PREFAB Prototype on the Auction Block

When Christie's has a house to sell, it usually handles it through its real estate arm, Christie's Great Estates. But a building so special and unique came on the market in Queens in May that the 20th Century Decorative Art and Design Department is handling its sale. At press time, Christie's was due to auction off Jean Prouve's Maison Tropicale on June 5; it is one of three prefabricated houses the architect and designer devised in the late 1940s for use in French colonial Africa. The house was the premier item in a sale of 110 other design objects by Prouve, Charlotte Perriand, Le Corbusier, and Pierre Jeanneret from the holdings of French antiques dealer Eric Touchaleau. Nestled between the smokestacks of a power plant and the spires of the Queensboro Bridge in Long Island City for an exhibition presaging its sale, Prouve's Utopian and utilitarian prefab prototype looks right at home, even if it may soon stand in a sculpture garden, betwixt a Calder...continued on page 5

PROUVE LANDS IN QUEENS

Steven Holl is ready for his close-up and so is the Bloch building, his addition to the Nelson-Atkins Museum of Art in Kansas City that opens officially on June 9—the latest in a series of well-received new projects. Holl's addition to the Nelson Atkins (which is generally regarded as the midwest's answer to the Metropolitan Museum of Art) has already garnered superlatives and praise. The New Yorker's Paul Goldberger wrote that the museum is "not just Holl's finest by far, but also one of the best museums of the last generation;" and Time's Richard Lacayo called it the "year's most visible building." Apart from the thrill of ushering in a new icon, Holl sees the Bloch addition as the most fully-realized manifestation of his core principles as an architect. "It goes back to my 1993 essay, Questions of Perception (recently reprinted by William Stout Architectural Books)," he said, "in posing that the measure of space is the body."...continued on page 8

Giorgio Cavaglieri, 1911–2007

The gregarious and outspoken Italian-born architect Giorgio Cavaglieri died on May 15 at the age of 95. He was a well-loved and respected member of the architectural and arts communities, whose active involvement in the Municipal Art Society (MAS) and the Fine Arts Federation lasted well into his nineties. Many of us who got to know him in his later years weren't aware of his fascinating past as a Venetian designer of airfields, a refugee of Mussolini's campaign against Italian Jews, a decorated WWII veteran, and a young associate of Rosario Candela. We knew him as the city's—and the nation's—first preservation architect.

Indeed, his work prior to the passage of New York City's landmarks law on buildings as the...continued on page 3

MUSEUM ANNOUNCES SHORTLIST FOR MAJOR REDESIGN

The Cincinnati Museum of Art has announced a short list of architecture firms that will be considered to complete a redesign and expansion of its eclectic, seven-building campus in Eden Park. The firms, which were selected under the supervision of museum director Aaron Betsky, are Diller, Scofidio + Renfro and Smith-Miller + Hawkins of New York, and Neutelings...continued on page 7
GET THE MOST OUT OF YOUR AUTODESK SOFTWARE

When you buy Autodesk software, you want more than just a box—you want a complete solution. Microsol Resources has been providing Autodesk software and services to the architectural and engineering communities for over 20 years. Our team of application specialists offers superior telephone and on-site support, delivering the answers you need, when you need them. This, together with our Training, Implementation, CAD Standards Development and CAD Management services, means that you will never be left simply holding a box.

Get the most out of your software—call Microsol Resources today.

microsol resources | NEW YORK, NEW JERSEY, PENNSYLVANIA
214 West 29th Street • New York, NY 10001 • PH: 212.465.8734 • FX: 212.967.0910 • microsolresources.com
It is difficult to imagine a district of New York under greater development pressure than Brooklyn's Fort Greene and Clinton Hill. Beyond the fast-paced gentrification affecting so many of the borough's neighborhoods, the area is wedged between Forest City Ratner's massive Atlantic Yards to the north, the Brooklyn Navy Yard's ongoing building program to the south, and the newly up-zoned Flatbush Avenue to the west, where highrise residential buildings are already sprouting along the boulevard.

As if that weren't already enough large-scale development for a single district to absorb, it is also the site of the nascent Brooklyn Academy of Music (BAM) Cultural District, with its proposal to add performance venues, a museum, artists' live/work spaces, retail, a library, and residential buildings. As Alan G. Brave writes in the feature "A Second Act for the BAM Cultural District" (page 12), the BAM plan promises to add density and open space while preserving the character and scale of the neighborhood, and we believe it will do just that. But it is also true that the whole area faces drastic, soul-altering pressures to change from many directions. New York being New York, this will bring with it extreme highs and lows, from higher property values to the seemingly inevitable displacement of many poorer residents. And therein lies the conundrum for architects.

BAM's proposed Danspace building on Lafayette Street will include 75 units of affordable housing, and this is an important element of the plan. As the different pieces of the new cultural district fall into place, though, and new residents are attracted to the area, many more such units may be lost as it becomes wealthier. This is one of the central paradoxes of neighborhood improvement.

There is, however, another project that may show a clearer path forward for architects intent on upgrading without destroying a neighborhood. A Department of Housing Preservation and Development-led community planning process in Clinton Hill has produced what will soon be a new housing complex across the street from the Brooklyn Navy Yard on the Brigt site. The project is a part of the New Housing Marketplace Plan and includes 434 residential units, commercial space, open space, and a community facility. Seventy-seven percent of its residential units will be affordable for families earning between 30 percent and 130 percent of the area's median income.

The project, scheduled to open in 2008, will not only be LEED-certified but also serve as a model for a modern mixed-use and mixed-income community. It is the result of a partnership between the Department of Housing Preservation and Development, the Department of Buildings, L&M, and the Pratt Area Community Council; a team of FXFowle Architects, Curtis + Ginsberg Architects and Architecture in Formation; and the Department of Housing Preservation and Development in a demonstration of how intelligent collaborations really can bring knowledge and skills to bear on a project that features high-quality design and sensitive development. Let's keep watching this project while also keeping an eye on the changes taking place in the larger urban lab experiment that is Fort Greene and Clinton Hill. The latter could prove to be either our best chance for smart change or a nightmare of congested development.

Kullman Buildings Corporation believe that one of the reasons for the slow acceptance of this method of design and construction is the lack of architectural or aesthetic sensibility. The industry's products typically consist of generic, standardized designs, which are manufactured, you are also welcome to visit our factory in Lebanon, New Jersey, where we are currently building another five-story building student housing project.

P.S. With respect to the inclusion of Pratt alumni in the competition, I did in fact reach out to George Ranalli to participate. George declined due to other commitments.

"CORRIDO CAVALIERS" continued from front page

Jefferson Market Library (formerly the Jefferson Market Courthouse) and the Joseph Papp Public Theater (formerly the Astor Library) set the standard for the rehabilitation of historic structures. Adaptive reuse was a design approach Giorgio pioneered in the 1960s and a term he is said to have coined.

We take it for granted that both Jefferson Market Library and the Public Theater sit at the heart of New York City's artistic and cultural life. But in the years before the renovation of the Astor Library building, the neighborhood looked like it had been all but all but abandoned. Jefferson Market Courthouse sat empty for over a decade, after being part of a court and jail complex that repelled rather than attracted the community.

Giorgio's restoration of these buildings did more than just restore wonderful historic structures, it revitalized their communities, bringing services, jobs, street life, and cultural activity that attracts tourists and residents alike.

Following his two most famous commissions, Giorgio restored and updated such buildings as the late 18th-century Blackwell Farmhouse on Fire Island and the Pratt Institute Library. His restoration ethic held that new work on old buildings should be visibly new: not a copy of the historic original, but a modern update that extended the building's life.

But while Giorgio is rightly credited as the grandfather of preservation architecture, what is often absent in our recollections of him is his active role in preservation politics. According to Anthony C. Wood, whose upcoming book Preserving New York: Winning the Right to continue on page 5

CORRECTIONS

The two photographs illustrating "Rogers Gets Pritzker" (AA/06_04.04.07) on page 3 were incorrectly labeled. The Madrid Barajas airport appeared on the left, and the Centre Pompidou on the right. The captions stated the reverse.

In a piece on the new restaurant "QNG by Andre Kikoski Architect" (Open>DeSert Bar", AV/06_05.09.07), the text describes the neighborhood as Soho, while the address is clearly in the West Village. We regret the error.
Add Polish To Your Designs.

Clayton architectural block products not only enhance design creativity and structural quality while minimizing maintenance and labor costs, but also help projects meet LEED™ (Leadership in Energy and Environmental Design) credit requirements toward LEED™ Certification.

Architectural Polished Block

- Marble-like appearance
- High-performance masonry
- Cost-effective maintenance
- Variety of masonry colors and multi-blends
- Exceeds requirements of ASTM C-90

GLASSTONE™

EXCLUSIVELY FROM CLAYTON BLOCK

- Environmental benefits of recycled material
- Durability of masonry
- Ideal for interior or exterior applications
- Rich, terrazzo-like finish
- Variety of shapes and sizes
- Available in arctic and warm-tone units

To learn more, call or click today!

1.888.452.9348  www.claytonco.com
Protect a City's Landmarks documents the history of preservation in New York, Giorgio clearly a player in achieving sound preservation policy as president of the MAS from 1964 to 1966, the very years in which New York City's landmark laws were introduced, debated, adopted and implemented. The society was the leading voice for historic preservation in New York in the mid-20th century. During the 1960s, architects and society board members like Geoffrey Platt, Harmon Goldstone, and Alan Burnham created a Committee on historic architecture there, and began to catalog, photograph, and document the important structures that they felt should be preserved. The committee laid the groundwork for a campaign to create a legislative tool that would bring about the protection and regulation of properties deemed by a panel of experts to be worthy of preservation in perpetuity. As the death knell sounded for McKim, Mead and White's Pennsylvania Station, a new law to provide for that architectural heritage was introduced.

By the 1960s, Giorgio had already completed several commissions altering older apartment and office buildings, and had begun to be recognized as a specialist in adapting historic structures. His involvement with Jefferson Market Courthouse began later that decade when preservation pioneer Margot Gayle spearheaded a campaign to save Greenwich Village's beloved Victorian relic and convinced Mayor Robert F. Wagner that it could be converted — by Giorgio — into a community library.

By 1964, Giorgio had distinguished himself by commitment to the failed effort to save Penn Station. As the city moved toward enacting landmarking legislation, Giorgio was elected president of the MAS. Under Giorgio's leadership, it began to mobilize groups to testify in public hearings for the new law. Wood says that the architectural press treated the Jefferson Market project as a poster child, basically stating that "with a law in place, this was the kind of thing you could do" to reclaim long-neglected historic buildings. Giorgio and his colleagues wrangled 40 or more organizations to support the passage of the landmark law. In April of 1965, it was enacted.

While he remained a vehement supporter of preserving historic architecture throughout his career, he didn't always support landmark designation, and his views on what was appropriate for a historic structure didn't always find favor in the growing and changing preservation movement. As Christopher Gray noted in a wonderful profile of Giorgio in The New York Times on July 25, 1999, his view that new interventions in historic buildings should be visible and "of their own time" was, by the late 20th century, "at variance with those in day-to-day practice." Giorgio was a vocal opponent of the designation of the Upper East Side historic district on the grounds that the commercial buildings within the proposed district were in need of change.

Despite the arguments Giorgio might have with his colleagues, respect for his richly accented opinions never waned. He was, as Wood pointed out, "one of a literally dying generation who bridged the pre-law preservation movement to preservation as we know it today." As someone who began his preservation career before the landmarks law, worked to get the law passed, and then continued his career in the new environment of the modern preservation movement, Giorgio was an important contributor to New York City's culture, and one of its treasures. He will be sorely missed.

PROVOC LANDS IN QUEENs continued from front page and a Serra. Christie's estimated the sale to be in the $4 million to $6 million range, but given the intensity of the art market and particularly the interest in Prouvé, Carina Villinger, the specialist overseeing the sale, said the auction house would not be surprised to see the Maison Tropicale go for much more. (Visit www.archpaper.com for the results of the auction.)

As for the buyer, "We believe it is probably going to be someone who buys contemporary art and will buy it as a piece of art or sculpture, someone who is already a collector on a high level and has an appreciation of design," Villinger said. This likely rules out a purchase by or on behalf of an institution, akin to American financier and architecture critic Robert Rubin's donation of his Maison to the Pompidou last year ("Prouvé Perched on Pompidou.", AW/04.03.07.2007).

Rubin and Touchéleau were initially partners in the recovery and restoration of the three Mânes Tropicale that Prouvé shipped to Niamey, Niger, and Brazzaville, the Republic of Congo, for use by the colonial French. Though they now dispute the partners in the recovery and restoration that it could be converted—by Giorgio—into a community library.

As the city moved toward enacting landmarking legislation, Giorgio was elected president of the MAS. Under Giorgio's leadership, it began to mobilize groups to testify in public hearings for the new law. Wood says that the architectural press treated the Jefferson Market project as a poster child, basically stating that "with a law in place, this was the kind of thing you could do" to reclaim long-neglected historic buildings. Giorgio and his colleagues wrangled 40 or more organizations to support the passage of the landmark law. In April of 1965, it was enacted.

While he remained a vehement supporter of preserving historic architecture throughout his career, he didn't always support landmark designation, and his views on what was appropriate for a historic structure didn't always find favor in the growing and changing preservation movement. As Christopher Gray noted in a wonderful profile of Giorgio in The New York Times on July 25, 1999, his view that new interventions in historic buildings should be visible and "of their own time" was, by the late 20th century, "at variance with those in day-to-day practice." Giorgio was a vocal opponent of the designation of the Upper East Side historic district on the grounds that the commercial buildings within the proposed district were in need of change.

Despite the arguments Giorgio might have with his colleagues, respect for his richly accented opinions never waned. He was, as Wood pointed out, "one of a literally dying generation who bridged the pre-law preservation movement to preservation as we know it today." As someone who began his preservation career before the landmarks law, worked to get the law passed, and then continued his career in the new environment of the modern preservation movement, Giorgio was an important contributor to New York City's culture, and one of its treasures. He will be sorely missed.

VICKI WEINER IS THE DIRECTOR OF PLANNING AND PRESERVATION AT THE PRATT CENTER FOR COMMUNITY DEVELOPMENT.
刚过去一年，Asymptote事务所将办公地点从充满建筑文化氛围的Varick Street迁往了新的空间，像OMA和彼特·伍兹这样的事务所一样，Asymptote也开设了工作室。这是一次搬家，这是一次改变。Lise Anne Couture和Hani Rashid，两个在建筑行业拥有超过10年经验的建筑师，他们将自己在建筑行业的地位提升到了一个新的高度。Asymptote事务所的影响力和知名度也得到了提升。

Hudson Yards Plan Announced continued from front page but several civic groups see it as a last stand for affordable housing.

The HYDC, which the city created in 2005 to rezone the site and negotiate with the MTA, made its priorities clear at the meeting. Those are to get bids from developers, probably by September, that would minimize interruptions to the yards as they service Long Island Railroad trains, and maximize immediate revenue for the MTA, which faces a $1 billion funding gap on capital projects.

It will be no easy feat, as the winning bidder must construct a platform over the concrete piers, pilings, and narrow pillars between train bays. "There is no room for error," explained HYDC's engineer, Tom Scaranego of Thornton Tomasetti, at the May 8 meeting. "If we shut down the yard, no trains will be coming into Penn Station."

Because of questions about how the High Line rail trestle would affect the feasibility, HYDC president Ann Weisbrod said each bidder must submit an estimate for building the High Line in place as well as one for tearing it down and creating a new elevated park.

The city has demanded a showcase district with between 20 and 80 percent residential and commercial uses, and an emphasis on open space. Architect Dan Kaplan, a senior principal at FXFowle, focused on creating an "internal green network" from the High Line's western edge at 30th St. to parallel the river and a new grassy street, Hudson Boulevard, called for in the 2005 rail yard rezoning. From 70 stories, "buildings will gradually reduce to between 40 and 45 stories, and street-wall bulk will give way to the sky," Kaplan told AN. "Further enhancing the sense of release from the city."

That sounds similar to the way its supporters describe the High Line's promise as a park. But the MTA will also consider each bidder's assessment of how the trestle complicates their costs. Kaplan said the sloping site means the trestle would be parallel to a walkway at 10th Avenue but four feet below it at 12th Avenue. One likely developer, the Durst Organization, has warned against keeping the High Line in place. "Its footings disrupt what can go underneath and its height differential with the rest of the platform minimizes usable retail space," Jordan Barowitz, a Durst spokesperson said. Friends of the High Line, which secured funding for the elevated park now under construction south of 20th Street, commissioned a study to refute this idea. "The cost difference is less than a rounding error," said John Alschuler, president of Hamilton Rabinovitz & Alschuler, a consultancy behind the study. After meeting with six potential bidders, Alschuler said, he heard a consistent conclusion: "It's a design issue, not a cost issue."

Meanwhile, advocates for affordable housing have begun to weigh in. At the meeting, HYDC offered a plan to make 20 percent of Hudson Yards rentals affordable to moderate-income families for a limited time, while advocates insisted on keeping 30 percent of all housing units permanently affordable. Weisbrod said the guidelines stayed away from inclusionary zoning, which permits taller towers in exchange for affordable units, out of respect for concerns about scale. "If the community wanted it, we would do it," she said.

One person embroiled in negotiations over affordable housing and the future of the High Line, who asked for anonymity to avoid showing sides, fears that horse-trading could get simplistic. "The High Line and affordable housing may be set off against each other," he said, "and I suppose the High Line has achieved gravity, so if something has to give, it's affordable housing."

When the MTA picks a bidder, probably by summer, the whole project will undergo full public review. "We absolutely will be auditing developers' assumptions," Weisbrod said.

Alec Appelbaum

CINCY SEeks Eden in New Building continued from front page Riedijk Architects and UNStudio of the Netherlands.

When compiling the shortlist, "the main considerations were trying to find an architect who, on the one hand, has enough experience, and could handle this rather complex situation, and on the other hand has the visionary and experimental character to transform this institution into what we want to be," Betsky told AN. "The difficulty was finding someone with experience with working with historic structures. They also had to have the ability to make something new that was going to be an iconic representation, an eye-catcher, an icon. And I wanted to find someone who would be responsive to the community here: the staff, the board, and community of Cincinnati," he added.

One of the most venerable fine art institutions in the United States, the Cincinnati Museum of Art opened in 1881 in a Greek revival mansion designed by John McLaughlan. During its 126-year history the museum has grown into a campus of seven buildings designed by a series of architects in a variety of styles. When Betsky became director of the museum last year, a 2003 master plan by Cooper Robertson & Partners was already accepted by the board of directors. It proposed a major renovation of the museum's current facilities, as well as the addition of approximately 110,000 square feet to the existing 245,300 square feet, with an estimated budget of $125 million. The expansion would increase space for the museum's permanent collection, temporary exhibitions, the education department, and create more parking and an outdoor sculpture garden.

When Betsky arrived last fall, he began tweaking the plan, starting with a parking study. He said that he appreciated the 2003 plan's ideas, but thought that it would benefit from a better reuse of the existing space. "My goal was to only add where necessary, and make a grand iconic gesture," Betsky said. Though full details of the museum's reconfiguration will not be known until a design is developed, Betsy expects it will add 50,000 square feet. His scheme also proposes a link between the museum and Eden Park, one of the city's most popular green spaces.

Aaron Seward

ARCHITECTURAL STAIRS THAT MOVE
THE BODY, MIND AND SOUL.

888 STAIRS-9
daVinciByDesign.com
EXPERIENCING ARCHITECTURE
continued from front page

At the Nelson Atkins that experience begins, according to the architect, by opening the car door. Allowing that small-scale gesture to determine all subsequent spatial sequences might well be one of the things that makes Holl's architectural approach so in sync with the rituals of contemporary usage. Other architects may begrudgingly prepare for the reality that most people will arrive at their grand statements by car, but Holl has imagined the experience down to the first step. Chris McVoy, Holl's partner, noted that locating the parking garage immediately beneath the new grand plaza entrance was not incidental to the design: "We wanted to acknowledge that plaza and garage are two sides of the same issue." Above ground the expansive granite-paved plaza is imposingly serene and slightly European in feel, and has a reflecting pool and a sculpture by Walter de Maria, One Sun/34 Moons. The siting of the moons, actually neon light-ringed skylights for the garage below, was determined in a collaborative effort between artist and architect in order to optimize the experience in the below-grade "vehicular arrival hall." The space itself is hardly less monumental than the plaza above thanks to an innovative twist on a standard garage structure. As McVoy explains it, "We took the double-T's used in garages everywhere, bent the webs toward each other and connected them to make a continuous wave. Two together make a vault." The vaults span the entire 84,000-square-foot space. The sense of grandeur is accentuated by the ceiling's curvature and its height, which is 16 feet in the center and tapers off to 10 feet at the edges. The arc of the ceiling and a dip in the floor creates a lozenge-shaped space that addresses drainage issues and forms a slight amphitheater effect, drawing all eyes to the entrance. There is less need for that most unfortunate of way-finding necessities, the color-coded column. Nor do visitors who parked in the garage then have to enter some grim basement to await an elevator to the lobby. Like pedestrians arriving at the plaza above, drivers get a true arrival experience, stepping directly into the same 60-foot-high lobby. As a collecting space, the soaring lobby works something like a chambered heart with entrances like major aortas flowing in at several points and levels. "It's a space you cannot draw or even see all at once," said Holl. "You can only understand it by walking through. It's something I have been working on for twenty years." Holl traces his obsession with overlapping spaces that privilege experience over image to a teacher he had in 1969 at the University of Washington, Hermann Pundt. "He told me that architecture must be more exciting when you go in it than when you look at it," Holl said. "And that little thought has been with me my whole life. But this is the first time I pulled it off."

JULIE IOVINE

WWW.ARCHIPAPER.COM/SEARCH

FSB 1020
One of the Originals

Enduring Quality, Eternal Design

The FSB 1020 model is the clearest embodiment of the "good form" of the 1950s. This is a lever handle that flourishes by dint of the organic flow of its moulded-to-the-hand design and because it somehow looks symmetrical without actually being so. Johannes Potente's intention with this design was to provide a dynamic counterpoint to the linearity of doors.

FSB 1020 is one of four models designed by Johannes Potente that, in the summer of 1998, were added to the permanent collection at the MoMA in New York. There is always a name behind the levers of FSB.

FSB USA
Architectural Hardware

www.fsbusa.com
info@fsbusa.com
AIA TURNS GREEN

The theme of this year's AIA convention in San Antonio was "Growing Beyond Green," and while it was never clear how one goes "beyond" green, it is true that sustainable design was king at the show. The three-day event in early May included more than 60 theme-related seminars that touched on topics ranging from green building systems to teaching environmentally sound building techniques in architecture schools and how green building can help firms economically. One of the most memorable discussions was the one on regionalism, during which Antoine Predock, Ted Flato from Lake/Flato, and Baton Rouge architect Trey Trahan discussed place-appropriate design, sharing ways their firms had carried it out. Predock described how his firm employed sandstone from the Torrey Pines cliffs to build much of Petco Park in San Diego and said that regionalism was about more than copying historical styles, which he called "shallow." Instead, he argued that it could best be achieved when architects "live and breathe" the place they are designing for. Attendees took advantage of the city's lovely Riverwalk, which was so crowded with architects that it was difficult at times to move.

ANNUAL CONVENTION FOCUSED ON SUSTAINABILITY

The incandescent light bulb has seen relatively little change or innovation since Thomas Alva Edison switched on his most famous invention 128 years ago, but it may have only a decade of life left before legislators turn out the lights for good. The Australian government has already passed a bill eliminating the use of incandescent bulbs by 2010, and the European Union has vowed to follow suit. Bills are underway in California, Connecticut, New Jersey, and New York, as well as one in Congress. Even the New York chapter of the AIA took notice, when, on May 24, it held a hotly contested and well-attended panel discussion on the topic of phasing the bulbs out.

Incandescent bulbs are some of the most inefficient products in the modern world, wasting 90 percent of input energy in the form of heat. Compact fluorescent lamps (CFLs), the emerging alternative favored by the politicians and power companies, use one-third the energy and last 10 times as long, and while CFLs cost more, the energy usage amounts to a savings of $30 a bulb.

The options, such as flood and dimmable CFLs, are also growing. "Basically, any place you would use an incandescent bulb, there's a CFL to replace it," California assembly person Lloyd Levine said by phone, adding that he had some 30 CFLs and LEDs arrayed on his desk. Levine was one of the first to propose a lighting ban back in February, though he is quick to point out that his legislation is neither a ban on nor rationing of light. "We just want people to use something other than these energy-sucking bulbs," Levine said of incandescents.

"It's appealing from a legislative standpoint," Paul Marantz, co-founder of lighting firm Fisher Marantz Stone, said of the various bans. "I'm not suggesting it's not a problem; it's that simple-minded solutions like this aren't the way to approach it." Marantz echoed the belief of every lighting designer AIA spokesmen, that incandescent lights are irreplaceable, at least for the moment. "It has the primordial cast of fire, the hew of the setting sun," New York-based lighting designer Matthew Tanteri said.

The difference, however, between incandescent and fluorescent goes well beyond metaphors. Tanteri and others pointed out that incandescent bulbs are the only manmade light source to cover the full light spectrum, even mimicking the sun's redder tone. Fluorescent light, on the other hand, shows heavily blue-green, and because the light is created by the interaction of gases in the tube, the spectrum is very jagged. The lighting designers admit that the newest fluorescent lights do a good job of achieving a warmer light, but that is thanks to coating the tube, which does not smooth the light. The trademark flicker may be imperceptible, but it is also inescapable. The result, lighting designers say, is an off-color, harsher light.

"Incandescent lightbulbs, that's the food for your eyes," said Charles Stone, of Fisher Marantz Stone. With CFLs, "The colors just aren't the same. They're not as good."
Walking around the children's room of a new Soho public library, one can't help being reminded of Roald Dahl's book *Charlie and the Chocolate Factory.* There are mysterious pipes, maze-like crannies, and a child-size metal door hovering in a brick wall. Does the door lead to a chute, in case a librarian finds a naughty kid in the stacks? No one seems to know its purpose, though branch librarian Jennifer Craft speculated it might have led to the boiler in the building's incarnation as a 19th-century candy factory.

That history is in evidence everywhere, and for Rogers Marvel, it was the starting point. "We preserved it, and we're really celebrating it," said project architect Marta Sanders. Her firm left a rough stone wall outside the children's room windows (pictured) exposed and illuminated it from below. The architects restored other details throughout the 12,000-square-foot space, including brick walls, cast-iron columns, and massive timber beams, which helped keep costs down to $6.1 million. A new flourish is a prominent, winding stair that brings air and light from the ground floor to the cellar and subcellar levels. One piece of lobby furniture epitomizes the mashup of old and new: After removing a heavy ceiling beam to make space for the stairway, the firm reused it as a computer counter.

A WRINKLE IN SPACE

Many people walking by 125 Maiden Lane in Manhattan's financial district are too absorbed in cell-phone conversations or their own thoughts to take a close look at the storefront, but those who do often do a double-take, grow puzzled, then slowly smile. The project is not a storefront at all, but in fact an installation by the Brooklyn-based artist Beth Campbell. It looks like something made with fun-house mirrors, because Campbell and her collaborators meticulously replicated the outer storefront four times, one after the other, extending back from the sidewalk. Presented by the Public Art Fund, the piece, *Potential Storefronts,* will be on display through June 24.

What kind of store is it? One that offers a tantalizing array of possibilities, but nothing more. "It's a tease," Campbell said, both for the senses and consumer desire. The glass front doors remain locked, despite a note promising "Back in 5"—which seems to refer to five minutes, but could also be the five layers of parallel realities. Modeled after a variety store, the display window shows eclectic items copied over and over: a naked bar of soap, a lonely succulent plant, and enigmatic signs advertising "Personalized Lie Detector Tests," "Explore Your Inner Self," "Become a Life Coach," and, lit in neon, "Change." It's like a cross between a Dale Carnegie self-help book and a surreal Magritte painting.

Instead Campbell names sci-fi author William Gibson and digital pundit Nicholas Negroponte as her influences; she shares their fascination with transcending the constraints of physical reality. Her past work in installations and videos has often played with viewers' sensory perceptions, but in gallery contexts, the artwork was more obvious. This piece's location on a commercial street magnifies its illusory magic. As she constructed it, people walking on the sidewalk would often stop and strike up conversations. Some immediately grasped it as an artwork, she recalled; others declared, "I can't wait to go in." Not realizing that by gazing into its layers, they'd already entered Campbell's uncanny world.

CREATING PRODUCT DEMAND

Donovan & Associates can help you gain exposure for your products because we know the architectural glazing business. We specialize in the glazing industry and bring a fresh approach to strategic marketing management. It is our commitment to deliver to our clients creative, cost-effective, high-quality work to help create demand for your products and increase sales.

To discuss how we can meet your marketing needs, call Shawn Donovan today at 813.951.0000 or to learn more about our services visit our web site at www.donovan-assoc.com.
LAST OF FOUR BUILDINGS BY PIONEER JAMES BOGARDUS LANDMARKED

CAST-IRON ORIGINAL

In the shadow of the towers of the financial district, 63 Nassau Street is easily missed. Unassuming and neglected, its paint peeling, and half-hidden by a construction shed, the cast iron building still caught the attention of the Landmarks Preservation Commission (LPC), which bestowed landmark status on it on May 15. It is the last of four James Bogardus buildings in the city to receive protection, because it took years to confirm its provenance.

Bogardus, a watchmaker and inventor born in Catskill, New York, in 1800, pioneered the use of cast iron in building construction in 1847, when he completed a five-story pharmacy, the first such building in the United States to use cast iron facade for structural purposes. Cast iron offered better fire resistance than wood while being lighter and cheaper than stone. It could also achieve intricate details, such as the reliefs of Benjamin Franklin and George Washington that served as Bogardus' signature.

Margot Gayle, the 99-year-old writer and preservationist often credited with saving the cast-iron Soho, and the LPC staff relied on two such busts of Franklin on the Nassau Street facade to help determine that the building was indeed the work of Bogardus. Part of the confusion stemmed from the fact that Bogardus' facade was not added to the 1846 building until a decade later when it underwent a renovation.

"It's not a cast-iron area, historically," LPC chairperson Robert Tierney told AN, which added to the uncertainty. But regardless of location, Tierney said the preservation of 63 Nassau had been a priority since he became chairman four and a half years ago. "In and of itself, the cast iron doesn't say much," Tierney said. "But the connection to the city and the history and the surrounding buildings tells the story." MC

ARCHITECTURAL TRAINING AND RESEARCH AT RVA
Advancing the craft of architecture through training and research.

RESEARCH FELLOWSHIPS AVAILABLE 2007/2008
Rafael Vinoly Architects is again offering fellowships to support original research that advances the craft and practice of architecture and can benefit from being carried out in the environment of an architectural office. In addition to a stipend and research expenses of up to $60,000, Rafael Vinoly Architects will provide space and support within the firm's New York headquarters. Fellows are to be resident for terms of three to twelve months, between September 2007 and September 2008. Applications are due July 1, 2007.

TRAINING COURSE OFFERED FALL 2007
Launched in 2005, the four-month course develops the operational and intellectual instruments that form the basis of practice without substituting for a formal architectural education. Weekly classes are addressed to advanced students and practicing architects who find a significant gap between their formative instruction and the challenges they face as professionals. The course presents architectural know-how, not as an intuitive ability that comes only with experience, but as a body of knowledge that can be taught. Classes, led principally by Rafael Vinoly, begin in September, 2007. Tuition is free. Applications are due July 1, 2007.

For applications and further information, visit www.rvatr.com
When the Brooklyn Academy of Music burned to the ground in 1903, the New York Times opined, "In short, there has hardly been a great public movement of national import but the old Academy has been at one time or another its principal focus." BAM quickly relocated from Brooklyn Heights to its present location on Lafayette Avenue in Fort Greene where it has enriched the city's cultural life for more than a century. Over the last ten years, however, BAM has added an unusual element to its portfolio of offerings, and that is neighborhood redevelopment.

In 1998, Harvey Lichtenstein began to move out of his position as the institution's director, and looked outward at the neighborhood. It wasn't pretty. The 1970s and 80s had not been kind to Fort Greene and downtown Brooklyn, and one of the most respected performing arts organizations in the country found itself surrounded by a nondescript mix of parking lots, liquor stores, and not much else. But with a location near commercial hubs and lots of subways, there seemed to be no reason why the area couldn't come back. Lichtenstein formed the BAM Limited Development Corporation (LDC) as a catalyst for the transformation of the area. Two years later, it held a competition for a Visual and Performing Arts (VPA) branch for the Brooklyn Public Library; the jury chose TEN Arquitectos, and images of an ship-like building were published everywhere.

But things seemed to slow down soon after, and there wasn't much news from the intersection of Flatbush and Lafayette avenues. In 2004, WORK AC quietly took over the planning job. "The Diller + Scofidio/OMA masterplan still provides the basis for what will be built," says principal Dan Wood. Wood founded WORK AC after leaving OMA and continued to be involved in the project. The main innovation of the latest version is shifting the site of the Theatre for a New Audience, a respected Shakespearean company, to Lafayette Avenue, next to the Mark Morris Dance Center and catercorner from BAM, opening up space on Lafayette for a substantial new park with the working name of the Grand Plaza. Toward the end of the process, WORK AC brought in Ken Smith's firm to consult on open space and streetscape plans. The Grand Plaza will act as a front door for three of the major cultural institutions, making it a sort of Lincoln Center stitched into the fabric of brownstone Brooklyn. Parking will be built under the plaza and will match the existing number of spaces. "The modified plans allows us to create a park where you want to be, not just a remnant patch," says Christian Gabriel, a designer at Ken Smith Landscape Architecture.

After the masterplan was complete, the teams switched roles to further develop the open space and streetscapes, with Ken Smith's team as the prime consultant and WORK as the subsidiary. "A lot of time and energy are going into the streetscape, which will have a key role in pulling the district together," says Louise Eddleston, a designer at Ken Smith. "The district is primarily residential and with more units of housing going in it will remain that way." She says the short blocks and intimate scale of the neighborhood have to be understood and used to their best advantage. The firm will present schematic designs to the Economic Development Corporation in the fall, and hopes to get the contract to build the project. This is more likely to happen than it would have been even a year ago: Last year, the city, frustrated by the lack of action on the VPA and other projects, stepped in and moved the BAM/LDC under the umbrella of the larger and more powerful Downtown Brooklyn Partnership (DBP), which includes business improvement districts for Metrotech and the Fulton Street Mall. DBP has close ties to deputy mayor Daniel Doctoroff, and this has clearly contributed to the recent up-tick in development activity in the district. "There was a sense in early 2006 that the city needed to step up, not just in terms of time, but also in terms of high-level attention," says Joe Chan, the DBP president. "Coordinating development with cultural groups is a lot more complicated than private developers." The move is yielding results. Though the VPA library was recently declared all but dead by the Department of Cultural Affairs Commissioner Kate Levin due to lack of funding, the project has begun to move forward in the district. Along with the streetscape design, a revised design for the Theatre for a New Audience is in the works by Frank Gehry and the H3 Partnership, and the Department of Housing Preservation and Development just concluded an Request for Proposals for a mixed use building that will house Danspace, the contemporary dance incubator. All of this is happening in the shadow, metaphorically speaking, of Forest City Ratner's controversial and gargantuan Atlantic Yards development.

But curiously, the fighting around Atlantic Yards seems not to have affected plans for the BAM cultural district, at least thus far. "It's sort of an elephant compared to an ant," says Wood. "The BAM cultural district can fold into an existing neighborhood, whereas Atlantic Yards will generate it's own." From the beginning, too, BAM LDC also worked with community groups, local churches, and elected officials to address concerns about rising rents and overdevelopment. "There was a call for many opportunities for input," said Chan. "Gentrification and displacement is the greatest fear." Chan, however, sees Atlantic Yards and the cultural district as complementary projects.

"Both projects emphasize the development of mixed-income communities," he says. "They are a part of changing perceptions about Downtown Brooklyn and about catering to diverse and inclusive tastes for art, culture, entertainment, and sports." Gabriel adds, "The cultural district operates within a web of existing neighborhoods, including Fort Greene and Downtown Brooklyn. It's really a linchpin project."

While coordinating multiple city agencies and cultural groups and meeting fundraising goals has somewhat slowed and altered development, the district's largely positive reception in the community speaks to the thoughtful and neighborly scale of the project, as well as a flexible, piecemeal approach. The subtle way in which increased cultural programming, open space, and higher density are being woven into the neighborhood could prove to be a model for the borough and beyond. It also shows that Brooklynites aren't averse to change, they just don't like to get steamrolled.

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

AS SECOND ACT FOR THE
BAM CULTURAL DISTRICT

When the Brooklyn Academy of Music decided to throw its cultural heft into remaking its then-dingy neighborhood, it did so the BAM way, i.e., con brio. With a master plan from Rem Koolhaas' OMA and Diller + Scofidio, and renderings of a state-of-the-art new public library by TEN Arquitectos, the future looked glamorous. And while it took almost nine years, new architects, scaled-back projects, and some political shifts, several significant pieces of the plan are about to go forward. By Alan G. Brake.
At the heart of WORK AC's masterplan for the BAM cultural district (facing page and above) is the $1 billion project. A major new performance space at the intersection of Lafayette Avenue, Fulton Street, Grand Street, and Arts Park Place (Ten Arts Place) will serve as a front door for the Theatre for a New Audience, currently at the Mark Morris Dance Center, and the proposed Visual and Performing Arts Library. While TEN Architects' 2002 competition-winning design for the VPA (both images below), at far right is likely to change dramatically because of budget, any revised alternates will treat the plaza as a potential performance venue.
Last month, the annual spring orgy of design known as the International Contemporary Furniture Fair spilled over into events and exhibitions throughout the city, flooding the scene with new products, experimental prototypes, and even reproductions of Peggy Guggenheim’s bat glasses. Our editors combed through it all to bring you a sampling of standouts to consider for residential, office, or public spaces.

**ALCOVE SOFA BY RONAN & ERWAN BOUROULLEC FROM VITRA**
The Breton-born, Paris-based Bouroullec brothers say their Alcove Sofa was inspired by the Arabic al-kubba, a cushioned room for lounging and sleeping. And it does seem to shut out the world as it envelops users in padded comfort. More than just ample cushioning, the high back and sides are also designed to dampen sounds. Zippers at the corners give the back and sides some sway. The Alcove Highback adds 16 inches and more privacy, suggesting an office life for the sofa as a meeting unit.

**BOTANIST FLORA FROM ORANGE22**
Flexibility is the name of the game with the Botanist series from LA-based Orange22. It’s available in three sizes: bench, end table, and cocktail table. The bent aluminum furniture can be finished in seven wood veneers or an indoor-outdoor powder coat that is weather and UV resistant and comes in red, white, blue, and black. While the waterjet-cut flower motif is au courant, custom logos and graphics can also be cut into the aluminum.

**PICK CHAIR FOR BBB BY DROR BENSHETRIT**
Born in Tel Aviv, educated in Holland, and designing in New York, Dror Benshetrit has always approached furniture as pieces of art. His new plywood-and-aluminum Pick Chair from by BBB is an embodiment of this concept. Easily transformed from 2D wall art into 3D functional seating, this foldable (and surprisingly sturdy) cantilever chair saves space in a poetic way.

**LAX 3X WALL-MOUNTED SHELF BY MASH STUDIOS**
A sliding folded aluminum panel is the main feature of this flexible wall-mounted shelf (58 inches by 15 inches by 13 inches) and a signature detail of the minimal LAX Series collection by the West Coast’s MASH Studios. The hardware-free, white powder-coated doors smoothly slide along the shelf (available in simple plywood or luxurious solid walnut), creating a versatile storage space and a clean look.
Similar in concept to the hanging shoe organizer, Parametre, the latest patent-pending product from the progressive manufacturing lab 3form, is a partition system made from four layers of polyester sewn into 1-inch-deep cellular structures. It can hang vertically from ceiling-mounted tracks or horizontally between easily movable posts, and it is durable enough for indoor or outdoor applications. Parametre is available in an opaque sheet, but it is the patterned version perforated with circular, triangular, or rectangular apertures that casts the longest, most interesting shadow.

When Italian designer Enzo Mari decided to collaborate with Japanese furniture manufacturer Hida, he did so for one reason alone—the wood. Hida had developed a technique to compress the soft wood of the common sugi tree (a member of the cypress family) to a third of its size with steel molds, creating furniture-quality lumber and a sustainable solution to Japan’s timber shortage. Mari’s designs are spare, taking their inspiration from traditional Japanese furniture and emphasizing the rosy color and supple grain of the wood, knots and all.

Left to right: Catnip for the typographically obsessed, the Font Clock by British designer Sebastian Wrong from Established & Sons displays 11 classic 20th-century fonts (plus one 18th-century script) arranged in random combinations. Available in three sizes, the clock is sold at Matter in Soho (www.mattermatters.com). Helen Louise Gifford’s Silver Lining makes hash of the notion that compact fluorescents can’t shine by encrusting the energy-saving bulb with a multitude of decoratively shaped incandescent affixed to a wire armature (www.helenbilt.com). The product development company Designtex introduced Sonic Fabric by the Texas-based artist Alyce Santoro. The durable, multipurpose, and audible fabric is woven from polyester and reclaimed cassette tape recorded by the artist with the sounds of street life in the city (www.designtex.com). Gudrun Gunnlaugsdottir is an Icelandic designer who understands the importance of built-in poetic uplift. Her Rocking Beauty, a pressed composite of plywood, aluminum, and Makrolon strips, makes the most of its minimalist form with laser-cut flowers inserted in the void (www.bility.is).
EXHIBITION OPENINGS

Wednesday 13 Lectures

Exhibition Openings
Linas, Grids, Stains, and Words
Museum of Modern Art 11 West 53rd St. www.moma.org

Thursday 14 Events
Ball-Nouns: Liquid Sky Opening PS.1 Contemporary Art Center 22-25 Jackson Avenue, Queens www.ps1.org

Summer Celebration 5:00 p.m. Sociates Sculpture Park Broadway at Vernon Blvd., Queens www.sociatessculpturepark.org

International Center of Photography Summer Party 6:30 p.m. International Center of Photography 1000 5th Ave. www.icp.org

Friday 22 Lectures
David d’Arcy Woody Allen’s New York 6:00 p.m. Metropolitan Museum of Art Grace Rainey Rogers Auditorium 1000 5th Ave. www.metmuseum.org

Saturday 23 Exhibition Openings
Sarah Peters Winkleman Gallery 637 West 27th St. www.winkleman.com

Chantal Akerman Los Carpinteros, et al. New Economy realities: united Architectural Tuning Artists Space 38 Greene St., 3rd Fl. www.artistsspace.org

Saturday 16 Exhibition Opening
Re-picturing the Past/Picturing the Present Museum of Modern Art 11 West 53rd St. www.moma.org

Monday 18 Theater
Sitelines: Rising Phoenix Repertory United Methodist Church 44 John St. www.imc.net

Wednesday 20 Film
Richard Sierra: Film John Wayne Centenary Museum of Modern Art 11 West 53rd St. www.moma.org

Thursday 21 Exhibition Openings
Christian Duncar Rivington Arms Gallery 4 East 2nd St. www.rivingtonarms.com

Thomas Flechtner Marianne Boesky Gallery 539 West 22nd St. www.marianneboeskygallery.com

The Orchestra Rare Gallery 521 West 26th St. www.raregallery.com

Miriam Vanlig, Tommy Hartung, Sam Cagnaz Matt Hasson 330 West 38th St. www.mothasson.com

Yuri Masny Metro Pictures 119 West 24th St. www.metropicturesgallery.com

Lynda Benglis, Louise Bourgeois Gagosian 70 Cheim & Read 547 West 26th St. www.chiemread.com

Events

JUNE 2007

Exhibition Openings

Mikiko Han Blind Letter Cohen Amador 41 East 57th St. www.coohenamador.com

Exhibition Openings

Bots, Bits & Cars: Technology Themed Workshop 9:30 a.m. Japan Society 33 East 47th St. www.japansociety.org

The Creators Series: Sneak Preview 8:00 p.m. Apple Store 103 Prince St. www.tomorrowislimited.com

Thursday 7 Lectures
Bernard Tschumi Acropolis Museum 6:00 p.m. Center for Architecture 536 LaGuardia Pl. www.ainy.org


Exhibition Openings

Colour before Color Hasted Hunt 529 West 20th St. www.hastedhunt.com


Friday 8 Symposium
Designing the Future: Japan’s Tech Revolution Jim Wicks, Shunji Yamanaka, Miya Masaoka, Mari Kiuma, et al. 11:30 a.m. Japan Society 333 East 47th St. www.japansociety.org

Exhibition Openings


Federico de Montefeltro and His Library The Morgan Library & Museum 225 Madison Ave. www.themorgan.org

George Ferrandi, Brendan Monroe, Rich Jacobs, Sean Samonyhi, Monica Caninao, Kelle Bowman, et al. The Porch Show Cindy’s Gallery 103 Havemeyer St. #2, Brooklyn www.cindysgallery.com

Zach Poff, N. B. Aldrich, Amy Stacey Pullins Soundmarks Art Interactive 130 Bishop Allen Dr., Cambridge, MA www.artinteractive.org

Saturday 9 Symposium

Sunday 10 Exhibition Openings
The Queens Museum of Art Flashing Meadows Corona Park, Queens www.queensmuseum.org


Monday 11 Lectures

Helping Asia Become Sustainable 6:30 p.m. Asia Society 725 Park Ave. www.asiasociety.org

Tuesday 12 Events
20th Annual Museum Mile Festival 5:45 p.m. Various museums throughout Manhattan www.museummilefestival.org

THE CREATORS SERIES

The Alham Building 135 West 11th Street Canal Room 285 West Broadway Apple Store 103 Prince Street June 6, 8, 9, and 10

What does the future of creativity look like? This conference aims to answer that question, showcasing the artwork and ideas of up-and-coming talents in design, art, fashion, video, and music. Presented by curatorial group Tomorrow Unlimited, the event offers an array of salon-style panels, presentations, and performances. In a discussion of new urban interventionists, New York-based group Graffiti Research Lab explains its gekk technique for laser-tagging buildings such as Renzo Piano’s KPN tower in Rotterdam (above). Its nontoxic approach would get a nod of approval from green experts Jennifer Leonard and Sarah Rich, who head up a discussion on making ideas about sustainability last for the long haul. Attendees will also get a peek into the creative processes of outrageous British fashion designer Gareth Pugh, Paris-based filmmaker-magician Neri, and others. In a concert, Martin Kalkenbrunner and Marcos Alonso from Barcelona play their reactable, an electronic music-making table Bjoerk has used in shows. If all this gets your creative juices flowing, try out reactable yourself (sweat dress optional) at a free exhibition with works from all the creators in the conference.
Ministry of Highways, Georgia, 1977

In Arkady Strugatsky's 1975 sci-fi classic Roadside Picnic, the Soviet novel on which Andre Tarkovsky's film Stalker is based, aliens have visited Earth and left behind Zones, which are places both of immense danger and technological wonder. The Soviet science fiction of that period was written primarily by scientists and widely read by a younger generation of engineers and architects, and provides a window into Cold War tensions dominated by the threat of nuclear disaster and technological hope. The Soviet architecture of the time is mostly associated with bleak apartment block constructions, but other fantastic styles were hatching at the same time. The French photographer Frederic Chaubin spent five years documenting them, and his work is currently on display at the storefront Art and Architecture in CCP: Cosmic Communist Constructions Photographed. The traffic of architectural ideas between Russia, America, and Europe has moved in both directions since the 1920s, but during the Cold War, the tenor of the exchange shifted. Soviet architects studied the early modernists, and Western movements like Deconstructivism reached them through international publications, but they were working within large state-controlled offices alongside hundreds of other architects determined to undermine Western influences. Suspicious of the postmodern reenactment of ideologies now associated with fascism, these architects sought their own historical roots. 'The West at that time, with postmodernism at its worst? Venturi, Bob Stern, half-cooked Nouvel—what good could it possibly do?' asks the architect Andrei Vok in the show's catalogue. Chaubin credits European modernism and Suprematism as the catalyst for these works, yet Oscar Niemeyer, the widely published architect and avowed Communist who traveled to the USSR in the 1950s, may have also been a source. The 1985 Crematorium in Kiev has a circular entrance and white molded sculptural hoods that resemble a spaceship that could contain a nuclear reactor. Living units are arranged on a staggered ered roof of windows with views out onto the Black Sea and sit atop the multi-tiered core that contains the thermal pump system. (Cold War flashback: U.S surveillance suspected that this building was a new Soviet rocket launching facility.) Chaubin speculates the "crypto pop, almost psychedelic aesthetic" found in these palaces of leisure are evidence continued on page 18

Circus, Kazan, 1967

Museum of Modern Art chief curator Barry Bergdoll's inaugural exhibition, 75 Years of Architecture at MoMA, beautifully installed with the aid of curatorial assistant Alexandra Quantrill, subtly anticipates the next phase at MoMA when the original 1932 exhibition, which brought the cycle of received Neo-Miesian style was under the sign of modernity. Three large blowups of previous canonical exhibitions, each one set as a pinwheel image against the next, consciously establish the primary ideological thresholds in the history of the institution, ranging from the original 1932 International Style to Philip Johnson's 1947 Miles van der Rohe retrospective and the 1975 Beaux Arts exhibition, which brought the cycle of received taste full circle. The late Arthur Drexler, then the department head, wrote prophetically, "We think we know what modern architecture is...but we are no longer so certain as to what it should become or how it should be taught."

One may look back at this postmodern watershed as a moment of doubt when the received Neo-Miesian style was seen as having played itself out, along with the American tyros of the continued on page 18
In the upper reaches of the worlds of art, design, architecture, and fashion, the air can get a bit thin. Work gains importance as it gets more self-referential. A show currently at the Cooper-Hewitt, National Design Museum, Design for the Other 90%, acquired in 1939—there are innumerable surprises throughout and also, more importantly, familiar iconic pieces placed in a new and highly resonant context so that they read quite differently. Among the former are a succession of crayon and pastel sketches by the members of the Berlin Ring of the 1920s, that is by Poeslig, Mies, and Haring, who were touched as much by Taut’s Frühlingsvision as by Wright’s Wasmuth volumes. All of which make curious bedfellows on the same wall as the colored plans of Bucky Fuller’s Dymaxion House of 1927 and Mendelssohn’s familiar low-angle perspective sketches of his Hadassah Hospital in Jerusalem, which totally belie the topographic grandeur of the complex as realized in 1937. Other welcome additions include one of Le Corbusier’s lecture circuit scrolls in colored crayon featuring his Plan Obus of 1930 and two highly sculptural maquettes: Finsterlin’s House of Sociability of 1920 and Kaiser’s Endless House executed some 30 years later.

Marcel Breuer’s hitherto unknown 1929 project for a traffic interchange in Potsdamerplatz Berlin is one of the truly unknown works in this exhibition and one upon which we may say Mendelssohn and Le Corbusier were inventive as the Bauhaus from which Breuer had just graduated (first as a student, then as a teacher). Equally revelatory is Fuller’s octet truss airplane hangar project of 1955, a segment of which was erected in the museum’s garden four years later. This may have been Buckey’s answer to the space frame hangars that Konrad Wachsmann had designed for the U.S. Air Force a few years earlier. Clearly, Fuller was not to be left out of the megalomaniacal Tetrahedron City shown here as it was proposed for Japan in collaboration with Shoji Sadao in the form of a giant pyramid in 1938.

Innumerable surprises

Sinisterly metaphysical despite its ostensible scientism, Sadao’s gloomy aerial rendering of this prehistoric work comes close in its otherworldliness to the panoramic rendering of Superstudio’s First City of 1971, one of 12 ideal cities projected as premonitions of a mystical urbanism. The curators have been at pains to hint at those moments in the development of this historical period when it abandoned its habitual curatorial distance to become polemically involved with the ideological roles that architecture and urbanism may sometimes play in shaping society.

Arthur Drexler’s 1967 New Architecture and City Planning exhibition is mentioned in the wall label dealing with urbanism, but somehow not included in the exhibit. They are equally silent about Elizabeth Mock’s Built in USA of 1944 and Bernard Rudofsky’s Architecture Without Architects of 1964, and even for that matter, Another Chance for Housing: Low Rise Alternatives of 1973, with which I was involved. Granted, the point of this show is not to be a time capsule of the last 78 years of exhibiting architecture at MoMA. Nevertheless one may best approach it with the same anthological/analogical frame of mind with which it was put together. The critical play here is juxtaposition; the stratagem of putting together works which one would otherwise keep apart and allowing them to play off each other, thereby implying an unuptped creative depth with the tradition of the new, if only we care to look closely enough.

Kathleen Franklin is Ware Professor of Architecture at the Columbia University Graduate School of Architecture, Planning, and Preservation.
DOME'L SLIDING DOOR REPLACEMENT SYSTEM

OUTDATED SLIDER

WEATHERPROOF HINGED DOOR

BEFORE

Dome'l Inc. 800-603-6635
3 Godwold Street, Clifton, New Jersey 07013
www.domelinc.com

AFTER

FIT IN SAME SPACE AS TROUBLESOME SLIDING DOOR.

DOME'L INC.

INTRODUCING: ASTEC

award-winning precision sliding-door hardware, pivot hinges and partition wall systems.

talentstar

Talent strategies for design practices.

www.talentstar.com

DEVELOPERS ISSUE!

Back by popular demand, our annual Developers issue presents emerging trends in New York City's growth. We'll look at neighborhoods undergoing dramatic change, how the city's changing regulations will affect the industry, and talk to some of the leaders in the field.

ISSUE 13_07.25.2007

DEVELOPERS ISSUE

Bonus distribution to developers, real estate professionals, building owners and construction managers

Space close 07.04.2007
Materials due 07.11.2007

estostock.com

Thousands of images are online now. Search the photo archive. Your work can be part of this important research collection. Share your projects via online database with colleagues, clients.

Live the way you see

light, space, potential.

living spaces that are blank canvases ready for your vision.

from mini to mega.

contact:

Damien Gray
real estate agent
917.365.9542
dgray@citi-habitats.com
classifieds

**RECRUITMENT AGENCIES**

**RECRUITMENT AGENCIES**

Are you passionate about what you do and where you are working? Are you interested to learn about other opportunities? At Microsol Resources, we work with talented people and help them build their careers. We strive to provide a personal, tailored service to meet your individual needs. Our team of placement specialists is comprised of architects and design industry HR veterans. We’re interested in finding out more about you, your preferred work style, and what it is you hope for out of the next step in your career. We work with the top international architectural and design practices in New York City. We have clients who are looking to fill the following positions:

**Director of Facilities Management:**

- for major NYC healthcare institution with 15 years’ experience to lead all planning, development, budgeting, administration, design, construction and operations. Plan, organize, and direct the activities and personnel of all engineering and facilities services, including energy management, architectural planning and design, new construction, maintenance and operation, and environmental health and safety services.

**Medical Planners:**

- with experience in the overall master planning, programming, design and medical planning of healthcare facilities. Provide consultation and analyses on long-term healthcare facility needs. Ideal candidates will have an interest in new technologies and research, report writing, and giving presentations. Work closely with clients and user groups, as well as the other members of the design team.

**Project Architects:**

- with 7 years’ experience in corporate interiors, luxury and high-rise residential, retail, hospitality, healthcare and science & technology. Champion the project’s design intent by providing technical leadership through DD and CD, and assure deliver of accurate, detailed, and coordinated project documentation amongst all disciplines. Perform related construction administration tasks including shop drawing review, RFI clarification, and change order preparation.

**Construction Administrators:**

- with 10 years experience administering contracts from startup to completion for large scale, core & shell building projects. Act as primary contact between construction managers, general contractors, and architects. Review and interpret construction documents, prepare change orders, monitor RFIs, submittals, and perform periodic construction site visits. Make recommendations and consultation on all issues related to the project.

To initiate a dialogue, please send your resume in confidence to recruiter@microsolresources.com.

**Ruth Hirsch Associates Inc.**

As the most recognized Architectural Search Firm in New York City, we represent a broad cross-section of Architectural, Interior Design and Institutional firms in the tri-state area. We are currently looking for:

- **PROJECT ARCHITECT / PROJECT MANAGER:**
  - must display leadership quality in order to run a complex cultural project in New York City, for a firm that prides itself on "Green" Architecture.
  - PROJECT MANAGER with experience in client/architectural representation for a consulting firm that represents owners and investors.
  - SENIOR ARCHITECTURAL DESIGNER, eager to push the envelope with innovative designs & concepts for high-rise housing and mixed-use construction for global clients.
  - LICENSED PROJECT ARCHITECT experienced in running laboratory and/or hospital projects and a member of a firm recognized for high quality work.
  - PROJECT ARCHITECT for award winning firm recognized for their museum and innovative housing projects. Masters in Architecture preferred.
  - ARCHITECT with design abilities, management skills and experience in Master Planning and Urban Design, for new towns and urban mixed use centers. Relocate to London with a global firm and travel internationally.

Please call, fax or E-mail your resume: 212-396-0200 Fax: 212-396-0679 E-mail: Info@ruthhirscharcossociates.com

**Roz Goldfarb Associates**

Leading recruitment and search consultancy with design and management assignments in architecture, interiors, retail, brand environments, environmental graphics, and exhibition design. Among them:

- **PRINCIPAL, EGD and brand offering, architecture office**
- **BUSINESS MANAGER, environments and brand design studio**
- **SR DESIGNER, marketing events and trade show**
- **URBAN PLANNER, senior designer, international**

www.ragarecruiting.com

**Smaller Group**

The Switzer Group Award winning New York City based Workplace Architectural / Interior Design Firm seeks:

- **PROJECT MANAGER**
  - Licensed Architect to manage all aspects of projects of all sizes and scope. Oversees production and design activities and interfaces with clients/consultants. Establishes and monitors project goals and objectives, budgets, schedule and fees. Minimum of 10 years experience with 5 years in corporate interiors.
  - **PROJECT COORDINATOR / JR CAPTAIN**
  - Licensed Architect proficient in AutoCAD with responsibility for execution of construction documents, contract administration, consultant coordination and client interface. Minimum of 10 years experience with at least 5 years in corporate interiors.
  - **SENIOR/INTERMEDIATE DESIGNERS**
  - Degreed Interior Designers proficient in AutoCAD with a minimum of 10 years experience in corporate interiors. Responsibilities include programming, space planning, furniture, construction materials selection and specifications.
  - **AUTOCAD TECHNICIAN**
  - Architecturally trained degreed AutoCAD professional experienced in the preparation of construction documents, surveys, working drawings, site work and punch lists with a minimum of 3 years in corporate interiors.

Please respond with your resume, salary requirements, and form of valid work authorization by e-mail to: rachortemeyer@theswitzergroup.com or FAX to 212-542-8886

**Grimshaw**

Grimshaw requires an experienced project manager to work in their New York office. In addition, we are seeking talented architects at all levels to work on both public and private projects.

Please respond and work samples to hr@grimshaw-architects.com

**Employment**

**Workplace Strategy and Design Consultant**

International strategic planning/design consultancy is accepting resumes for the North America team, based in New York and/or San Francisco. Responsibilities: conducting space inventory and workplace performance assessments; creating innovative workplace solutions to support client business objectives and culture; developing space programs; creating documentation of strategic and programmatic solutions; delivering solutions to and negotiating sign-off with client groups, including travel to client sites (approximately 25%); supporting internal team to develop strategies that enhance clients’ strategic goals. Qualifications: BA/BS in related field with two to four years industry experience. Skills: written/verbal communications, detail-oriented, team player. Proficiency in AutoCAD, Microsoft Office, and Adobe Illustrator and Photoshop required. Competitive salary with excellent benefits including medical/dental/vision, 401(k), life insurance, and others. EOE/AA.

Send resume/letter with salary requirements to catherman@dgw.com

**Classifieds**

Place your classifieds with The Architect’s Newspaper $35.00 to post on-line, $99.00 to post on-line with 60 words classified listing in the newspaper.

**Contact:** Masha Pantaleyeva Advertising Sales
21 Murray St, 5th Floor New York NY 10007 TEL 212-966-0630 / FAX 212-966-0633 classifieds@archpaper.com

**Recruitment Agencies**

**API Partners**

For the resources Design Professionals

Are you interested to learn about other careers. We strive to provide a personal, talented people and help them build their careers.

Since 1995 API Partners has provided talent acquisition + career management for the built environment professions nationally international

**www.apipartners.com**

**Microsol Resources**

Best Career Opportunities for Design Professionals

**www.microsolresources.com**

**Rut Hirsch Associates Inc.**

As the most recognized Architectural Search Firm in New York City, we represent a broad cross-section of Architectural, Interior Design and Institutional firms in the tri-state area. We are currently looking for:

- **PROJECT ARCHITECT / PROJECT MANAGER:**
  - must display leadership quality in order to run a complex cultural project in New York City, for a firm that prides itself on "Green" Architecture.
  - PROJECT MANAGER with experience in client/architectural representation for a consulting firm that represents owners and investors.
  - SENIOR ARCHITECTURAL DESIGNER, eager to push the envelope with innovative designs & concepts for high-rise housing and mixed-use construction for global clients.
  - LICENSED PROJECT ARCHITECT experienced in running laboratory and/or hospital projects and a member of a firm recognized for high quality work.
  - PROJECT ARCHITECT for award winning firm recognized for their museum and innovative housing projects. Masters in Architecture preferred.
  - ARCHITECT with design abilities, management skills and experience in Master Planning and Urban Design, for new towns and urban mixed use centers. Relocate to London with a global firm and travel internationally.

Please call, fax or E-mail your resume: 212-396-0200 Fax: 212-396-0679 E-mail: Info@ruthhirscharcossociates.com

**Roz Goldfarb Associates**

Leading recruitment and search consultancy with design and management assignments in architecture, interiors, retail, brand environments, environmental graphics, and exhibition design. Among them:

- **PRINCIPAL, EGD and brand offering, architecture office**
- **BUSINESS MANAGER, environments and brand design studio**
- **SR DESIGNER, marketing events and trade show**
- **URBAN PLANNER, senior designer, international**

www.ragarecruiting.com

**Smaller Group**

The Switzer Group Award winning New York City based Workplace Architectural / Interior Design Firm seeks:

- **PROJECT MANAGER**
  - Licensed Architect to manage all aspects of projects of all sizes and scope. Oversees production and design activities and interfaces with clients/consultants. Establishes and monitors project goals and objectives, budgets, schedule and fees. Minimum of 10 years experience with 5 years in corporate interiors.
  - **PROJECT COORDINATOR / JR CAPTAIN**
  - Licensed Architect proficient in AutoCAD with responsibility for execution of construction documents, contract administration, consultant coordination and client interface. Minimum of 10 years experience with at least 5 years in corporate interiors.
  - **SENIOR/INTERMEDIATE DESIGNERS**
  - Degreed Interior Designers proficient in AutoCAD with a minimum of 10 years experience in corporate interiors. Responsibilities include programming, space planning, furniture, construction materials selection and specifications.
  - **AUTOCAD TECHNICIAN**
  - Architecturally trained degreed AutoCAD professional experienced in the preparation of construction documents, surveys, working drawings, site work and punch lists with a minimum of 3 years in corporate interiors.

Please respond with your resume, salary requirements, and form of valid work authorization by e-mail to: rachortemeyer@theswitzergroup.com or FAX to 212-542-8886

**Grimshaw**

Grimshaw requires an experienced project manager to work in their New York office. In addition, we are seeking talented architects at all levels to work on both public and private projects.

Please respond and work samples to hr@grimshaw-architects.com

**Employment**

**Workplace Strategy and Design Consultant**

International strategic planning/design consultancy is accepting resumes for the North America team, based in New York and/or San Francisco. Responsibilities: conducting space inventory and workplace performance assessments; creating innovative workplace solutions to support client business objectives and culture; developing space programs; creating documentation of strategic and programmatic solutions; delivering solutions to and negotiating sign-off with client groups, including travel to client sites (approximately 25%); supporting internal team to develop strategies that enhance clients’ strategic goals. Qualifications: BA/BS in related field with two to four years industry experience. Skills: written/verbal communications, detail-oriented, team player. Proficiency in AutoCAD, Microsoft Office, and Adobe Illustrator and Photoshop required. Competitive salary with excellent benefits including medical/dental/vision, 401(k), life insurance, and others. EOE/AA.

Send resume/letter with salary requirements to catherman@dgw.com

**Please visit www.archpaper.com for more classified listings**
ARCHITECT
Urbahn Architects is seeking an architect with 10+ years experience, with skills in project management, design, technical production and construction administration for institutional projects, including additions, renovations and repairs. Must be organized, self-starter, writing abilities and computer skills. AutoCAD knowledge required.

Urbahn specializes in several building types, including school and university, justice, healthcare, research and transportation facilities. The firm is renowned for excellent design and service to large institutions. Competitive salary and benefits offered, with opportunity for growth and development.

EEO – A/A. Minorities and women are encouraged to apply.
Please send resume to: cafuzzia@urbahn.com or
Urbahn Architects
49 West 31st Street
New York, NY 10018
Attn: A. Caffuzzi
Fax: 212.563.5621

BONE/LEVINE ARCHITECTS
DRAFTSPERSON/DETAILER/PROJECT MANAGER
A Draftsperson/Detailer/Project Manager experienced in a range of building and construction types is desired at our mid-sized firm. We provide a good work environment and good long-term opportunities.

Requirements
Successful candidates must demonstrate initiative and thoroughness in a range of architectural and construction skills developing, documenting and executing projects. The ability to communicate with the project team and adjust to changing project requirements is important. Preferred Education: 5-Year Degree plus some experience is best.

About Us
Bone/Levine Architects has practiced out of our SoHo offices since 1984. During that time, we have pursued a range of architectural endeavors that have included residential, institutional and commercial work, building preservation, adaptive re-use and independent architectural research. Our firm provides professional design and consulting services to real estate professionals, individual and commercial building owners, developers, cooperatives and other architects and engineers. We have an outstanding reputation for providing high quality architectural services designed to address the specific needs of each client. Please visit our website for more information - www.bonelevine.net.

To Apply
Please send cover letter with salary requirements and resume (do not send samples of work via email).
Email: info@bonelevine.net

917/699-0512
info@bonelevine.net
www.bonelevine.net

GRETES RESEARCH SERVICES
Business intelligence for the Built Environment Full-service Consultancy Providing Information and Strategic Thinking to Architects and Related Building, Design and Real Estate Professionals. Customized research: new business prospects, competitors, industries, markets, forecasts, consultants; Media tracking. International coverage.

FRANCES GRETES, Consultant
info@gretesresearch.com
T: 212-535-7472 • F: 212-535-7635
80 East End Avenue 9C • New York, NY 10028
www.gretesresearch.com

ADMINISTRATIVE ASSISTANT
MMA Architects, a Monmouth County architectural firm is seeking an administrative assistant for a busy office environment. For detailed information, please visit us at www.mma-architects.com.

DRAFTERS - MMA Architects, a Monmouth County architectural firm is seeking drafters & interns. For detailed information, please visit us at www.mma-architects.com.

JOB CAPTAIN - MMA Architects, a Monmouth County architectural firm is seeking job captains to work on nationally based projects. For detailed information, please visit us at www.mma-architects.com.

ANDREA BRIZZI
PHOTOGRAPHY OF ARCHITECTURE AND INTERIORS
937/699-0312
ab@ancirttabri

THE THE ARCHITECT'S NEWSPAPER
ONLINE RESOURCE GUIDE
OUR READERS HAVE COME TO DEPEND ON OUR "FAVORITE SOURCES" GUIDE TO FIND THAT INDISPENSABLE CONTRACTOR, EXPEDITER, OR FABRICATOR AS WELL AS PARTICULARLY AMUSING NEW MASTERS AND PRODUCTS.

NEW THE "FAVORITE SOURCES" LISTINGS ARE AVAILABLE ALL YEAR LONG IN OUR ONLINE RESOURCE GUIDE, REACHING 35,000 MONTHLY ONLINE VIEWERS!

THE ARCHITECT'S NEWSPAPER SENDS READERS DIRECTLY TO YOUR SITE… INSTANTLY!
TAKE A LOOK! WWW.ARCHPAPER.COM/SEARCH

REACH OUR READERS BY CHOOSING TO BE LINE LISTED FOR FREE — OR — STAND OUT AND SHOWCASE YOUR BRAND BY ADDING YOUR COMPANY LOGO FOR $250 FOR ONE FULL YEAR!

IS YOUR COMPANY NAME LISTED? CHECK YOUR LISTING BY CATEGORY AND COMPANY NAME. ARE WEB ADDRESSES AND SPELLINGS CORRECT? IF NOT, CONTACT ME AT SCOLLIN$@ARCHPAPER.COM OR CALL 212-966-0630

THE ARCHITECT'S NEWSPAPER
NEW YORK ARCHITECTURE AND DESIGN
WWW.ARCHPAPER.COM

REGISTERED ARCHITECTS IN THE NORTHEAST AREA (NY, NJ, CT, PA, MA, MD, DE, RI AND DC) FREE.

SEE WHAT WEST COAST ARCHITECTS ARE UP TO, SUBSCRIBE TO THE CALIFORNIA EDITION FOR $25!

*Must provide RA number

Mail this form with a check payable to: The Architect's Newspaper, LLC. The Architect's Newspaper, 21 Murray St., 5th Floor New York, NY 10007

vol. 48 • 2007

Name
Company
Address
City/State/Zip Code
Email
RA License Number
Credit Card Number
Signature Required

RA number
FREE
1 year $29
Institutional $149
Canada/Mexico $75
International $160
2 years $60.05
CA 1 year $25

$5 million
20-49
50-99
100-249
$1 to 5 million
10-19
5-9
$500,000 to 1 million

Other

$1,000,000 to 1 million
$5 million

The Architect's Newspaper is a registered trademark and service mark of The Architect's Newspaper, LLC. All rights reserved. © 2007.
They all use it. Shouldn't you?

When so many talented designers choose the same architectural design software to drive business forward, it's more than a trend. It's a sign you may be missing out on an exceptional resource. VectorWorks Architect offers architectural design firms powerful BIM features, unparalleled performance and uncommon value. Your competitors are taking advantage of top speed, as well as superior production and presentation capabilities—plus, seamless integration of 2D, 3D and building data. Shouldn't you?

VectorWorks 12.5 is now available and runs natively on the Intel® Macintosh®. Call 1-877-202-9100 today to receive your free copy of our demo CD.

Join your local VectorWorks user group for networking, technology tips and fun at www.vectorworks.net/join.
let the sun shine

Exclusive, new SunGlass™ Solar Control Glass delivers the beauty of the sun without the heat. Now architects can specify a neutral color glass that invites the sun in without making building occupants sweat. That's because SunGlass™ delivers a combination of unprecedented solar control and visible light transmittance. It's the look you want with the performance you need. SunGlass™ also leaves owners smiling too—with serious reductions in energy costs and HVAC equipment expense. What's more, SunGlass™ reduces harmful UV rays so interior furnishings will look better, longer. And SunGlass™ is only the beginning of the most comprehensive collection of architectural glass, curtain wall and architectural windows. To learn more, call 1-866-OLDCASTLE (653-2278) or visit us online at www.oldcastleglass.com.