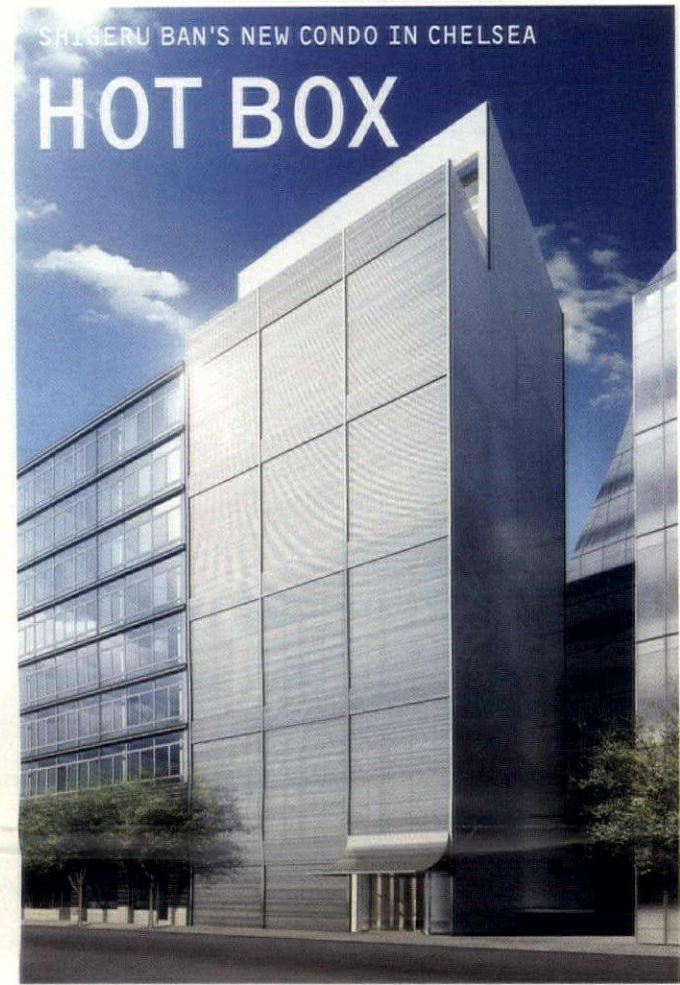


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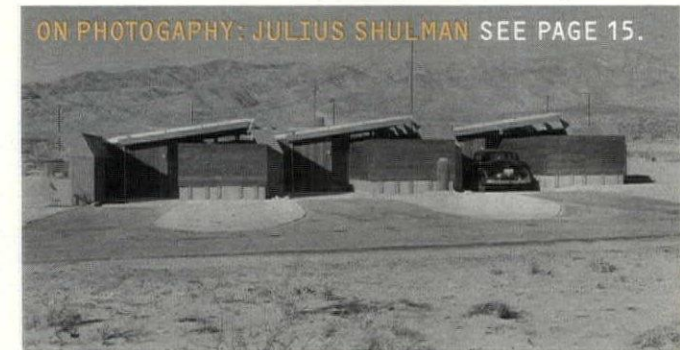
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SHIGERU BAN'S NEW CONDO IN CHELSEA

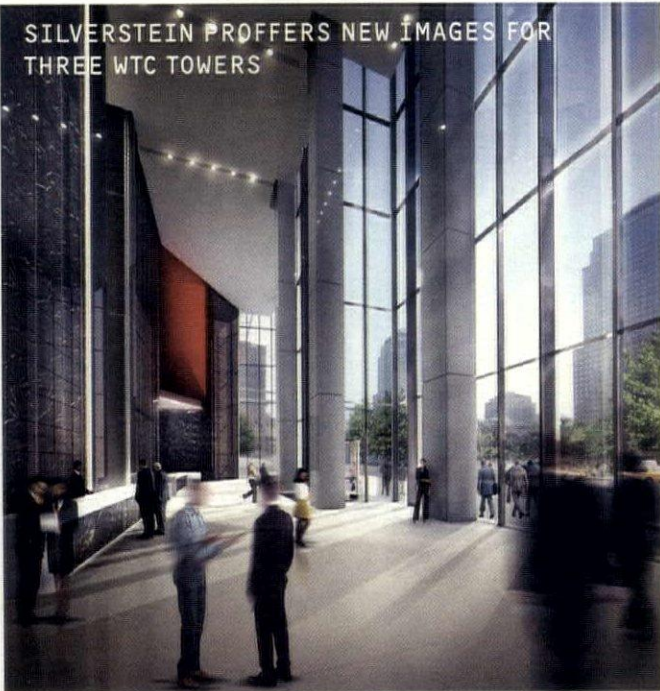
HOT BOX

No corner in the city is heating up faster than 19th Street between 10th and 11th Avenues. With Frank Gehry's IAC headquarters and Jean Nouvel's 100 Eleventh standing sentinel across the rather narrow 19th Street and Annabelle Selldorf's 11-story 520 W. 19th climbing high behind the IAC, who knew there was even room for one more? One determined developer, that's who. Or, in this case, the partnership of Spiritos Properties and Klemens Gasser, the gallery owner who maintains space in the warehouse currently on the site. On a lot abutting the Selldorf building and joining a backyard court and short alley with the Gehry, the latest newcomer is an 11-story condominium designed by the Japanese architect Shigeru Ban. **continued on page 5**



ON PHOTOGRAPHY: JULIUS SHULMAN SEE PAGE 15.

JULIUS SHULMAN © J. PAUL GETTY TRUST

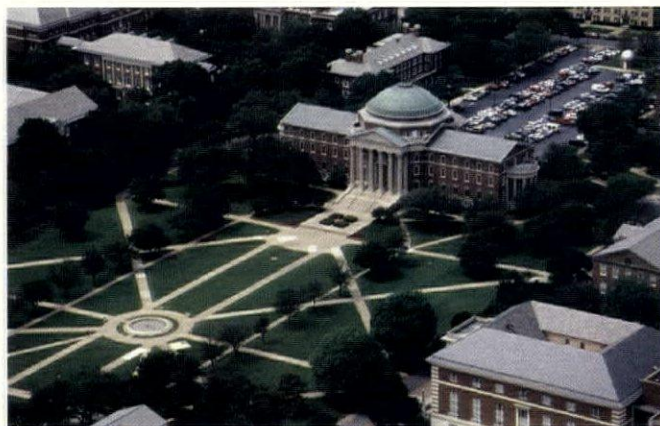


SILVERSTEIN PROFFERS NEW IMAGES FOR THREE WTC TOWERS

COURTESY FOSTER + PARTNERS, SPI

ARE WE THERE YET?

On September 6, architects previewed how three towers on the World Trade Center plaza will relate to the site's central memorial. Client Larry Silverstein presented an air of collegiality among Foster & Partners, Maki and Associates and Rogers Stirk Harbour + Partners as a parable for guiding the coordination he will apply to the construction process. From the start, Silverstein has hastened to develop the commercial towers amid slower **continued on page 6**



SOUTHERN METHODIST UNIVERSITY THE LIKELY HOME OF THE NEXT PRESIDENTIAL LIBRARY

COURTESY SOUTHERN METHODIST UNIVERSITY

STERN IN THE BUSH LEAGUE

Part archive, part history museum, part propaganda machine, the presidential library is a unique federal institution that is reinvented with each passing administration. Unlike the boldly modernist Clinton Presidential Library, designed by Polshek Partnership, Robert A. M. Stern, who was recently selected to design the George W. Bush Presidential Library on the campus of Southern Methodist University (SMU) in Dallas, is expected to deliver a building "that will fit into the vernacular of the campus," according to Taylor Griffin, **continued on page 5**

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CONGRESS REJECTS THE PROS; AIA FIGHTS BACK

ARCHITECTS NOT WELCOME

Were Thomas Ustick Walter, fourth Architect of the Capitol, asked today to make the same expansions to the Capitol he completed 144 years ago, Washington might be without one of its most recognizable landmarks. "When he added the north and south wings, he realized the proportions were off with [Charles] Bulfinch's rotunda and so added the cast-iron dome everyone now knows so well," said Alan Hantman, the tenth Architect of the Capitol who retired in February. Though the cost of the dome skyrocketed from \$100,000 to \$1.47 million, and the nation was on the verge civil war, Congress supported Walter's vision. If only Hantman had it so good.

For the last decade, Hantman was in charge of the daily operation and preservation of the Capitol Complex, including the management of 2,200 employees who oversee 15 million square feet. He was also tasked with directing the construction of the Capitol Visitor **continued on page 3**

Former Architect of the Capitol Alan Hantman (left) on tour with Congressman Todd Tiahrt.



COURTESY CONGRESSMAN TODD TIAHRT

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EDITORIAL INTERNS

Khristina Narizhnaya

Owen Serra

Rebecca Ward

CONTRIBUTORS

ALEC APPELBAUM / MARISA BARTOLUCCI /
DAN BIBB / ALAN G. BRAKE / ARIC CHEN /
DAVID D'ARCY / MURRAY FRASER /
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VOLUME 05, ISSUE 15 SEPTEMBER 19, 2007. THE ARCHITECT'S NEWSPAPER
(ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT
THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST)
BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK,
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EDITOR

New York's pedestrians who appreciate the richness and diversity of the city's public spaces are perhaps only rivaled in their enthusiasm by another fanatical group: foodies. A love of food and of the city's streets are intimately related, of course, since there is some very fine eating to be done in ethnic enclaves like Jackson Heights, Manhattan's Chinatown, Greenpoint, and Arthur Avenue in the Bronx. These neighborhoods can also give the average New Yorker the sense that she has stepped into another world, and with samosa and bubble tea in hand, she is probably enjoying the spectacle and variety of the city.

One of the more interesting intersections of fantastic food and a vibrant public realm is the area around the ball fields in Red Hook. For 33 summers, vendors from different Latin American countries have set up stalls to sell homemade snacks to the people who come to watch soccer games. The food there has earned a cult following among the taco-obsessed; posts on the message board Chowhound are so fervent in their adoration that reading them, one would think that nirvana is found in a fresh tortilla. But beyond the food, the scene is a lively, mixed-up, and fun one, and an amazing transformation of a normally quiet park into the sort of vibrant mix that New York is so good at providing. Recent immigrants, gentrifiers, soccer fans, and the merely hungry take in the game, have a cheap and tasty lunch, and watch each other amble by each summer weekend. It feels like the traditional markets one sees in Latin America, but at the same time, it is very, very New York.

The future of the vendors is in doubt: First the Department of Parks and Recreation and now the Department of Health (DOH) have made noises about revoking their permits and shutting the stalls down. The issue for parks was that the permits were artificially low in prices, a problem that has since been resolved, but that led the DOH to take notice and start looking around. While there were no specific complaints about the quality or safety of the food, the DOH declared that the vendors weren't in compliance with regulations, for reasons including a lack of running water on-site and that the food is typically not prepared in commercial kitchens but in homes.

The reaction from the food community has been near hysteria, and well-known chefs made pilgrimages to publicize the vendors' plight, while Senator Charles Schumer weighed in with his hopes for a compromise. There appears to have been some progress in that most vendors agreed to take the two-day food safety course from the DOH, which in turn is considering other ways to bring the ball field vendors into compliance. They will be allowed to finish the season through October 21.

The loss of the ball field vendors would not just be a loss for fans of cheap and delicious tacos; it would be a loss for people who love the richness and variety of the public realm in New York City. While the DOH is absolutely correct in working to monitor the quality of the food we eat, it seems to be missing the forest for the trees. Hundreds and hundreds of people come out to the Red Hook ball fields each weekend, and so perhaps it is in the city's interest to develop some kind of infrastructure to support this entrepreneurial activity, which in turn has created a beloved local institution—and a great public space—open to everyone.

ARCHITECTS NOT WELCOME continued from

front page Center (CVC). But as costs and delays mounted, largely due to security concerns and expanded plans, Congress grew restless, laying much of the blame on Hantman and his office. Now, as the Senate considers his successor, it has come to light that non-architects are also up for the job.

"The post is largely a job of managing the facilities," said Howard Gantman, staff director of the Senate Rules Committee. The committee recently submitted three names to the White House to fill the position, "some of which were architects," Gantman said. None, however, came from the American Institute of Architects, which submitted four names. This time, Gantman said, the Senate sought "significant management experience," which none of the AIA candidates possessed.

Instead, so-called facilities managers were considered, many with campus or military experience. "I don't think the two are mutually exclusive," Hantman said, referring to facilities management and architecture. He emphasized that at a historically significant building like the U.S. Capitol, an architect's expertise is essential. "With a bottom line person, who's interested only in getting things done instead of how you get things done, well, you would end up destroying a national treasure."

Still, it is hard to argue money with Congress. Initially budgeted in 2000 at \$225 million, with a completion date of 2004, the CVC will not open at least until next year and costs are pushing \$600 million. A number of inconceivable events, namely 9/11 and an anthrax scare a month later, led to expanded security measures and an extensive redesign. Contending with layers of Congressional oversight lengthened this process, while prices skyrocketed amidst a building boom. "He did an incredible job under very difficult circumstances," Florida Representative John Mica, a Hantman booster and former member of the Capitol Preservation Commission, said. "Unfortunately, he got caught up in the politics."

Paul Mendelsohn, vice president for government and community relations for the AIA, said politics played a definite role. "The plans went from 170,000 to 550,000 square-feet, along with all these Congressional demands," he said. "They're just trying to save political capital by turning Alan into a scapegoat." Mendelsohn said the AIA continues to lobby for the Architect of the Capitol to be just that.

Hantman, now a consultant, still looks to Thomas Walter as an example. "He built the dome because he was an architect and he had the big picture in mind," Hantman said. "That's what I think we could lose if a non-architect is brought on." **MATT CHABAN**

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LETTERS

RAIL TO RAIL

Thank you for your thoughtful editorial (AN 14_09.05.07) supporting preservation of the High Line at the West Side Rail Yards. It is critical that architects once again take a leadership role—as they did in our first preservation effort—in advocating for the High Line and its adaptive reuse.

Moreover, it is important that public atten-

tion be directed at this time at the West Side Rail Yards development, in general. This is a historic moment for the future of Manhattan. The rail yards represent the largest undeveloped parcel of land in Manhattan. We strongly agree with the Hudson Yards Community Advisory Committee that all the design proposals must be made public as part of the selection process. We are confident that the

High Line can be an exciting part of any new development, and we look forward to seeing the full range of possibilities for the future of this important site.

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HOT BOX continued from

front page Named the Metal Shutters Houses, the recently announced project shows a sleek shiny box sheathed in perforated metal that transforms radically into open, floor-through shadow boxes when its motorized shutters roll up.

Mobility and exposure are hallmarks of Ban's work, in evidence ever since his flapping Curtain Wall House in Tokyo became the poster image for MoMA's *The Un-Private House* exhibition of 1999. Here the moveable shutters are meant to echo the shop gates that roll down when the neighborhood's galleries are closed. But they aren't the only moving parts: 20-foot window walls within each recessed terrace pivot upward, throwing open the condo's double-height living spaces.

The building comprises nine duplexes: four three-bedrooms, four four-bedrooms, plus one penthouse with 3,180 square feet inside and 1,766 more square feet spread around three terraces. Prices will range from \$3.6 to \$10.5 million. The Gasser Grunert Gallery will get a new home as well.

This stunningly porous condo is perfectly in line with the trend in luxury loft living that not only erases boundaries between rooms but

With shutters up at 524 W. 19th Street.



COURTESY DBOX

also between interior and exterior. However, while significantly glammed-up, Chelsea has not entirely escaped its grimmer past—the Bayview women's penitentiary is one block over at 550 W. 20th Street. And the building is still located in a city of cold winters and broiling summers where throwing your home open to the elements—not to mention the noise and grit—may not

be a pleasant experience most of the time.

Manhattan is no California and indoor-outdoor living makes little sense here, outside of glossy brochures. And with Nouvel's fun-house reflecting glass facade right across the way, the urban fishbowl has gotten just a little trickier. The Metal Shutters Houses are due to be completed in Fall 2008.

JULIE IOVINE

STERN IN THE BUSH LEAGUE continued from front page spokesman for the selection committee. SMU's campus, the alma mater of Laura Bush, is defined by its red brick Georgian architecture. "There is no design at this point," Stern said, "but the desire is to make something that is appropriate for the campus."

According to University of Louisville art historian Benjamin Hufbauer, author of *Presidential Temples: How Memorials and Libraries Shape Public Memory*, since the mid-twentieth century Democrats have tended to favor high profile architects such as I. M. Pei (Kennedy) and Gordon Bunshaft (Johnson), while Republicans have favored less well-known local or regional firms. "In that sense the selection is something of a reversal, as Stern is one of the country's most prominent architects," he said.

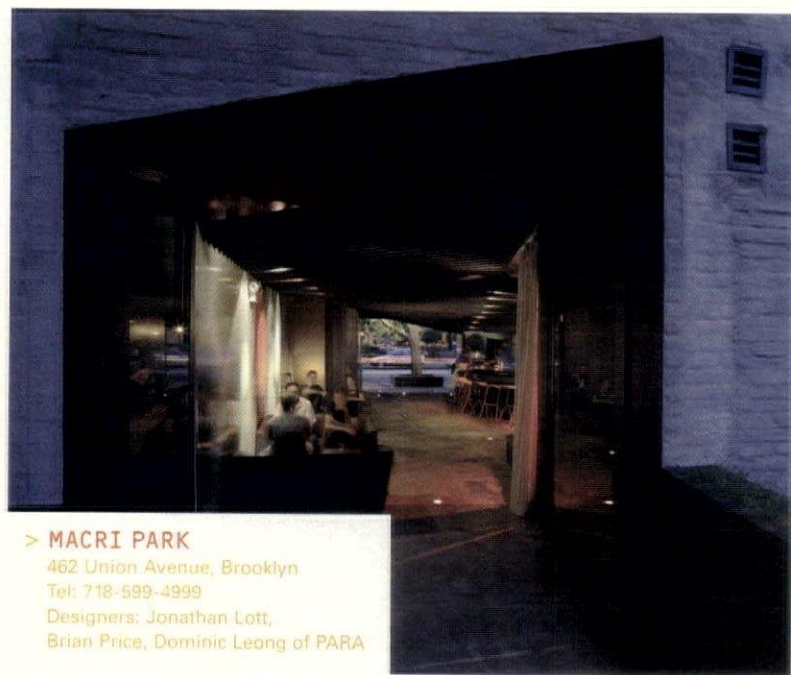
The firm was selected over Texas-based Overland Partners and the Lawrence W. Speck studio of Page Southerland Page, though other sources have reported that Pelli Clarke Pelli, HOK, Beck Architecture, Lake/Flato, and Hammond Beeby Rupert Ainge all received the RFQ. The selection committee, which was chaired by Laura Bush, included critic

and historian Witold Rybczynski and developer Roland Betts. "Robert Stern brings the experience and expertise to build a great library, and his firm met all the criteria the committee were looking for," said Griffin.

The Library has generated controversy on two fronts. Nearby residents filed a lawsuit claiming they sold their properties to the university for less than market value due to the threatened use of eminent domain. SMU prevailed in the lawsuit. Griffin said that the final site for the library has not been selected and that though the committee is in "exclusive talks with SMU," Baylor University remains a possible host institution as well. In addition, some SMU faculty members have protested the inclusion of a partisan think tank, modeled on the Hoover Institution at Stanford, in the building's program. "It promises to be the most ideologically charged presidential library ever built," said Hufbauer.

Stern called the Library a "career defining project," but is unconcerned about the President's low approval ratings. "One doesn't have to be a Roman Catholic to design a beautiful Catholic church," he said, "but one must have respect for the institution of Roman Catholicism." **ALAN G. BRAKE**

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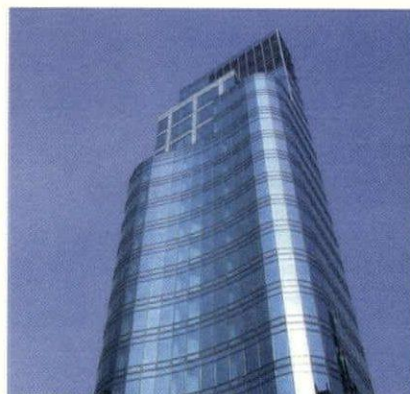
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FRANK OUDEMAN

"We wanted to create an open program that would be as available and accessible as possible," said architect Jon Lott of the PARA design team when describing the recently opened 24-hour bar and coffee shop, Macri Park. The design "creates a loop of public circulation through a private space," according to the architects, by directing you from the preexisting public space, Macri Park, to a designed private landscape at the rear of the bar. Large, open glass doors recessed into the walls entice you to enter this loop. Once inside the private domain of the bar, your path is seamlessly manipulated in the open layout. The backyard beckons via one entrance as your path then loops into exiting the yard via another. The pathway between the open glass doors at the bar's front and rear is connected by an intricate, undulating ceiling of wooden beams that add to the fluidity of the room's circulation. This unique openness cleverly allows the public to simultaneously experience both its interior and exterior environments. **OWEN SERRA**



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NO NEW PENALTIES FOR SITES WITH DANGEROUS VIOLATIONS

Spitzer Vetoes Building Inspection Bill

On August 28, Governor Spitzer vetoed a bill that would have increased building inspections on sites with potentially dangerous violations of the building code. Assemblyman James F. Brennan of Brooklyn introduced the bill, which would add a new section to the administrative code defining exactly which violations qualified as hazardous and would also require the Department of Buildings to inspect sites every 60 days until the dangerous conditions were resolved. As the law now stands, the DOB only inspects every three or four months.

Brennan introduced bill A07800 in April based on hearings in which community boards and citizens testified on unsafe situations. While the assembly had passed the bill on June 22, it was not until a fire in the Deutsche Bank building on August 18 killed two firefighters that many questions were raised in the local press about how the city enforces the code. The proposed bill stated that the DOB does not use the tools at its disposal to monitor sites and ensure corrections, and that "construction companies are aware that they can get away with ignoring stop work orders, fines, court dates."

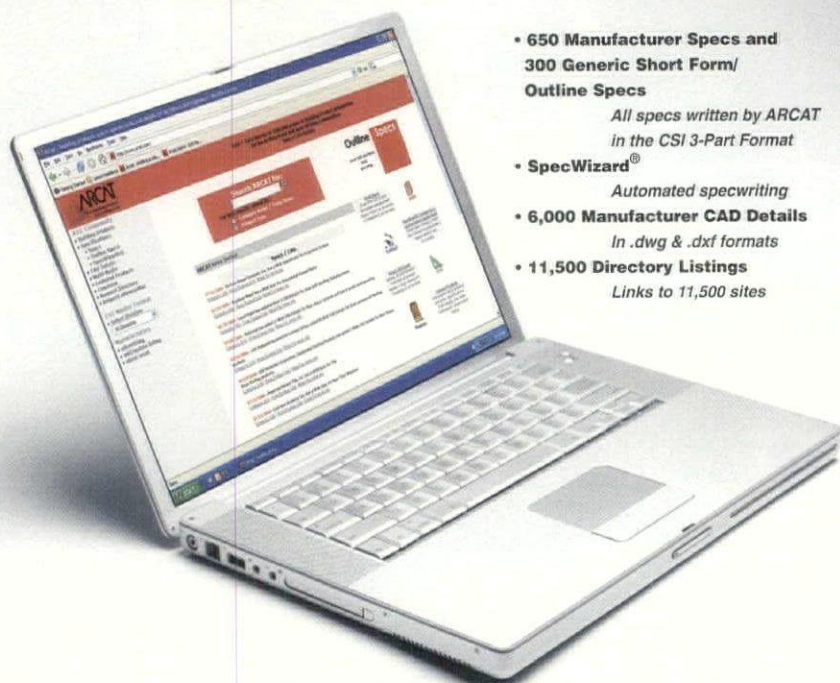
Mayor Bloomberg, opposed to the measure, had written to Spitzer on August 23,

urging the veto. According to an August 29 article in the *New York Times*, Bloomberg claimed that the new law would have required an extra \$4 million to pay for the inspections, would impose a burden on the DOB, and would interfere with owners' rights to fix problems within a reasonable time frame.

In an interview with Brennan, he claimed that he had not yet seen the letter Bloomberg had written. However, he states that the bill does address the concerns raised since exemptions would be granted if the violator appeared before the Environmental Control Board. Brennan also responded to the city's claim that the law would interfere with the new code, which adopts much of the International Building Code and becomes effective on July 1, 2008. He suggests that, though the new code will change the classification of violations, the Building Commissioner would have the ability to define what is and isn't hazardous, avoiding conflicts. Brennan says his bill was "an effort to change the culture of inspections to an aggressive process" that doesn't allow problems to fester and calls the suggestion that the cost is too high "ridiculous. Four million a year is a worthwhile expense."

SARAH F. COX

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ARE WE THERE YET?

continued from front page
plans for a memorial and transportation center. At the presentation, he praised architects for moving, in a shared studio, from conceptual design to construction documents in just a year.

Silverstein and state officials have freighted the architecture with the job of defining lower Manhattan as a booming commercial and cultural haven. "Each building will connect to a performing arts center and transit hub, while respectfully surrounding a memorial and amalgamating half a million square feet of retail, restaurants and nightspots," said state Assembly Speaker Sheldon Silver. Foster's lobby has even been bumped up from double-to triple-height to make it a grander public space.

All the towers feature grand lobbies with public art or inviting passageways. But it's unclear how office towers with strict security over a silent monument can cultivate the urban vigor Silver envisions.

Meanwhile, the architects were at pains to guarantee that, as Maki and Associates architect Gary Yamamoto explained, "We saw our

building as fully part of the memorial." (Tellingly, the Port Authority of New York and New Jersey has pledged to use a third of the available space in this most subdued building, and the city has an option to take another third.) Rogers' design stands between the memorial pools with totally external bracing and parallel antennae orienting the eye down. And Foster's four rooftop diamond slopes, which serve as "solar fins" to prevent excess heat, also point underground. "The top of the tower," said Foster architect Mike Jelliffe, "can help locate the memorial place within the skyline."

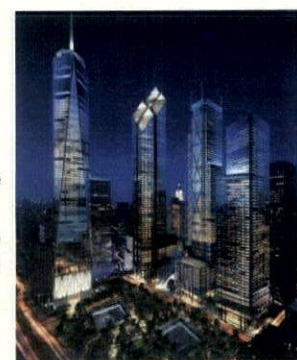
As for any relationship to the separately developed Freedom Tower, Yamamoto told *AN*, "The Freedom Tower is bisymmetrical, while we pivot. The other three towers have more dynamic shapes."

Most of the complex's dynamism depends on bare-knuckle negotiations between Silverstein and various public agencies. The nearby 130 Liberty Street may foil Silverstein's promise to "put shovels in the ground in less than four months," and confusion over the schedule and budget for

public transit stations may sour efforts to woo big corporate tenants. The Port Authority said nothing on progress at Santiago Calatrava's PATH station, but to declare it ongoing.

The presentation added new details to the public's understanding of what is going to be built, but it still left unclear how the new Ground Zero will add to Lower Manhattan's identity. The buildings risk looking like a glass colony in a sea of older masonry and disconnected blocks. The contrast to the Woolworth Building is extreme, acknowledged Rogers Stirk Harbour partner Richard Paul, "but you can't build that in today's construction environment." (For all renderings, go to www.archpaper.com/wtc)

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WRITING ON THE WALLS

A poll once found that more Americans can name all five family members of the Simpsons than the five freedoms guaranteed by the First Amendment. D'oh! Thanks to a prominent new Syracuse University building by Polshek Partnership Architects, though, students there are getting a crash course on the foundational text.

Appearing six feet high in the glass facade of the new building for the S. I. Newhouse School of Public Communications—known on campus as Newhouse III—at the university's entrance are the words: "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances."

Dean David Rubin teaches First Amendment law at the journalism and communications school, and it was his idea to highlight the amendment in the school's new building. When the architects came up with the concept of placing the text on the glass facade, the idea of "wrapping the building in the First Amendment took my breath away," he said. Accompanying the architectural flourish, the school has proclaimed the new academic year the Year of the First Amendment, with talks and screenings on the theme.

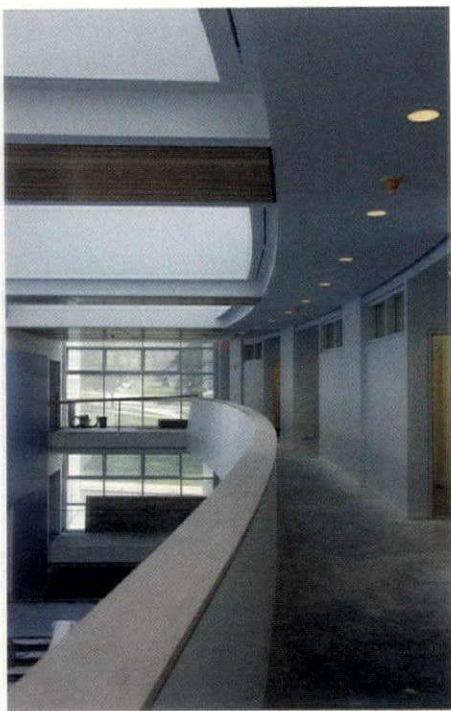
Above the text, which is displayed in a PVC interlayer in the glass, white rectangles of UV-blocking ceramic frit mimic blocks of newspaper type, said architect James Polshek. With the glass skin's serpentine curves, the text appears like a "living newspaper," he remarked. On the other hand, the abstract forms can also evoke streams of digital information. It's a fitting duality for a school where "convergence" is an oft-repeated buzzword.

Designed to create an icon at the entry to the campus, the western facade is the 74,000-square-foot building's flashiest feature. However, an airy, three-story interior atrium offers a welcoming gathering spot for students and faculty. Informal social nooks, meeting rooms, and lounges dot the space to further foster chance encounters between disciplines. The \$31.6 million new building

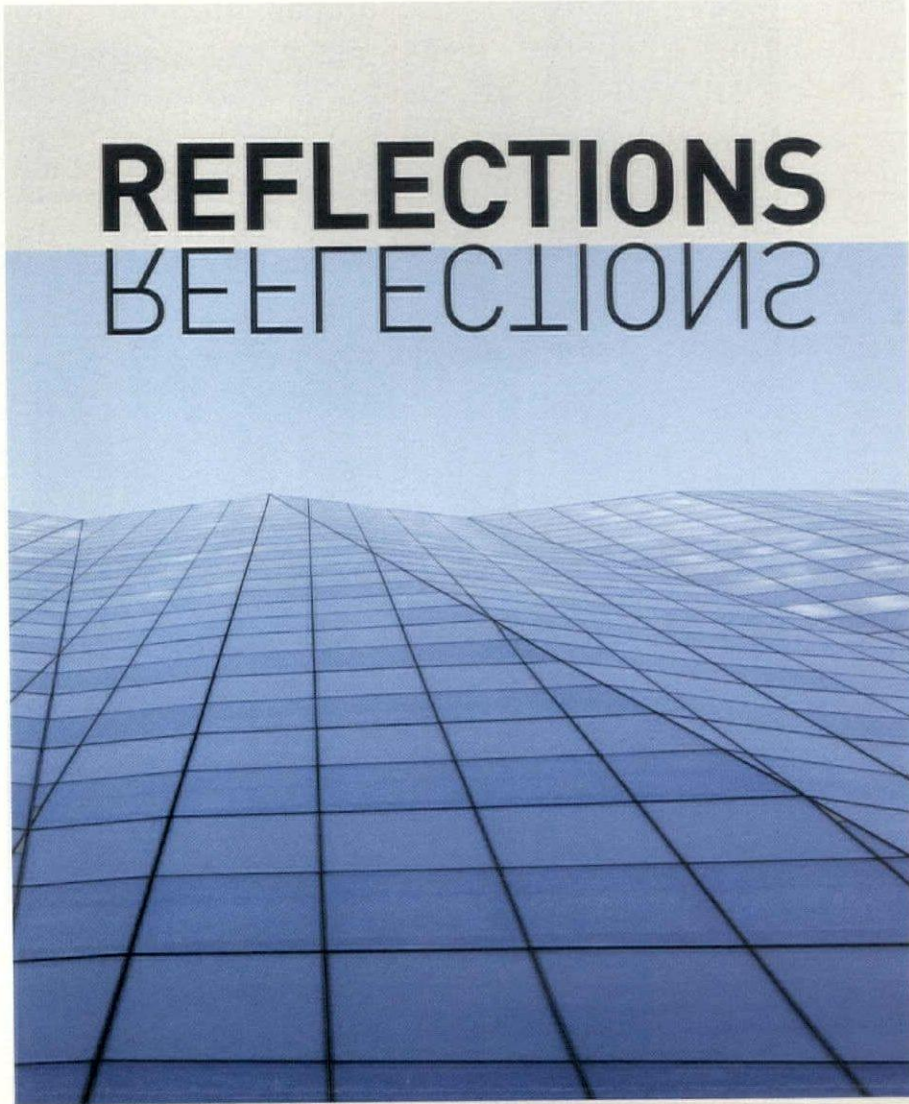
also offers classrooms and offices, as well as amenities such as a high-tech experimental newsroom, library, and auditorium. Promoting ease of circulation, the new addition connects to the I. M. Pei-designed Newhouse I, dating back to 1964, and Newhouse II by Skidmore, Owings & Merrill, completed a decade later.

Rubin hopes all Syracuse students will take the facade's call for freedom of speech to heart. Near the southern entrance of Newhouse III one finds the amendment's final words, concerning the right to petition for redress of grievances. On a tour, lead designer Tomas Rossant explained that at first, planners feared this might set a negative tone. But in the end, Rubin said, "I like that we left the grievances here, because my hope is that this will eventually become known on campus as Grievance Point."

"We'll put up a soapbox, and this will be where students organize," Rubin continued. "What could be better than to do it right in front of the First Amendment?" **LISA DELGADO** The words of the First Amendment snake along the facade of a new building (above) at Syracuse University. A three-story atrium (below) will serve as the social heart of the school.



COURTESY SYRACUSE UNIVERSITY



Wanting its new **Weill Greenberg Center** to reflect a non-institutional identity, **Cornell University's Weill Medical College** challenged **Polshek Partnership**, who envisioned a curtain wall system folded and creased into elegant facets. To transform this design into reality, they relied on **Permasteelisa Cladding Technologies**, who helped make a complicated feat of engineering look organic and simple.

Transforming design into reality

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SELLDORF
ARCHITECTS
WITH
GILSANZ
MURRAY
STEFICEK

To create a library within this Georgian townhouse (below), Selldorf Architects removed portions of two floors and inserted a new three-story steel structure.

As a home for the newly-created Institute for the Study of the Ancient World, 15 East 84th Street—an early 20th-century townhouse—had just about everything you'd want: a stately facade, wood-paneled chambers, proximity to the Met. The thing it lacked, however, was the one amenity that the Institute's co-founders, the Leon Levy Foundation and New York University, could not do without: an impressive library. As a degree-granting center for graduate research, Ancient World needed not only a book repository to store its world famous collection, but an inspiring space that would also serve as a sym-

bol of its scholarly mission.

Enter Selldorf Architects, who were hired to transform the antiquated residence into a living, breathing center for the study of antiquity. "This being a turn-of-the-century structure, it didn't really have one room that totally made sense [as] a library," said Annabelle Selldorf. Undaunted, the architects scrambled together a few schemes on how to remedy this flaw.

Surprisingly, their clients at Leon Levy and NYU opted for the most ambitious, and expensive, of them all. That scheme went something like this: Rip out portions of the fourth and fifth floors at the back of the building,

restructure the third floor, and erect three new floors within the newly created volume supported by a free-standing steel structure and connected by a stair. Voilà, a library.

The scheme also left the exterior load bearing walls in place and didn't change the fenestration. As a result, the new floors are staggered in relation to the windows. To keep light flowing through the entire space, Selldorf chose black perforated steel panels for the library's floors. This, coupled with the black, exposed steel structure, afloat within the white envelope, gives the library an industrial, utilitarian feel that sets it apart from the rest of the building's Georgian splendor. But that distinction works, both establishing the library as a unique space and lending it a purpose-oriented air.

Of course, making the coveted space a reality required some delicate engineering and construction. The library structure rests entirely on the third floor, "its own stand-alone piece of furniture," as Gilsanz Murray Steficek engineer Vicki Arbitrio said. It doesn't connect to the existing walls. This meant that the walls had to be reinforced with tube steel and tied back to the existing floors. Then the affected portions of the fourth and fifth floors could

be removed without destabilizing the walls and risking their collapse. After this was done the third floor was knocked out and restructured with new steel framing topped with concrete poured on metal deck, and the space was prepped for erecting the library.

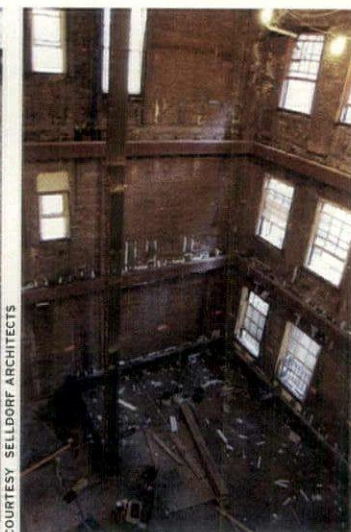
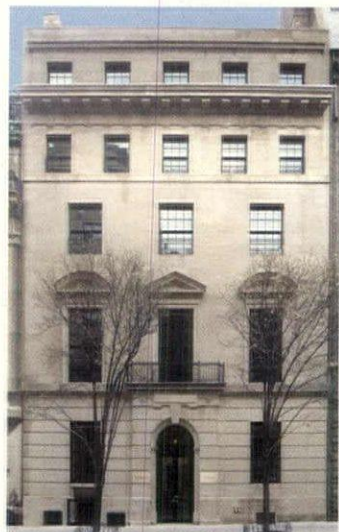
The library structure is a basic steel moment frame with infill beams, shop welded and bolted together on site. It does have some understated flourishes, however. Since the steel serves an architectural purpose as well as a structural one, the engineers kept the sizes of the wide flanges consistent, even though certain members could have been made smaller and still handled the anticipated loads. Even the size of the bolts was kept consistent at ¾-inch diameter. The sprinkler system was also tightly integrated into the structure, thread through two-inch holes drilled in the webs of the girders. And because the steel is exposed it got a coating of intumescent paint with a two-hour fire rating.

Getting all that steel into the building and erecting it presented considerable challenges of its own. According to Kevin Muessig of general contractor E. W. Howell, the library space was inaccessible by crane. Its location within the building was too far back from the street to peel back

the roof temporarily and insert the steel from above. They also considered a temporary interior gantry crane, but this option turned out to be too expensive. The technique eventually decided upon involved careful crane positioning. From the street the contractors inserted the members through the windows horizontally, distributed and moved the steel across the floor, then pivoted and chain-fell each piece into place.

Selldorf Architects did much more than build a new library. They lowered a portion of the first floor to make the space ADA compliant; extended a grand spiral staircase up one floor while maintaining its historic character; built a new egress stair tower topped by a water tank; and upgraded the building's systems. But the library is the most surprising feature, if for no other reason than that it shows that, when it really matters, clients will sometimes reach deeper into their pockets. "I was really impressed that the client was able to make that leap and opt for something that makes it a better and more interesting space," said Selldorf. "It showed that architecture can transform activity in a meaningful way."

AARON SEWARD



COURTESY SELLDORF ARCHITECTS

COURTESY GILSANZ MURRAY STEFICEK

WITH AN EYE ON THE WEATHER, MTA WEIGHS A FARE HIKE

TRYING TO STAY AFLOAT

The Metropolitan Transportation Authority's board will meet on September 26 amid controversy over plans to raise fares and tolls that executive director Elliot (Lee) Sander disclosed at the agency's last board meeting. Since that meeting, an August 8 downpour shut the subways for most of a workday and the city and state comptroller issued reports urging the state to spare the agency from a politically costly fare hike.

The proposed fare and toll hikes, which Sander has declined to break down, comes at a confusing time when the MTA's operations appear frail but its finances seem hearty. On August 9, a day after the downpour and a freak tornado stalled Metro-North railroad service affecting every subway line, Sander told reporters that he would create a task force to recommend enduring future nasty weather. "Our sense is that there is a rapidity of storms with ferocity we did not encounter until the last several years," he said, citing climate change as a cause. But the MTA's cash position has also grown immensely in recent years, which Sander does not expect to continue. Taxes from Wall Street profits and real estate helped the agency to a record-high \$960 million cash balance this year. Yet Sander said at the July 25 board meeting that looming debt service will force it to hike combined fares and tolls by six-and-a-half percent next year unless these receipts remain implausibly hale.

The MTA's brass insists that dipping into riders' wallets to cover for past borrowing makes sounder policy than cutting service. "The system must be kept up first," said Peter Kalikow

at the meeting, his last as chairman. Sander, answering a reporter's question about the possibility that ad revenue could plug gaps, called the service reductions that such a strategy would require "intolerable." After the August 9 shutdown—the third of its kind this year—the idea of keeping the system in its current state seems even more urgent.

Nonetheless, leading fiscal politicians hastened to denounce a fare-hike strategy. On August 10, city Comptroller William C. Thompson proposed \$728 million in savings that he said would obviate a fare hike. His prescription hinges on persuading the state to apply a downstate transit fund, similar to the one recently put in place upstate. State Comptroller Thomas DiNapoli followed on August 27 with a report questioning Sander's cost controls. (Sander's preliminary cash plan devotes \$648 million for debt payoffs, energy contracts, and pensions.) DiNapoli asks the MTA to delay a decision until Governor Eliot Spitzer releases his budget in January and the statewide panel reviewing Mayor Michael Bloomberg's proposed congestion charge issues funding recommendations in March.

Sander, who has a reputation for knowing his boss' intentions, declines to assume new subsidies. Instead, he seems to be preparing for new grumbling. The day he announced the potential hikes, he proposed funding a competition among staff to design upgrades in subway stations. The day after the storm, he promised the next storm would bring smoother service. "I have the authority to ask staff to do things they don't normally do," he said. **AA**

GIO PONTI: INIMITABLE MODERNIST

Post-war Italian design has a verve that's hard to resist, and Gio Ponti—poet, painter, industrial designer, and founding editor of *Domus* magazine, was a master at crafting rigorous but sensuously appealing designs. Through October 16, Sebastian + Barquet Gallery at 544 West 24th Street is holding a sale exhibition of over 20 pieces, including the burled walnut secretaire (right) from the 1930s. "Gio Ponti is once again valuable in the market," said gallery owner Ramis Barquet, "not only for his designs but also because he was one of the last post-war designers to hand-craft his designs as opposed to mass producing them." **JJ**



COURTESY SEBASTIAN + BARQUET

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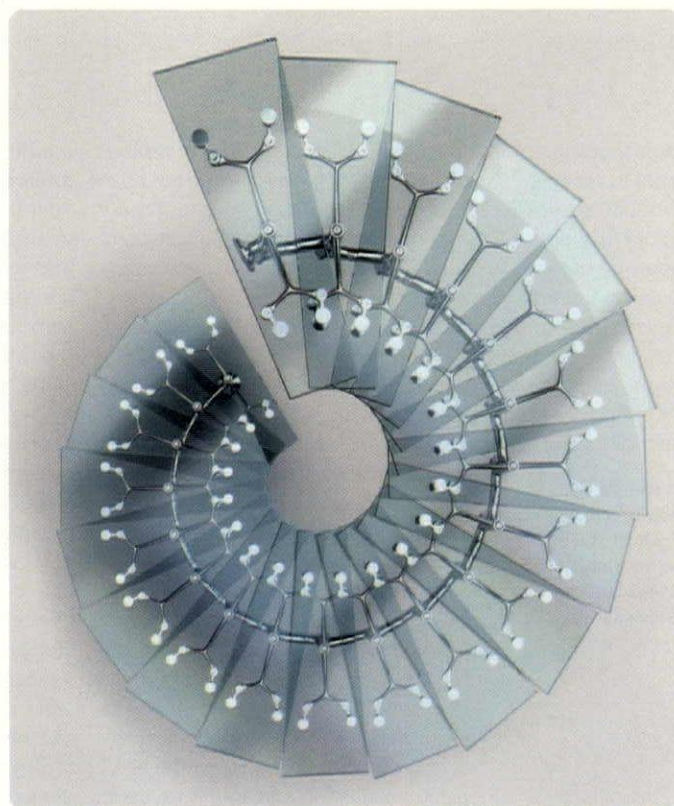
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With about 40 employees, Pickard Chilton Architects of New Haven, CT, is a relatively small office, but their size does not keep them from competing with—and sometimes besting—some of the biggest names in American architecture, including Skidmore Owings & Merrill, Kohn Pedersen Fox, and Pelli Clarke Pelli, from which the firm is partially descended. Also atypical for a small firm, they work with some of the country's most prominent developers, including Gerald Hines.

Founded in 1997 by college friends William Chilton and Jon Pickard, both principals brought with them a wealth of experience in large offices: Chilton as president of architecture at Ellerbe Becket and Pickard as a lead designer under Cesar Pelli for projects including the Petronas Towers. "We both had a lot of experience designing towers," said Chilton. In a reversal of the typical path for a new firm, Pickard Chilton started off with big projects and is only recently taking on small ones. Even on these larger projects, however, the two partners are involved in every aspect of the design process. "We only work as the design architects," Chilton said. "We're not a full service firm, and we don't want to be." The firm's size keeps them agile, he believes, and allows the partners to develop strong relationships with their clients, many of whom they work with time and again. "At least 80 percent of our work is repeats or referrals," he said.

The firm recently completed a pair of towers in Atlanta for Hines, and is designing two more in Chicago, and recently completed an expansion of the California State pension fund's headquarters in Sacramento. All of the projects have met, or will meet, LEED Gold standards. The firm's portfolio reflects its lineage of large offices, resembling the more elegant work by SOM or Pelli. The firm has shown both leadership in sustainability and thoughtful approaches to urbanism, such as at 300 North LaSalle Avenue in Chicago, which features generous public gardens as well as direct access to the Chicago River. **ALAN G. BRAKE**

1180 PEACHTREE

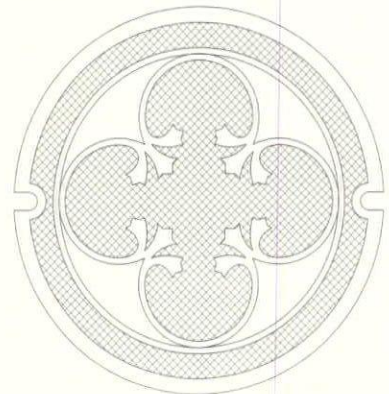


CHELSEA GETS THE LARGEST WELL FIELD IN NEW YORK CITY

GTS GOES GEOTHERMAL

The General Theological Seminary (GTS) in Chelsea is set to receive the largest geothermal heat pump system in the New York City area. This fall, with the opening of the Desmond Tutu Education Center, located in three renovated neo-gothic buildings along 10th Avenue, the first phase comprising eight wells will go online, heating and cooling the buildings without the need for fossil fuels.

The standing column wells had to be carefully positioned to avoid NYC Water Tunnel No. 3 (right). Beyer Blinder Belle added a flourish to the manhole covers that will cap the well positions along the sidewalk (below).



In all, GTS will install 22 such wells—drilled into the sidewalk and linked to mechanical rooms throughout the city-block-wide Chelsea Square campus—as part of a general restoration and modernization of the 190-year-old seminary being completed by Beyer Blinder Belle (BBB).

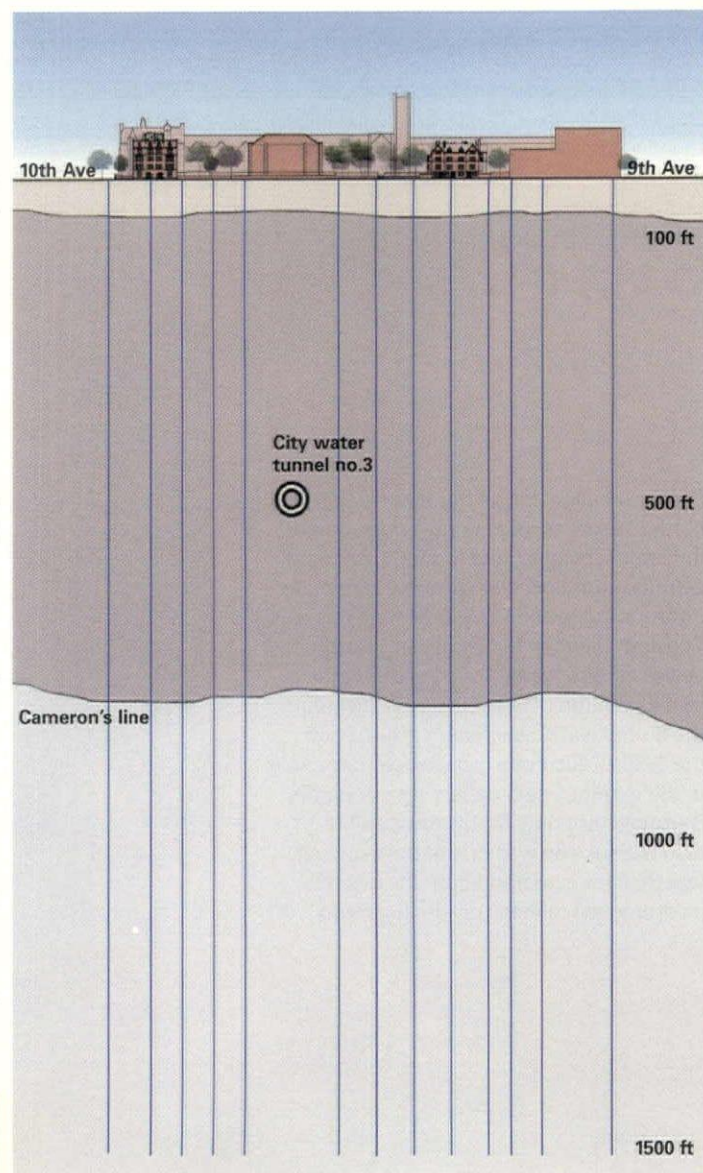
Geothermal heat pumps work on a heat exchange system by harnessing the constant temperature deep beneath the earth's surface, which is about 55 degrees Fahrenheit. In the winter, when the air above ground is cooler than that below, the system transfers heat into the buildings. The inverse occurs during the summer. Many geothermal systems exist, but the one being installed at GTS is a standing column system, which circulates actual ground water from a 1,500-foot-deep well through an electrical heating and cooling system.

GTS decided to go geothermal for economic, environmental, and aesthetic reasons. The geothermal system, which exists entirely underground and in basement rooms, avoids the need for unsightly cooling towers that would mar the historic aspect of the seminary's landmark

buildings. GTS also wants to reduce its carbon footprint. A study conducted four years ago by BBB and engineers Edwards & Zuck estimated that within the first ten years of the geothermal system's operation the seminary would reduce its carbon dioxide emissions by more than 14,000 tons.

The system also makes economic sense, in the long view. Geothermal systems are much more expensive to install than conventional heating and cooling systems, but they are more efficient and thus cheaper to operate over time and require little maintenance. While the original feasibility study predicted that it would take nine years to recoup upfront costs, that estimate is now in the 19-year range, due mainly to a high level of monitoring that has been imposed by the seminary's neighbors, who fear the wells will leak into their property, and the city, whose new Water Tunnel Number 3 runs beneath the site. "But the institution plans to be there for ever," said Frederick Bland, BBB's managing partner. "If they can't justify the cost we're in bad shape."

AS



CALPERS HEADQUARTERS

1180 PEACHTREE
ATLANTA

This tower, which is adjacent to a planned symphony hall by Santiago Calatrava, features a curtain wall that extends approximately nine stories above the building, curving inward to create a dramatic presence on the Atlanta skyline and establish a dialogue with Philip Johnson's One Atlantic Center. The firm also tapered one side of the building in deference to the site lines of the symphony hall. The ground floor features an indoor public garden, while the offices sit atop a 1200-space parking garage that is integrated into the base of the building.

CALPERS HEADQUARTERS
SACRAMENTO

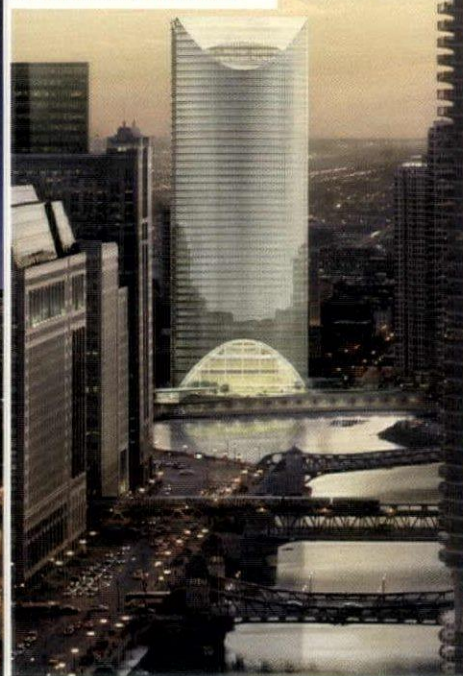
Chilton refers to the 1.1-million-square-foot headquarters for the California state pension fund, or CalPERS, as a "breakout project." Built across the street from an existing headquarters building, Pickard Chilton created an urban campus that balances the need for more space with the community's desire for an active, permeable streetscape. A through street was preserved through the building, with catwalks connecting the upper floors. A glass entrance pavilion creates a focal point uniting the two buildings. The lantern-like tower requires no air conditioning due to natural ventilation and the building is topped with photovoltaic panels.

300 NORTH LASALLE

300 NORTH LASALLE
CHICAGO

This 60-story tower, developed by Hines, sits on a prominent site on the north side of the Chicago River. The headquarters for a major Chicago law firm, the tower also includes retail and restaurant space, as well as three levels of below-grade parking. With stainless steel fins and a highly energy efficient curtain wall, the building nods at Art Deco splendor but is equally forward looking in its design. Generous public space, which Chilton argues is an amenity that can help attract and retain top talent, includes an elegantly terraced approach to the river.

200 NORTH RIVERSIDE

200 NORTH RIVERSIDE
CHICAGO

Decidedly more contemporary than its neighbor upstream, 200 North Riverside reminded this writer of Pei Cobb Freed's elliptical tower at La Defense in Paris. At 50 stories, this tower is shorter than 300 North LaSalle, but its design is more distinctive, notably its eyelet crown, which will include a sky terrace. Built over existing railroad tracks, 200 North Riverside will also include ground floor retail, restaurants, and underground parking. A conference room above the main lobby includes a generous balcony overlooking the river and downtown.

ALL PHOTOS COURTESY PICKARD CHILTON

FSB 1028 One of the Originals

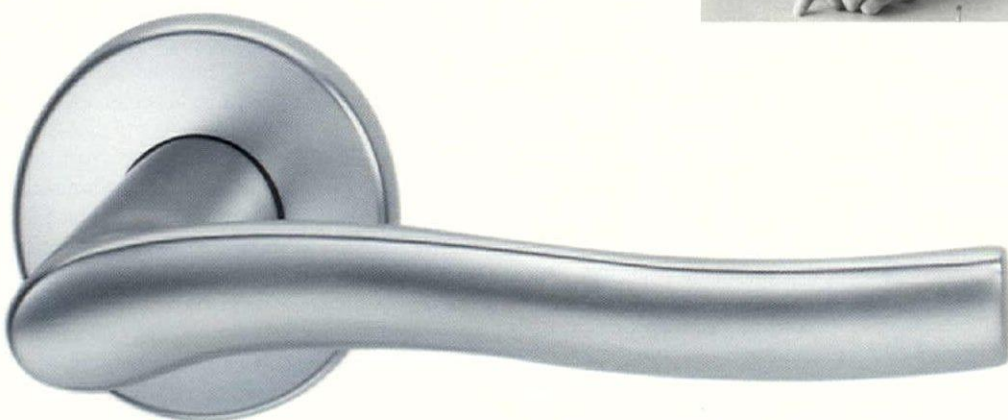


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SEEKING PROPOSALS FOR DEVELOPMENT

New York City Economic Development Corporation is seeking proposals for a planning study and conceptual design for the renovation of Fordham Plaza, a thriving public space in the Bronx.

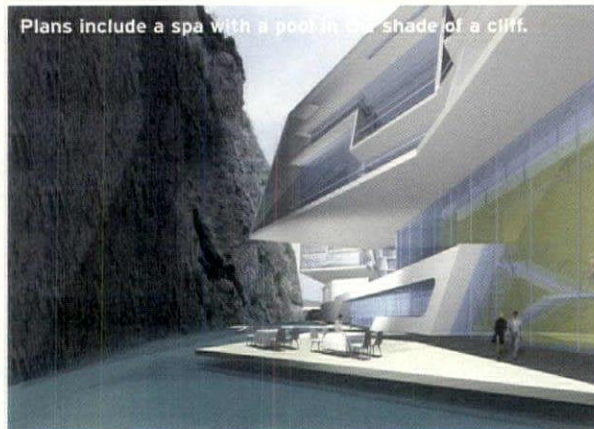
RESPONSES ARE DUE NO LATER THAN 4:00 p.m. on Wednesday, October 10, 2007. Submission guidelines and requirements are outlined in the RFP, which can be downloaded at www.nycedc.com/rfp, or pick up at NYCEDC, 110 William Street, 6th floor, New York, NY, Monday - Friday, between 9:30 a.m. and 4:30 p.m.



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COURTESY HARIRI & HARIRI

HARIRI & HARIRI GIVE STAUD SALZBURG SOME SWANK

SHEER INSPIRATION

Architecturally, much of Salzburg, Austria, seems frozen in time, with its baroque domed churches, a hulking medieval castle, and views of the Alps. The quaint town where *The Sound of Music* was filmed is hardly the sort of place where one would expect to hear the sound of construction on a collection of experimental, ultramodern apartment buildings. Yet the city is about to get a futuristic addition as groundbreaking begins on September 20 for a competition-winning design by Hariri & Hariri - Architecture.

Located next to the sheer rock face of the Rainberg hill, the 5-acre development includes six new buildings with apartments and artist studios; semipublic green spaces; and renovations to a restaurant and a former brewery, which will include a gallery and a center for architecture. "For us, the most important thing was not only to engage the mountain but to recognize it as a natural artifact that belongs to everyone in the city," said Gisue Hariri, a principal of the New York-based firm. The townspeople have a

deep affection for landmarks such as the Rainberg, she remarked. "These rocks, to them, are almost like our monuments and our towers here" in New York, she said.

To give townspeople access to the cliff, the firm designed a public path and adjoining canal between the rock face and the development. This stroke of inspiration was key to winning the competition last year, she says. The new buildings will be no more than eight stories high to allow visual access between them so as not to obstruct the view of the Rainberg from other parts of town.

Once a quarry site, the cliff's irregular shapes served as inspiration for the apartment buildings' striking angular forms.

"Conceptually, the shapes and the forms of these building blocks become almost like chunks of rock that we chiseled right from the mountain," she explained.

Next she hopes to work with other sorts of sheer monuments: the manmade kind. The firm is exploring possibilities for building a tower in New York City, she said.

LD

NO REPS FROM STATEN ISLAND OR BRONX ON CONGESTION COMMISSION

TO THE 3 BOROUGHES

Amid all the other controversies surrounding Mayor Bloomberg's congestion pricing plan, the biggest—or at least the one with the most potential for political fallout—may still be looming. On August 14, the federal government pledged \$354 million to the project, triggering the start of the planning process and the appointment of a 17-member advisory commission. The following week, appointees were announced. According to critics, not only are almost all of them already on record as being in favor of the plan, there are no representatives from two boroughs likely to experience dramatic side effects—Staten Island and the Bronx. A spokesperson for Councilmember Michael McMahon of Staten Island said, "[Councilmember McMahon] had asked the Mayor to appoint someone from Staten Island. The fact that he didn't makes it more difficult for him to support the plan."

According to census figures cited by Bruce Schaller, a transportation policy expert at New York University, only 28 percent of Manhattan-bound commuters from Queens, Brooklyn, and Staten Island (no figures for the Bronx were available) will be affected by the proposed \$8 fee for cars, which would be imposed below 86th Street from Monday to Friday, 6am to 6pm. Staten Island has been singled out as having the weakest public transit service in the city, and its community leaders want to make sure the city follows through on the possible implementation of improved bus service, among other measures to ease concerns. Staten Island lawmakers

agreed that the lack of representation on the 17-member commission was an especially regrettable oversight in this regard.

Mayor Bloomberg, Governor Eliot Spitzer, City Council speaker Christine Quinn, State Senate majority leader Joseph Bruno, and Assembly speaker Sheldon Silver each had three appointments. The commission has the authority to interrogate the proposal and either recommend the plan's implementation in its current form, or suggest amendments or even alternatives. Critics see congestion pricing as a punitive tax and undeserved burden on middle-class commuters, and have recommended alternatives to the city's traffic problems. Councilmember Lewis Fidler of Brooklyn has suggested revisiting the long talked-about freight tunnel between New Jersey and Brooklyn, which, he says, would take up to a million trucks off city streets annually. Others argue that already established laws against double-parking and "blocking the box" would provide dramatic improvement if actually enforced.

According to a [telephone] poll taken by the *Gotham Gazette*, 20 City Council members are already either in support of or at least leaning toward supporting the Mayor's plan; 11 are against or leaning against it; 16 are still undecided. Councilmember McMahon is on record as backing the Mayor's approach, but if the political process begins to look like it's rigged he—and perhaps others—may feel compelled to change their minds.

DAVID GILES

SCARY GEHRY

As though Atlantic Yards were not enough of a headache, Gehry Partners have undertaken another massive mixed-use, arena-anchored project. On August 28, city officials in Lehi, Utah, 30 miles south of Salt Lake City, approved plans for an 85-acre residential and entertainment complex. Though controversy free, the Lehi project has some similarities to its Brooklyn sibling: there is a basketball team—the expansion Utah Flash—and a tallest building—a 450-foot hotel that will tower over the state. And, naturally, the buildings will be shiny and curvaceous.

GOING MAD

Two months after Barbara Bloemink quit the Museum of Art and Design (MAD) as its director ("New Director Departs MAD," *AN* 14_09.05.2007), the venerable craft museum has scored a major curatorial coup. Lowery Stokes Sims, the former Studio Museum director and former MoMA curator renowned for her expertise in contemporary African, Latino, Native and Asian-American art, will join MAD's curatorial staff this fall.

RUSSIAN IN

RMJM's planned 1,300-foot Gazprom headquarters has drawn ire in St. Petersburg because of its obtrusive place on an otherwise vacant low-rise skyline. Now, the United Nations Educational, Scientific, and Cultural Organization (UNESCO) has threatened to revoke the city's World Heritage status, awarded in 1990. "If the situation does not change we will seriously be considering putting the site on a list of sites that are in danger," UNESCO deputy director Marcio Barbosa said at a press conference on August 31. In June, the World Monuments Fund included the St. Petersburg skyline on its "Watch List of 100 Most Endangered Sites."

G'BYE, MATE

Peggy Deamer's trip down under came to an abrupt end when she resigned as dean of the Auckland School of Architecture on August 17, less than a year after assuming the position. The former assistant dean at Yale reportedly left over a dispute with Sharman Pretty, head of the Department of Creative Arts at Auckland University, concerning the architecture school's autonomy. Students rallied in her defense in no small part because terminals are coming.

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OF PHOTOGRAPHY AND FAME



ALL PHOTOGRAPHS JULIUS SHULMAN. © J. PAUL GETTY TRUST

Buff and Hensman's Greenberg Residence, Palos Verdes, California, 1966.

PHOTOGRAPHER
RICHARD BARNES
TALKS TO THE
RENOWNED
97-YEAR-OLD
IMAGEMAKER
JULIUS SHULMAN

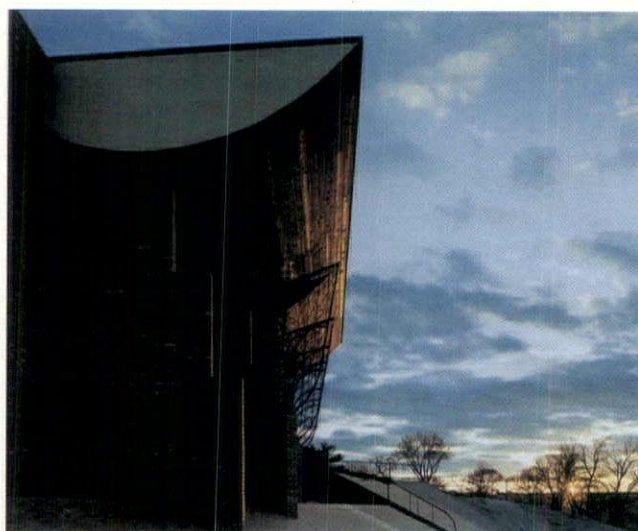
In the realm of architectural photography two figures stand alone in terms of their impact on how we view, consider, and consume images of modern design and architecture. Ezra Stoller on the East Coast and Julius Shulman on the West Coast are the acknowledged masters of their discipline, influencing a generation of younger photographers, including myself. Shulman, who will turn 97 in October, continues to produce and occasionally still accepts the odd commission. Architectural photography, often brilliant in technique, can be staid in concept. Most architects who commission photographs

are not looking for individual expression, but rather a well-crafted document of the subject building. Julius Shulman's images defy this formula and although he will forever be identified with West Coast pioneers in architecture such as Richard Neutra, John Lautner, and the architects of the Case Study Houses in Los Angeles, his iconic photographs have burned themselves into the popular imagination, transcending their subject to become objects in themselves, independent of the buildings they depict.
Richard Barnes



Above: Weston, Byles & Rudolph's Roberts Residence, Malibu, California, 1953.

Right: Herb Greene's Cunningham Residence, Oklahoma City, Oklahoma, 1964.



Richard Barnes:

How did you get started on a career in architectural photography, at a time when there was really no established field of work in photographing architecture?

Julius Shulman:

My architectural work began when I met Richard Neutra by chance in March 1936. I had been going to UCLA for five years and spent two more years up in Berkeley when I realized this wasn't what I wanted to do. Here, I had spent several years walking through the campus and going to lectures without any direction in my life. I was living with a friend in a two-bedroom apartment—\$25 a month, by the way—when one morning I woke up at 3:00 a.m. and the thought entered my mind, 'Julius, you better go home.' It was a signal.

But I did have a little Vest Pocket Kodak from my parents. Then by chance this young man, an apprentice in Neutra's office, said he wanted to show me a house that had just been completed by Neutra. I said, 'Who's Neutra?' I had never met an architect before but I went to the house—it was the Kun House—and took six snapshots with my little Kodak, made some 8x10 prints, and gave them to him. Immediately after that, this fellow called me up and said, 'Mr. Neutra loved the photographs and he'd like to meet you this coming Saturday.'

I went down to the studio in Silver Lake. I met Neutra who said he'd never seen such photographs and he wanted extra copies. He asked who I was and was I studying architecture or photography? When I told him I was at the university doing nothing, he said, 'Would you like to take more photographs for me?' Boom! So on March 5, 1936, I became a photographer.

Were there other architects you met and worked with at the time?

Well, that same day Neutra told me about another apprentice, named [Raphael] Soriano, who'd just done his first house up in the hills above Silver Lake. So I drove up there and met him the same day. We hit it off beautifully; he was sitting on the floor eating a sandwich. He gave me a sandwich; I sat down on the rug and we talked for about two hours. 'Now that you've met Neutra,' he said, 'would you like to photograph this house, too?' And that was Soriano's Lipetz House with the curved wall looking out over the lake and a grand piano in the middle of the floor because the lady was a pianist. Soriano became famous from the very beginning, and so my photographs were immediately published.

I went on to meet all the young architects [Gregory] Ain, [Rudolf] Schindler, Pierre Koenig. We were all in the same boat, young people beginning our work. And in 1947 when I bought some property, two



Above: Spring Hotel, Bequia, St. Vincent and The Grenadines, 1967.
Right: Soleri & Mills' Woods Residence, Cave Creek, Arizona, 1950.

acres up in the Hollywood Hills, I hired Soriano who was a good friend by then.

Why would you hire Soriano, and not Neutra?

Soriano was so wonderfully friendly and warm. Neutra was fine, but he wasn't my kind of person. I did work with him from 1936 until he died and it was through Neutra that I was destined to become a 'world famous' photographer. No question about that.

Do you think your images also helped to make him a 'world famous' architect?

(Laugh) It takes two, I guess. But I think it was just destiny that

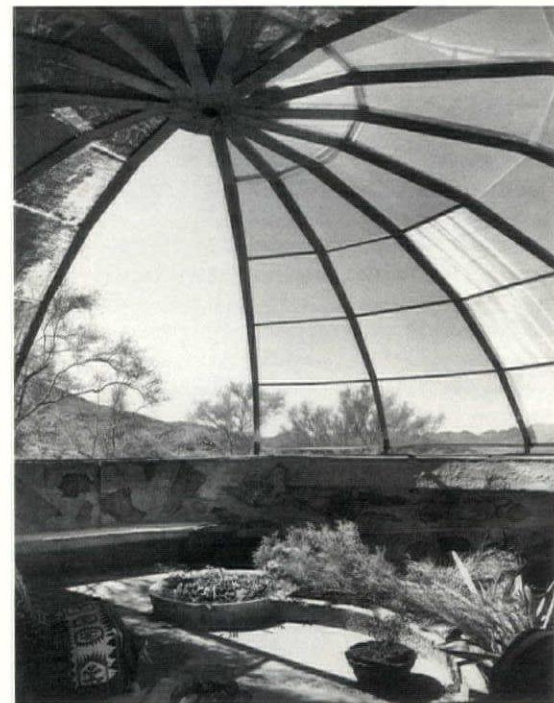
I became an architectural photographer. Before I met Neutra, I had no idea, no indication, no inkling of what I was going to do with my life.

But at the time there was no such thing as an architectural photographer. Maybe there were photographers who did commercial work, but you really carved out a whole new field.

Maybe. But in the course of my work I started seeing work published in magazines. Ezra Stoller came a little later, true, in the late 1930s to early 1940s, but up in San Francisco there was Roger Sturtevant—we became good friends—and Ulrich Meisel in Dallas. Then, of course, there was

Hedrich Blessing in Chicago; and then, Maynard Parker who was a commercial photographer in Los Angeles. In those days, magazines called commercial photographers. Elizabeth Gordon of *House Beautiful* called Parker to do her house and he was really good. But, really, there was just a handful of us.

Did you have a sense as you took them that some of your images transcended the documents you were producing for the architects—the view of the two women at Pierre Koenig's Case Study House #22 comes instantly to mind? Or was it something about LA the city itself that shaped your approach?

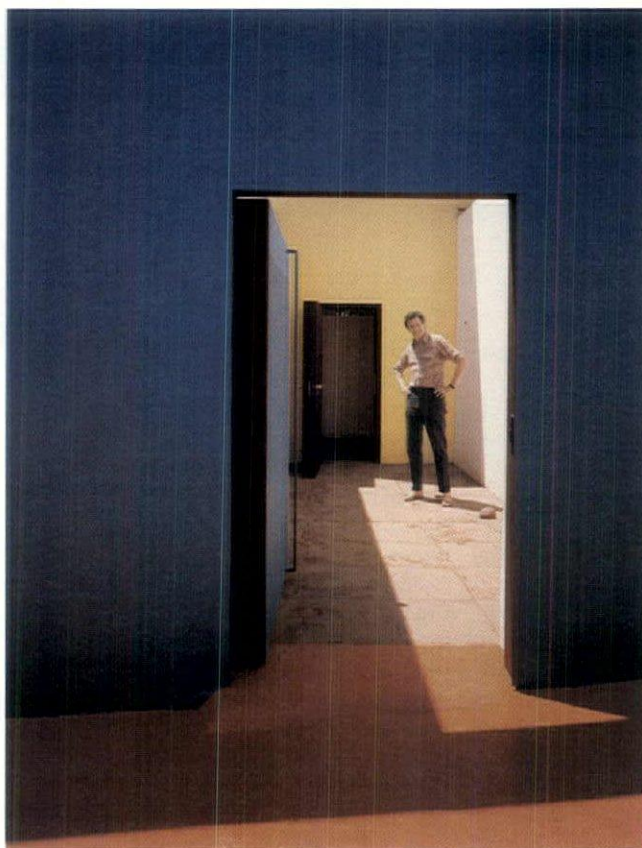
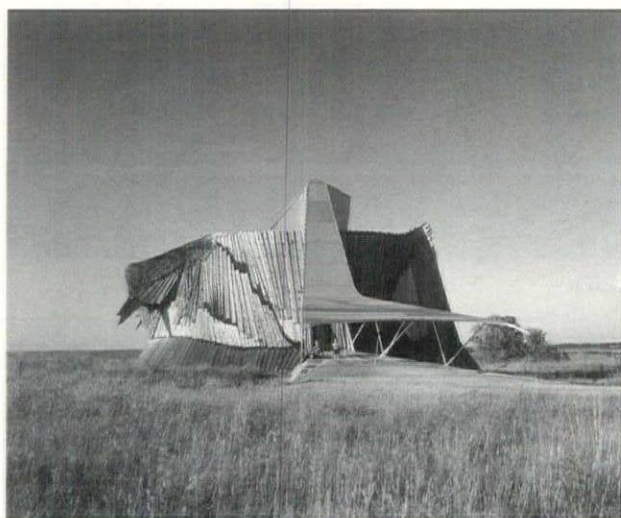




Above: Albert Frey 1 Residence, Palm Springs, California, 1956.

Below: Herb Greene's Residence, Norman, Oklahoma, 1961.

Below, right: Mathias Goeritz and Ricardo Legorreta's Goeritz Residence, Cuernavaca, Mexico, 1973.



No, I'll tell you what happened. From that very first photograph that I took of the Kun House, I found I could just catch things on film that we—the architect and myself—didn't see ourselves or didn't even realize existed. Benedikt Taschen [publisher of the new book] says I extract the essence of a place.

What about Los Angeles? What was it like when you arrived?

It was a really particular moment. LA had become a mecca for people from all over the world. Everyone wanted to come. Even my father who had a small clothing business and a 75-acre orange grove wrote to his friend, 'Max! You've got to come. The streets are paved in gold'—he meant the orange grove. But back then in 1920 when we came to California from New York, the population in Los Angeles was about 576,000. It was a small town.

If you had stayed out East and, instead of working for Neutra, Ayn, Koenig, and the rest, you worked for Saarinen, Gropius, and Mies (although they were later, after the war). But let's say you'd lived on the East Coast, how would your work have been different?

I wouldn't have become a photographer! I wouldn't have been taking those snapshots while I was wandering around Berkeley. I did have a friend who was a writer and he had a nice little office in Rockefeller Center in the 1940s. He said I should open an office in New York. Without any hesitation, I said, 'I love New York!' You see, I was born in Brooklyn. But I was already established in Los Angeles and all the architects jumped at me because there was no other photographer who did architecture.

At that level.

At any level.

How did you get along with the individual architects? Did you consider them friends. Did you learn anything from them?

I established close friendships with them all. I seemed to speak their language, not only with my camera. With Gregory Ain, there was something about his architecture that I liked, and my liking the work made me respect it, and as a result I was able to create these great compositions. I could transcend or transfigure or translate what the architect saw in his own work. Something just came through. They didn't know how I did it; they'd just shake their heads. Even Frank Lloyd Wright wrote me a letter about my photographs of Taliesin West: 'How did you ever achieve such beautiful photographs?' Doesn't matter: the point is, it's a gift. I was raised close to nature, maybe that's part of it. My spirit is close to nature.

Regarding your technique, you have a great facility with lighting and also for using people in your photographs. You used color film early on and your images have this

naturalness to them which is also, and I realize this is contradictory, strangely theatrical, without seeming forced or over the top. Can you talk about that?

As a matter of fact, it came home to me just recently when Paul Goldberger wrote in the *New Yorker* that if I hadn't become a photographer, I might have been a good lighting expert. And it's true that one of my innate qualities is knowing how to use lighting. I don't use it to dramatize but to express what the architect wants. When I line up something, you never see the source of the light, but you do know it's there. **Most photographers today rely on Polaroids, or computers, to test for composition and lighting before committing the scene to film. You couldn't do all that and yet you still achieved these amazing results.**

Most photographers I knew did not use flash bulbs before the days of strobe lighting. I would use flood lights then put flash lights in to balance the indoor and outdoor lighting intensity. As a result my lighting appeared very natural and balanced. And then I used people—not abundantly but more than most—to occupy the space, not posing, but doing something the space was designed for. Neutra didn't like it when I started putting in people. He did not want them. He didn't want

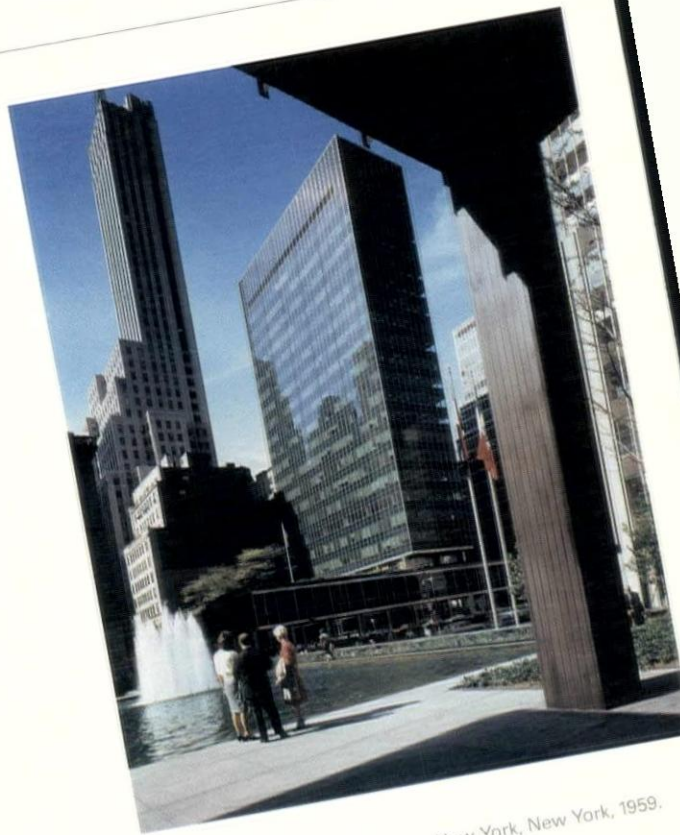
anything to attract attention away from his architecture.

I read somewhere that in one of your most iconic and famous images of all—the Kaufman House in Palm Springs—you used people and Neutra wasn't happy about it. But what makes that photograph really work for me is the figure in the foreground. Were you using her as a "gobo" [go between] to block the light?

Yes! That's Mrs. Kaufman. And what happened is this: It was a very complex composition and that one photograph took me 45 minutes. I was supposed to be doing the interiors. But when I went out there I saw how beautiful the twilight was, and I knew it wouldn't last long. Mr. Neutra grabbed my elbow and said we had a lot more interiors to do, but I tore away from his grasp and ran outside to set up the camera. I knew exactly where I wanted to stand.

Inside, the floor lamps and the table lamps were all burning. Outside the sky was beautiful and I asked Mr. Kaufman, who was standing there with Mrs. Kaufman and Neutra, to turn on the pool light. But the light was too intense and it was facing in the direction of the camera so I laid down a mat and asked Mrs. Kaufman to please lie down a moment so her head blocked the pool light. She asked me not to

take too long because it was hard propping herself up on her elbow. I counted the three seconds. One. Two. Three. **Did Neutra know what you were trying to do?** Not 'til later.



Gordon Bunshaft's Lever House, New York, New York, 1959.

In 2006, Richard Barnes was a recipient of the Rome Prize from the American Academy in Rome. *Murmur*, an exhibition comprising his photographs from Rome, is currently on view at the Center for the Arts in San Francisco and Hosfelt Gallery in New York, through October.

Photographs by Julius Shulman from the forthcoming 3-volume *Julius Shulman: Modernism Rediscovered* (Taschen).

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SEPTEMBER

WEDNESDAY 19

LECTURES

Eric M. Wolf
Making an Entrance:
Design Philosophy and the
Entry in Western Architecture
 6:00 p.m.
 New York School of
 Interior Design
 170 East 70th St.
www.aiany.org

Ryue Nishizawa:
Recent Projects
 6:00 p.m.
 Harvard Graduate School
 of Design
 Piper Auditorium, Gund Hall
 48 Quincy St., Cambridge
www.gsd.harvard.edu

Design for Survival
 6:30 p.m.
 Cooper-Hewitt,
 National Design Museum
 2 East 91st St.
www.cooperhewitt.org

Doris Diether
Decoding Zoning in NYC:
An Overview of Zoning,
Past and Present
 6:30 p.m.
 CUNY Graduate Center
 365 5th Ave.
www.web.gc.cuny.edu

Jakob Trölbäck
Design Remixed
 6:30 p.m.
 Apple Store
 103 Prince St.
www.aigany.org

EXHIBITION OPENINGS
Architecture Inside/Out
 Center for Architecture
 536 LaGuardia Pl.
www.aiany.org

Stalking with Stories:
The Pioneers of the
Un-Rememberable
 apexart
 291 Church St.
www.apexart.org

FILM

Selected Video Works
 (William Wegman, 1970–1999)
 1:00 p.m.
 Madison Square Park
www.madisonsquarepark.org

THURSDAY 20

LECTURE
New York City Department of
Design & Construction Talk
Best of Friends:
Buckminster Fuller and
Isamu Noguchi
 10:00 a.m.
 LaGuardia Community
 College
 The Little Theatre
 31-10 Thomson Ave.,
 Long Island City
www.aiany.org

Dolores Hayden
A Field Guide to Sprawl
 6:30 p.m.
 Yale School of Architecture
 Linsly-Chittenden Hall
 63 High St., Room 102,
 New Haven
www.architecture.yale.edu

SYMPOSIUM

AIA New Jersey:
Architecture Today
Antoine Predock, Enrique
Norten, Michael Graves,
John Nastasi, et al.
 AIA New Jersey
 The Great Auditorium
 Ocean Grove, New Jersey
www.aia-nj.org

EXHIBITION OPENINGS
I Am as You Will Be:
The Skeleton in Art
 Cheim & Reid
 547 West 25th St.
www.cheimread.com

Chris Ofili
 David Zwirner Gallery
 525 West 19th St.
www.davidzwirner.com

Design: Isamu Noguchi
and Isamu Kenmochi
 Noguchi Museum
 9-01 33rd Rd., Queens
www.noguchi.org

Making an Entrance:
Design Philosophy and the
Entry in Western Architecture
 New York School of
 Interior Design
 170 East 70th St.
www.nysid.org

FRIDAY 21

LECTURE
Martha Sandweiss,
Laura Wexler, Jock Reynolds
Photography and the
Built Environment
 10:00 a.m.
 Yale University British
 Art Center
 1080 Chapel St., New Haven
www.architecture.yale.edu

EVENT

Performance Z-A:
a Pavilion and 26 Days
of Events at Storefront
Vito Acconci, Stefano Boeri,
Armin Linke, Florian Boehm,
Ruben Ochoa, et al.
 Storefront for Art and
 Architecture
 97 Kenmare St.
www.storefrontnews.org

SUNDAY 23

LECTURE
Jennifer Katanic
Lost Vanguard: Soviet
Modernist Architecture,
1922–32
 1:30 p.m.
 Museum of Modern Art
 11 West 53rd St.
www.moma.org

MONDAY 24

LECTURE
Deans Roundtable—
arch schools: r[each]ing out
 6:00 p.m.
 Center for Architecture
 536 LaGuardia Pl.
www.aiany.org

TUESDAY 25

LECTURE
Liat Margolis and
Alexander Robinson
Living Systems, Innovative
Materials and Technologies
 6:00 p.m.
 Harvard Graduate School
 of Design
 Piper Auditorium, Gund Hall
 48 Quincy St., Cambridge
www.gsd.harvard.edu

EVENT

When Time Becomes Form
 Artists Space
 38 Greene St.
www.artistspace.org

WEDNESDAY 26

LECTURE
Robert Fishman, Howard
Frumkin, Margaret Walls
Can the Suburbs Kill You?
 6:30 p.m.
 National Building Museum
 401 F St. NW, Washington, D.C.
www.nbm.org

SYMPOSIUM

Engineered Transparency:
Glass in Architecture and
Structural Engineering
Michael Bell, James
Carpenter, Christian Meyer,
Mark Wigley, Kazuyo Sejima,
Beatriz Colomina,
Elizabeth Diller, et al.
 6:30 p.m.
 Columbia GSAPP
 Wood Auditorium
 113 Avery Hall
www.arch.columbia.edu

EXHIBITION OPENING

Terra Infirma
 Pratt Manhattan Gallery
 144 West 14th St.
www.pratt.edu

THURSDAY 27

LECTURE
John Pastier,
Janet Marie Smith, et al.
Take Me Out to the Brand-
New Ball Park
 Museum of the City of
 New York
 1220 5th Ave.
www.mcny.org

EXHIBITION OPENING

Interference:
An Exhibition of Video and
Performance at Eyebeam
 Eyebeam
 540 West 21st St.
www.eyebeam.org

FRIDAY 28

LECTURE
Jennifer Gray
MoMA's Architecture:
1938–2004
 1:30 p.m.
 Museum of Modern Art
 11 West 53rd St.
www.moma.org

EXHIBITION OPENING

Lalla Essaydi:
Les Femmes du Maroc
 Edwynn Houk Gallery
 745 5th Ave.
www.houkgallery.com

Richard Prince:
Spiritual America
 Solomon R. Guggenheim
 Museum
 1071 5th Ave.
www.guggenheim.org

SATURDAY 29

LECTURE
Fabio Barry, Sarah Lawrence,
Andrew Robison,
David Rosand, Meyer
Schapiro, John Wilton-Ely
Piranesi as Designer
 1:00 p.m.
 Cooper-Hewitt,
 National Design Museum
 2 East 91st St.
www.cooperhewitt.org

SUNDAY 30

EXHIBITION OPENING
Tanyth Berkeley, Scott
McFarland, Berni Searle
New Photography 2007
 Museum of Modern Art
 11 West 53rd St.
www.moma.org

OCTOBER

MONDAY 1

LECTURE
Fares el-Dahdah
Oscar Niemeyer 100:
Architecture and Its Meanders
 6:00 p.m.
 Harvard Graduate School
 of Design
 Piper Auditorium, Gund Hall
 48 Quincy St., Cambridge
www.gsd.harvard.edu

Pier Vittorio Aureli
The Project of Autonomy
 6:30 p.m.
 Yale School of Architecture
 180 York St., New Haven
www.architecture.yale.edu

TUESDAY 2

EXHIBITION OPENING
The Incomplete
 Chelsea Art Museum
 556 West 22nd St.
www.chelseartmuseum.org

WEDNESDAY 3

LECTURE
Santiago Calatrava
A Collection of Pearls
 4:30 p.m.
 Whitney Humanities Center
 53 Wall St.
www.architecture.yale.edu

THURSDAY 4

LECTURE
Santiago Calatrava
Wings and a Prayer
 6:30 p.m.
 Whitney Humanities Center
 53 Wall St.
www.architecture.yale.edu

Susan Yelavich,
Stephen Cassell,
Linda Pollak, Billie Tsien
The Fluid Contemporary
Interior
 6:30 p.m.
 Parsons the New School
 for Design
 Theresa Lang Center
 55 W. 13th St.

FRIDAY 5

EXHIBITION OPENING
Architectural Spaces
 School of Visual Arts
 Visual Arts Gallery
 601 West 26 St., 15th Fl.
schoolofvisualarts.edu/events

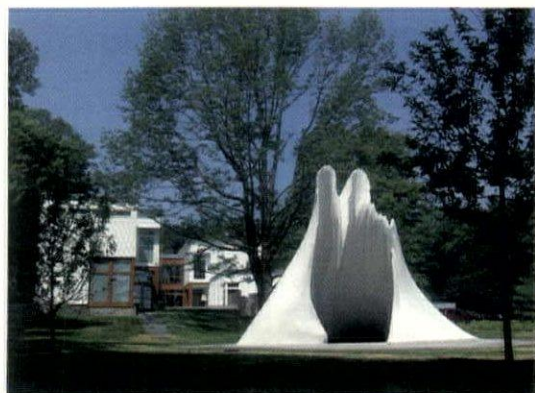
SATURDAY 6

EVENT
openhousenewyork
 Various locations in
 New York City
ohny.org/weekend

SUNDAY 7

EXHIBITION OPENING
Sean Ward
 Rare Gallery
 521 West 26th St.
www.rare-gallery.com

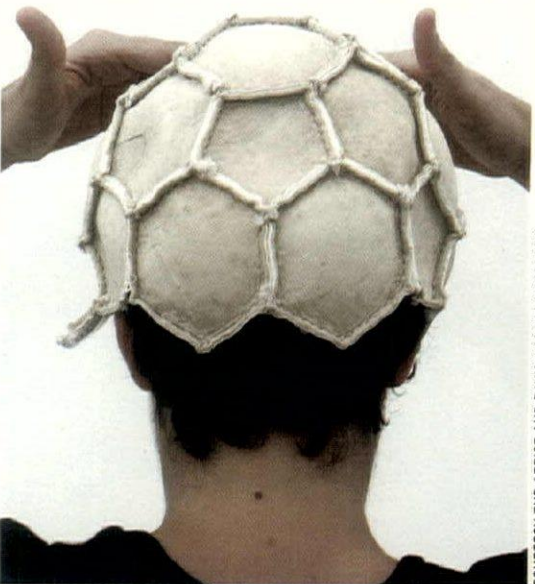
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ILLUMINATION I

Aldrich Contemporary Art Museum
 258 Main Street, Ridgefield, Connecticut
 Through October 14

Abstract though it may be, there's something about this ethereal Michael Somoroff sculpture that suggests a holy place. In fact, it was inspired by both the horror of violence and the transcendent beauty of the interplay of light and architecture in sacred structures. When Somoroff set out to create an artwork for the grounds of the Rothko Chapel in Houston, he began studying the light that poured through its skylight, creating a computer model to analyze what the light pattern would have been on the day in 2003 when the United States attacked Iraq. Searching for greater universality, he then created a composite 3D model of the chapel combined with a war-ruined mosque. Virtual sunlight shone in an arched pair of windows in the mosque-chapel; he captured the light form and used it to craft this sculpture, *Illumination I* (above). Standing more than 20 feet high, it faces east to the rising sun. The traveling piece is currently at the Aldrich Contemporary Art Museum, along with a companion animation. Manhattanites, take heed—through October, the museum is offering a free Saturday shuttle bus and admission to those taking the train from Grand Central Terminal, plus a glass of wine to ease your contemplation of the meaning of light.

QUISQUEYA HENRÍQUEZ:
THE WORLD OUTSIDE, A SURVEY EXHIBITION
1991–2007

Bronx Museum of the Arts
 1040 Grand Concourse, Bronx
 Through January 27, 2008

The street life and materials of Quisqueya Henríquez's home city, Santo Domingo, provide endless fodder for the artist's diverse oeuvre. This exhibition's title is drawn from her video *El mundo de afuera* (The world outside), created using a mostly still camera on her balcony to record the endless narratives of unfurling city life: a neighbor's exercise routine using crude handmade weights; a bunch of puppies eating a snack; a distant cruise ship passing in the ocean. Sports are part of the fabric of urban life, and the artist goes a step further: Balls become fashion fabrics in her series *Jugando con la adversidad* (Playing with adversity; above). Ocean water also gets an arty reuse. A satirical take on the stereotype of hot-blooded Caribbeans, *Helado hecho con agua del mar Caribe* (Ice cream made with Caribbean sea water) offers museum visitors a treat they won't find at their local Ben & Jerry's.

COURTESY STEVEN NEEDHAM

COURTESY THE ARTIST AND DAVID CASTILLO GALLERY

INNER WORKINGS

Contemporary World Interiors
Susan Yelavich
Phaidon, \$79.95



Paolo Zermani House, Parma, Italy, 1997.

A 512-page survey of contemporary interiors, spanning 25 years and encompassing more than 450 projects scattered across a spectrum of countries, loaded with more than 300 drawings and triple that number of color photographs certainly represents a hefty enterprise. And *Contemporary World Interiors*, Susan Yelavich's monumental new compendium of sublime homes, audacious offices, radical museums, groundbreaking schools, novel hotels, and outrageous boutiques weighs in at six pounds. Yet, in many ways, it is from Yelavich's own powers of perception that the book draws its real substance.

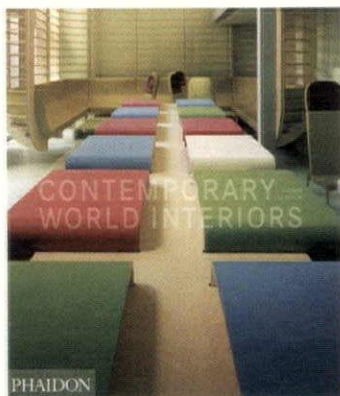
Interiors, as the author implies, have long suffered a reputation for being the bubbly airhead clinging to architecture's arm. Stemming from biases engrained by both history and convention,

it is an image now unrelentingly reinforced by those (including design journalists like myself) who would champion the interiors industry: "Popular media coverage of the interior as a leaky vessel of trends has reduced a deeply significant aspect of human behavior to little more than shopping lists," Yelavich rightly argues in her introduction. Within this familiar milieu—flooded as it is by mawkish home makeover shows and fawning fixations on consumer goods—Yelavich's treatment of her subject offers a timely riposte.

That's not to say that the book is short on eye candy; to the contrary, it overflows with it. But, by exploring 11 interior typologies, Yelavich traces an expansive arc from which a more rigorous narrative emerges. In running text, she tackles one project after another, fleshing out a postideo-

logical landscape liberated by the "breezes of iconoclasm and eclecticism," she writes, while sparing the reader tedium with her sharp prose and adroit insights. Indeed, while the book is not an academic study—nor is it meant to be—it is shaped by flashes of analytical brilliance. For Yelavich, consumers are "no longer awed by the seductions of the retail

continued on page 22



PHAIDON

DANGEROUS PLACES

Brandsapes: Architecture in the Experience Economy
Anna Klingmann, MIT Press, \$29.95

Evil Paradises: Dreamworlds of Neo-Liberalism
Edited by Mike Davis and Daniel Bertrand Monk, The New Press, \$26.95

Scholar/critic/branding consultant Anna Klingmann wants to help the discipline of architecture rejoin itself to the "cultural and economic demands" of its time. Perhaps you were not aware that the sacred bond between architect and zeitgeist had been put asunder, but according to Klingmann, it has, and her book *Brandsapes: Architecture in the Experience Economy* is intent on fully interrogating the culprits. One such offender, "critical practice," is so in love with its own formal pranks and so disdainful of the uninitiated that it does not take the desires of the public seriously. The other, "mainstream practice," unthinkingly scripts experience, turns authenticity into a commodity, and panders to misguided feodality and base consumerism. Each of these divergent impulses is a reaction to the long tyranny of modernism, says Klingmann, and neither serves the profession well. Her proposed solution, a philosophy that might be described as "intelligent branding" or "purpose-driven marketing," is the subject of *Brandsapes*.

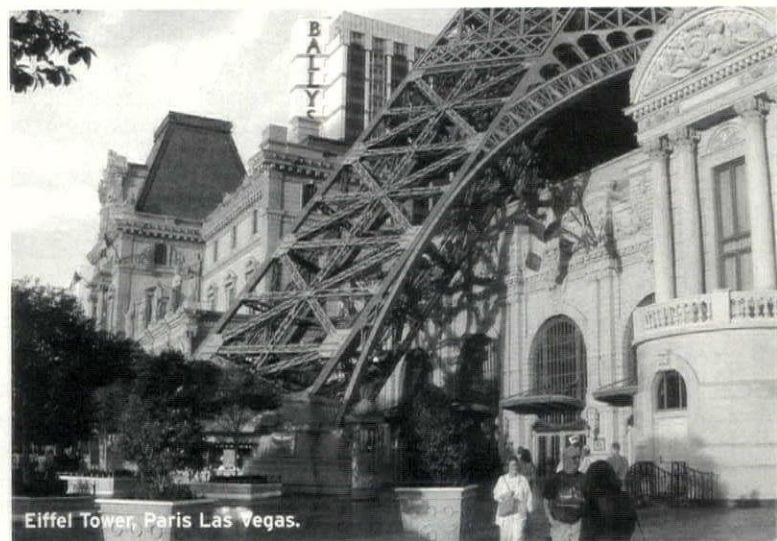
At the heart of the book is a smart, succinct critique of the place modern architecture claimed in the economy and culture of the early to mid-20th century. Functionalism, standardization, and mechanical perfection had near spiritual status among disciples of Le Corbusier and the Bauhaus, but their staying power as architectural principles had as much to do with their starring role in Fordist capitalism. Klingmann writes, "Whereas for architects functionalism became increasingly a metaphysical entity, a polemic with which they justified their own aesthetic preferences, utility proved to be a complex market reality to engineers and manufacturers,

which was by and large determined by the demands of economic production."

Klingmann then takes the reader on a bracing tour of buildings by outcasts (including Morris Lapidus) and iconoclasts (Saarinen, Kahn, and Venturi), and argues that most architects have landed on one side of the divide or the other. Either they have embraced convention and kitsch, "instinctively following the demands of the client," or they have withdrawn from the marketplace into a righteous detachment that exerts little influence. But in the present economic age—the "experience economy"—there is again the chance for the architect to be fully at one with the ethos of an era. The emblematic building or "brand" of the present is one whose value emanates not only from its function but also from its ability to signal identity (its brand) and its ability to trigger an experience in its user or subject (its position in the experience economy).

Architects, Klingmann argues, must seize and expand upon these key insights of branding. Here's how: Build a brand for architecture itself. By doing so and elevating the discipline to its rightful place at the crest of the socioeconomic wave, architects will gain the trust of their clients and the public and will open up a space in which authentic (as opposed to commodified) expression can flourish. The traps are many—everywhere is the temptation to crassly commercialize spaces and to see them only as vessels for appreciating exchange value. But because "the architectural brand, by its sheer nature, is defined by a sustained public presence and characterized by an extensive

continued on page 22



Eiffel Tower, Paris Las Vegas.

INNER WORKINGS continued from page 21 environment [but have become] complicit with its flirtations," while the dotcom-era workplace expressed a "through-the-looking-glass inversion of play" by which "the walls of the office were reduced to shells around cell phones, Palm Pilots, and laptops." Yelavich doesn't describe her interiors so much as she reads them, teasing out their nuances as sites of cultural production, nodes in historical trajectories, and loci of social interaction. All the while, she delights without apology in their displays of formal virtuosity.

However, billed as it is as a world survey covering 25 years, the book can be misleading in ways both good and bad. To the extent that Yelavich's frighteningly thorough roster of projects is heavily tipped toward interiors completed since 2000, she offers a welcome sense of immediacy. Given that globalization has by and large been a Western-dominated phenomenon, the overwhelming predominance of European and American examples is also understandable, though not entirely justified. Still, while claiming an international perspective, Yelavich at times seems overly reliant on the Western tradition, as when she attributes the current wellness culture to the ancient Greeks, all but ignoring the Japanese *onsen* and Turkish hammam (the latter admittedly being of Greco-Roman deriva-

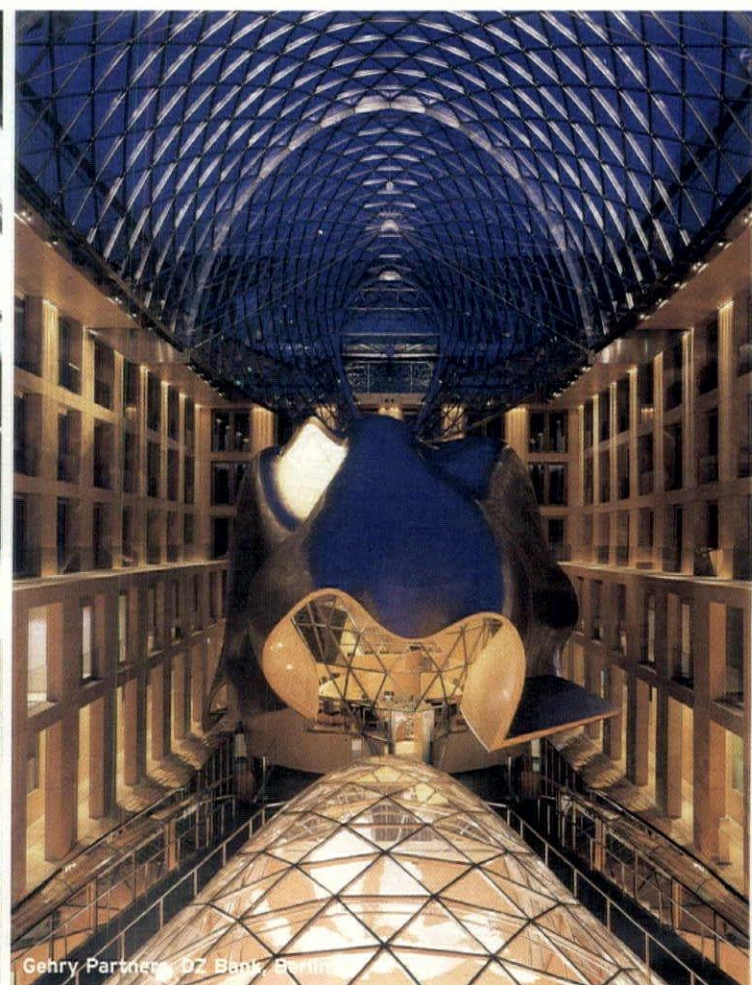


EMBT Associates Architects, Scottish Parliament Building, Edinburgh.

tion) that have just as strongly influenced contemporary spa trends.

Other times, Yelavich reaches for erudition—"As in the biblical creation myth, where the Garden of

Eden is the first home, the contemporary [domestic] interior embraces nature as a lead protagonist..."—making her subjects feel too distant, at the expense of the urgency and



Gehry Partners, OZ Bank, Berlin.

accessibility offered by, say, the popular media. At moments, you wonder if Yelavich is too smart for the realm that she otherwise navigates so skillfully. But at the same

time, you are glad that she is.

ARIC CHEN WRITES ON ARCHITECTURE AND DESIGN FOR THE NEW YORK TIMES, METROPOLIS, ID, AND OTHERS.

DANGEROUS PLACES continued from page 21 duration period," architects are in a position to unite commercial impulses with visionary and even healing ones. Through branding, a new architectural avant garde may find itself with room to maneuver.

In the end, Klingmann's central argument is unconvincing, partly because the space in which commercial and visionary impulses might coexist is already occupied by some of the architects she accuses of excessive detachment, such as Rem Koolhaas. She marshals few if any examples of architects who have built brands for the purpose of anything more public-minded than elite cultural cachet. There is always Bilbao, of course, but a chapter entitled "Beyond Bilbao" does not really go there. Klingmann assigns the architect so many responsibilities in the experience economy that readers may soon feel exhausted. For example, we are told, "It is up to the architect to negotiate commercial interests and regional particularities, capitalistic appropriation, and cultural interests in a way that is responsive to public concerns, that reflects rather than displaces urban identities, and that ensures a close integration with the project's immediate context, in order to ensure an equally distributed level of economic and social well-being." In another instance, she insists that architecture ought to be going beyond represen-

tational images to provide clients with "new organizational structures."

Urbanists may find themselves more than exhausted. The sociology and planning literatures on urban branding and place-making runs deep, but Klingmann intersperses a few references to the work of Sharon Zukin and Leonie Sandercock with mindless cheerleading and assertions that architects can rescue cities from corporate banality. It is especially galling to see the chapter section on urban branding followed by a section on "residential branding" that reads like an ad in an upscale shelter magazine: "Santiago Calatrava's 80 South Street tower, composed of an offset stack of 45-foot glass cubes...combines the utopian ideal of suburban living with the excitement of an uninterrupted view of the river and the city." One suspects that today's zeitgeist, like the one Le Corbusier and the Bauhaus captured 80 years ago, is convertible to cash all too easily.

After Klingmann's brand-happy exhortations, there is a certain relief in *Evil Paradises: Dreamworlds of Neo-Liberalism*, a book whose message about 21st-century urbanism is unambiguous. And because one of its authors is the wickedly acid-tongued Mike Davis, the news that much architecture and city-building are "willful, narcissistic withdrawals from the tragedies overtaking the planet" goes down less bitterly

than it otherwise might.

This collection of 19 essays, edited by Davis and Daniel Bertrand Monk (director of the Peace Studies Program at Colgate University), ranges in subject from postapartheid Johannesburg to pre-Olympic Beijing. The theme throughout is the utter decadence of the world we are building and the frequent suffering of those at the mercy of these transformations. Ninety-four million Chinese citizens are rural-to-urban migrant workers, paid an average of \$4.87 per day; they are owed an estimated \$12.1 billion in unpaid wages. To make way for Olympic facilities and infrastructure, some 300,000 Chinese citizens have seen their homes demolished. Electricity, commercialization, and privatization in South Africa have left several million low-income households off the grid and forced them to rely on cheap, dirty forms of energy (with attendant rise in asthma and other respiratory illnesses); the Johannesburg underclass, according to author Patrick Bond, is geographically further from jobs, amenities, schools, and clinics than it was before Nelson Mandela was elected. In 2003, Human Rights Watch accused the United Arab Emirates of building prosperity on "forced labor" (but what prosperity—the two tallest buildings and the two largest shopping malls in the world). *Evil Paradises* attributes

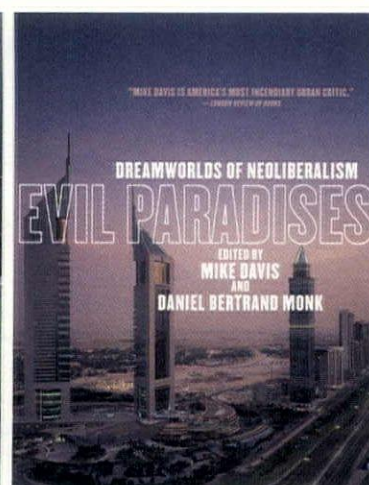
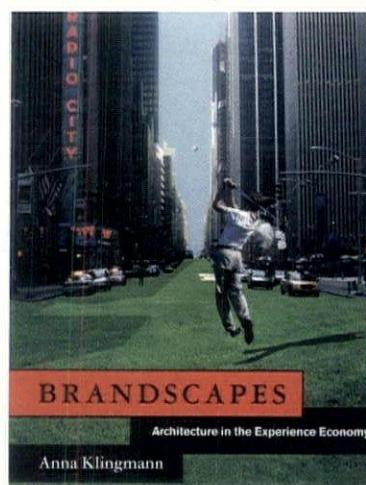
monument after monument to late capitalist excess—then abruptly takes us to the increasingly popular retreats where Americans detox from mass culture overdrive.

What does all of this have to do with architecture and planning? According to Davis and Monk, the imperatives of hypercapitalist frenzy have dictated an "unprecedented spatial and moral secession of the wealthy from the rest of humanity" and occasioned ever-more-monstrous architectural gestures: walled enclaves, giant supermalls, theme park "downtowns." The architecture and planning professions, in this view, have more or less gone along.

The weakness of *Evil Paradises*, as with so much writing in the "neoliberalism as scourge" vein, is its silence on the question of how,

short of fomenting political revolt, an urbanist or architect sympathetic to its arguments might actually respond. If Klingmann's *Brandscapes* overhypes architects, claiming larger-than-life roles for them on the societal stage, this book so diminishes them as to create a sense of futility. As a result, *Evil Paradises*, for its prose virtuosity, will likely inspire only pangs of conscience, while *Brandscapes* has the better chance of spurring architects to view their profession differently.

LAURA WOLF-POWERS JOINING THE CITY AND REGIONAL PLANNING FACULTY AT THE UNIVERSITY OF PENNSYLVANIA IN JANUARY.





Rattan Round Chair and Rattan Settee
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The late Japanese designer Isamu Kenmochi was famed for his chairs, especially the Round Rattan Chair. Designed in the 1960s, the chair (measuring 28-by-32-by-28 inches) and accompanying Rattan Settee (28-by-51-by-31 inches) combine Japanese handcraftsmanship with Western technological innovations in industrial design and production. Their rounded designs include curvaceous indentations, providing space for wool cushions. The pieces were reproduced for the *Design: Isamu Noguchi and Isamu Kenmochi* exhibit launching September 20 at the Noguchi Museum, and at the museum store the reproduced chair (above) and settee are also available for sale for the first time in the United States.



Digitally printed ceramic tiles

Tile of Spain

www.spaintiles.info

Call it the Flickr of tiles. The Tile of Spain brand has several manufacturers using digital printing to give the ancient art of tile design a modern makeover. Tile finishes include matte, antislip, satin, and polished; sizes range from 32 to 80 square centimeters. The Sybilla series from Inalco features textile motifs, while Tecktonia from Colorker offers 3D stone and other nature-inspired looks. Alcalagres makes woodlike tile to substitute for real wood wainscoting. With the Emotile series from Ceracasa, you can custom order a design using a digital photo: immortalize a beautiful foot on your bathroom wall (above left). Those who prefer a more traditional look might opt instead for tiles with digital images of marble in an Emotile pattern called Evolution (in gray, above right).

OPEN (p. 5): The custom glass doors at Macri Park were made by Fourth State Metals, 80 Ainslie St., Brooklyn, NY 11211, 718-599-3223, www.4thstatemetals.com. The wood ceiling was created by J. Rusten Furniture Studio, 748 Coleman Ave., Unit C, San Jose, CA 95110, 408-239-9004, www.jrusten.com.

Writing on the Walls (p. 7): The etched glass for the Newhouse School of Communications was manufactured by Viracon, 800 Park Dr., P.O. Box 990, Owatonna, MN 55060, 507-451-9555, www.viracon.com. The curtain wall was fabricated by Wausau Window and Wall Systems, 1415 West St., P.O. Box 1746, Wausau, WI 54402, 715-845-2161.

In Detail (p. 8): The structural steel was fabricated and installed by Post Road Iron Works, 345 W. Putnam Ave., Greenwich, CT 06830, 203-869-6322, www.mvpb2b.com/priw.htm. The ornamental metal was made by United Iron, 6 Roslyn Pl., Mount Vernon, NY, 10550, 914-667-5700.

GTS Goes Geothermal (p. 10): The geothermal consultant was Water Energy Distributors, Fieldstone Park, 4 Wilder Dr., Unit #14, Plaistow, NH 03865, 603-378-9122, www.northeastgeo.com. Geotechnical engineering provided by Langan Engineering, 21 Penn Plaza, 360 W. 31st St., Suite 900, New York, NY 10001, 212-479-5400, www.langan.com

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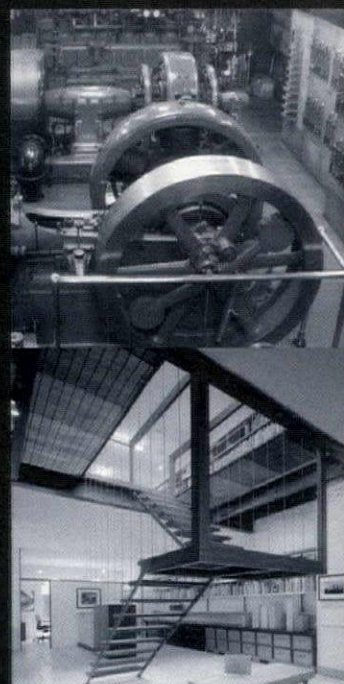
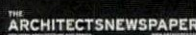
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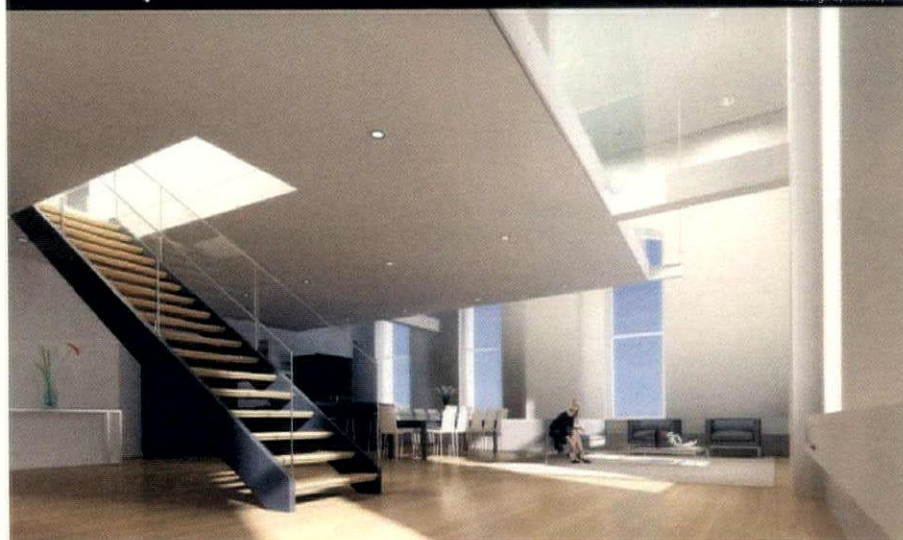
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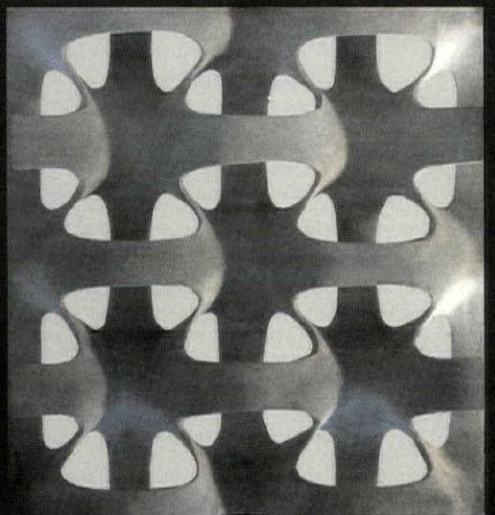
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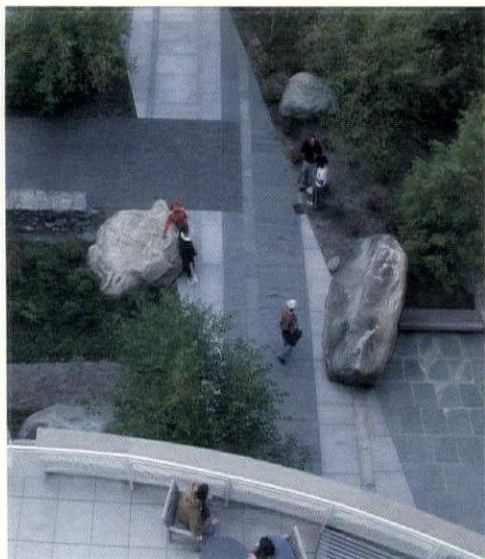


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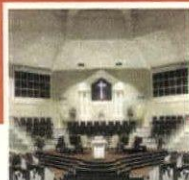


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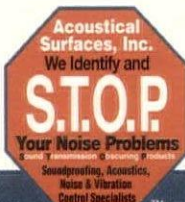
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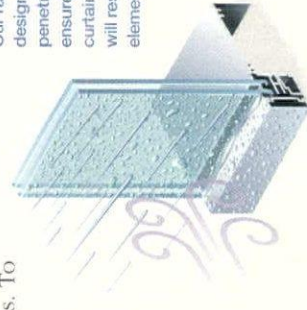
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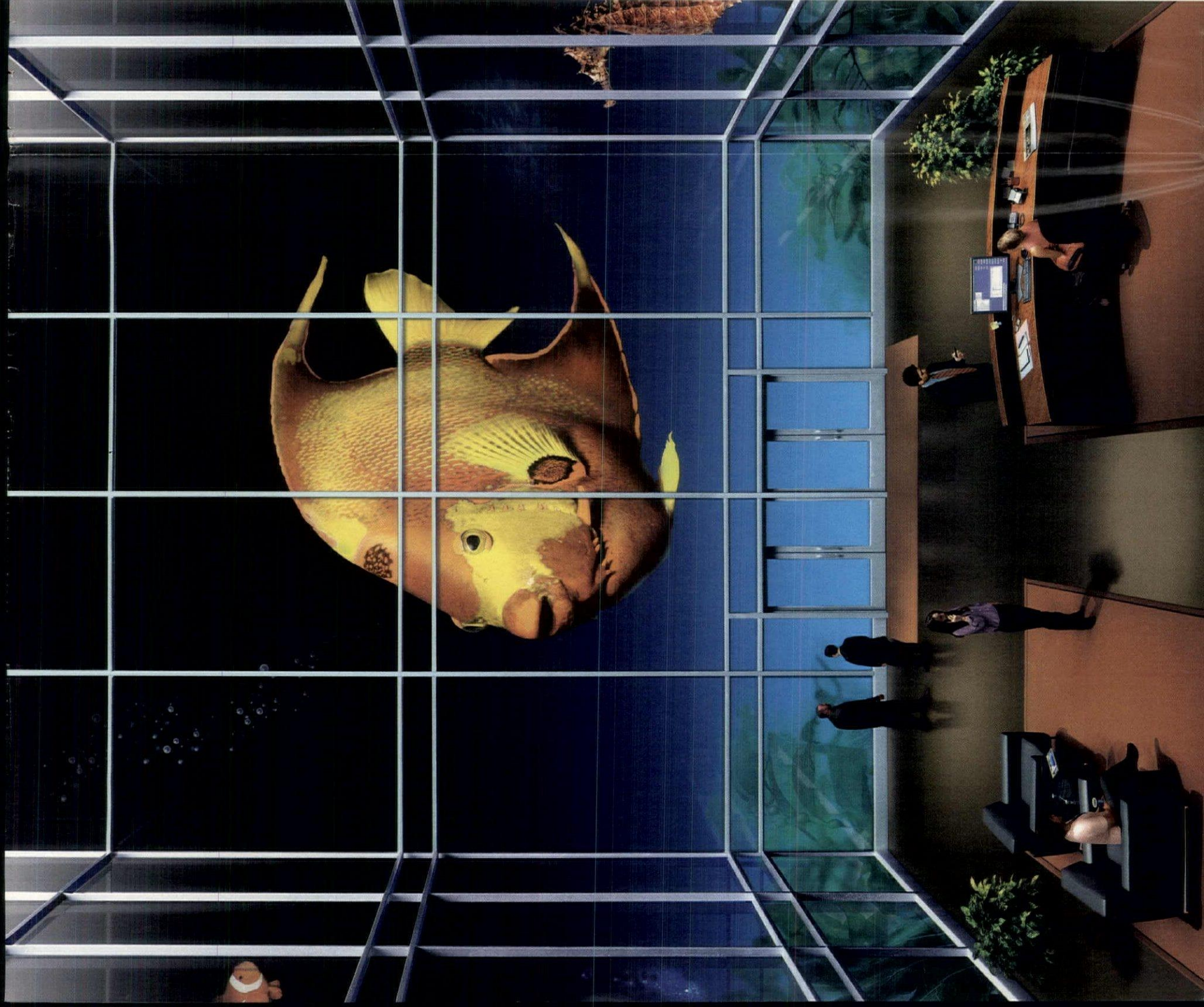
Rain and Storm-resistant Curtain Wall systems from

Oldcastle Glass.® Keeping rain out of buildings while allowing natural ventilation and sunlight in has always presented a challenge to building designers. As the only curtain wall manufacturer that can also custom-manufacture architectural glass, we have the ability to **engineer and test** our glass and curtain wall together as one seamless solution. We call it Oldcastle Glass® Envelope.™ It's a commitment to providing **forward-thinking building envelope solutions.** And if the glass and metal are engineered together, the water stays on the outside of the building where it belongs. To find out more about what Oldcastle Glass® is doing to create better buildings, call **1-866-OLDCASTLE** (653-2278) or visit our new website at **www.oldcastleglass.com**.

Our rain-screen designs and water penetration testing ensure that your curtain wall design will resist the elements.



Oldcastle Glass® Where glass becomes architecture™



The Colorado Convention Center designed by Fentress Architects. Curtain Wall custom-engineered by Oldcastle Glass®