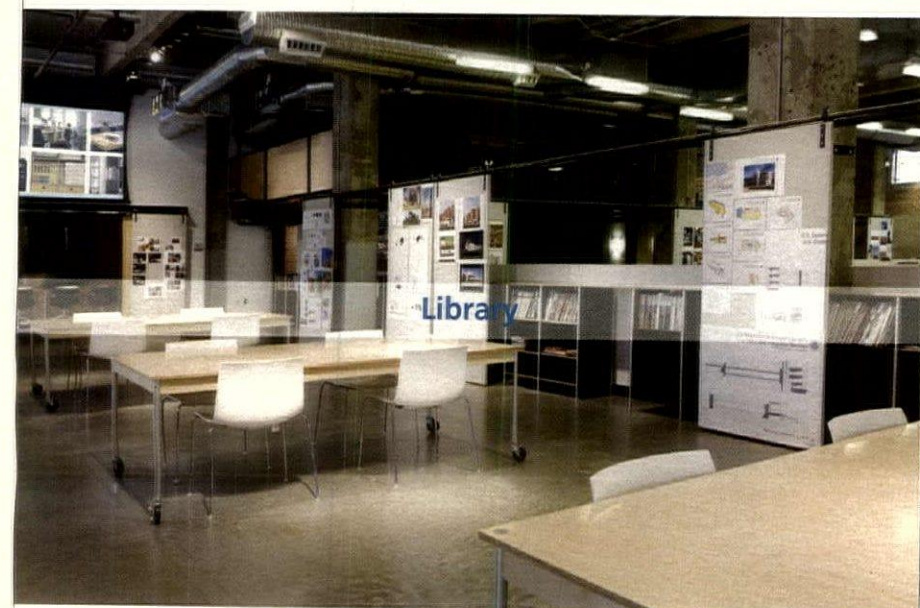
The Getty Research Institute (GRI) in Los Angeles is quickly becoming one of the world's most important architectural archives. Its collection already includes substantial amounts of material from Aldo Rossi, J.J.P. Oud, Bernard Rudofsky, and the English historian and critic Reyner Banham, as well as over 260,000 negatives, vintage and modern prints, transparencies, and related printed matter from the architectural photographer Julius Shulman. The single most reproduced Shulman image is surely his nighttime photograph of two young women talking in the corner of a living room of a house that seems to hover weightlessly above Los Angeles. The house is Case Study House # 22, the Stahl House (1960), which was designed by Pierre Koenig for *Art and Architecture* magazine's famous Case Study Houses program.

Now the Getty can boast the architect's archive of 3,000 objects, as well. Koenig, who died in 2004, produced dozens of innovative steel-frame and glass homes that lyrically defined the modernist indoor-outdoor California architectural aesthetic.

Koenig became an important critic and influential teacher, who taught for more than 50 years at the University of Southern California, where he launched the Institute of Building Research. According to Wim de Witt, the GRI's head of special collections and visual resources, one of his most important research projects was the subdivision of low-cost steel frame houses (sponsored by HUD) that he hoped to build on the Chemehuevi Indian Reservation at Lake Havasu in California. Like some of his most compelling projects, this development remained unrealized, yet is still of great interest to architects and researchers for its regional interpretation of low cost modernist housing precepts and its early attempts to incorporate passive cooling and solar energy research for steel structures.

The Getty is currently cataloging the Koenig archive, and plans to make its contents accessible to scholars and researchers in 2008. **WILLIAM MENKING**

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AT DEADLINE

HOTEL FINALLY TRUMPS SOHO

The Department of Buildings approved construction plans on May 7 for the Trump SoHo Hotel Condominium, the final step before construction permits are issued for the 42-story tower at the mouth of the Holland Tunnel. The project had been denied permits twice previously because the neighborhood is zoned for light manufacturing, not residential use, though transient hotels are allowed ("Donald Does Downtown," AN 20_12.11.2007). Manufacturing and preservation groups argue that there is nothing transient about the Trump SoHo, where condo owners will be allowed to live for up to 29 consecutive days no more than four months a year. Instead, they see the hotel as a beachhead into the city's dwindling manufacturing sector.

LTL'S BEARD

Lewis.Tsurumaki.Lewis Architects (LTL) won yet another award for yet another restaurant on May 7 when they took home a James Beard Award for Xing Restaurant in Hells Kitchen. LTL beat out the Rockwell Group and Tadao Ando, who were nominated for Nobu 57 and Morimoto (New York, not Philadelphia), respectively.

ABU DHABI KEEPS RISING

Two more projects have been announced for Abu Dhabi, the oil emirate fast becoming an architectural theme park. Coming months after the much-publicized Saadiyat Island ("Trembling Before GAD," AN 04_03.07.2007), Foster + Partners has unveiled The Masadar, which the firm claims will be the first carbon-neutral, waste-free city in the world. The two-and-a-quarter square-mile walled development "promises to question conventional urban wisdom at a fundamental level," Foster said. In case that's not utopian enough, David Fisher, a little-known Italian-Israeli designer from Chicago, is working on a tower for the city where each floor rotates independently, offering spinning views.

MTA CHAIR ROCKED

Peter Kalikow announced on May 7 that he will resign as MTA chairman as soon as Governor Eliot Spitzer has found a replacement. Kalikow is in his seventh year at the MTA, where he has overseen major capital projects, like the 2nd Avenue subway and a Long Island Railroad connection to Grand Central Station, as well as the 2005 transit strike and the restoration of service after September 11. Former Governor George Pataki appointed Kalikow to a second six-year term last June, leading to speculation of whether the zealous chairman would step aside for Spitzer, who reportedly envisions a more advisory role for the chair.

ROADS GROW IN BROOKLYN

A paper by members of the US Geological Survey [in the May 4 issue of *Science*] on the roadless spaces of the United States mentions that Kings County (Brooklyn, not Seattle or Hanford, California) is the most paved-over county in the country. Other fun facts: Outside of Alaska, it is impossible within the United States to get more than 21 miles from a paved road.

NEW PRESIDENT FOR THE AIA

Marvin Malecha was elected the 2009 president of American Institute of Architects, following delegate voting at the national convention held in San Antonio May 4 through May 6. Malecha has served as the dean of the College of Design at North Carolina State University for the last 12 years, before which he was at California Polytechnic State University, Pomona. In his election pitch, Malecha called for strong leadership at the AIA to bring more national authority.

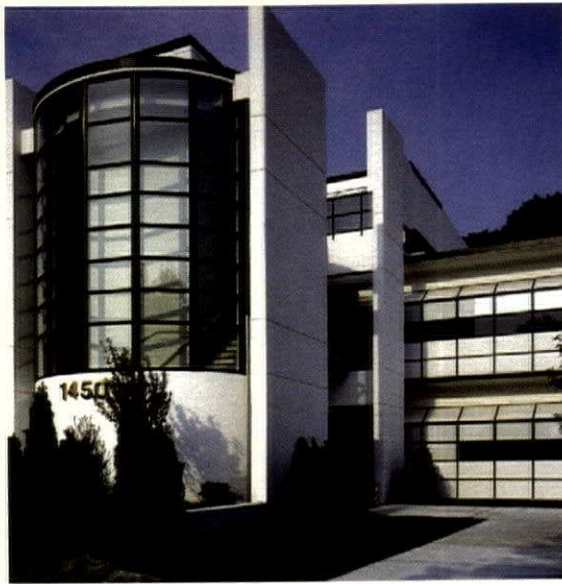
ARCHITECTS' LETTERMEN

The American Academy of Arts and Letters announced this year's newly-elected members and honorees on April 27. In the realm of architecture, Robert Irwin and Billie Tsien have joined the distinguished organization and Wes Jones, Tom Kundig, Eric Owen Moss, and Lebbeus Woods all received awards for their work. The work of these six, as well as artists, musicians, and writers, will be on display at an exhibition from May 18 through June 10 at the Academy galleries at Broadway and 155th St.

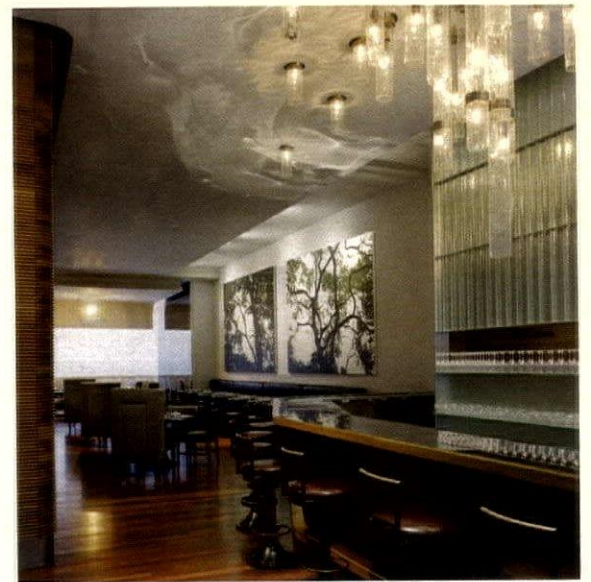
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BKSK ARCHITECTS LLP, NEW YORK



GKV, NEW YORK

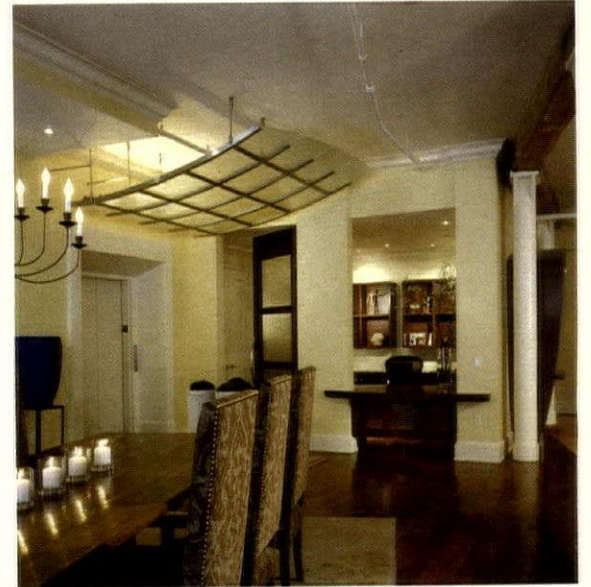
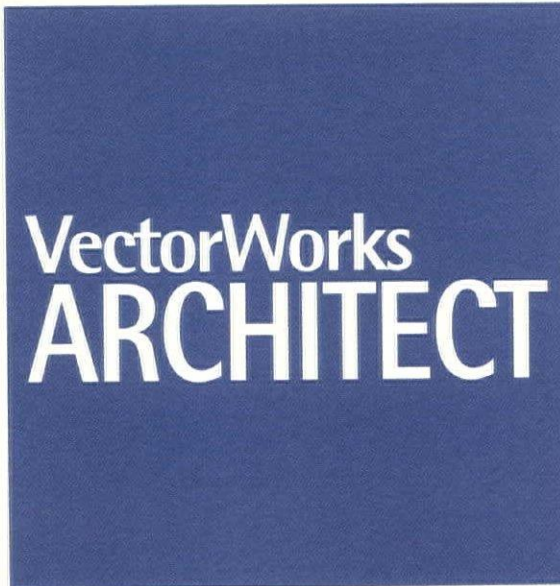


SPAN, NEW YORK

photo by Michael Moran



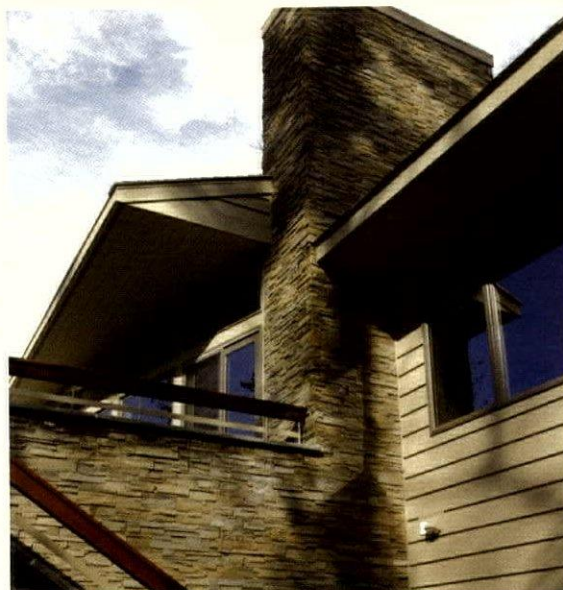
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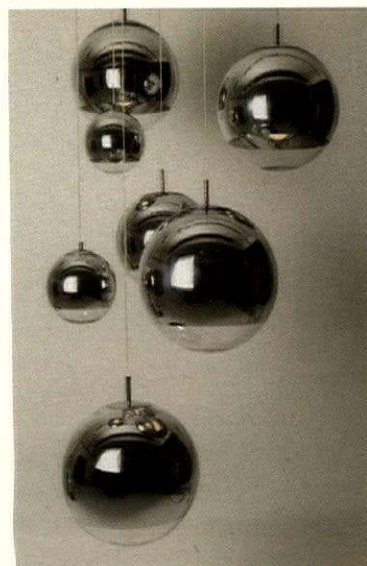
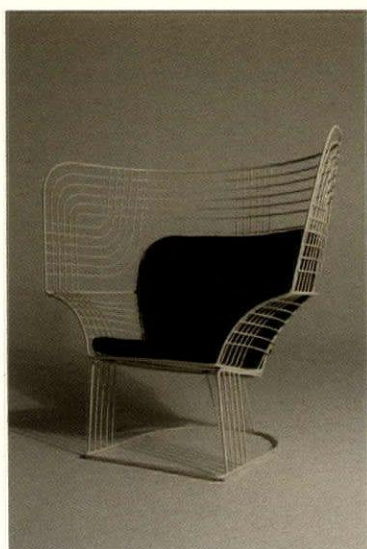
MOVERS & SHAPERS

07 >>>

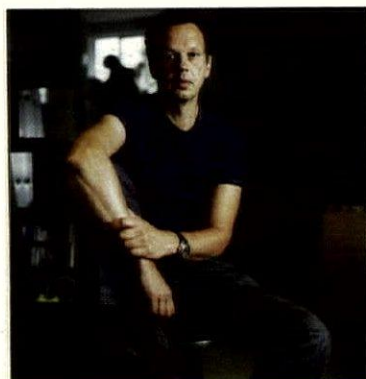
The nexus of design currently hovers somewhere in the ether above The Netherlands, England, and Italy, and draws the occasional spark from Germany, France, and Belgium. This ferment is fueled by a group of youngish creative-types who work across borders, media, professions, and aesthetic sensibilities, intent on rethinking everything from the most prosaic bathroom tap to the production economies of small villages in India. Here's a look at what's on the minds and the drawing boards of a few of the key European designers who will be in New York during this year's International Contemporary Furniture Fair.

Produced by Julie Iovine and Melissa Feldman





Facing page:
Beat Lights collection.
This page, top and right:
the Link Easy Chair; above,
Mirror Ball.



> TOM DIXON
> LONDON / UK

Only two years ago, British designer Tom Dixon dismissed the ICFF as a marginal player on the international furniture scene. "I don't think New York figures, frankly," he told the *Financial Times*, in explaining why he preferred to be in Milan and at 100% Design in London. But in 2007, the UK superstar and former creative director of the London-

based retail chain Habitat decided to come to America under the flag of his own company, Tom Dixon, to show his latest lighting, furniture, and accessory designs at the ICFF and at Moss on Greene Street. "For a long time America has been very obsessed with either Italian luxury or nostalgic movements like Shabby Chic or the Eames generation," Dixon said. "It feels like things are changing—there's a contemporary mood in the air."

If Americans know one Dixon design, it is probably the Jack Light (1994), a stubby polyethylene lamp for the floor in the shape of play jacks and possessing considerably more oomph than a nostalgic Noguchi lantern. Lighting continues to figure largely in Dixon's work, but he rarely sticks to one material, preferring "industrial experimentation" in substances ranging from copper to cast iron to foam. His 2007 theme is metal, but he has

gone way beyond architecture's stainless steel or fashion's silver and gold. His Beat Lights are hammered brass, made with traditional methods in India, while the Copper Shades are plastic coated in vacuum-metallised copper.

At Moss he'll be showing his CU29 chairs. While this set is a limited edition of eight, their form—based on a Big Mac container—is the same as that of 500 polystyrene chairs given away last August in Trafalgar Square. "Those were the cheapest of the cheap, i.e. free," he said. "These are the polar opposite. These have a skin of pure copper," which is applied by submerging each chair in an electrified vat of copper sulphate. "The edition is limited by the amount of time it takes and the difficulty of the process."

For his own label, Dixon is trying to design for "the opposite of planned obsolescence," he said, or in other words, future classics. One

contender is the Link Easy Chair, whose metal frame is wired in a pattern that Dixon said is Celtic in inspiration but is also structural. With Finnish manufacturer Artek (Dixon is creative director), he recently launched the renewable Bambu line, and has the company buying vintage Aalto pieces from schools to put back in circulation. He doesn't have a green agenda for the accessibly-priced Habitat stores (where he remains as "non-executive" director) but instead sees them as a showcase for young European designers. Dixon helped select 100 emerging talents for a new Phaidon book, *& Fork*. "The British don't have the finesse of the Italians or the conceptual nature of the Dutch," he said. "We have sturdiness. Metal is a material of value and it is long-lasting, so we should make things a bit more robust and anti-fashion."

ALEXANDRA LANGE



COURTESY MOROSO



COURTESY B&B ITALIA

Clockwise from top left:
Volant armchair for
Moroso; Tufty-Time sofa
for B&B Italia; rendering
of new space for Moroso
at Moss.



> PATRICIA URQUIOLA
> MILAN / ITALY

With her rapid speech and restless energy, architect-designer Patricia Urquiola is a natural fit for New York City. She is based in Milan, but recently spent some time here as she worked on designing her first American retail space, Moroso at Moss. An extension of the legendary Moss design store, the new boutique at 146 Prince Street showcases the furniture of Italian firm Moroso and the textiles of New York-based Maharam. During one visit a few weeks ago, Urquiola zipped around the still-raw 3,800-square-foot space, gesturing like a choreographer to indicate where mirrors, platforms, and other design elements must be to transform the former warehouse into an ultrastyl-

ish store and offices in time to open during the ICFF in late May.

Best known for bold and uninhibited furniture, Urquiola is an architect with a keen awareness of space and a designer's appreciation for beautiful forms, fabric, and patterns. At the new store, reflective and semireflective surfaces afford multiple perspectives on the furnishings and allow viewers to see themselves with the products. Four platforms of varying heights help create a sense of separation and order in the open space; an alcove showcases Maharam's textiles and accessories.

Color plays a central role in conceptualizing the store's frequently changing decor, just as it's a strong element in Moroso furniture. But beyond brand identity, Urquiola seems most concerned with honoring the individual visions of the designers whose works will be on display, such as Ross Lovegrove, Tord Boontje, Ron Arad, Tom Dixon, and Urquiola herself. She often speaks in poetic terms of her desire to help "tell the histories" of the creative talents.

This is not Urquiola's first cross-

disciplinary venture. After studying architecture, she switched to design near the end of her studies at the Politecnico di Milano, inspired by her teacher Achille Castiglioni and others in Milan who were equally "in love with the big 'A' of architecture and the little 'd' of design," she said. Since graduating in 1989, she has done everything from residential architecture and luxury interior design to booth and showroom design, though she's perhaps most famous for her furniture designs for Moroso, Driade, Kartell, and other companies. In 2001 she founded her own firm, Studio Urquiola.

Aside from Moroso at Moss, other ventures include new products for Italian furniture company B&B Italia and interior designs for two hotels, one in Vieques, Puerto Rico, the other in Barcelona. While most of her work is centered outside the United States, she said she's "happy to share in the energy" of Prince Street and become a part of its "*genius loci*."

LISA DELGADO



COURTESY STUDIO URQUIOLA



Clockwise from top left: Study model for a lighting fixture; Happy Rocker for Moroso; the book *Tord Boontje* (Rizzoli); Shadow Light for Artecnic.



> TORD BOONTJE
> BOURG-ARGENTAL / FRANCE

Industrial designer Tord Boontje's ascent was triggered by light and fairytales. In 2002, the British home retail chain Habitat commissioned Boontje to produce Garland, an affordable mass-produced light based on an early version of a limited edition design. Garland sold for about \$30, and quickly became the It shade to dress a bare bulb. At the same time, the soft-spoken Dutchman made a splash with his Blossom chandelier for Swarovski, which was a sparkling branch covered with chunks of crystals unveiled during the 2002 Milan Furniture Fair.

Two years later, Boontje was back in Milan with a showroom

exhibition entitled *Happy Ever After* for the Italian furniture company Moroso. It was the culmination of work based on his ideas involving nature and technology, and crystallized the nascent trend in design towards the decorative. Boontje included prototypes and one-of-a-kind pieces: rocking chairs, tables, poufs, as well as his signature laser-cut fabrics upholstered on furniture and draped in loops from the ceiling.

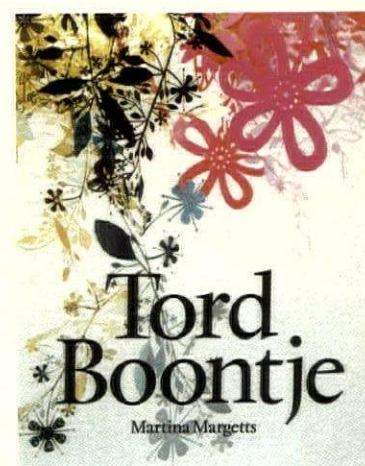
A number of Boontje's designs will be on display in New York at the new Moroso at Moss store opening during the ICFF. His Bon Bon tables made from glass and Corian are decorated with floral patterns created by a technique known as dye-sublimation printing, and will be available at retail stores along with Nest, a molded polyethylene outdoor seating system. A book by Rizzoli has just been published on the designer's work, and it showcases the past ten years of his processes and designs. *Tord Boontje* is lavishly produced with flourishes including burlap covers and pages elaborately die-cut with punched patterns that exemplify

Boontje's careful craft. Martina Margretts, the author, describes him as "a William Morris for our times, taking a local message and practice and transforming it for mass consumption."

Designed in London with his longtime collaborator Graphic Thought Facility, the huge book takes the reader on a visual tour of Boontje's career, starting with his early days in Holland at the Eindhoven Academy. There, he honed his skills in ceramics and textiles before going on to study at the Royal College of Art in London and eventually settling in the south of France with Emma Woffenden, his wife and design collaborator.

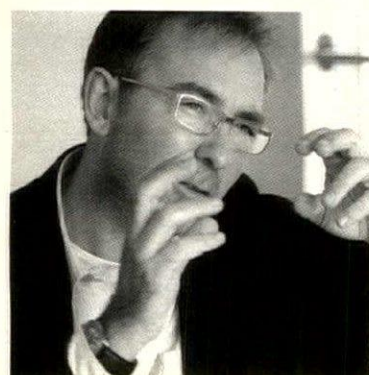
Upcoming work in the studio includes a large architectural project in Shanghai with a spa and wellness center, and a design museum with shops and a restaurant. New products are also in the works for the Table Stories collection for Authentics as well as new lighting for Artecnic. Time will tell how far this latter-day William Morris hopes to go.

MELISSA FELDMAN





COURTESY ALESSI; PORTRAIT, INEKE OOSTVEEN



> WIEL ARETS
> MAASTRICHT /
THE NETHERLANDS

Wiel Arets' path to architecture and product design was an oblique one, to say the least. His early childhood interest in sports changed forever when the United States landed a man on the moon in the summer of 1969. "I was flabbergasted that we

as human beings could put someone on the moon and drive a car there," said Arets, the Maastricht-based architect and designer. Spellbound by the space program, Arets began to study physics, but quickly decided that, while the subject was necessary to hurtle humans to extraterrestrial destinations, it was not for him. At the same time, he realized that if an astronaut were to drive a car on the moon, someone had to design that car in the first place. So Arets shifted his focus to architecture, and after graduating from the Technische Universiteit Eindhoven, he founded Wiel Arets Architects in 1984.

From the very beginning of his architectural practice Arets designed products, primarily one-off custom jobs that attracted little attention. That all changed in 1994 with his Stealth office furniture line—a series

of cabinets, benches, and conference tables that combined minimalist design with acoustic materials to provide sound-dampening in large, open-plan spaces. Designed for AZL Headquarters in Heerlen, the Netherlands, the line quickly garnered international attention and was picked up by the Dutch furniture maker Lensvelt in Breda. Three years later Italian design house Alessi—a company that has a long history of working with architects—contacted Arets, inviting him to design a coffee and tea service. Now he is involved in six projects with Alessi, including a watch called Watch.it, which was just introduced; a forthcoming espresso machine, and a line of bathroom fixtures, Il Bagno Alessi Dot, which will be on view at the AF New York showroom in September.

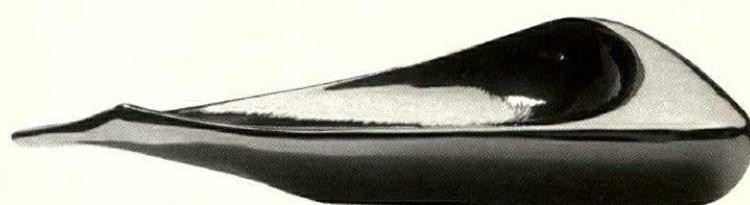
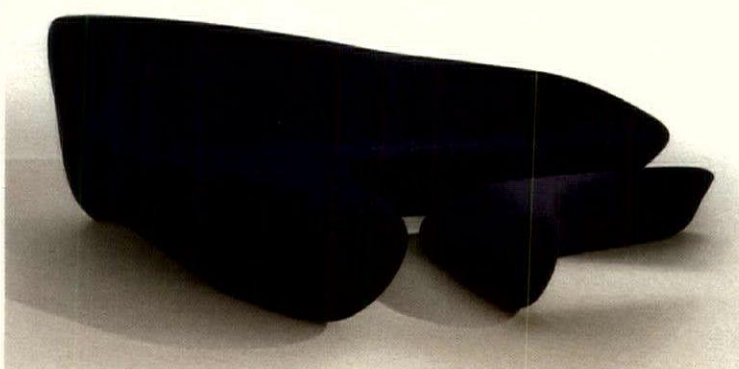
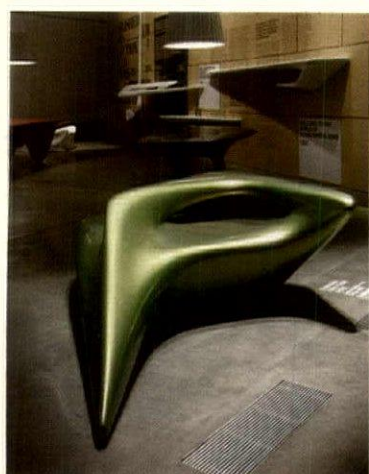
For Arets, the difference between

designing a building and an espresso cup is primarily a matter of scale—meters to millimeters. "As far as how I design, there is little difference between architecture and products," he said. "I develop a concept and that leads me to the design." His Alessi bathroom line is a prime example of this idea-to-form approach; the idea here, naturally, is water. "When a water drop falls on the floor you have a dot," said Arets, "so I thought the circle should be the main design element." From this simple concept, Arets decided to de-emphasize the materiality of his fixtures and focus attention on the fluid component by "chopping off" the steel spigots and ceramic pedestals and leaving simple basins with flat edges. These elegantly primitive forms with their exaggerated circle motifs make water the central feature. **AARON SEWARD**

Above left and right:
Il Bagno Alessi Dot sink
and bathtub.

TRUE TO FORM

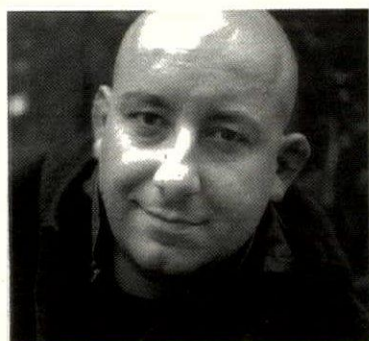
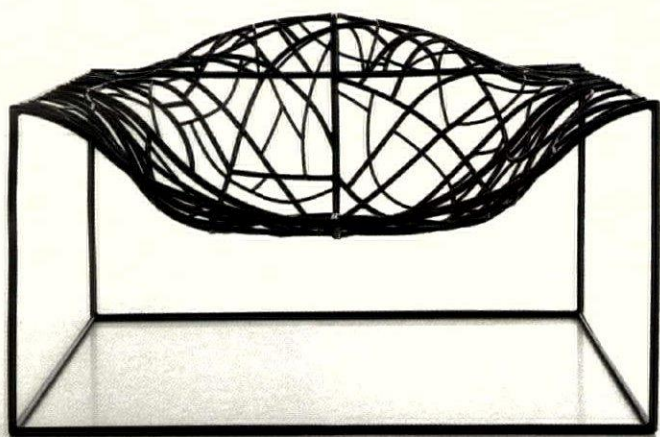
Zaha Hadid's forays into furniture design have become serious events ever since her Aqua Table sold at Phillips de Pury in 2005 for \$296,000, a record for contemporary furniture at the time. In Milan last month, Hadid exhibited three new pieces for three different companies at very different scales and materials but all bearing remarkably similar DNA. From left to right: the 7-foot polyester resin Gyre with polyurethane lacquer in a limited edition of 12 for Established & Sons; the 9.4-foot-long, vinyl-fabric-covered Moon system for B&B Italia; and a sterling 27.5-inch silver bowl also in a numbered edition of 12 plus 3 artist's proofs for Sawaya & Moroni.



LEFT TO RIGHT: COURTESY ESTABLISHED & SONS; B&B ITALIA; SAWAYA & MORONI



ALL IMAGES COURTESY STUDIO MASSAUD



> JEAN MARIE MASSAUD
> PARIS / FRANCE

With a mantra like "Design is nothing, Life is everything," it's surprising that Jean-Marie Massaud is so sought-after right now on the corporate branding scene—he has designed stores for Lancôme

worldwide, auto-show installations for Renault, and a makeover for the stolidly exquisite Italian furniture-maker Poltrona Frau. Then again, the 41-year old Paris-based designer (who has Jean Nouvel's bare pate and Gerard Depardieu's twinkle, and has done time in Philippe Starck's studio) embodies an approach to design that is unabashedly sensual but environmentally aware and seems to be catching on. When Massaud edits a chair to almost nothing, he is not making an aesthetic statement so much as trying to use as few resources as possible. In addition to furniture for several leading Italian brands, including B&B Italia, Cassina, and Cappellini, his portfolio contains more than a few hypothetical projects; his

favorite is an airship in the shape of a whale made for tourists in order to keep their footprints off the land. A seemingly improbable project in Guadalajara, Mexico, for a \$120 million stadium in the shape of a grassy volcano with a floating sunscreen roof and berm-buried parking, may actually get built.

Closer to home, the furniture Massaud presented in Milan this year was varied, but each piece played with the idea of collecting sensual experiences over objects—a very French response to rampant consumerism. His bath collection for Axor-Hansgrohe, introduced two years ago as a *Water Dream* complete with a Corian thundercloud swelling to burst over a luxurious sunken bath, is now in production.

Surprisingly pragmatic, the Axor collection features a tap with water cascading from the lip of a 16-inch shelf, handy for shampoo or candles. In 2006, the molded mineral washbasin and faucet received the International Forum Product Design Award.

The designer's Heaven chair for EMU and the Ad Hoc outdoor chair for Viccarbe display the same high-tech organic elasticity as Spider Man's web. During the ICFF, the Ad Hoc will be shown in both black and white as part of an exhibition of new furniture from Europe at the just-opened Lepere Gallery on 20 West 22nd Street.

JJ

Clockwise from top:
The *Water Dream* installation features a prototype of the Axor Massaud collection faucet; the Heaven chair for EMU; the Ad Hoc for Viccarbe.

MAY

MONDAY 21
EVENT

ICFF Cocktail Party
6:00 p.m.
Vivendum Showroom
23 Greene St.
www.vivendumusa.com

TUESDAY 22
EXHIBITION OPENINGS

Erick Swenson
James Cohan Gallery
533 West 26th St.
www.jamescohan.com

Fischli/Weiss:
Books, Editions and the Like
Swiss Institute
495 Broadway, 3rd Fl.
www.swissinstitute.net

Frederico Uribe
Human Nature
Chelsea Art Museum
556 West 22nd St.
www.chelseaartmuseum.org

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

WEDNESDAY 23
LECTURES
Michael Buckley,
Robert Fox, Kenneth Lewis,
Michael Mein, Chris Sharples,
Susan Szenasy
Brand as Sustainability
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Bill Baker
World's Tallest: Burj Dubai
6:30 p.m.
New York Academy
of Sciences
250 Greenwich St., 40th Fl.
www.skyscraper.org

Paul Goldberger, Richard Kahan, Michael Kwartler
New York Neighborhoods and the Impact of Development
6:30 p.m.
Museum of the City
of New York
1220 5th Ave.
www.mcny.org

EXHIBITION OPENINGS
Dustin Yellin
Robert Miller Gallery
524 West 26th St.
www.robertmillergallery.com

Sensation and Sentiment:
Cinema Posters 1912-1914
Museum of Modern Art
11 West 53rd St.
www.moma.org

Up From Flames:
Mapping Bushwick's
Recovery from the Ashes
Brooklyn Historical Society
128 Pierrepont St., Brooklyn
www.brooklynhistory.org

THURSDAY 24
LECTURES

Susan Anderson, Mary Beth Gotti, David Singer
Bye Bye Incandescent?
The Future of the Incandescent Lamp
5:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.iesny.org

Dominic Leong, Jonathan Lott, Brian Price, Jinghee Park
Young Architects Forum: Proof
6:30 p.m.
Urban Center
457 Madison Ave.
www.archleague.org

SYMPOSIUM
Improvisation, Creativity, Collaboration:
Fueling Innovation in the 21st Century
Marty Ashby, Daniel Pink, Hiroshi Tasaka, Alan Webber, Keith Tamashita
6 p.m.
Japan Society
333 East 47th St.
www.japansociety.org

EXHIBITION OPENINGS
Jim Shaw: The Donner Party Organizing Chaos
P.S.1 Contemporary Art Center
22-25 Jackson Ave., Queens
www.ps1.org

Summer of Love:
Art of the Psychedelic Era
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

EVENT
A lab is a lab is a lab
8:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

FRIDAY 25
EXHIBITION OPENINGS
In Defense of Ardor
Bellwether Gallery
134 10th Ave.
www.bellwethergallery.com

Shibu Natesan, Radcliffe Bailey
Jack Shainman Gallery
513 West 20th St.
www.jackshainman.com

EVENT
30 Years of DanceAfrica
7:00 p.m.
Brooklyn Academy of Music
30 Lafayette Ave., Brooklyn
www.bam.org

SATURDAY 26
LECTURE
Tim Rollins, Paula Trope
2:00 p.m.
Bronx Museum of the Arts
1040 Grand Concourse, Bronx
www.bronxmuseum.org

WEDNESDAY 30
LECTURE
Social Housing and the Social Contract
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EVENT

Soft Targets
7:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

THURSDAY 31
LECTURE
Benjamin Aranda, Chris Lasch, Chaewon Kim, Beat Schenk
Young Architects Forum: Proof
6:30 p.m.
Urban Center
457 Madison Ave.
www.archleague.org

EXHIBITION OPENINGS
Coke Wisdom O'Neal
Mixed Greens
531 West 26th St.
www.mixedgreens.com

Daniel Brush: 30 Years' Work
Phillips de Pury & Company
450 West 15th St.
www.phillipsdepury.com

The Dichotomic
Gallery Korea
460 Park Ave., 6th Fl.
www.koreanculture.org

Don Van Vliet
Charlie Hammond
Anton Kern Gallery
532 West 20th St.
www.antonkerngallery.com

The Line of Time and the Plane of Now
WallSpace
619 West 27th St.
www.wallspacegallery.com
and Harris Lieberman Gallery
89 Vandam St.
www.harrisliberman.com

JUNE

FRIDAY 1
EVENTS
Sitelines: Martha Graham Dance Company
Steps in the Street and Prelude To Action
12:30 p.m.
Lower Manhattan Cultural Council
Intersection of Wall St. and Broad St.
www.lmcc.net

SOFA New York:
International Exposition of Sculptural Objects and Functional Art
Park Avenue Armory
643 Park Ave.
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To Save and Protect:
International Festival of Film Preservation
Museum of Modern Art
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SUNDAY 3
EXHIBITION OPENINGS
Richard Serra Sculpture: Forty Years
Museum of Modern Art
11 West 53rd St.
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Studio As Muse:
Herzog & de Meuron
Fairfield Porter: Inside and Outside the Artist's Studio
The Studio in Miniature:
Joe Fig
Parrish Art Museum
25 Job's Ln., Southampton
www.parrishart.org

TUESDAY 5
LECTURE
Casey Blake, Joshua Brown, Jordana Mendelson
The Artist and Intellectual in a Time of Political Conflict
6:30 p.m.
Museum of the City
of New York
1220 5th Ave.
www.mcny.org

WEDNESDAY 6
LECTURES
Carol Ross Barney
The Many Faces of Brick
5:30 p.m.
Cooper Union
Albert Nerken School
of Engineering
Wollman Auditorium
51 Astor Pl.
www.cooper.edu

Coney Island:
On the Cusp of Change
6:00 p.m.
Urban Center
457 Madison Ave.
www.mas.org

EVENT
Outstanding Short Films From International Festivals, 2007
Museum of Modern Art
11 West 53rd St.
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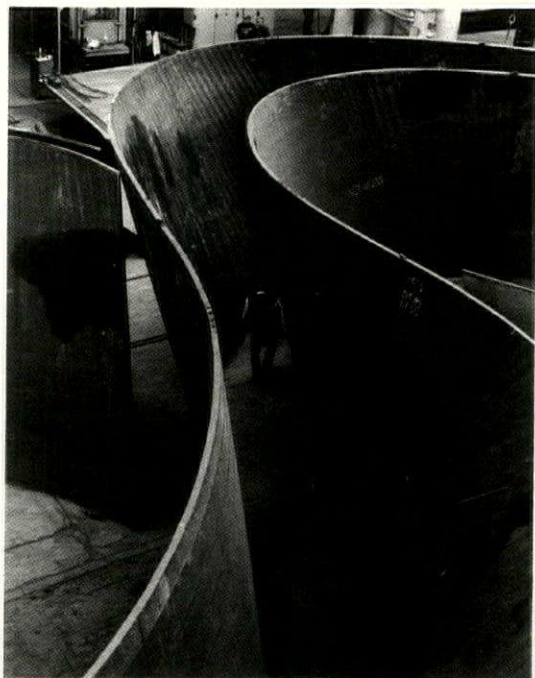
THURSDAY 7
LECTURE
Ariella Rosenberg, Laurie Kerr, Ethel Sheffer, Bruce Fowle, et al.
NYC 2030:
Exploring Implementation
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

FRIDAY 8
EXHIBITION OPENING
Federico da Montefeltro and His Library
The Morgan Library
and Museum
225 Madison Ave.
www.themorgan.org

SATURDAY 9
EVENT
The Financial District Transformed
2:00 p.m.
Northwest corner of Church and Vesey streets
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EXHIBITION OPENING
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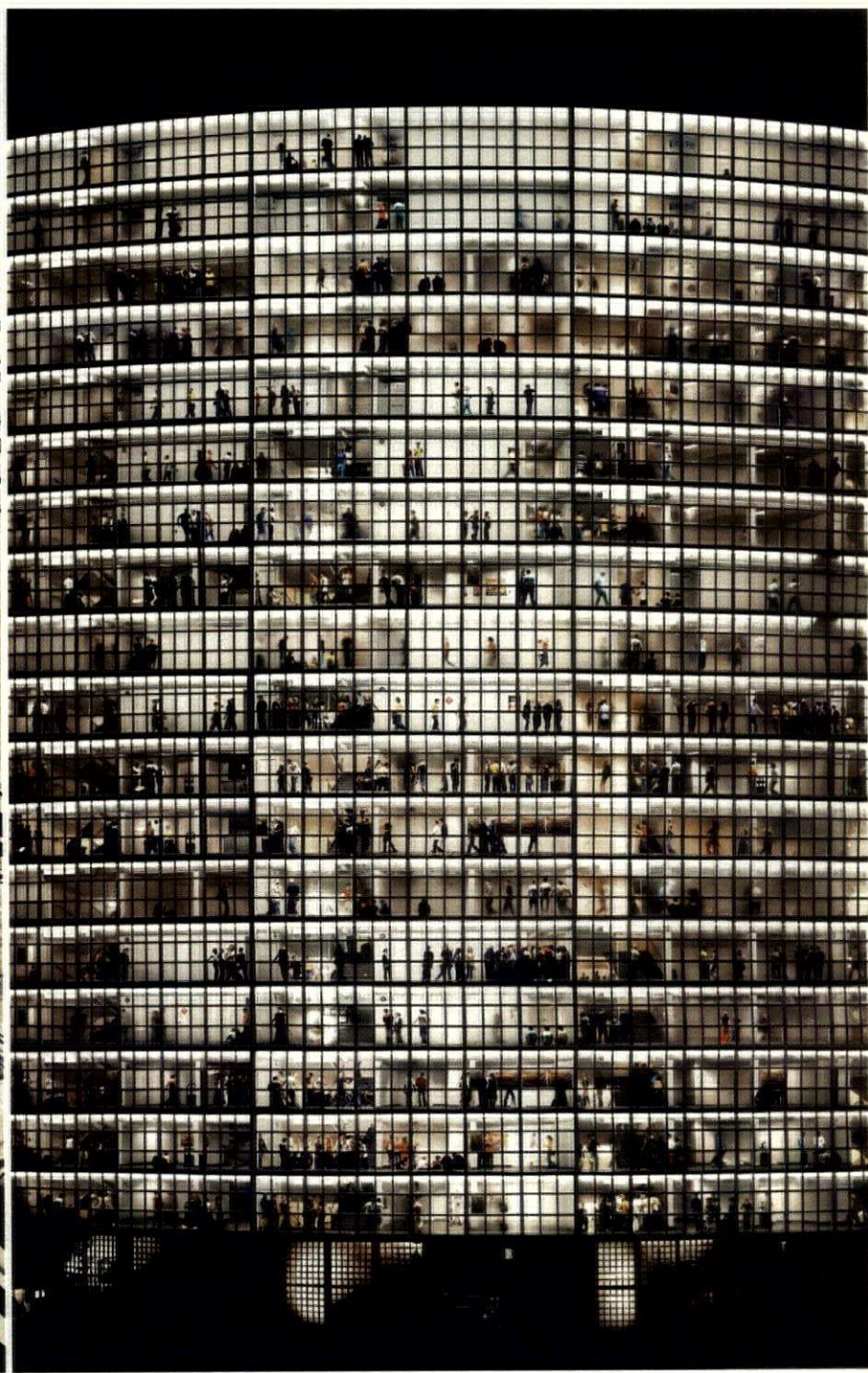
RICHARD SERRA SCULPTURE:
40 YEARS
Museum of Modern Art
11 West 53rd Street
June 3 to September 10

Like a postindustrial Stonehenge, the undulating steel walls of Richard Serra's *Sequence* (above) tower overhead. This is sculpture to inhabit. *Sequence* and two other new pieces displayed on MoMA's second floor, *Band* and *Torqued Torus Inversion*, are part of a 27-work Serra retrospective. Two similarly massive sculptures from the 1990s, *Intersection II* and *Torqued Ellipse IV*, have been hoisted by crane into the Abby Aldrich Rockefeller Sculpture Garden, the only location in the museum that could contain them. *Intersection II* encloses the viewer like four 13-foot-high steel parentheses. A sixth-floor gallery contains a host of older, smaller works from the 1960s through the 1980s. Made from vulcanized rubber and neon tubing, *Belts* (1967) resembles a series of tangled harnesses hanging on the wall. It may seem worlds away from Serra's later works, but like them, it probes the relationship between the body and sculpture.



STUDIO AS MUSE
The Parrish Art Museum
Southampton, New York
June 3 to August 5

When designing the new Parrish Art Museum (rendering above), a cluster of white galleries in a Long Island meadow, Herzog & de Meuron took formal and lighting cues from artists' studios in the area. The Parrish highlights its future home in a three-part exhibition that investigates the artist's studio as creative inspiration. The main exhibit features 130 architectural models of the Herzog & de Meuron design, along with drawings, renderings, and multimedia presentations. The show also has paintings by Southampton artist Fairfield Porter, who frequently took his home and studio as subjects, and Long Island artist Joe Fig's 1:12 scale models of painting tables and painstakingly re-created studios, including Jackson Pollock's. Clearly, Herzog & de Meuron aren't the first to be inspired by the artists on Long Island, nor is it likely they will be the last.



SPACE GAMES

Andreas Gursky
Matthew Marks Gallery, 522 West 22nd Street
Through June 30

At least since his landmark Museum of Modern Art show in 2001, it has been generally acknowledged that Andreas Gursky makes digital interventions in his photographs. The question, especially in his latest show at Matthew Marks in Chelsea, is how much.

Whether or not you are aware that some of the twelve large-scale photographs on view are complete fabrications does not take away from the new work's power to amaze. The images all have Gursky's hallmarks of massive size, and an eye

for dizzying spaces, order in disorder, and the repetition of small parts that compose a whole. For *Kamiokande* (2007), Gursky photographed an underground telescope in Japan where 11,200 photomultipliers line a tube filled with 50 tons of water in order to measure radiation from supernovae. Gursky visited the telescope when it was being repaired and in the process of being drained. He captures it partially full, two men in rubber yellow suits rowing a small boat through a cavern of repeating gold receptors. The photograph

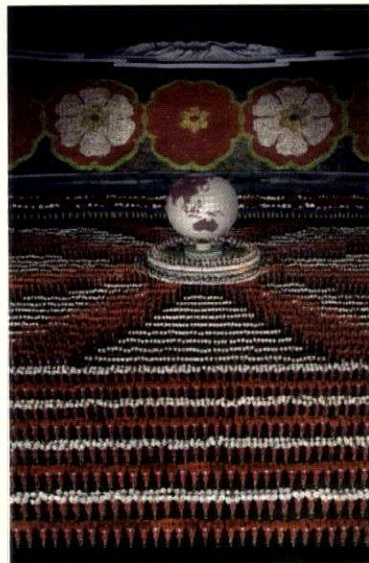
loses nothing of the colossal feel of the place and moment; it is completely enveloping.

The images from the *Pyongyang* series boggle the mind: Can they really be what they seem? Gursky gained entry into North Korea's Mass Games, an annual celebration of past communist leaders and a tribute to the power of the collective. Each dot in these eye-popping scenes is one of 80,000 precision-choreographed gymnasts. They perform in front of a backdrop of 10,000 flashing colored placards, each operated by a young child.

It is fascinating that these images—so otherworldly in their scale, orderliness, and subject matter—involved so little manipulation. Yet they hang alongside others, no less monumental, that on close inspection reveal themselves to be architectures of Gursky's mind. If you look carefully at *May Day V* (2006), which at first appears to be another extreme structure, it is clear that the repeating squares of the building are literal repetitions: The same word is written in the fog on the glass in multiple places. The

same people in the same positions appear again and again. The original building may have been no more than four stories tall.

Photography becomes very close to painting in *F1 Boxenstopp*, the most touted of the new works. It is the largest he's ever done at 20 feet long by 7 feet high, and the most dramatic of the show. Dozens of men buzz around racecars as they pull in for pit stops during a Formula One race, scores of onlookers hovering in observation booths nearby. You'd hardly know it, but this scene never happened. More than 20 images selected from hundreds taken over the course of five years came together to make it. The cinematographic and production qualities recall photographer Gregory Crewdson, but the drama and composition suggest Caravaggio. *Bahrain I* (2007), too, has a painterly abstraction to it. For a photographer who early on photographed Jackson Pollock and van Gogh paintings, it's tempting to draw a correlation between Pollock's *One: Number 31* and *Bahrain's* wayward racetrack lines on the open canvas

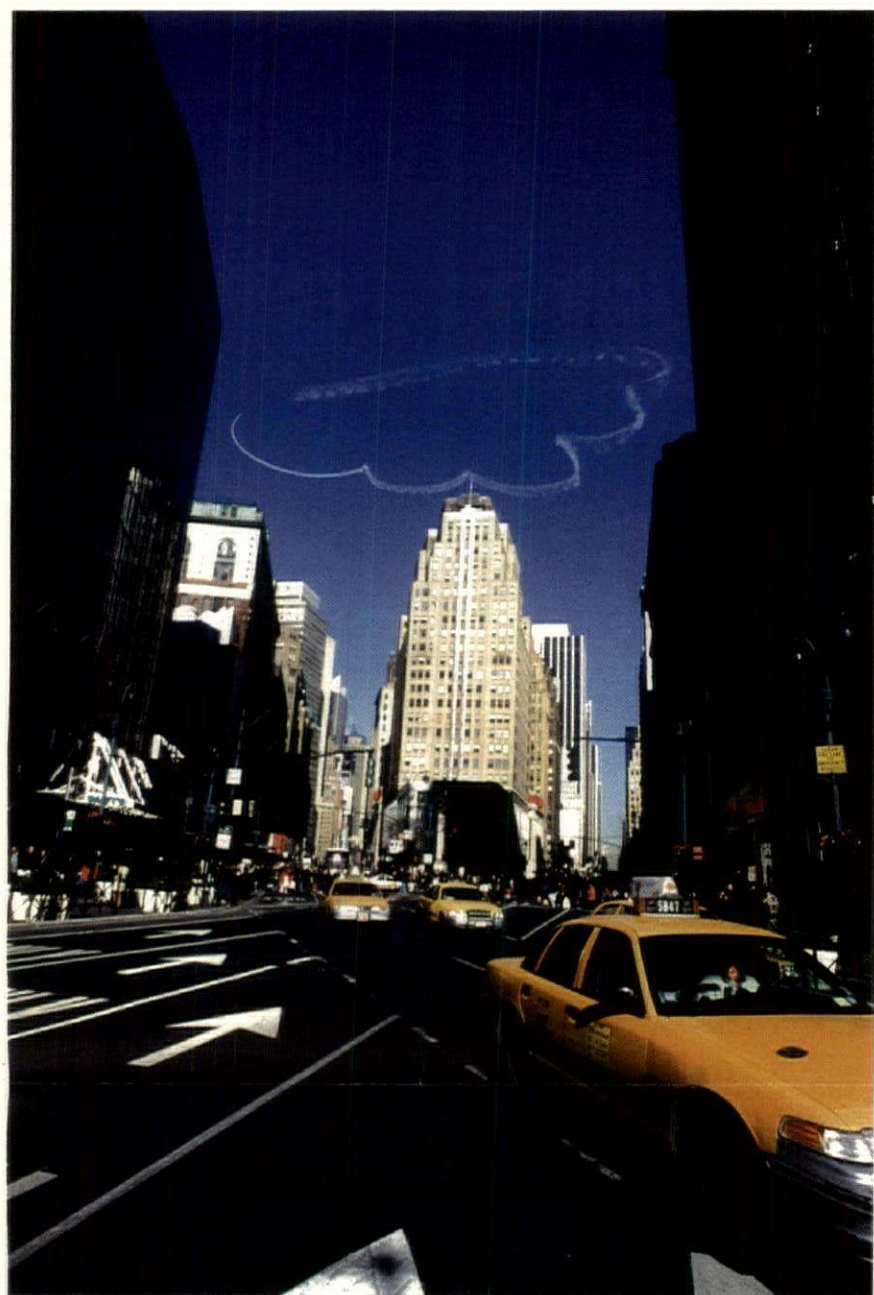


Clockwise: *Bahrain I* (2007); *May Day V* (2006); *Pyongyang I* (2007)

of the desert.

Digital manipulation or no, Gursky has found a way not to be hemmed in by photography's documentary leaning and to let his medium accurately carry the power of his perceptions.

SAMANTHA TOPOL IS A NEW YORK-BASED ART AND ARCHITECTURE WRITER.



CHARLIE SAMUELS / COURTESY CREATIVE TIME

ART IS ALL AROUND US

Creative Time: The Book

Anne Pasternak, preface by Lucy Lippard, essays by Kirby Gookin, Linda Yablonsky, et al., Princeton Architectural Press, \$50

Over the past 33 years, Creative Time (CT) has set loose a series of provocative art projects on New York City's public spaces, high and low. Its mission is to free artists from the confines of the studio, and share their art and creative processes with the public. CT has sponsored artists to draw a cloud in the sky (Vik Muniz's *Cloud, Cloud, Manhattan*, 2001, pictured), dig vaginal symbols into the sand of a Coney Island beach (Gelitin's *The Dig Cunt*, 2007), and place AIDS awareness billboards on buses (Gran Fury's *Kissing Doesn't Kill: Greed and Indifference Do*, 1989). CT's unique brand of art draws from the spirit of happenings and the Fluxus movement.

Now the group has put out a book with the mission of telling its story "in a way that mirrors the experimental, surprising, and creative nature of our organization," president and artistic director Anne Pasternak writes in the foreword. It's an admirable ambition, but how accurately can the static medium of a book

For this project by Vik Muniz, a plane drew a cloud in the sky over Manhattan.

capture the dynamism of transient public art? The book succeeds best when it strays a bit from its mission and meanders through the social and artistic contexts that shaped the artworks it has commissioned and presented.

Packed with 350 photographs, the 289-page volume covers CT's history while tracking five recurrent themes: the city, people, power, experiment, and surprise. A collection of mission statements, a catalogue of the organization's 300-plus projects, and interviews with its directors round out the book.

One of several artists who share their thoughts on power, Julian LaVerdiere offers a haunting rumination on his experience with how art can be co-opted by the powers that be. The fame of his collaborative Twin Towers memorial *Tribute in Light* (2002) became bittersweet when he discovered he had no control over how its iconic power was appropriated as propaganda.

Art critic Linda Yablonsky gives a lively personal reminiscence of her time in the city's art underground over the past few decades. Peeling back more layers, CT curator Peter Eleey ponders the nature of artistic experiment, tracing the roots of CT's ethos to such predecessors as Piet Mondrian, James Lee Byars, and Claes Oldenburg. When art leaves the pristine white space of galleries, things are sure to get messy, he writes, but it is the very lack of artistic control that leads to "the most critical form of artistic experimentation."

Other essays are less compelling: the People chapter's conversation between Pasternak and two former public arts administrators might well have focused more on the role of the public in public art than on the role of their organizations. The whole volume would have benefited from tighter editing, and better integration of text and photos. But these are relatively minor shortcomings. Overall, the book gives a thought-provoking peek into the world of an adventurous arts group that treats ordinary New York objects and spaces as its canvas.

LISA DELGADO IS AN ASSISTANT EDITOR AT THE AN.



HOUSE-KEEPING

Households
Mark Robbins
Monacelli Press, \$40.00

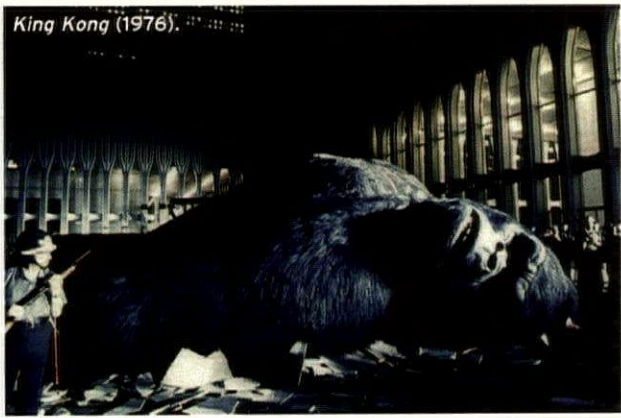
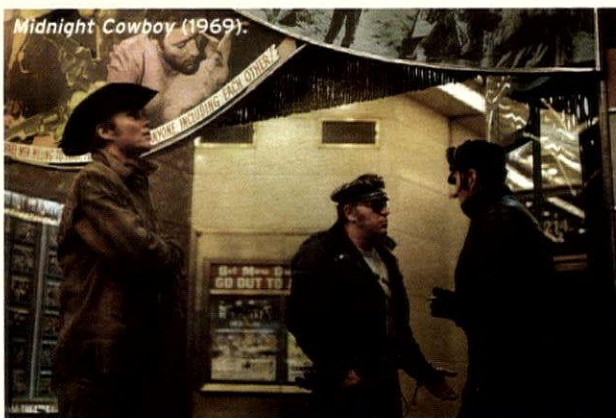
Mark Robbins' new book, *Households*, teases us with an implicit promise that his photographs will reveal all about his subjects, giving us an insider's view of their domestic spaces, partners, tchotchkes, and bodies—much like the spreads in shelter magazines—but with ordinary people. Robbins plays to our voyeuristic love of peeping into the lives of others, the illicit titillation that comes from glimpsing private spaces and, sometimes, private parts. There is also the lure that we might be able to figure out what people are really like by looking at their interior décor, clothing, or faces. And we can play games guessing their real life identities—Is she famous? Should I know him? Can you spot the self-portrait?—and project-

ing fictional narratives on the visual evidence. It's a seductive package.

The photographs have a simultaneously sensual, sexual, and cerebral appeal. The images are laid out on wide format pages, in a mosaic of two or more photographs that depict the people in their homes. Their arrangement varies from household to household. Shots of John and John occupy the center of a cross-shaped layout, surrounded by an exterior view of their house in Boston's Jamaica Plain and three interior views. The Family Terpstra live in Kiefhoek, Rotterdam, an icon of modern housing. Robbins frames them in doorways individually and in their home together, and contrasts the portraits with panoramas of the

Rotterdam harbor. The elegant framing and rich colors of Robbins' photographs have a consistent, striking beauty that celebrates the subjects' bodies—of every type, state of dress, and posture—and their homes equally.

Then there are the associations: There are multiple canons, traditions, and precedents for *Households*. Robbins himself names a wide range of influences including television reality shows, contemporary artists like Dan Graham and Lynne Cohen, the documentary style of *National Geographic*, Roman, Flemish and Dutch portraiture, and Italian mural figures. We might add straight and gay pinups, fashion shots, fitness magazines, British landscape painting, and the serial



NEW YORK ON THE BIG SCREEN

Celluloid Skyline: New York and the Movies
Grand Central Terminal, May 25–June 22

Scenes from the City: Filmmaking in New York 1966–2006
James Sanders, editor
Rizzoli, \$49.95

Celluloid Skyline: New York and the Movies is a multimedia exhibition that explores the century-long love affair between America's most popular art form and its greatest city. Enlarged stills, three-story painted backdrops from the 1940s and '50s, and projected clips trace the story from newsreels of the 1890s to the latest blockbusters in the Vanderbilt Hall of Grand Central Terminal, May 25–

June 22. The show's title is taken from the erudite historical survey (Knopf, 2001) by New York architect James Sanders, who also edited a pictorial anthology, *Scenes from the City*, to mark the 40th anniversary of the Mayor's Office of Film, Theatre and Broadcasting.

Though Hollywood is history's shorthand for American movies, much of what matters in the industry—finance,

the best creative talent, and a lot of production—is once again located in New York, as it was before filmmakers headed west in the 1910s. "The city has become the big studio," says Martin Scorsese in *Scenes*, and as Peter Bogdanovich observes, "A location is as important as a character in a movie. [In New York,] no matter where you look, there's a shot. Anywhere you look, it's interesting."

New York is too vast and diversified to be documented objectively; the movies recalled in this exhibition are time capsules of everyday life, with the mean streets of Martin Scorsese and Sidney Lumet coexisting with Woody Allen's idealized mid-Manhattan. In both, urban energy is as important as physical structure, but cinema is also a way of revisiting a world that no longer exists.

That's especially true of the early postwar films, when

New York was still a blue-collar city of docks and sweatshops, and people escaped the heat of summer on stoops and fire escapes, and took open-top buses or the El to get to work. All of this was portrayed on film as it had been before the cumbersome technology of early talkies drove moviemakers onto sound stages and back lots. West Side Story was shot on the site of Lincoln Center, employing tenements that were soon to be bulldozed. *An Unmarried Woman* shows the decrepit Soho that artists repopulated before it became an upscale shopping mall. "I love this dirty town," declares J.J. Hunsecker, the columnist Burt Lancaster played in *The Sweet Smell of Success*, which is best remembered for its glimpses of long-vanished supper clubs.

As Sanders explains in *Scenes*, Mayor Lindsay was the godfather of the cinematic

renaissance in New York, replacing a thicket of regulations and pay-offs with one-stop permits and incentives; he even persuaded the unions to cooperate. New York reinvigorated American movies, as Milan and Paris had jolted the moribund Italian and French industries. Some of the most inspiring movies were made on location in the late 1960s and 1970s, even as the city seemed to be spiraling into bankruptcy and chaos. That gave a gritty realism to *Midnight Cowboy*, *The French Connection*, *Kluge*, and *Dog Day Afternoon*. Bleak as those pictures were, they helped the city restore its reputation as a uniquely exciting place. *Annie Hall* and *Manhattan* were made right after *Taxi Driver*, anticipating the better times that were to come.

The exhibition at Grand Central and the books should inspire every architect to take a fresh look at the city and,

perhaps, to join Sanders in commenting on it. Sadly, the greatest resource for doing such research was shut down five years ago. When the Museum of Modern Art (MoMA) temporarily relocated to Queens, it moved its uniquely rich and hugely popular film stills collection to a storage facility in Hamlin, Pennsylvania, and laid off the curator. The museum has doubled in size, recently completed its new education and research building, and has kept its satellite facility. And yet the stills are still in the boondocks; there are no plans to reopen the archive to the public. Since MoMA seems to have lost interest, it might consider transferring this collection to another organization such as the American Museum of the Moving Image in Queens.

MICHAEL WEBB IS AN ARCHITECTURE AND DESIGN CRITIC BASED IN L.A.

photographs by Ruscha and Warhol. The work is deeply embedded in the canon of documentary photography—Walker Evans, Margaret Bourke-White, Gary Winogrand, and Lee Friedlander, for example—but it shirks the cheap sensationalism of the head shot, used so effectively by New Deal-era activist photographers to evoke empathy in favor of classic, full-body framing.

Some of the images are strangely reminiscent of 19th-century physiognomic studies and police mug shots such as those taken by French police official Alphonse Bertillon, inventor of anthropometry, or Italian criminologist Cesare Lombroso, which are associated with state discipline of bodies, particularly deviant ones. The even lighting, the repetitive poses, and the apparent neutrality of the camera's eye echo forensic photography. Robbins' project, however, works against the categorization of groups by visible criteria. Although they mimic the seriality of

the criminologist's study, this work refutes the simplistic notion that photography can produce a transparent record of a person's personality, career, sexual orientation, or propensity for unconventional or illegal behavior. Robbins refuses to reduce his sitters to social types or freaks, so his captions give you only the barest details (name, age, years in the relationship, location of home, date of photograph), and treat every subject similarly. The notes at the end of the book give us more information about some, but not all, of these subjects, but no last names.

In fact, his photographs reveal a great deal about these people, but Robbins avoids presuming. The household of Erwin, Anne, Mees, and Kink (pictured), who live in another famous Rotterdam housing complex, seems to be a typical nuclear family, young professionals with children who exhibit great delight at being photographed, breaking with the self-conscious reserve of grownups else-

where in the book. The parents' bodies twist with the effort of holding the children. The interior of their apartment shows us none of the paraphernalia of a household with kids, and we are left to speculate how they live in van den Broek's ordered architecture.

Diane Arbus' unrelenting realism informs Robbins' photographs, but we never get as close as she did. Arbus used a square format camera that framed her subjects in an unsettling, even claustrophobic space that pulls the viewer too close for comfort. Robbins' photographs alternate, with a few exceptions, between horizontal format for the architecture and vertical format for the people. The horizontal accentuates the long, calm lines of ceiling and floor planes or balconies or hedge. The vertical places his subjects in the centered space of the classical, with a delicate equivalence between the vertical human body and the photographic frame. They evoke ideal Renaissance figures like Cranach's *Adam* and

Eve or even the demi-kitsch monumentality of Michelangelo's *David*. Their beauty stems from their serenity and sense of order.

Robbins' photographs at once fulfill our desire for full exposure and thwart it. We see actual people in actual homes, but the images seduce us with calm ordinariness rather than tabloid tawdriness. This is, of course, Robbins' point. The portraits are not transparently reducible to stereotypes of identity, sexuality, or personality. Robbins' photographs balance on the conceptual and perceptual line between private and public and explore the complex social and political forces that construct our environments, without giving us glib representations of types or groups. With great politeness, we can enter their private realms, but we can only speculate about what these people are "really" like.

PATRICIA MORTON IS THE CHAIR OF THE HISTORY OF ART DEPARTMENT AT THE UNIVERSITY OF CALIFORNIA, RIVERSIDE.

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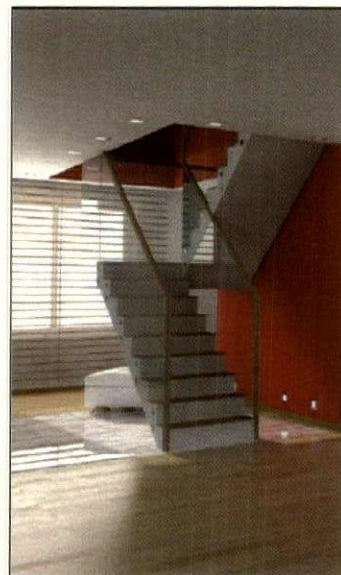
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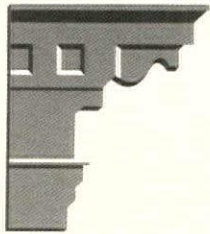
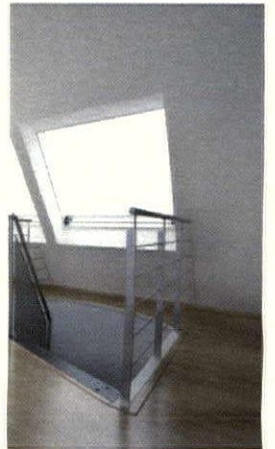
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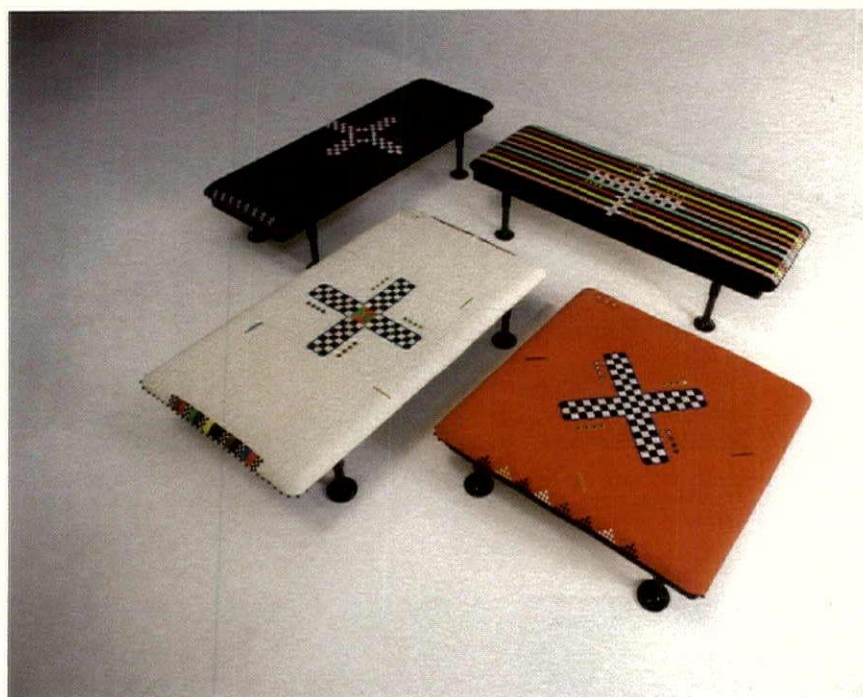


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The Charpoy Collection, ("charpoy" means four legs) is designed by Nipa Doshi and Jonathan Levien, a design team based in London. Their new collection for Moroso is unique in that it combines industrial production with handcrafted embellishment. While the bases are manufactured in Italy, the mattress is made of cotton and silk with hand embroidery stitched at workshops in Ahmedabad, India. The graphic imagery uses symbols designed by Doshi and then interpreted into embroidery by the artisans. **MELISSA FELDMAN**

**S table**

MDF Italia

www.mdfitalia.it

The S table is the latest piece Belgian designer Xavier Lust has designed for the Italian company MDF. He's best known for folding and molding metal in the furniture-making process, but with this table, he explores other materials. The round tabletop is made from tempered glass; its base in the shape of a twisted S is molded from polyurethane and lacquered in white. It's ideal for a conference or dining table. **MF**

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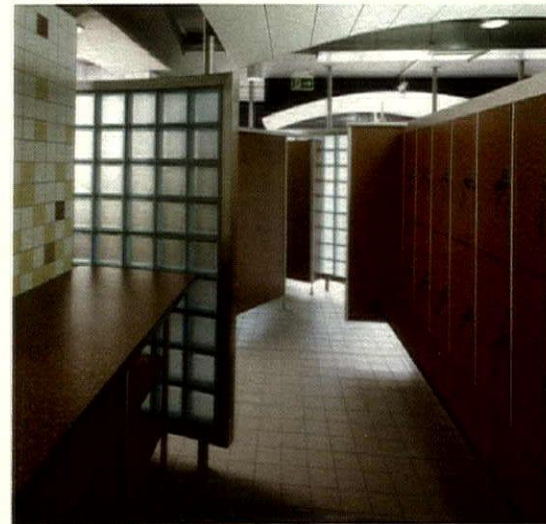


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proficiency with graphic design software as
Illustrator and Photoshop are required. He/she
must present as well knowledge with millwork
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tion, 3D modeling, furnishing development,
materials research, design drawings detailing,
site visits and construction supervision.
Excellence in written and spoken English is
required.

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gy research, presentation boards.
Design Packs: prepare AutoCAD drawings,
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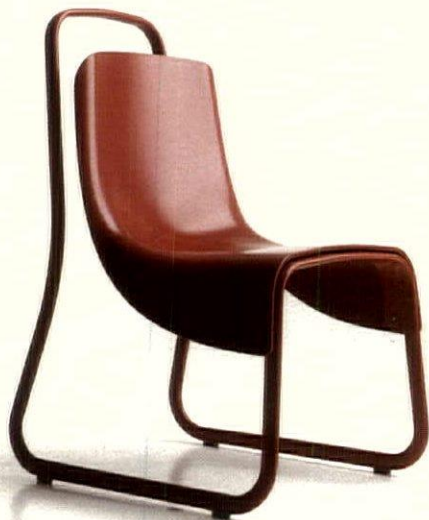
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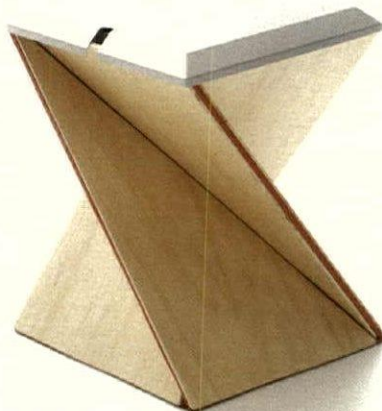
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PRODUCTS FROM MILAN

**Littlebig chair**

Baleri Italia
www.baleri-italia.com

New York industrial designer Jeff Miller created the Littlebig chair for Baleri Italia. An oversized, curved aluminum frame supports the back and seat of the chair, giving it a distinctive, airy look. The frame can also act as a handle or a place to hang a jacket. The chair will be available with a lacquered oak veneer in red, black, or bleached white, or upholstered in three leathers including natural, burgundy, or black. **MF**

**Kada stool**

Danese Milano
www.danese milano.com

Designer Yves Behar lives and works in San Francisco, yet his inspiration for the Kada stool came from Büyükada, an island off of Istanbul where he first noticed the low table on which Turkish coffee was served. Kada is his versatile reinterpretation: It's metallic top works as a seat, table, or tray. It comes in wood or in white, grey, black, or red laminate. **MF**

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RESOURCES

Unveiled (p. 6): The House of Human Rights Cultural Centre sports LEDs designed by BLIP, Unit 19A, Perseverance Works, 38 Kingsland Rd., London, UK E2 8DD, 0044 207 7490611, www.blipcreative.com. Engineering was undertaken by Tekne, Via Martignoni Adele 25, 20124 Milano, Italy, 02 66809700.

Transporting Art for Train Station (p. 8): The architectural glass and mosaics were fabricated by Franz Mayer of Munich, Seidlstrasse 25, 80335 Munich, Germany, 49-89-545962-19, www.mayer-of-munich.com. Consultation and installation oversight provided by Glass Block of America/Medina Glass Block, 1213 Medina Rd., Medina, OH 44256, 800-225-1404, www.glassblockofamerica.com. The general contractor was Judlau Contracting 26-15 Ulmer St., College Point, NY 11354, 718-321-1818.

In Construction (p. 12): The structural engineers for the Flushing Pool and Ice Rink was Geiger Engineers, 2 Executive Blvd., Suite 410, Suffern, NY 10901, 845-368-3330, www.geigerengineers.com. The piles for the unstable ground were driven by Loftus Contracting, 1018 Saw Mill River Rd., Yonkers, NY 10710, 914-375-7750. The cable-stayed roof was installed by DCM Erectors, 110 E. 42nd St., Room 1710, New York, NY 10017, 212-599-1603, www.dcmerectors.com.

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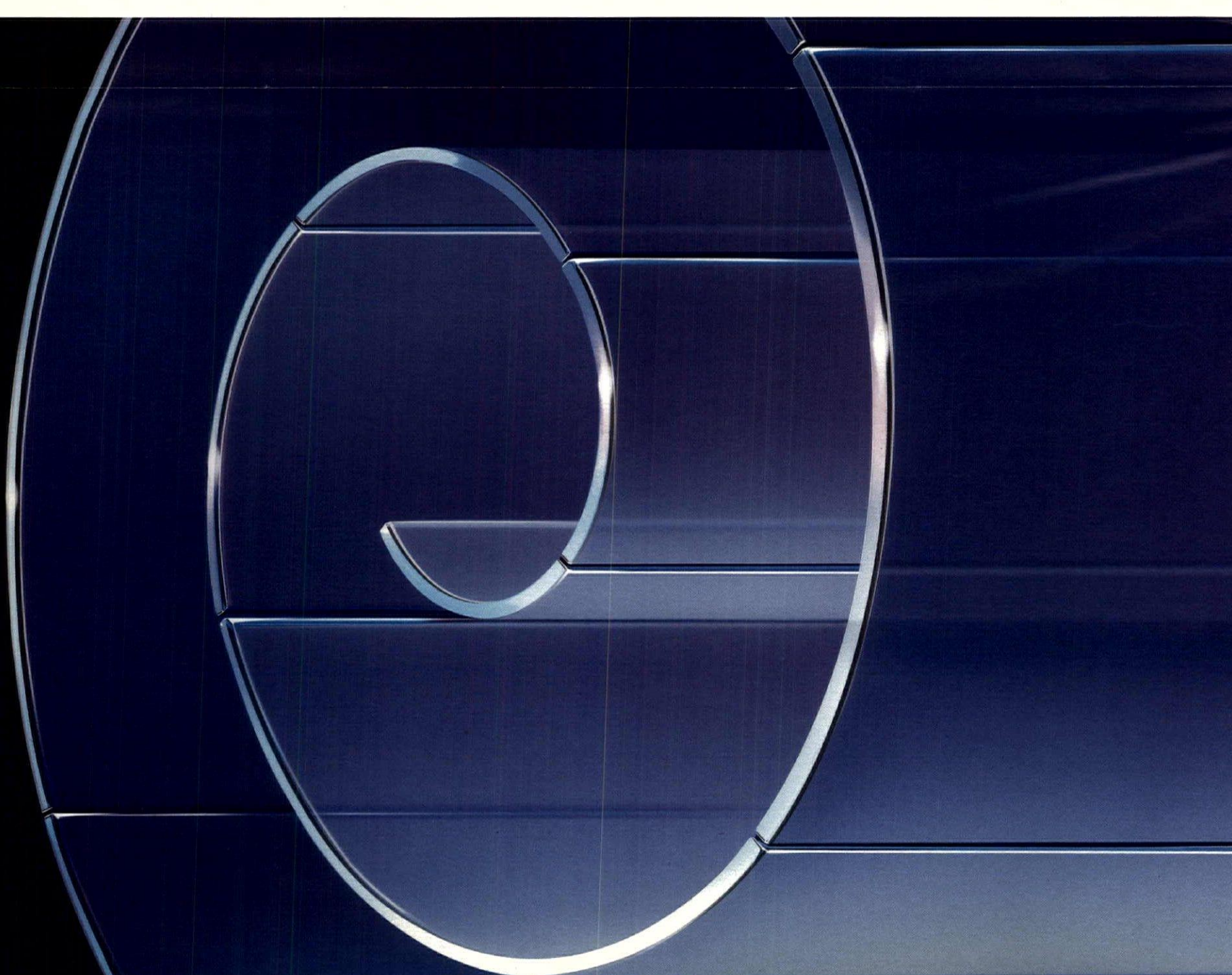
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