

THE ARCHITECTS NEWSPAPER

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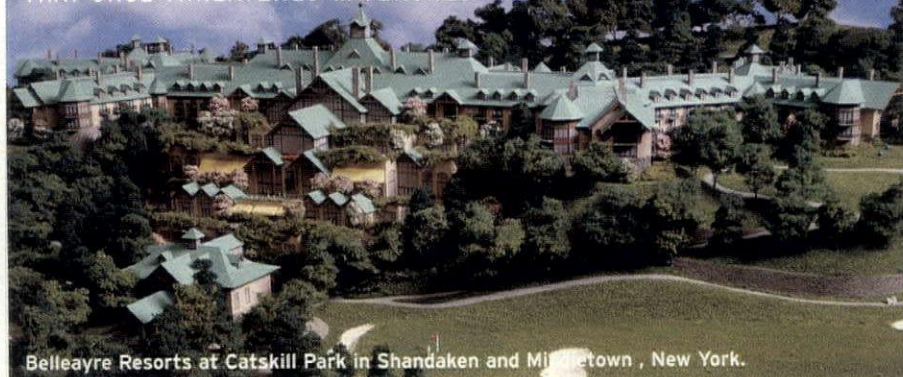
DCP HOPES TO CREATE NEW BUSINESS HUB AROUND JFK

NYC'S BIGGEST REZONING YET

A historic rezoning of Jamaica, Queens—at 368 blocks, the largest in city history—passed City Council on September 10 with near unanimous support, though the three Queens representatives who voted against it echoed local fears about overdevelopment. Forty-five votes were cast in favor of the rezoning.

Like the previous 74 rezonings undertaken by the current administration, this latest one aims to spur development in underutilized areas while protecting the more characteristic sections from such development. "The plan exemplifies the sustainable, transit-oriented planning that Mayor Bloomberg continued on page 6

STATE APPROVES 273-ACRE CATSKILL COMPLEX THAT ONCE THREATENED WATERSHED



COURTESY CROSSROADS VENTURES

Belleayre Resorts at Catskill Park in Shandaken and Middletown, New York.

A RESOURCEFUL RESORT

The Catskills are poised to welcome a new generation of vacationers. On September 5, Governor Eliot Spitzer announced an agreement between the real estate developer Crossroads Ventures, New York state and city authorities, and environmental groups that will allow Crossroads to start construction of the Belleayre Resorts at Catskill Park—with several eco-friendly strings attached.

The agreement closes a seven-year-long legal and regulatory battle that postponed development.

Located in the towns of Shandaken and Middletown, the resort's original site comprised 2,000 acres draining into the Ashokan and Pepacton reservoirs, which both feed New York City's water supply system. Government officials and local and national environmental groups had opposed the disturbance of pristine Catskills landscapes and the potential impact on the watershed.

In the new deal,

Crossroads will sell 1,216 acres of its property to New York State, which will add it to the State Forest Reserve. That tract is situated on Big Indian Plateau within the Ashokan Reservoir basin. "In terms of sedimentation and turbidity of the water, the Ashokan is probably the most vulnerable [of the two reservoirs] to a large-scale development," said Trust for Public Land (TPL) project manager Philip Nicholas. TPL is structuring the \$14 million, market-

continued on page 3

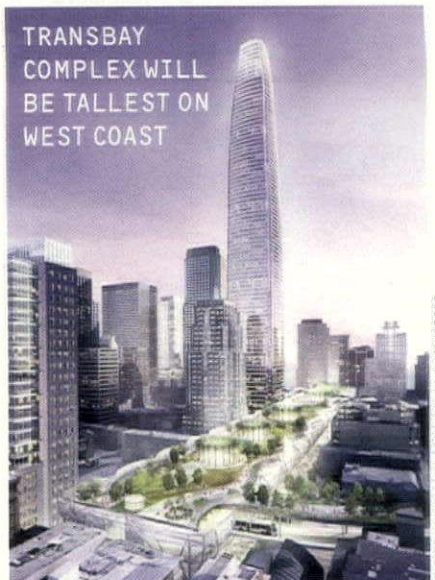
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COURTESY PELLI CLARKE PELLI ARCHITECTS

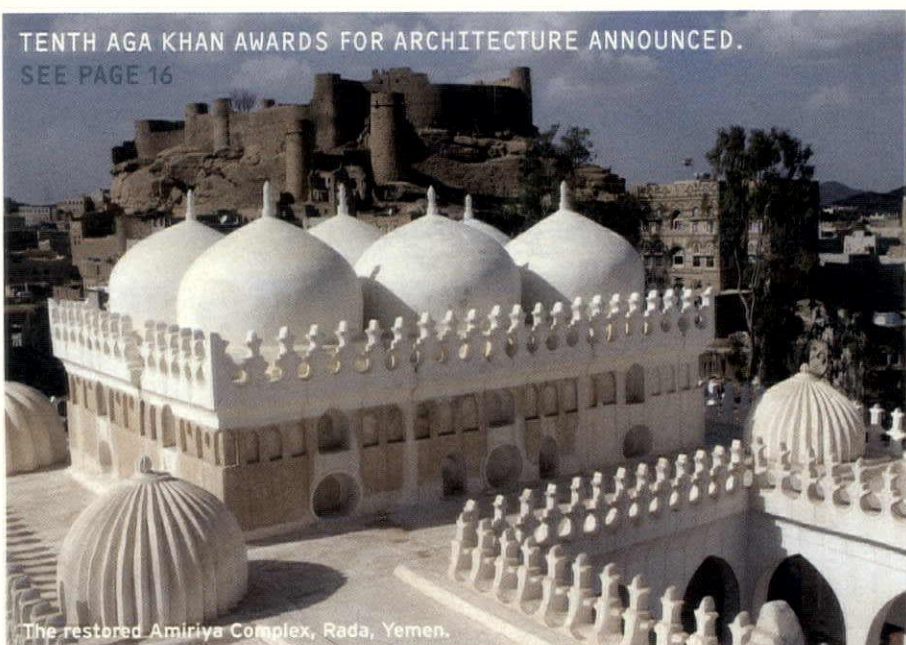
TRANSBAY COMPLEX WILL BE TALLEST ON WEST COAST

PELLI CROWNS SF SKYLINE

Pelli Clarke Pelli bested rivals Skidmore, Owings & Merrill and Rogers Stirk Harbour + Partners for the opportunity to remake the San Francisco skyline. The Transbay Transit Center, which includes an extension of the Caltrain line, and will serve as the future home of the California high speed rail line, will be topped by a new park flanked by an 80-story tower. Surpassing the iconic Transamerica pyramid not far away, Transbay will be the tallest tower on the West Coast.

Though the three shortlisted teams are known as leading tower designers, financing may have continued on page 6

TENTH AGA KHAN AWARDS FOR ARCHITECTURE ANNOUNCED. SEE PAGE 16



COURTESY AGA KHAN DEVELOPMENT NETWORK

The restored Amiriya Complex, Rada, Yemen.

CAN EDC GRAB THE BRASS RING?

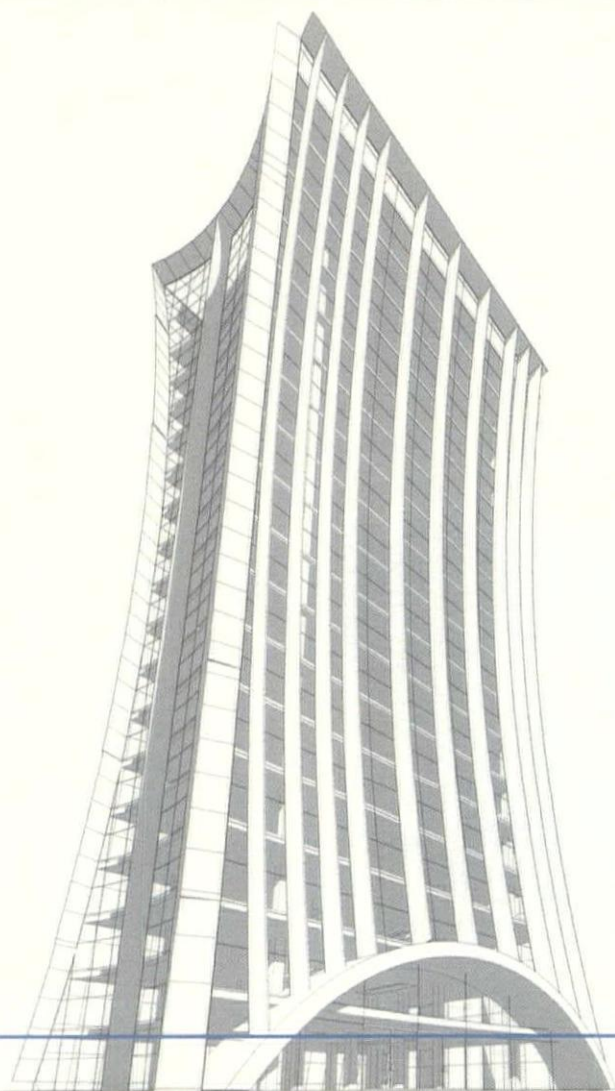
HORSEPLAY AT CONEY

Coney Island could be headed in any of several directions after zoning changes are announced this fall: A land swap? Property flipping? Eminent domain proceedings? The high-rise entertainment/residential complex sought by Thor Equities? Or perhaps an entirely different plan, like the one proposed by Michael Sorkin and the advocacy group Develop Don't Destroy Brooklyn that includes a sports arena. Whatever ultimately happens, however, horses will again gallop at Steeplechase Park for the first time since George Tilyou's fabled amusement park closed in 1964.

continued on page 5



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EDITOR

For a Darwin-driven, who's-on-first society, Americans are peculiarly tetchy about architectural competitions. Here, they are the exception rather than the rule as in Europe. They are launched in private and handled as if dangerously volatile. In Europe they are entirely open invitations and openly prone to manipulations. And in spite of the good sportsmanship supposedly etched in our DNA, too many of them seem to generate only sour grapes about the process, the winners, and all the could-have-beens.

The latest lament about lost opportunities and a lack of public involvement issued from Nicolai Ouroussoff in *The New York Times* about the Barnes Foundation's selection process in choosing the eminently qualified Tod Williams Billie Tsien Associates without airing the plans of the other contenders. "Since it's likely that none of us will ever see the range of possibilities for the design," he wrote on September 22, "we are incapable of judging what is gained or lost by the move."

It wasn't always so fraught. The Chicago Tribune competition of 1922 is arguably as famous for the losers as for the winning entry by Howells & Hood. Among the prime examples of masonry manlihood by Walter Gropius, Bertram Goodhue, Bruno Taut, and Adolf Loos, Eliel Saarinen's second place design is still cited as an inspiring skyscraper.

In the 1980s, competitions were highly choreographed circus events—the J. Paul Getty Center springs to mind—complete with publications lavishly showing off every floor plate of each entry and, in the case of "Making the Getty," even a movie. Marketing gold!

But there were unfortunate side effects, too, as when the losers attracted more critical praise or simply more attention than the chosen one. In 1997, everyone wanted to talk about Rem Koolhaas' stab at a design for the Museum of Modern Art, and he wasn't even one of the three finalists for the expansion commission ultimately awarded to Yoshio Taniguchi. And some critics still hanker for the big dots Zaha Hadid proposed in the competition to re-clad 2 Columbus Circle.

Analyzing all that went wrong at the World Trade Center competition, the closest in recent years to follow European lines, is too painful. Memorably, it started out with a call for more transparency following the drab showing by a roster of quick-draw local architects. In an egregious misreading—the public didn't even understand those lame efforts were masterplans, not designs—the hew and cry that led to their rejection was interpreted by those who should have known better as a sure sign of the *hoi polloi's* innate sophistication about designing the public realm. Chances are that the opposite is more likely: even at an institution as elite as *The New York Times*, an informal poll during the competition for a new headquarters indicated that the vast majority preferred one of the most pedestrian entries over the Piano design that got built.

And that brings us to the present and an even more straitened attitude about competitions. With handicapping entries becoming a blood sport in the press, it's no wonder serious institutions want to hold the cards close to their chests. Is it truly reasonable to expect the public to best evaluate all the nuances of a complex project? Ouroussoff's lament ignored the reality that the Barnes Foundation made it perfectly clear that they were selecting a compatible architect, and not a design. That means no press bonanza, it's true, but also no beauty contest. And that to our minds is a much healthier and saner way to go about building, perhaps even the most public of buildings. There may be less for the press to paw over, but we say 'Let them eat cake at the opening!'

A RESOURCEFUL RESORT continued from front page rate transaction between Crossroads and New York State.

Buildings on the remaining land will be clustered on 273 acres and confined to plots where the topographical gradient measures 20 percent or less. Developer Dean Gitter said the improved lands will host "every device known to man" to remediate storm water runoff; the resort's golf course will be managed organically. Gitter estimated the total construction cost at \$400 million, a significant increase over the original 1999 budget.

In exchange for Crossroads' concessions, the public sector will provide several perks. For example, the State will connect slopes at the adjacent Belleayre Mountain Ski Center to the resort, providing winter guests with ski-in/ski-out privileges. And, in lieu of permitting Crossroads to construct two sewage treatment plants on site, New York City will link the Belleayre Resorts to a city-owned treatment plant in nearby Pine Hill.

Gitter explained that the Belleayre Resort maintains the critical mass necessary to lure tourists. Although the plan has eliminated one golf course and 150 hospitality and housing units, its original program is ostensibly intact, with two hotels, 250 units of lodging, a conference center, spa, and golf course.

One hotel, called Wildacres, also appeared unchanged. Designed by the New York office of Hart/Howerton, "Wildacres is a metaphor for the old Minnewaska Hotel," Gitter explained, calling its predecessor "vaguely Victorian." Hart/Howerton landscape architect Kathleen Bakewell added that all buildings would adhere to LEED criteria. Sources foresee a Silver rating, although Bakewell would only confirm "an agreement that the sustainability standards will be as high as possible."

The design fate of the second hotel is unclear. Relinquishing Big Indian Plateau has quashed a plan to build Big Indian Resort, a five-star spa facility designed by Emilio Ambasz. "I am heartbroken that we had to give up that design," Gitter said of the building, which would have been terraced into a hillside. The property will be moved to the western portion of Crossroads' site, and the developer is still considering concepts for it. Groundbreaking on the entire project will probably take place next year, and completion is tentatively scheduled for early 2011.

DAVID SOKOL

LETTERS

NOT DISAPPOINTED, NOT MAD

At no time in my phone interview with [*The Architect's Newspaper*] did I imply that "over time she came to see the institution was too hidebound by its history to achieve its stated goals" ("New Director Departs MAD," AN 14_09.05.2007).

What your reporter stated is not what I believe; most museums have their own special focus/mission and given my interest in new media art and design including all media,

rather than just contemporary work that grows from a craft heritage, is simply the reflection of why it was not the best fit and not a value judgment.

I think highly of MAD and its future vision based on their specific often-stated, craft-based focus.

Far from being "disappointed," I am proud of the works and makers I contributed to the opening exhibition and of the artist's installations for the new building. My time at MAD was

fascinating and my reason for leaving was for purely objective reasons as stated above.

BARBARA J. BLOEMINK
NEW YORK, NY

CORRECTION

In a review (AN 15_09.19.2007) on page 21 of *Brandsapces: Architecture in the Experience Economy* (MIT Press), a photo credit was missing. The photograph of the Eiffel Tower, Paris Las Vegas, was taken by Maya Huber. We regret the omission.

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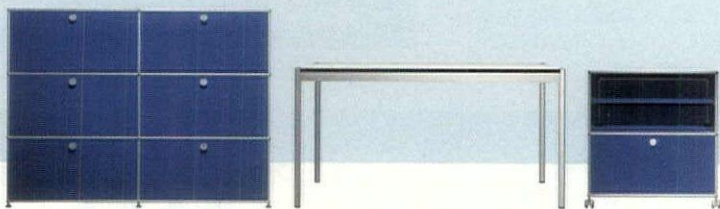
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Design for the Other 10 Percent

We had to chuckle when we got the invite to the **Ingo Maurer** show at the Cooper-Hewitt: It is a big slab of Plexiglas, more suitable for use as a cocktail coaster than as entrée to a party. Not very sustainable, ladies and gentlemen! Apparently, the folks over at the museum didn't get the memo that Maurer is a major hippie! Like, totally into being green and stuff! During a Q&A there, he raved about the freedom and experimentation he finds at Burning Man, the temporary city for 49,000-cum-arts festival in the Nevada desert. (**Eavesdrop** also went, and should add that it is also a great excuse to take off your clothes, though we were very, very modest.) To make matters worse, this year's event was called Green Man! Because he was prepping for his show, Maurer couldn't make it. Bummer, dude, but let's meet at Center Camp next year!

Just an Old-fashioned Love Song, In Three-part Harmony

And from parts north comes word of an event we would have cut off a leg to have seen, that is, if we were ever organized enough to get on Metro North: At the Yale Art Gallery Auditorium, **Peter Eisenman** restaged a 30-year-old debate with **Tom Wolfe** on the merits of modernism as dean **Robert A. M. Stern** looked on. A having Eisenman chided Stern for his use of ornament, to which Wolfe added, "I have seen him sin in that way." Hey Tom: Let he who is without sin cast the first stone!

The lovefest, however, quickly turned into a quarrel about campus architecture. Of Yale's Collegiate Gothic buildings, Wolfe pronounced, "Everyone who has ever spent a year at Yale feels immensely grander because they have lived within the most spectacular example of conspicuous consumption." Eisenman retorted with a jab aimed at both school's new temporary swing space by Kieran Timberlake and the construction schedule for Gwathmey Siegel's addition to Paul Rudolph's A&A building, which will take its place. "We don't feel richer in that building," Eisenman said, "that building we're going to be in forever."

"You're shooting yourself in the foot," snapped Stern, who has banked a significant part of his legacy at Yale on the A&A renovation. "I don't have any feet left," replied Eisenman.

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HORSEPLAY AT CONEY

continued from front page

The New York City Economic Development Corporation (EDC) has taken steps to convert a 2.2-acre city-owned parcel into Steeplechase Plaza, an open public space near Keyspan Park, the boardwalk, and the Parachute Jump. A centerpiece of the plan is the restored B&B Carousel, which the city purchased for \$1.8 million in 2005, one day before its planned sale through Guernsey's auction house. The carousel and other recreational components are consistent with the 2005 Coney Island Development Corporation (CIDC) master plan and with EDC's desire "to expand and improve the amusement district," said spokesperson Janel Patterson. "We do not feel that hotels or high-density residential are appropriate for the area."

The B&B Carousel, named for former owners William Bishoff and Herman Brienstein, is a 50-horse ride dating from roughly 1919. Its distinctive features include mechanical components by William F. Mangels (who gave "Carousel" its distinctive spelling), intricate carvings by Charles Carmel and Marcus Charles Illions (including Abraham Lincoln on the lead horse), a 66-key organ by Germany's Bruder Brothers, and New York-themed decorative panels painted by Augustus Wolfinger, "the Michelangelo of the Midway."

Originally operated in New Jersey, then stationed near the original Surf Avenue entrance to Luna Park from 1932 to 2006,

the B&B is the last of the 25 carousels that could once be found on Coney Island, one of the last 12 extant Carmel carousels, and one of only 16 in the U.S. with a working brass-ring dispenser. After disassembly, cataloguing, and inspection by specialists Todd W. Goings Carousels and Carvings of Marion, Ohio, it is being stored at the Brooklyn Army Terminal. The Goings report to EDC indicates that most parts have only moderate wear. On September 10, EDC issued a 192-page request for proposals for its restoration, and is reportedly budgeting \$2 million for the job.

Other components are likely to follow. Last March EDC issued a RFQ for landscape, architectural, and consulting design services to develop Steeplechase Plaza, emphasizing year-round over seasonal activities. In a 2005 competition cosponsored by the CIDC and the Van Alen Institute, London firm Carmody Groarke submitted the winning design for a 7,800-square-foot Parachute Pavilion. In recent announcements from EDC, the pavilion remains conspicuously absent, but principal Kevin Carmody said that his firm was in frequent contact with EDC and remained hopeful that the evolving plan will include their work. As of press time, a definitive outcome of the Steeplechase Plaza RFQ is still pending, a "Save Coney Island" grassroots movement is preparing for a difficult ULURP battle with Thor, and Astroland's closing looks as irreversible as ever.

BILL MILLARD

OPEN > RESTAURANT AND BAR



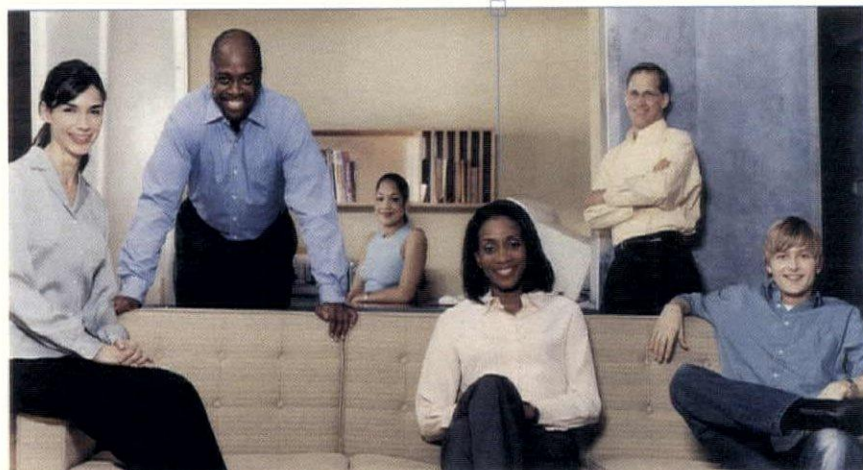
> THE VOLSTEAD

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Designer: Jessica Ahnert,
Wilson Associates Interior
Architectural Design

This bar and restaurant is speakeasy-style with a modern twist, like its signature cocktails. Ironically named after Andrew Volstead, father of the 1919 Prohibition Act, the establishment celebrates the underground life that made a late-night drink possible during the dry spell. But The Volstead is a step above the grimy smoke-filled speakeasies of Hollywood lore. "The owner wanted it to be upscale because of the location, but also wanted it to be funky. We had free reign and played with classical elements," said designer Jessica Ahnert. The main-level entrance features damask wallpaper, "but with black on black that makes the chandelier pop against it." Guests descend down black metal stairs to the lower level dining and bar area, where Mondrian-patterned square and rectangular shapes unify four separate dining rooms with walnut-stained wood dividers (above). Rectangular mirrors continue the Mondrian theme along the back wall. For a modern touch, 16 exposed Edison light bulbs overhead give off a soft light in the smaller dining area. Zebra-bulb overhead tabletops embody the wild spirit of the roaring '20s, while the backlit Mondrian-style bar shelves proudly illuminate the moonshine that is served until the early morning hours.

REBECCA WARD

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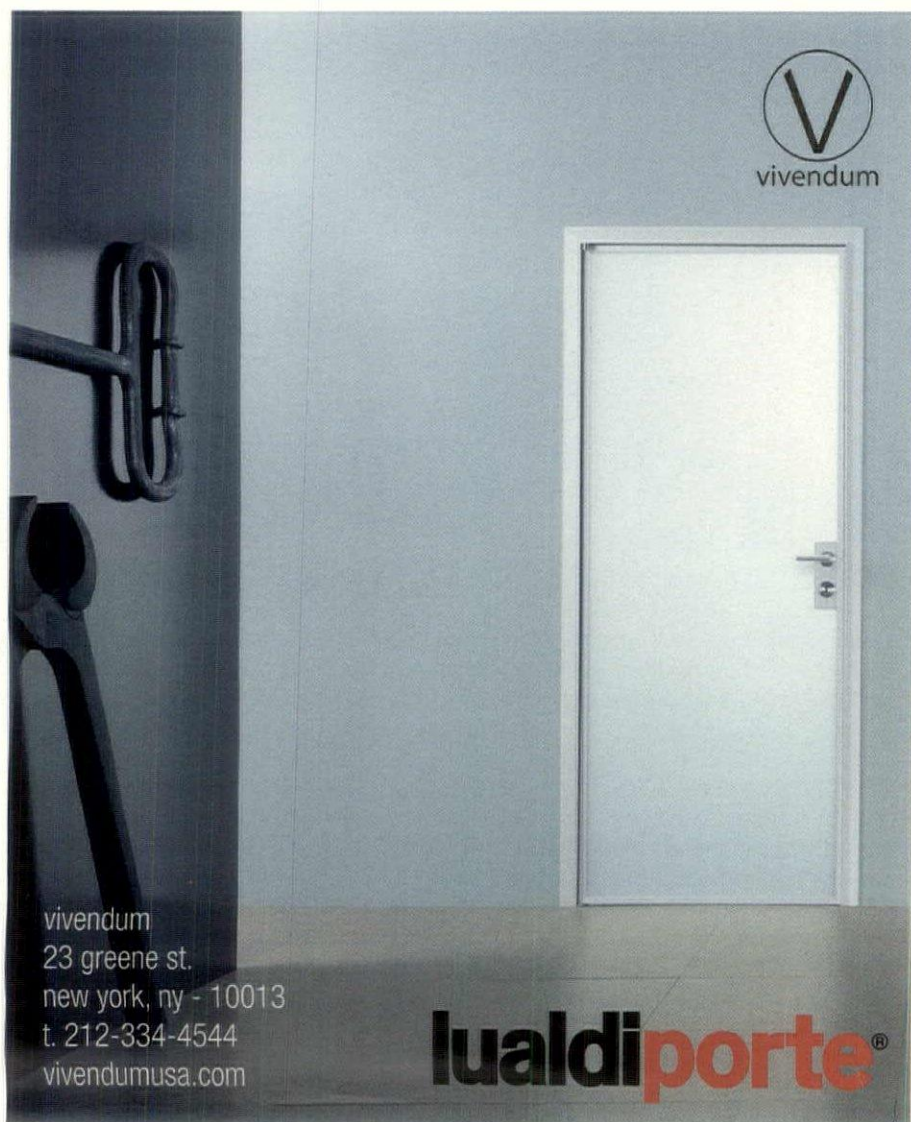
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NYC'S BIGGEST REZONING YET continued
from front page has championed throughout the city by stimulating housing and commercial development near transportation hubs while protecting the character of the surrounding lower scale neighborhoods," Department of City Planning (DCP) chair Amanda Burden said in August, when the rezoning passed the Council's Universal Land-Use Review Process.

The plan focuses around the AirTrain facility completed in 2002 on the site of Jamaica Station. The new transit complex brings together airport, Long Island Railroad, and subway access and is the site of the greatest up-zoning. Low-rise factories and warehouses will be replaced by 40- and 50-story office, hotel, and apartment buildings. The hope is to create an international business center served by the city's busiest airport. "Globally competitive cities have thriving business districts around their major airports, and so too will New York," Mayor Michael R. Bloomberg said in a statement applauding the vote.

While development has been scarce around the station, it has overtaken the more picturesque streets of Jamaica. On side streets lined with trees and one- and two-family homes, zoning has allowed taller apartment buildings to proliferate. Projects under construction will be grandfathered into the neighborhoods, but going forward, detached and semi-detached housing will predominate as it once did.

To offset limited development on quieter streets, the avenues, particularly those

served by mass-transit, have been up-zoned. The idea, Burden said, is to encourage mass transit use to foster a sustainable community and alleviate traffic on already crowded streets. The very reason some elected officials and residents oppose the plan.

"There needs to be a balanced plan," Tony Avella, one of the three Queens councilmembers opposed to the plan, told AN. He said affordable housing and overdevelopment were matters of concern, but that infrastructure was of the greatest import. "The schools and subways are overcrowded, and you can't find a parking spot to save your life, and this is before they add all the new people," Avella said.

Along with David Weprin and James Gennaro, whose districts border Jamaica, Avella said the plan is good and an essential one, but not without the necessary planning and protections. He pointed to the developers who began knocking on doors along Hillside Avenue as soon the plan was certified by DCP in February ("Jamaica Gets Rezoned," AN_04_03.07.2007). "From what it sounded like, money was no object," Avella said.

Though he was not speaking directly to Avella, the Mayor seemed to address the councilor's concerns during his weekly radio address on September 16. "To make Jamaica a more attractive place to live, work, and do business, the City also plans new open spaces, significant upgrades to sewer and water systems, and other improvements," said Mayor Bloomberg.

MATT CHABAN

PELLI CROWNS SF SKYLINE
continued from front page

played a larger role than aesthetics in the selection of the winner. Paired with Hines as the developer, the Pelli team offered \$200 million more than SOM and Rogers, who were paired with Rockefeller Development Corporation and Forest City Ratner, respectively. "Absolutely everyone was caught by

surprise," said John King, urban design writer for the *San Francisco Chronicle*. "I think even the Hines people were surprised that they were so far ahead." King contends, however, that the jury, which recommended the Pelli/Hines proposal unanimously, was swayed by the design as much as by the financing, especially the elevated park. The jury

report noted, "The proposal extends the program of the transportation center beyond a transportation hub to add value through a wonderful urban 'city park.' As a catalyst for development in itself, the park has the potential to link to new adjacent buildings as redevelopment proceeds, further defining the urban form." Rogers was ranked second and SOM third.

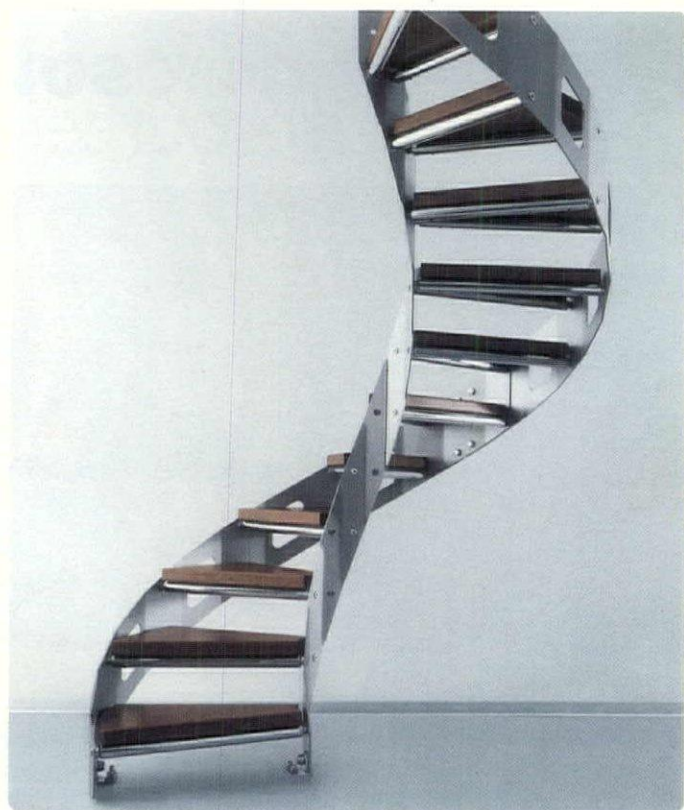
The 1200-foot tower has a rectilinear base that tapers into a slightly conical form at the peak. Like the Freedom Tower, wind turbines will top it; they are one of many green strategies employed in the project. The Peter Walker-designed park will cap the glass and steel terminal, creating a tension between the apparent lightness of the building and the weight of the park, which includes grass swales and trees.

Unlike the other two proposals, which called for mixed-use towers including a hotel, offices, and condominiums, the Pelli/Hines proposal calls for an office-only tower. "There is some concern that an office tower will be too quiet after hours," said King. ALAN G. BRAKE

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ANOTHER RESIDENTIAL GEM GOES UP FOR SALE

BUY, BUY BREUER

"If you can't destroy them, sell 'em at auction", seems to be the mantra for mid-century modern properties that don't manage to attain the national heritage status of Philip Johnson's Glass House. Following the sale of Jean Prouvé's Maison Tropicale in June (\$4.97 million) and Pierre Koenig's Case Study House #21 last December (\$3.2 million), Marcel Breuer's small but iconic Wolfson Trailer House (1949-51) in Salt Point, New York, will be sold off with an estimate of \$1-1.5 million on October 7 by Wright, the Chicago auction house.

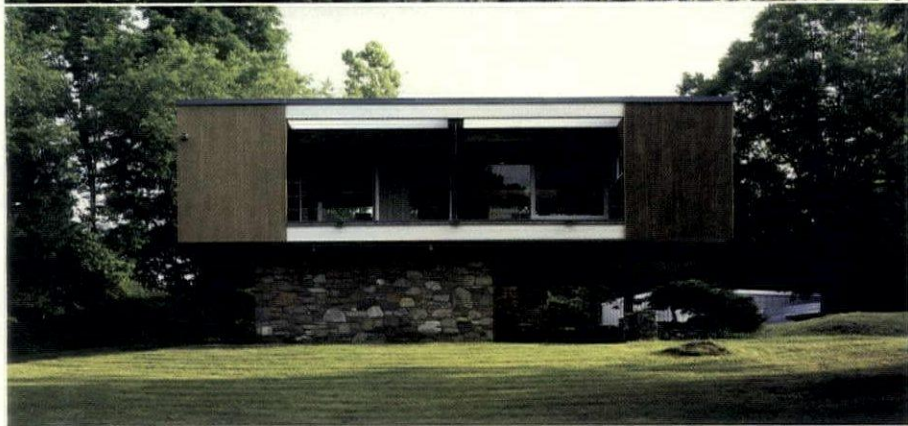
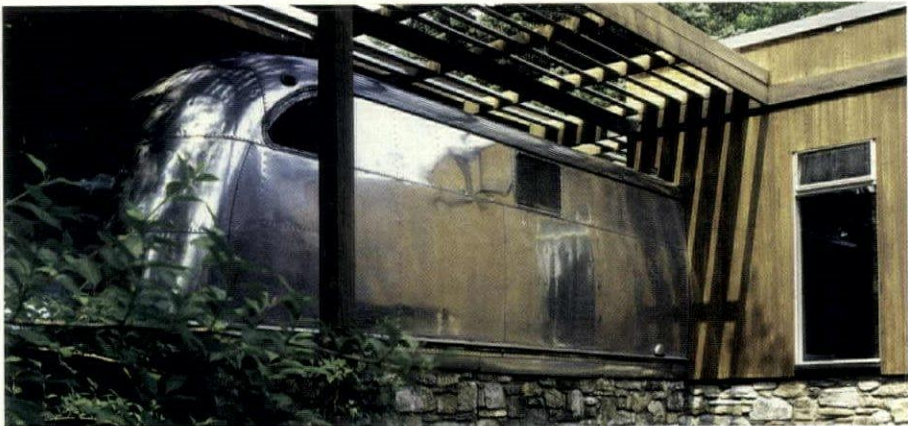
The current owner, New York conceptual artist David Diao, said in a phone interview that he's been obsessed with the house for 11 years during which he has completely restored it and even incorporated it into his art. But, after the Koenig house sold and once he witnessed the Prouvé sell "in about two minutes" at Christie's this summer, he said he decided it was time to let go and move on.

The Wolfson Trailer House was commissioned by artist Sydney Wolfson, in 1949 shortly after Breuer's famed "House in the Museum Garden" opened at MoMA. The 1,700-square-foot weekend house reprises many of the architect's key themes and has the added quirk of being built around a Spartan Royal Mansion Trailer, the Rolls Royce of mobile homes, manufactured by J. Paul Getty Jr.'s Spartan Trailer Coach Company. The H-plan house is organized into a typical Breuer bi-nuclear plan with a kitchen and bed nook located in the trailer, and a living room in a separate wing. This larger portion of the house sits as so many Breuer boxes do, cantilevered like a tripod-

mounted camera on a small fieldstone base pointing its picture window at the landscape.

Inside, a double-sided fireplace comprised of the randomly stacked rustic stones preferred by the architect, dominates the cedar-clad structure. The rest of the detailing takes its cue, however, from the streamlined shiny metal trailer, making for a nice juxtaposition of rough to sleek. The trailer-house functions more like a guesthouse. The artist and his wife stay in a 2,500-square-foot studio that also sits on the ten-acre property.

Though Diao has decided to sell, he's hardly leaving Breuer behind. The artist remains an avid fan of the architect and of modern domestic architecture in general. In 2005, he exhibited *Demolished/At Risk*, a show of his artworks incorporating Mies' Wassily chair and Philip Johnson's blueprints. Another work in the exhibit, *Sitting in the Glass House* (2003) shows Diao himself inside the Johnson icon reading a newspaper (the artist talked a caretaker into letting him take the photograph). Even now, he has already appropriated the Wolfson house into a recent sculpted piece, called *Trailer* (2007). The first in a new series called "The Failed Cantilevers of Marcel Breuer," it consists of a 1/8"-scale CNC-fabricated foam model sticking out from a wall, its slight structural sag supported by a crutch. Diao noted that once he added the crutch, the work seemed to have more resonance, suggesting "how all those postwar dreams of mobility and leisure life that the trailer represented in the past now seem to need some propping up." **JULIE IOVINE**



COURTESY WRIGHT AND BRIAN FRANZYK

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REFLECTIONS REFLECTIONS



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.

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THE ARCHITECT'S NEWSPAPER OCTOBER 3, 2007

AN IDEAS CHARETTE FOR A NEIGHBORHOOD TANGLED UP IN TRUCKS

Help for Hudson Square

The neighborhood stretching from West to Hudson streets and Leroy to Canal is officially designated as Hudson Square but, choked as it is with commercial and vehicular traffic connected to the Holland Tunnel, the West Houston intersection, and trucks from the nearby UPS and FedEx depots, it is hardly the elegant urban crossroads the name would imply. When the city announced last January that the UPS building on Greenwich was likely to become home to a 427,000-square-foot mega-garage for three sanitation districts (displaced from Gansevoort Peninsula by a future Hudson River Park), a jumbo fuel storage depot, and a salt shed, the Friends of Hudson Square—a clutch of residents, local businesses, landlords, and the developer of the luxury condo Urban

Glass House adjacent to the UPS site—went into action. In July, they initiated an ideas charette and commissioned five architectural firms—LTL Architecture, SPaN, Arquitectonica Geo, Flank, and Z-H Architects—to give their best shot at rethinking the area's zoning, green space, and need to accommodate at least some truck garages as required by a 1999 agreement. Their visions—including SPaN's idea to turn the roof of UPS and the adjacent St. John's Center, a mass data-storage building, into a hotel and sculpture park accessed by a sloping plaza (above)—will be exhibited from October 12 through November 11 at 627 Greenwich Street. **J**



COURTESY SPAN

WILLIAMS AND TSIEH TO DESIGN NEW MUSEUM IN PHILADELPHIA

BARNES FOUNDATION NAMES ARCHITECT

On September 10, the Barnes Foundation announced that Todd Williams Billie Tsien Architects will design their new museum on a 120,000-square-foot site in downtown Philadelphia. As *AN* reported previously, the search had announced six finalists for the project on April 27, including Tadao Ando, Diller Scofidio + Renfro, Kengo Kuma and Associates, Rafael Moneo, and Morphosis.

In the museum's current Merion location, a 12-acre arboretum and 1925 gallery by French Architect Paul Philippe Cret house early Impressionist and modern paintings by Picasso, Matisse, Cezanne, and Renoir. Founder Albert C. Barnes, who died in 1951, stipulated that the art, arranged for aesthetic value, could never be moved from the walls of the original gallery. In 2004, a judge ruled that the museum could relocate if the new design recreated the original gallery rooms. However, a vocal group of locals and former students still oppose the project and have filed a petition with the court to revoke the decision.

The Barnes Foundation's selection committee visited the shortlisted architects' completed buildings and spoke to the archi-

itects about concepts, but TWBTA have not even begun the final design. The firm is well known for New York's Museum of American Folk Art, a project that was likely influential in the win.

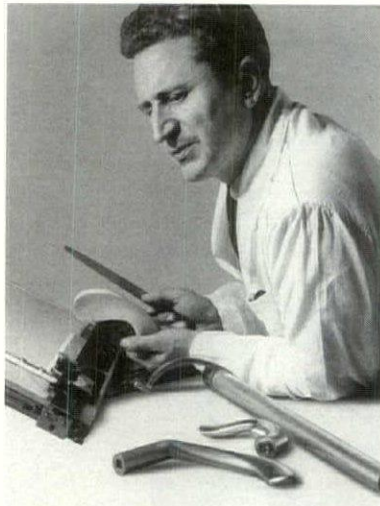
In an interview with *AN*, Billie Tsien claimed that when images of their new design are released she expects that some will be upset no matter what, due to the museum's controversial move. However, the interior galleries will follow the judge's mandate, replicating the previous galleries from the scale and proportions to the exact finishes, although outdated mechanical systems will have to be modernized. She claims that the firm is "diving into the mandate and trying to come up with a design that accepts it in ways that are surprising." Asked to comment on the aesthetic, she said the team wanted to preserve the idea of a museum in a garden and that they will select lighting to very specifically match the current scheme. Still wary of the judge reopening the case, she says of the win, "we're thrilled and scared."

No schedule for the project is available at this time.

SARAH F. COX

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FSB 1020 One of the Originals

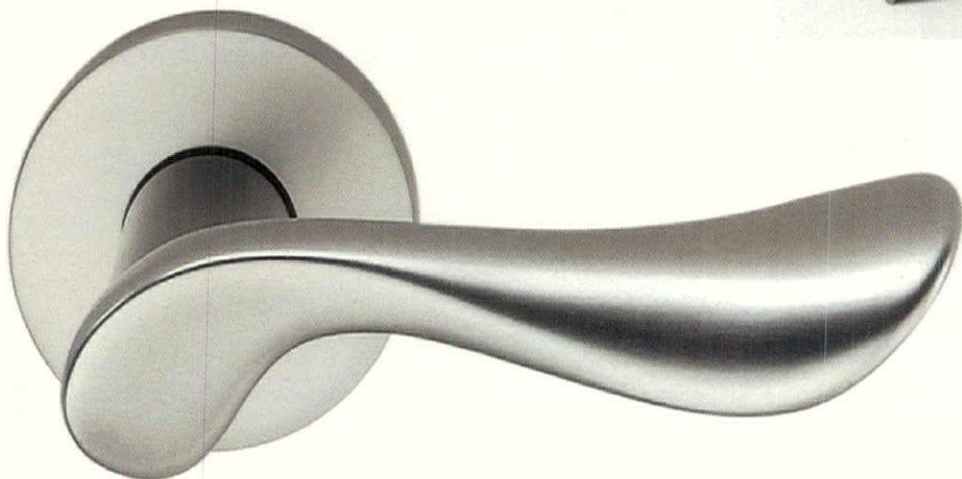


Enduring Quality, Eternal Design

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

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

There is always a name behind the levers of FSB.



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NEW TV SHOW TO DOCUMENT TULANE ARCHITECTURE SCHOOL

STUDENTS GET REAL IN NOLA

Don't call *Architecture School* a reality show: "This is a documentary—it's episodic and continuous. We're not doing anything to alter what [students are] doing. We're simply documenting their process." So said Michael Selditch, executive producer and director of a new series that follows architecture students through two semesters of a studio course at Tulane University in New Orleans.

Though there are few other educational milieus as close to a rats-in-a-maze experiment as architecture school, Selditch explained that the show, which will air on the Sundance Channel in fall 2008, is meant to educate the public about the importance of good design. "I thought, 'Wouldn't it be great to see a design studio class and really understand the simple fact that people think about these things'."

Selditch and the show's co-creator, Stan Berthaud, met as architecture professors at Woodbury University in Los Angeles several years ago. Since then, both have worked in television and film, and wanted to collaborate on a project related to architecture. The result is *Architecture School* (which is only the working title for the program). The crew will follow fourth- and fifth-year Tulane architecture students in a program founded three years ago when the university began to collaborate with an affordable housing group called Neighborhood Housing Services (NHS). Students design a house during the first semester; during the second, they build it. The NHS finds a low-income buyer who is trying to build equity in a market that would otherwise be prohibitive. "[NHS] asks us to design houses that can be reproduced

affordably," said Byron Mouton, an architecture professor at Tulane. "Students are working with those limits and that's great."

The producers chose Tulane for a number of reasons, not least of which was the need for housing in New Orleans. Selditch pointed out that "Katrina only shed a light on problems that have existed down there for decades." Many neighborhoods had been in disrepair before the hurricane, according to Mouton. The show will follow the building of the third house, to be made of structurally insulated panel systems.

Tulane agreed to be part of the series when Mouton and his colleagues saw a short film Selditch made to give the students and faculty a sense of the show's focus: the 8-minute piece alternates between students designing the house and a New Orleans couple with heavy debt trying to qualify for the NHS mortgage program.

Selditch maintains that the show is not about the sordid details of studio life though he said he can't predict what will happen once he and his crew begin to film. Any drunken hookups or woodshop gore will only be documented in the spirit of *cinema verité*, not the prurience of a reality show. **ANGELA STARITA**



COURTESY SUNDANCE CHANNEL

HSBC LAUNCHES GREEN BRANCHES

BANKING ON LEED

At last year's Green Build Conference in Denver, the USGBC announced the Portfolio Program, a one-year pilot that commits large-scale corporations to adopting LEED building practices by bulk certifying comparable buildings. Participants commit 25 buildings, or two million square feet, for LEED certification; both new construction and retrofit projects are eligible. The corporations develop green prototypes for standardized use with USGBC incentives such as discounts on the LEED certifications, customized training, and educational resources. The program launched with commitments from the University of Florida, Starbucks, Toyota, the University of California, Santa Barbara, and HSBC.

While the number of participants is limited in the first year of this program, which runs until the end of 2007, new LEED certified buildings are already debuting. The London-based international banking giant HSBC has opened its first LEED Gold certified branch in Greece, New York. The building is carbon neutral thanks to geothermal heating and cooling, solar panels, and energy purchased from a wind farm. Rainwater captured from the roof is used for restroom operations and

watering the landscape. Indoor lights dim in response to sunshine and the glowing sign uses LEDs. Rapidly renewable materials used on the interior include bamboo flooring and wheat and corn-based products.

John Beckinghausen, VP and Director of Environmental Sustainability for HSBC North America, explains that with this prototype in place, the company will open 24 new LEED certified branches over the next four years. While some projects may take over existing buildings, all will be new branches as part of an expansion project. While green features of the Greece prototype will be repeated, the company is not establishing a standardized aesthetic for the designs, which will appear all around the country. A new 460,000-square-foot HSBC headquarters building in Chicago will also seek LEED certification; the five-story office tower is being designed by Wright Architects in Chicago.

Previously, the time and expense of applying for LEED certification has prevented corporations from green "volume building," but for now volume certification seems to have captured the banking world's attention. PNC Bank opened its first LEED facility in Pittsburgh in 2000, and now boasts a Gensler-designed prototype. The company already has 45 LEED certified buildings and 18 more waiting for certification. Citi has plans to retrofit a bulk of projects for LEED certification and will soon complete a 15-story building in Queens featuring a stormwater recycling system, energy-efficient fixtures, and day-lit work areas. **SFC**

GOOD, no VIBRATIONS



Memorial Sloan-Kettering Cancer Center needed a structural system for its **Mortimer B. Zuckerman Research Center** robust enough to dampen the vibrations that can wreak havoc with sensitive test equipment. But it also wanted to build in flexibility for planned future construction. Architect and structural engineer **Skidmore, Owings & Merrill LLP** in collaboration with **Zimmer Gunsul Frasca Partnership** solved the problem through inspired engineering, and by choosing the right material—structural steel.

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AN ARCHITECTURAL INSTALLATION LEADS NEW YORKERS INTO THE MAZE OF THEIR OWN PSYCHES

ART OF DARKNESS

To British artist Mike Nelson, New York City can be best understood by what it is missing. The city is pervaded by "a feeling of absence of belief, or confusion, which to me has a direct correlation to a more obvious architecture absence in the city skyline" after September 11, he said.

When he set out to create a site-specific installation in the Lower East Side, those notions of absence and rift guided his work. The result is his immersive 14,000-square-foot architectural installation *A Psychic Vacuum*, an uninhabited space decorated with elaborate sets that evoke narratives of violence and the search for belief.

The artist and a rotating team of 25 workers labored for two-and-a-half months to construct the installation, said Peter Eleey, a former curator at Creative Time, the New York-based public art organization that backed the project. Located in a section of the Essex Street Market that had been closed for 13 years, the installation opened last month and is open Fridays to Sundays through October 28.

Slipping through the entrance at 117 Delancey Street leads to an abandoned Chinese restaurant, a dusty and dilapidated vestige of the market's history. Beyond the kitchen lies a disorienting maze with corridors opening onto doorway after doorway, à la David Lynch.

The aura of decay continues; reality and artifice merge. To build the labyrinth, Nelson and his team used salvaged building materials, some cannibalized from the market itself. Before long visitors become utterly lost in a decrepit warren of rooms suggesting a tattoo parlor waiting room, places of worship, a bar, and other spaces. Cultural icons and symbols of luck and faith come together in shrines blending the sacred and secular; in one room, an Elvis statue wears a lei and a horseshoe halo; in another, a book of black magic sits near a crucifix and coins. Artifacts referencing psychics and tattooing evoke some of the local neighborhood's totems of belief.

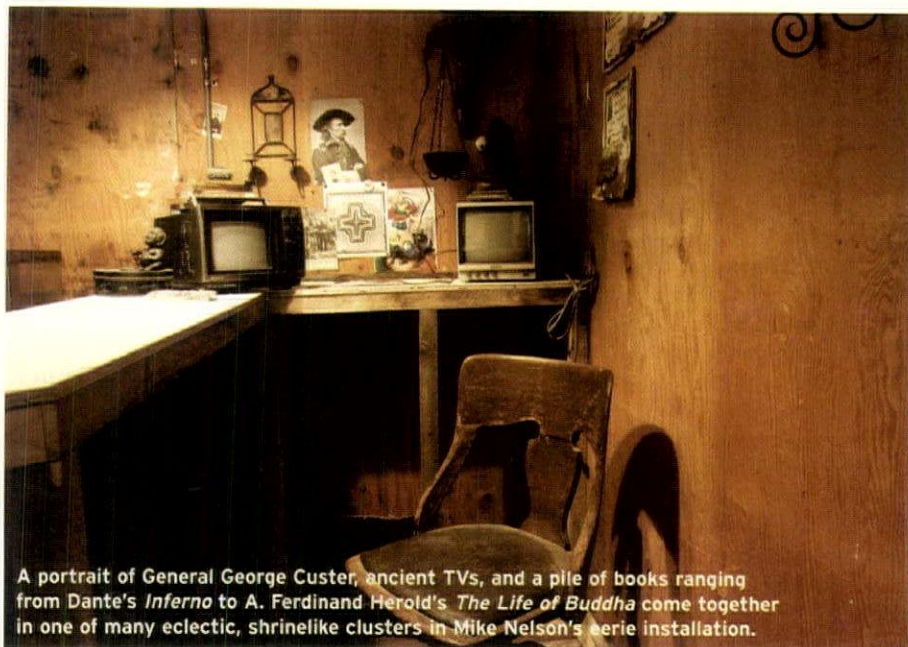
Elsewhere, echoes of international conflict and torture reverberate. In one claustrophobic space, a chair that might look

innocuous in a barbershop takes on a sinister cast next to a toolbox, knives, a set of Desert Storm trading cards, and a mobile of wishbones. In another space, a set of baseball bats ominously hangs above a straitjacket on the ground; down the hall, a "Jesus saves" cross seems more ironic than consoling in this context.

When visitors emerge from the maze, giant sand dunes in the installation's final room may suggest the arid landscape of Iraq, given the piece's political undertones. But in addition to evoking the desert, said Nelson, the piece's final room also serves as a symbolic inversion of an earlier piece, *The Coral Reef* (2000), which used the metaphor of an ocean to explore the shadow economy and underbelly of London, his home city. The piece was another mazelike construction that "invites you to become lost in a world of lost people," Nelson said at a recent talk at the Kraine Theatre in the East Village.

Drawing on his background in both construction and sculpture, the artist has gained fame in the international art world for his skill at creating intricate installations that evoke complex narratives. Past works include simulations of a mysterious darkroom, a primitive Turkish spacecraft, and an opium den for war veterans. He often compares his work with a novelist's, and the title *A Psychic Vacuum* is an homage to Stanislaw Lem's reality-tweaking book *A Perfect Vacuum*, a collection of reviews of nonexistent books. Nelson also counts authors Jorge Luis Borges, Philip K. Dick, H. P. Lovecraft, and Edgar Allan Poe among his influences.

Fittingly enough for an artist concerned with narratives of alienation, his materials are cultural castoffs: objects from flea markets and thrift stores, and scrap lumber from salvage yards and elsewhere. For all the impressive materiality of his works, though, his installations are more about the atmospheres and specters he evokes than the things themselves. If *The Coral Reef* was about London's subcultures of invisible people, perhaps *A Psychic Vacuum* could be seen as a portrait of another city's residents searching to find their way. **LISA DELGADO**



A portrait of General George Custer, ancient TVs, and a pile of books ranging from Dante's *Inferno* to A. Ferdinand Herold's *The Life of Buddha* come together in one of many eclectic, shrinelike clusters in Mike Nelson's eerie installation.



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Fine Fellows

In 1951, Manhattan borough president Robert F. Wagner established 12 community planning councils, the predecessor to today's community boards. Designed to foster local input on neighborhood issues, the boards have always been a bit of a contradiction, as Jordi Reyes-Montblanc, chair of Community Board 9 (CB9), knows all too well. "The community board's main reason for being is planning," he explained, "but we don't have any planners."

The current borough president is working to change that. Scott Stringer took office last year on a platform of reforming the community boards, and a major part of that plan was the establishment of the Community Planning Fellowship Program, now entering its second year. To fill the planning gap, the program takes graduate students from local planning schools and places one with each community board. The fellowships coincide with the academic year, with fellows spending 15 hours a week with their boards.

Anthony Borelli, Director of Land Use, Planning, and Development in the borough president's office, said fellows' jobs range from the simple, like summarizing knotty ULURP applications, to the complex, like preparing rezoning plans. "We want to provide practical experience for the planners but also practical projects for the boards," Borelli told AN. "It's not a theoretical exercise."

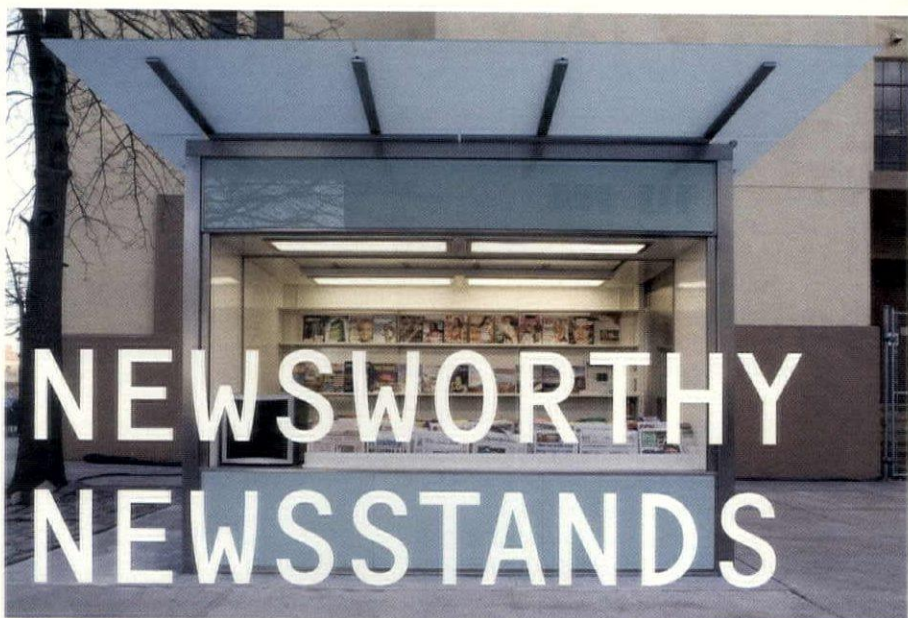
For CB9, the program could not have come soon enough. Juggling, among other things, the proposed rezoning of 125th Street and Columbia University's contentious expansion ("New York XL," AN 13_08.01.2007), Reyes-Montblanc said he feared his "pet project" might go unrealized before his term expires next year.

In 2003, the Bloomberg administration considered reopening a number of waste transfer stations that had served Fresh Kills, including one on the Hudson at West 135th Street. Fed up with the pollution that had plagued the district for decades, CB9 decided to repurpose the station to ensure garbage never again docked on the West Harlem shore. Meanwhile, the mayor's plan died a political death, but CB9's nearly did, too. Then Michael Kent, a fellow from Hunter College, arrived.

"They'd been trying for years and years to get in there," Kent said in an interview. "And here comes this kid from grad school and we're in the building twice." The board, he said, was very impressed. For nine months, Kent spent his time gathering plans, arranging tours, and meeting with CB9 committees and local groups interested in using the facility. "Our committees have what they need to move forward," Reyes-Montblanc said. They are considering everything from aquaculture to artists' studios.

The job is not finished—this year's fellow will pick up where Kent left off—but it could never have begun without him. "Navigating the bureaucracy of the City of New York is not easy, even for a semi-city organization like us," Reyes-Montblanc said. "We're volunteers, so there's only so much time we can dedicate. Michael spent time on this effort that I couldn't ask of our volunteers."

It was time well spent: In June, Stringer's office hired Kent as a planner. **MC**



COURTESY CEMUSA

Tired of that dreary, 20-times-painted newsstand shanty? No worries. A new sleeker newsstand is currently taking over the streets, dressed in stainless steel and laminated glass. Designed by Grimshaw + Partners, 330 of the new structures will land in the city over the next three years. Spanish conglomerate Cemusa is producing and installing the newsstands, along with 3,300 bus shelters and 20 public toilets (also designed by Grimshaw), all free of charge. The company

is also giving the city \$1 billion in cash and \$400 million worth of advertising space on its street furniture in other cities to promote NYC tourism. In return, Cemusa gets to sell the advertising space on the new installations: A 6-by-9-foot billboard backs each newsstand. While not everyone will want to see more advertising on the streets, there are other benefits: The installation of 700 bus shelters created 150 local jobs in the last 12 months. **AARON SEWARD**

MINNESOTA'S DESIGN COMMUNITY FEARS CHANCE FOR GREAT ARCHITECTURE WILL BE LOST

I-35 BRIDGE REPLACEMENT FAST-TRACKED

On August 1, the Interstate 35W bridge crossing the Mississippi River in Minneapolis buckled and collapsed into the river, leaving shattered lives and gridlock in its wake. By August 8, the Minnesota Department of Transportation (Mn-DOT) had shortlisted five teams to compete for the design-build contract to reconstruct the \$250 million bridge.

The political and economic pressure to rebuild this crucial Twin Cities road link by the end of 2008 has set off a warp-speed selection process that has left many Minnesotans wondering what will be sacrificed. Safety will not, Mn-DOT engineers say. But aesthetics might.

With the proposals for the bridge design due September 14 and a contract to be awarded by the end of the month, efforts to involve acclaimed bridge designers like Spanish architect and engineer Santiago Calatrava were stymied. Minneapolis real estate consultant Peter Kitchak, who oversaw the project to build the new Guthrie Theater by French architect Jean Nouvel, contacted Calatrava in mid-August to gauge his interest. But with teams already formed, his participation seemed unlikely.

The four teams that submitted proposals are: Flatiron & Johnson Brothers, with Figg Engineering Group as the designer; C. S. McCrossan with Donald McDonald as the designer; Walsh Construction and American Bridge Company with Parsons Brinckerhoff as the designer; and Ames Construction and Lunda Construction with HDR Engineers and Architects.

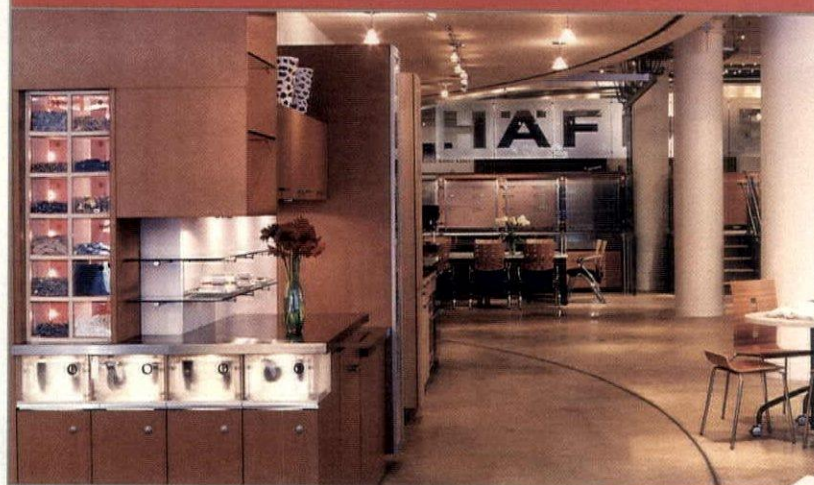
Jon Chiglo, Mn-DOT's project manager for the I-35W bridge rebuilding, said that the rebuilding team "has put a greater emphasis on visual quality on this project than on any other." What the engineers call visual quality will comprise 20 percent of the scoring in the selection of a team. An advisory group of knowledgeable staff people from city and state agencies developed visual quality criteria that included sensitivity to the historic elements and other bridges in the river valley, and the proposals were to be rated accordingly. Also, Chiglo noted, the "design-build/best value" process gives the evaluators more flexibility than a low-bid process would.

But architects and other design-savvy Minnesotans worried that budget and time constraints limit the options. For instance, a cable-stay design is unlikely, Chiglo said. Mn-DOT expects proposed designs to be either concrete or steel structures. The design community was also frustrated that no information about the four proposals will be made public before a contract is awarded. And Chiglo indicated that revisions to the design after the bid is let would be minimal.

"There's the possibility of changing some visual quality elements but not the structure," he said. That was disappointing to a group of Minneapolis architects who hope to influence the design.

"When the bridge collapsed, it was a community event," said one of the architects. "The design of the bridge should be part of the healing." **LINDA MACK**

The Häfele New York Showroom



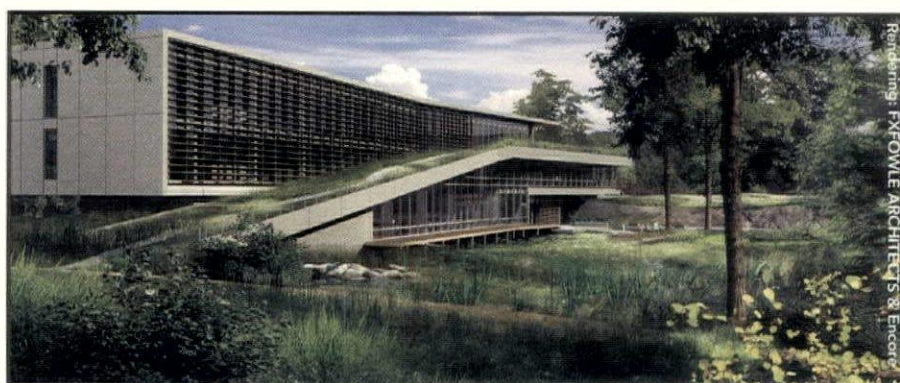
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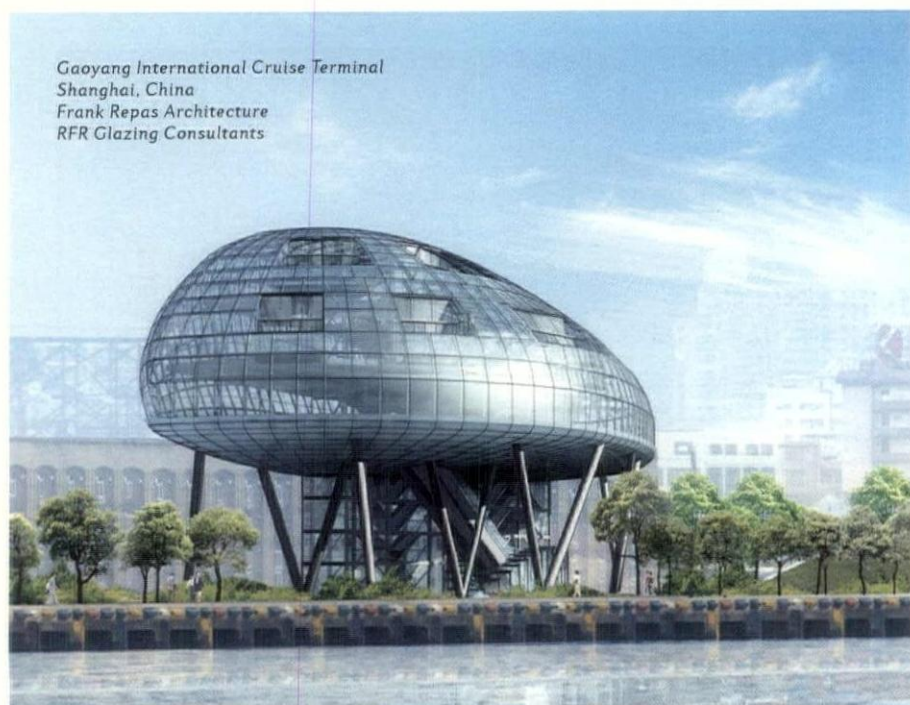
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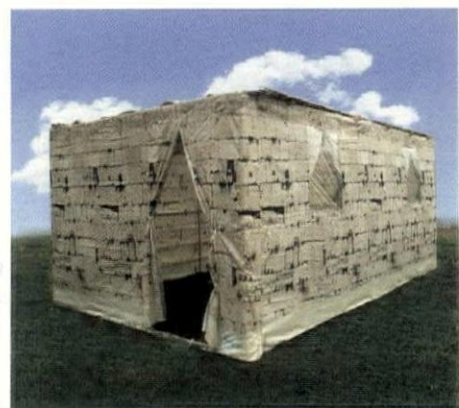
"You shall live in thatched tents for seven days; all Israelites shall live in thatched tents, in order that future generations may know that I caused the Israelite people to live in thatched tents when I brought them out of the land of Egypt." So Moses told the Israelites as God told him on Mount Sinai, and so they have done ever since, building sukkahs during the fall holiday of Sukkot, which began this year at sunset on September 26.

For years, Oorah, an Orthodox outreach program based in Lakewood, New Jersey, has donated sukkahs to those in spiritual and financial need, but this year it decided to offset some of those costs by selling sukkahs, as well. With Judaica shops and the Internet flush with plain canvas kits, Oorah knew it had to do something special to stand out. The solution: designer sukkahs, which range in price from \$599 to \$1359.

Three designs were conceived—Classic, Rich Embroidery, and Kotel, or the Wailing Wall—to appeal to a range of modern tastes. Leah Zuckerman, a designer at Oorah who helped create the new sukkahs, said she had no idea the impact these would have. "We had lots of orders from people who had never had a sukkah before," she said. "They told us that other sukkahs were outdated and funky. With ours, passersby won't wonder, 'What's that wooden thing back there?'"

For designers, the lesson is clear—and it has nothing to do with decorated sheds.

With a little ingenuity and some flashy graphics, Oorah created clever designs that have proven hugely popular with their clientele, and in the process, developed a means of furthering its charitable works. **MC**



COURTESY DESIGNERSUKKAS.COM

PRINCETON THEORIST ACCEPTS POST IN CHICAGO

SOMOL GETS HEADY AT UIC

Robert Somol has been named director of the School of Architecture at the University of Illinois at Chicago (UIC). A self-described "design theorist," Somol has held teaching positions at UIC, UCLA, and Ohio State University, and has been a visiting professor at Princeton. He is the author of the forthcoming book *Nothing to Declare* (MIT Press) and the editor of *Autonomy and Ideology: Repositioning an Avant-Garde in America* (Monacelli).

For leading an architecture school, Somol has an accomplished, if unconventional, educational background, including a BA from Brown, a law degree from Harvard, and a PhD in the History of Culture from the University of Chicago. Though he splits his time between studios and history and theory courses, he is careful to point out that he is "a designer, not an architect. I would never call myself that."

Somol calls his appointment at UIC a "homecoming" and sees tremendous potential both at UIC and in Chicago. "Architectural dialogue is still basically a coastal conversation, but Chicago has the greatest potential to be a third center," he said. While at UIC he hopes to redirect the school's attentions both outward, "to get Chicago out of its provincialism," and inward. "The school needs to focus on the

discipline of architecture," he said, rather than on practice, as has been emphasized in recent years.

Under Somol, one can expect the architectural globetrotters to be making regular stops at UIC. "Any chance to allow the city and the students to understand architecture in a larger context is good news," he said. "Any outside news is good news." **AGB**



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2007 AGA KHAN AWARD FOR ARCHITECTURE

The winners of the tenth cycle of the Aga Khan Award for Architecture were announced on September 4 at a ceremony in Kuala Lumpur. The awards, which are presented every three years, have a prize of \$500,000 and are noteworthy for the range and scale of project type. This year, the winners include both a university building by Foster + Partners and an elementary school designed and built with volunteer labor. The jury considered 343 projects in Islamic societies around the world, and 27 were evaluated on-site.

Jury Members:

Homi K. Bhabha, Professor, Harvard University, Cambridge, Massachusetts
Okwui Enwezor, Curator and senior vice president, San Francisco Art Institute, San Francisco, California
Homa Farjadi, Principal, Farjadi Architects, London, United Kingdom
Sahel Al-Hiyari, Principal, Sahel Al-Hiyari and Partners, Amman, Jordan
Shirazeh Houshiary, Artist, London, United Kingdom

Rashid Khalidi, Professor,

Columbia University, New York
Brigitte Shim, Partner, Shim Sutcliffe Architects, Toronto, Canada
Han Tümertekin, Principal, Mimarlar Tasarım Danışmanlık, İstanbul, Turkey
Kenneth Yeang, Principal, Llewelyn Davies Yeang, London, United Kingdom, and Hamzah & Yeang, Singapore

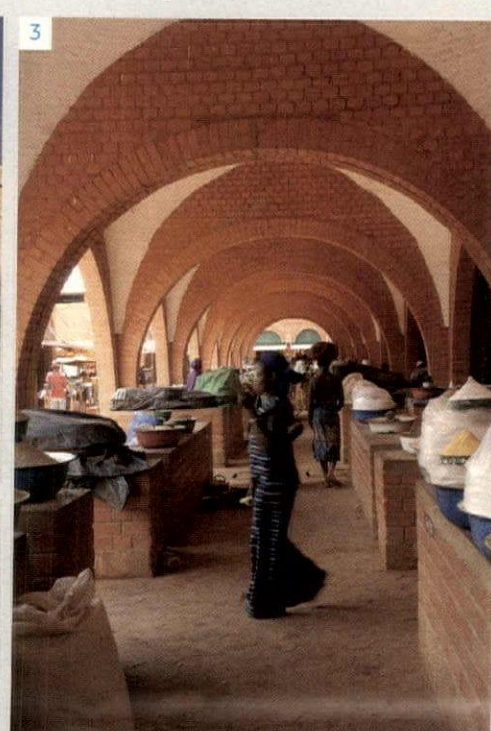
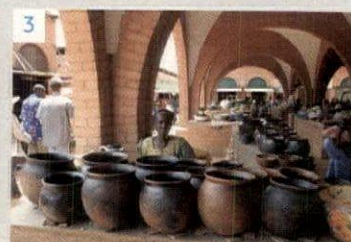
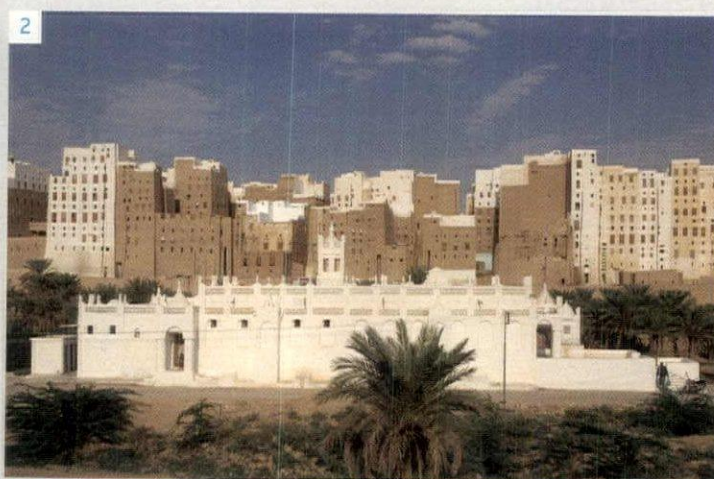
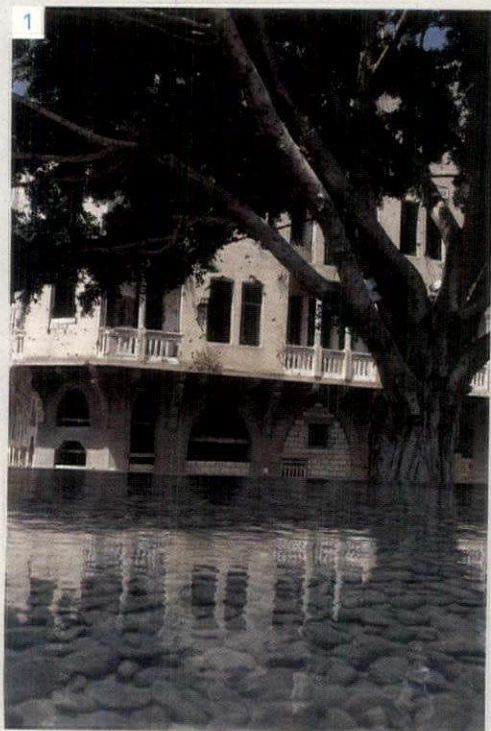
Award Winners:

Samir Kassir Square
 Beirut, Lebanon (2004)
 Vladimir Djurovic Landscape Architecture

Rehabilitation of the City of Shibam
 Wadi Hadhramaut, Yemen
 (2005; other phases ongoing)
 GTZ Technical Office and GOPHCY

Central Market,

Koudougou, Burkina Faso (2005)
 Swiss Agency for Development and



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Cooperation (SDC) / Laurent Séchaud and
Pierre Jequier, Consultants

University of Technology Petronas
Bandar Seri Iskandar, Malaysia (2004)
Foster + Partners and GDP Architects

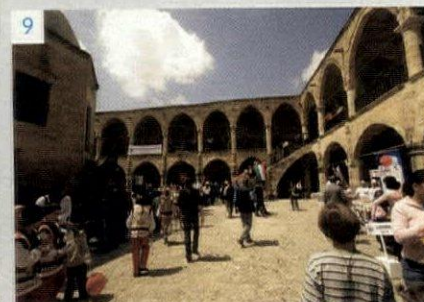
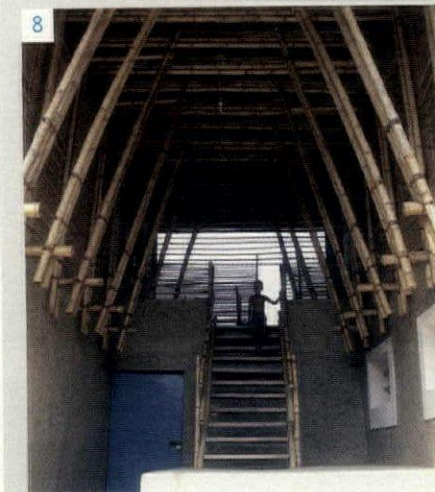
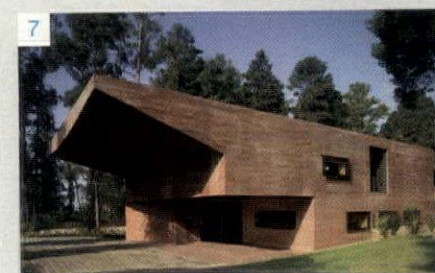
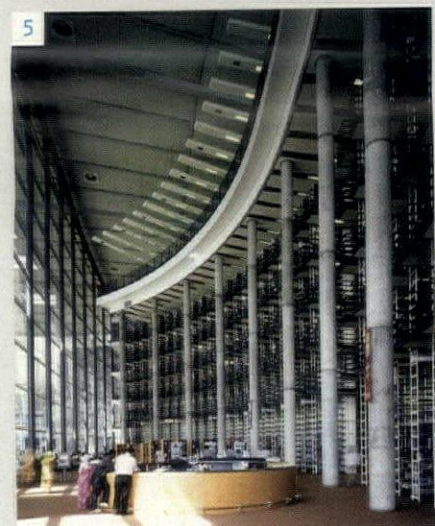
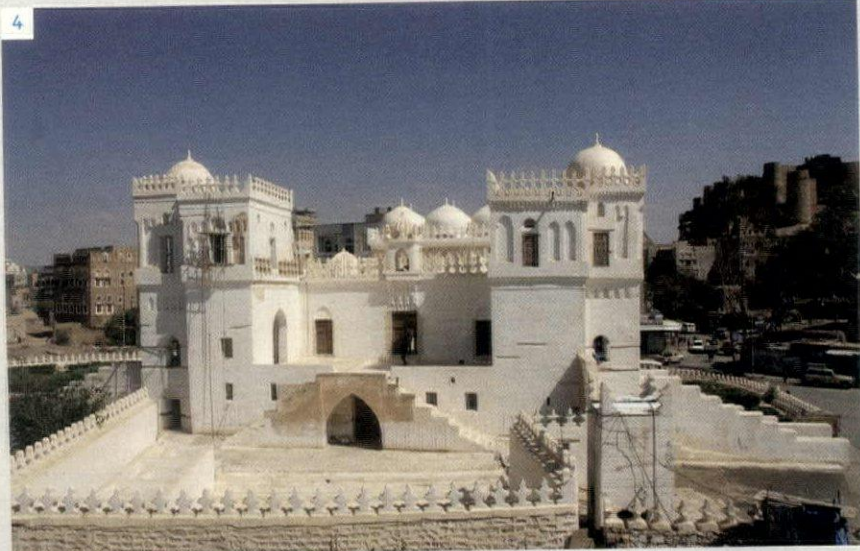
Restoration of the Amiriya Complex
Rada, Yemen (2005)
Selma Al-Radi, Yahya Al-Nasiri

Moulmein Rise Residential Tower
Singapore (2003)
WOHA Architects / Wong Mun Summ,
Richard Hassell

Royal Netherlands Embassy
Addis Ababa, Ethiopia (2005)
Dick van Gameren and Bjarne Mastenbroek

Rehabilitation of the Walled City
Nicosia, Cyprus (1989–ongoing)
Lellos Demetriades, Mustafa Akinci,
Eleni Mavrou, and Cemal Bulutoglu

School in Rudrapur
Dinajpur, Bangladesh (2005)
Anna Heringer and Eike Roswag



- 1 Samir Kassir Square
- 2 Rehabilitation of the City of Shibam
- 3 Central Market
- 4 Restoration of the Amiriya Complex
- 5 University of Technology Petronas
- 6 Moulmein Rise Residential Tower
- 7 Royal Netherlands Embassy
- 8 School in Rudrapur
- 9 Rehabilitation of the Walled City

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At a time when it seems as if every vacant site in the city has a sign announcing "Luxury Condos Coming Soon!" many local architecture firms have been able to keep busy, but few more so than Cetra/Ruddy. The husband-and-wife partnership of Nancy Ruddy and John Cetra has designed residential projects all over the city and in New Jersey, and the projects are starting to get bigger and bigger. From the 60-story Orion in midtown, their tallest to date, a hotel in Long Island City, a tower along the High Line, and a development that will cover four blocks in downtown Newark, the 75-person firm has enough work in the pipeline to stay busy through any potential slowdown in the real estate market.

Cetra explained that the 18-year-old firm began by doing a lot of rehabilitation projects for the Department of Housing and Preservation and Development. From the vantage point of someone who has done work for the City under several mayoral administrations, Cetra said that he is incredibly impressed with what Mayor Michael R. Bloomberg and chair of the Department of City Planning (DCP), Amanda Burden, have been able to accomplish. "There are several good programs, like the 421-a tax abatement and zoning bonuses for residential work that have helped to renew parts of the city that really needed it," he said. "But just as valuable is the focus on design excellence," he added. "Even projects that don't have to go before DCP have been affected, because everyone is more interested in design these days."

According to Cetra, his firm does a lot of projects for developers around the city, but they are also working hard to make sure that there is a broad range of project types in the office. They are currently designing a new home for the Lincoln Square Synagogue based on the folds of a *tallis*, a house in Germantown, Pennsylvania, and projects for the Bronx Zoo. But in this development-intensive climate, it looks as if ever-larger residential projects will make up the bulk of Cetra/Ruddy's work. **ANNE GUINEY**

BEACON TOWER DUMBO

The 23-story brick-clad Beacon Tower, which finished construction this summer, was one of the first of a batch of new high-rises to go up in DUMBO. And while the view across the East River to Manhattan is spectacular, the ever-present noise of the Brooklyn-Queens Expressway and the subway trains rumbling over the Manhattan Bridge are less so. Cetra explained that when they tested the decibel level, it came in at a staggering 95, which is more than double what the code allows. The very best acoustic insulator is air, so when 11"-thick custom window units were installed, the noise level dropped down to a much more manageable 40.

Perhaps to sooth nerves jangled by all of that traffic, Cetra also included a Zen garden in the building's courtyard, which he described as a space he imagines tenants will enjoy it both by looking at it and sitting there.

HUGH O'NEILL BUILDING MANHATTAN

One of the grandest stretches of commercial buildings in Manhattan is the old Ladies' Mile along Sixth Avenue, running from 15th to 24th streets. Among the elegant cast iron buildings, the 1887 Hugh O'Neill building is particularly interesting. The

block-long department store was designed with the proximity of the 6th Avenue El in mind, and so the main storefront windows are actually on the second floor, the better to be seen from the train. The O'Neill building's most striking feature was two 100-foot golden beehive domes that flanked the corners along Sixth Avenue, but were taken down in 1917.

In 2005, Cetra/Ruddy began work on converting the 120,000-square-foot building into condominiums. To make it more financially viable, the firm came up with a novel idea. In exchange for getting approval from the landmarks commission to add two stories which are recessed from the street edge and thus invisible to passersby, they recreated the domes, restoring the building to its original glory.

THE ORION MANHATTAN

Cetra/Ruddy's first really large tower to be completed is the Orion in Midtown Manhattan. The glass curtainwall building is divided into two sections, the first, a plinth that goes out to the sidewalk's edge, and the second, a thinner L-shaped tower that rises above it. At the joint between, Cetra/Ruddy put both the mechanical systems and many of the building's public spaces, including open-air terraces and a health club with a

pool. This separation of the two volumes was originally intended to break up the overall mass and to reflect programmatic distinctions inside, whereby the tower units would be for sale, and the base, rental units, but the developer Extell decided to make the entire project a condominium.

HUDSON GREENE JERSEY CITY

Cetra/Ruddy was hired to design a large multi-family project on an extraordinary site in Jersey City sandwiched between the historic area and the Hudson River. The site had once been filled with a Colgate building, but had been cleared from development some time ago by the Hartz Mountain company. When those plans didn't materialize, Hovnanian Enterprises stepped in.

Cetra explained that the 900-unit project's two towers will rise from a base that houses a 920-car garage which is clad in corrugated and perforated metal panels. Each 49-story tower has a curtain wall with three shades of one-way reflective glass. Hudson Greene is very near the older and more historic part of Jersey City, but Cetra explained that they didn't feel like they had to mimic that: "The Goldman Sachs tower is also nearby, and so we wanted to make the towers more contemporary. To historicize it just didn't make any sense."

HUDSON GREENE



BEACON TOWER



HUDSON GREENE



HUGH O'NEILL BUILDING



THE ORION



COURTESY CETRA/RUDDY

AT DEADLINE

FIRE STILL RAGES

Though the fire was extinguished weeks ago, the bad news surrounding 130 Liberty Street will not die down. On September 17, a month after fires engulfed the former Deutsche Bank Building, the city announced that it had retained the services of attorney Gary Naftalis, a star criminal defense attorney. Those in legal and academic circles now seem to believe that Manhattan District Attorney Robert Morgenthau could bring charges against the city's Fire Department and Department of Buildings for the blaze that claimed the lives of two firefighters ("Many Questions in Ground Zero Fire," *AN* 14_09.05.2007). Though department investigations are ongoing, the city has determined that the cause of the fire was smoking from workers on the 17th floor.

MAYNE DONOR

Thom Mayne may have set a very high standard for the Zumtobel Group Award for Humanity and Sustainability

in its first year. It was not his work—the celebrated San Francisco Federal Building, which won the "Built Environment" award—that will challenge future winners, but his generosity. At the September 14 awards ceremony, held at the Kuntshaus in Zurich, Mayne announced that he will donate his prize money, totaling 80,000 euros, to Global Green, an environmental advocacy group founded by former Russian president Mikhail Gorbachev. No word yet from "Research and Initiative" winner Jorg Schlaich on the fate of his prize.

WHERE'S OMBUDDY?

The Council of Brooklyn Neighborhoods (CBN) held a press conference on September 17 to criticize the Empire State Development Corporation (ESDC) for delays over the nomination of an ombudsman, which the Spitzer administration promised in the spring. The job will be to coordinate between the ESDC, elected officials, and the

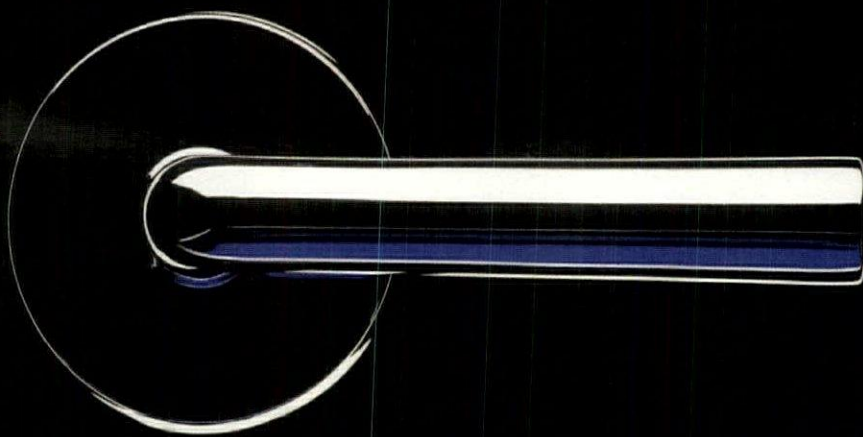
community as well as overseeing ESDC projects, including the Atlantic Yard, which CBN opposes. The date for the press conference was chosen because, at 132 days after the position was announced, it had been twice as long as the community had gotten to review the project.

DC PEDDLES FORWARD

As part of PLANYC, the city plans to build 200 miles of additional bike paths, but where will all those bikes go? The Washington D.C. city council has an idea. A plan was recently considered to require all parking lots of ten or more units to make ten percent of the lot into bike parking and all residential complexes of eight or more units to provide parking for one bike for every four units. Due to the protestations of property owners, the plan was killed, but may still take effect for government buildings.



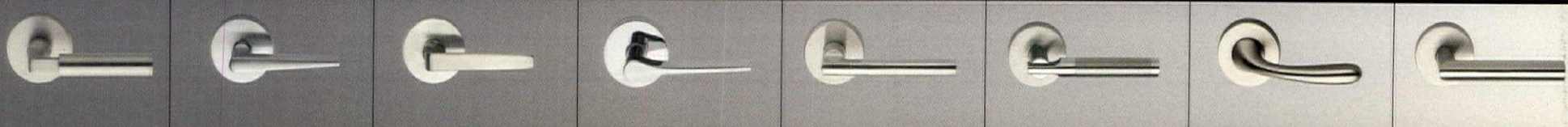
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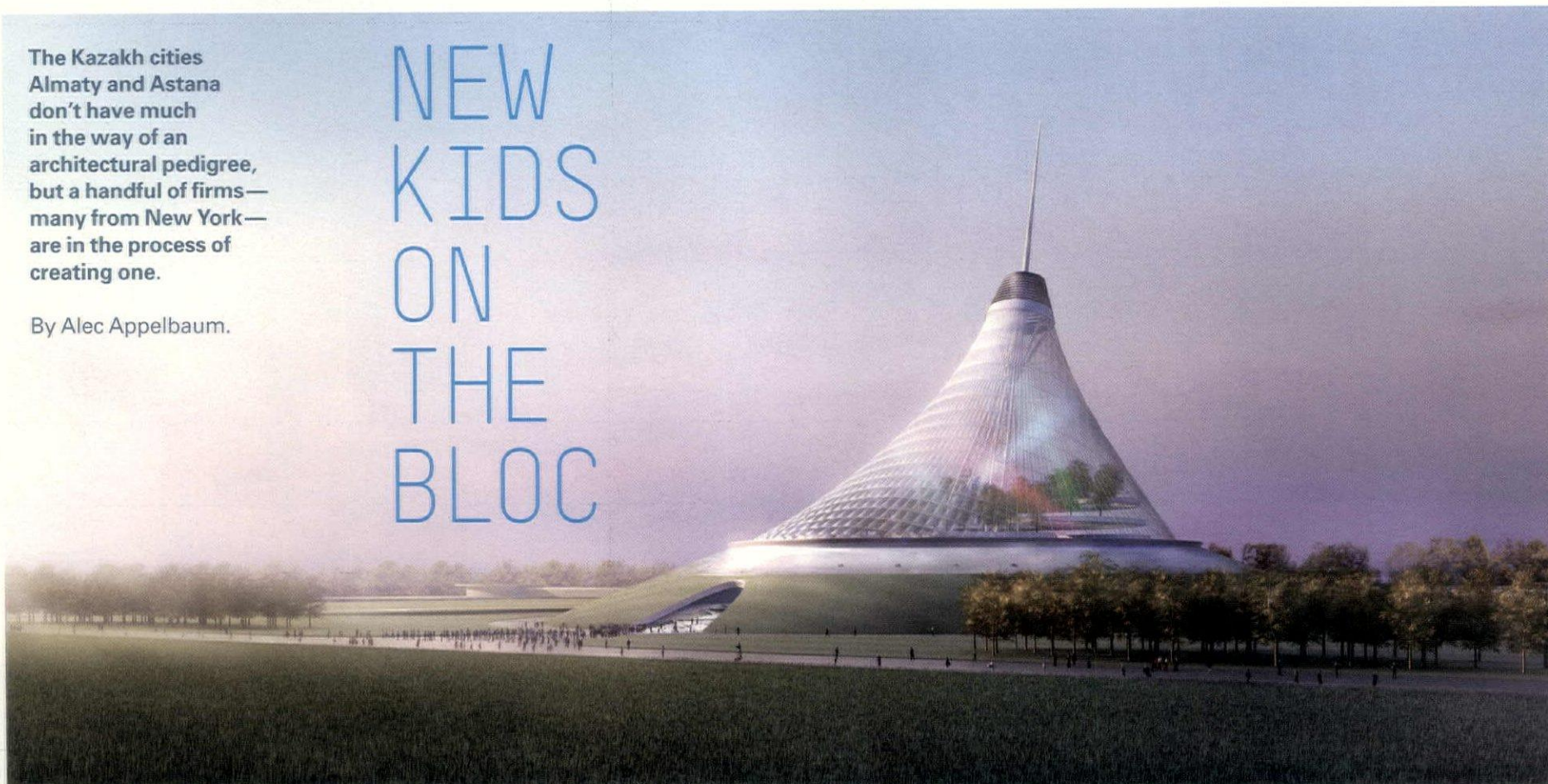


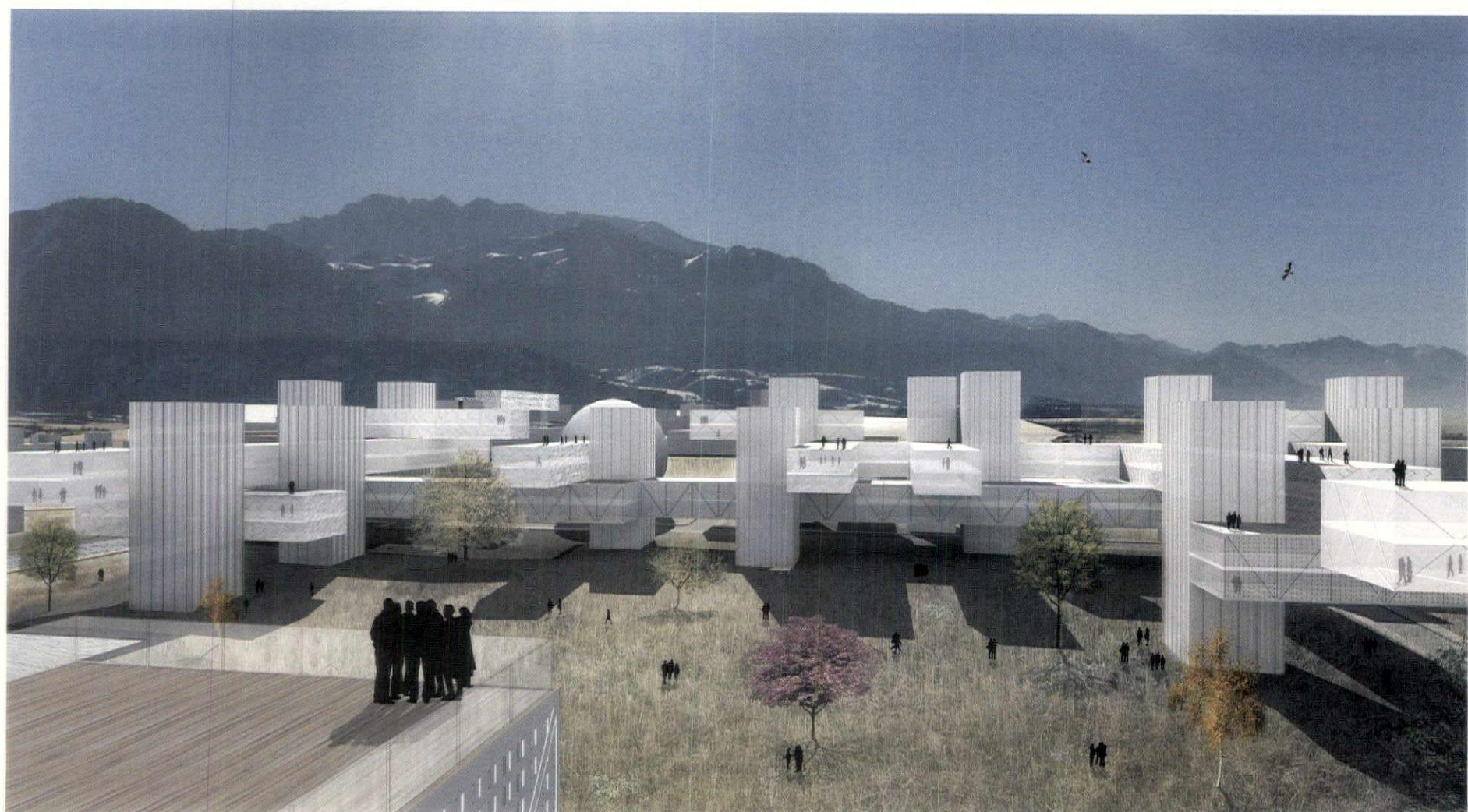
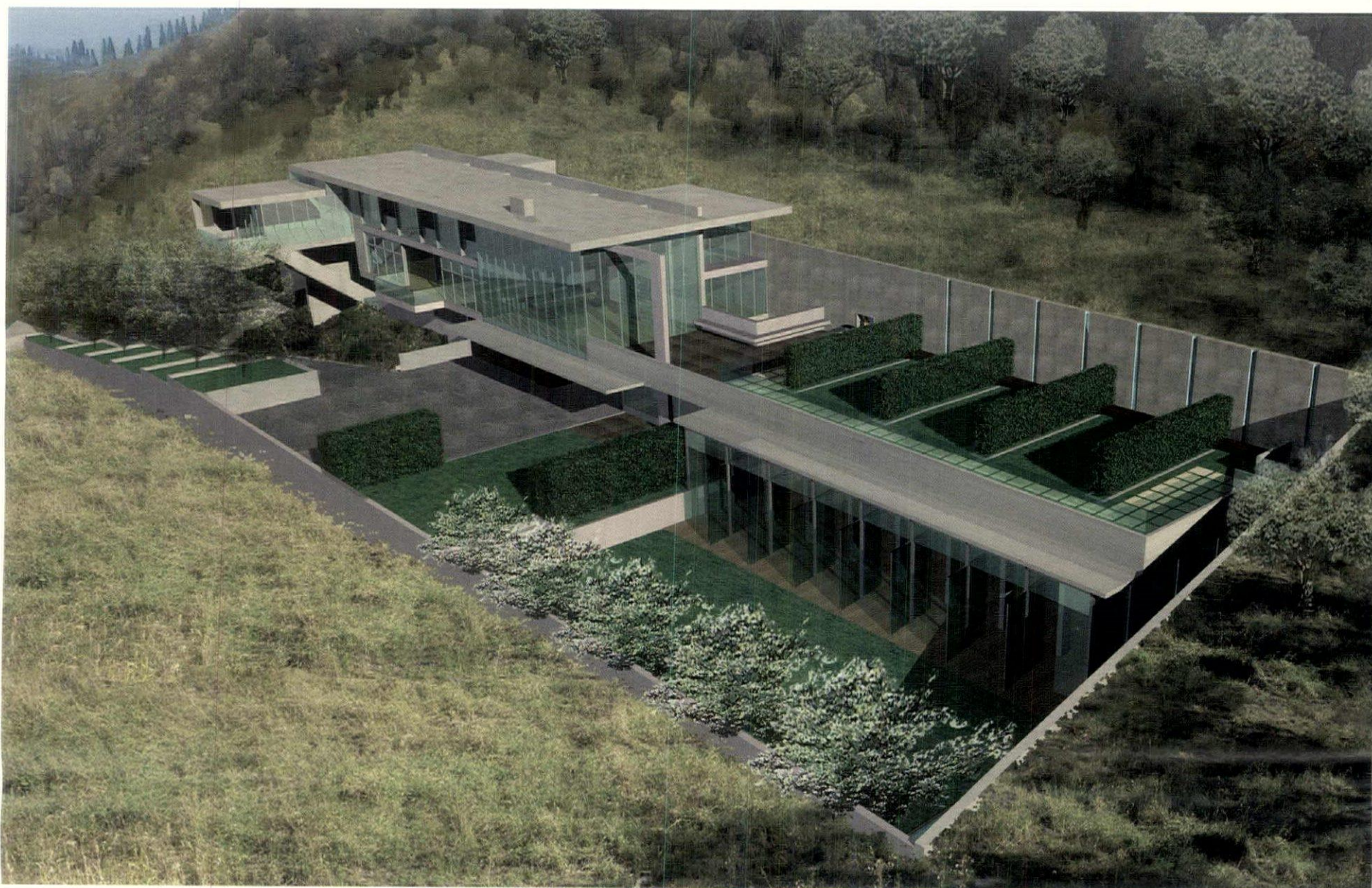


The Kazakh cities
Almaty and Astana
don't have much
in the way of an
architectural pedigree,
but a handful of firms—
many from New York—
are in the process of
creating one.

By Alec Appelbaum.

NEW KIDS ON THE BLOC





TOP: COURTESY AUDREY MATLOCK ARCHITECTS; BOTTOM: COURTESY OMA

Though many New Yorkers may know the Republic of Kazakhstan only as the backward homeland of Borat, New York firms are reinventing the country's architecture in a more forward-thinking way. Wealth from rich oil reserves has created a plutocratic class of traveling executives, and a canny developer who hired Skidmore, Owings & Merrill to cater to them has triggered a wave of Western designs.

Kazakhstan enjoys the former Soviet Union's richest oil reserves and has the most credible banking system outside Russia. Those forces are driving urban growth across its old capital, Almaty, creating new building opportunities at the base of the Tian Shan Mountains. So in around 2004, after ExxonMobil, BP and ChevronTexaco had put down stakes in the country, a developer named Serzhan Zhumashov followed a personal connection and called SOM partner Mustafa Abadan. Admiring Zhumashov's enthusiasm, Abadan said, he agreed to design Esentai Park, a mixed-use project with a 160-meter tower at the foot of the mountains that surround the city. Zhumashov's business Capital Partners set out to build the mixed-use district the country's major city lacked, and Esentai Park became its signature project. From that point on, the New York connection was established. Audrey Matlock was hired to design Zhumashov's house in the mountains, and Robert A. M. Stern Architects signed on to design residential and hotel projects in the old city.

The Esentai project, which includes a 140-room Marriott hotel and apartments, set the tone for all the growth that's followed. Abadan explained that he hopes the project captures the city's simultaneous sense of order and propulsion: "When you land there, it's like you're in Switzerland if you don't look at the foreground. The city is laid out in a grid pattern and has been extending slowly toward the mountains." Yet architects working in the area acknowledge Almaty's sense of cultural dislocation: The new gentry eat Italian and French food and want architecture to match, which newcomers like SOM have to create from whole cloth. "We really didn't look to local vernacular for inspiration because there was none," says Matlock. "Until very recently it was a nomadic culture, and what the Soviets brought was uninspiring architecturally and terribly constructed. Zhumashov is really building a large part of this community."

Indeed, Zhumashov seems intent on building a balanced city that echoes New York. Abadan says SOM's 101 Warren Street in TriBeCa informed some of Esentai's shape. In the established urban core, Robert A. M. Stern Architects is designing Tulebaeva Park, a five-building midrise project including four apartment towers and a 110-room Ritz-Carlton. According to Stern's project description, the design will evoke Central Park West. Zhumashov inked a deal in January to build a branch of a British private school, with Hellmuth, Obata + Kassabaum and Arup leading the design. And SOM has started working on a brand new neighborhood, the Al-Farabi Financial District, which Abadan describes as "more like Washington in scale." That project, for which Abadan says his firm has designed 52 of 82 buildings, which is geared towards

attracting bank headquarters, with retail and office buildings potentially to follow.

But a modern, business-oriented metropolis begins with full-service luxury for traveling executives, explains Abadan, with flourishes that have become familiar in world capitals. "We applied planning principles to the housing component of Esentai, to make it a mini Time Warner Center." The firm is also overhauling the infrastructure of the city, expecting future growth. "We are modifying the city grid to create a more rational block structure," said Abadan. "In the old Soviet system the blocks were so big that you ended up with big open spaces that belong to nobody other than cars. There were multiple building exits for cars but only one fire stair. We were able to introduce the international building code and they just adopted a new parking code based on international standards."

These are dizzying changes to inflict on a city that grew to 1.4 million after decades of central planning. According to Abadan, most locals thought exterior fire escapes would be safer than pressurized stairs: Matlock explained that most projects lack general contractors and rules about architectural expression can be needlessly rigid. Moreover, the city lacks a comprehensive public transit system. "The street system wasn't as ancient as what you found in China, but they're taxing it in similar ways," Matlock said. Abadan is optimistic. "Best practices start with amenities and making sure that traffic works," he said.

Not to be outdone by the private sector, the Kazakh government has its own architectural ambitions, and has launched public works projects. President Nursultan Nazarbayev uprooted the capital to remote Astana in 1979 and commissioned Foster + Partners to design the Palace of Peace, a stunning glass pyramid that heralds a shrine to religious tolerance, in 2006. Foster has described the project as one of his quickest to complete: Like the Hearst Tower in Manhattan, it leverages unusual geometry to create a landmark. Even more spectacularly, the firm is also developing the Khan Shatry Entertainment Center, a sort of reprise of London's Millennium Dome that will shelter a complex the size of ten football stadia.

And elsewhere in Almaty, the government has invested in expanding education to promote both the energy industries and the national standard of living. Rem Koolhaas' Office of Metropolitan Architecture designed a masterplan for the Almaty Science Campus. Koolhaas has said that the project will include a neighborhood of homes and a "public zone" with retail and entertainment. Its white cladding and varying shapes suggest an instant urban complexity.

The sheer scale, number, and ambition of all of these projects has a whiff of the gold-rush mentality that surrounds development in Dubai, but there is reason to believe that these architects can bring some of the richness and texture of their native cities to this once-dab but now exploding metropolis.

ALEC APPELBAUM IS A REGULAR CONTRIBUTOR TO AN, AND WRITES FOR NEW YORK MAGAZINE'S REAL ESTATE SECTION.

Skidmore, Owings & Merrill's Esentai Park in Almaty (previous page, top) is the first of a wave of Western-style developments in Kazakhstan, and is designed to become a business hub for the city. The Khan Shatry Entertainment Center (previous page, bottom) by Foster + Partners in Astana is a 100,000-square-meter shopping and leisure complex covered by a translucent ETFE tent. Audrey Matlock's house for Serzhan Zhumashov (facing page, top) is set into the foothills of the Tian Shan mountains outside of Almaty. OMA designed the Almaty Science Campus (facing page, bottom), which will house the Kazakh British Technical University and include residential and commercial buildings. With Tulebaeva Park (below), a hotel and residential project, Robert A. M. Stern's office is bringing the scale of Central Park West to Almaty.



COURTESY ROBERT A. M. STERN ARCHITECTS

REBUILDING BUFFALO



As the city tries to use its rich architectural heritage to launch a downtown revival, many argue that it should focus efforts on the feature that first made it great: the Erie Canal. *By Alec Appelbaum.*

Like many former industrial cities upstate, Buffalo has spent several decades struggling to reinvent itself. It has an extraordinary series of grain elevators, Frank Lloyd Wright buildings, and a rich legacy of 19th-century civic and commercial buildings, but planner Stanton Eckstut has been trying to convince public agencies there of the value of what may be its greatest asset: its waterfront. His firm, Ehrenkrantz Eckstut & Kuhn, which laid out Battery Park City in the 1970s and has worked on waterfront districts from Long Beach, California, to southwest Washington, D.C., has been working on and off in Buffalo since 1997. Eckstut delivered a plan in 2006 to revitalize this city's mix of depressed

industries with a new district along the Erie Canal Harbor. "I learned from Baltimore's success that you have to organize waterfronts around water uses," Eckstut told *AN*. "In Buffalo, I was involved in the original stage about ten years ago, and now we have a definite plan to connect working parts like sports and historic ships to empty parts, and add a lot of critical mass for activities on land and in water." He says that once consultants finish testing the feasibility of different commercial approaches, the plan he has developed should receive public funding and will be announced by Governor Eliot Spitzer.

The area in question, which mixes grand civic architecture with dilapidated locks and

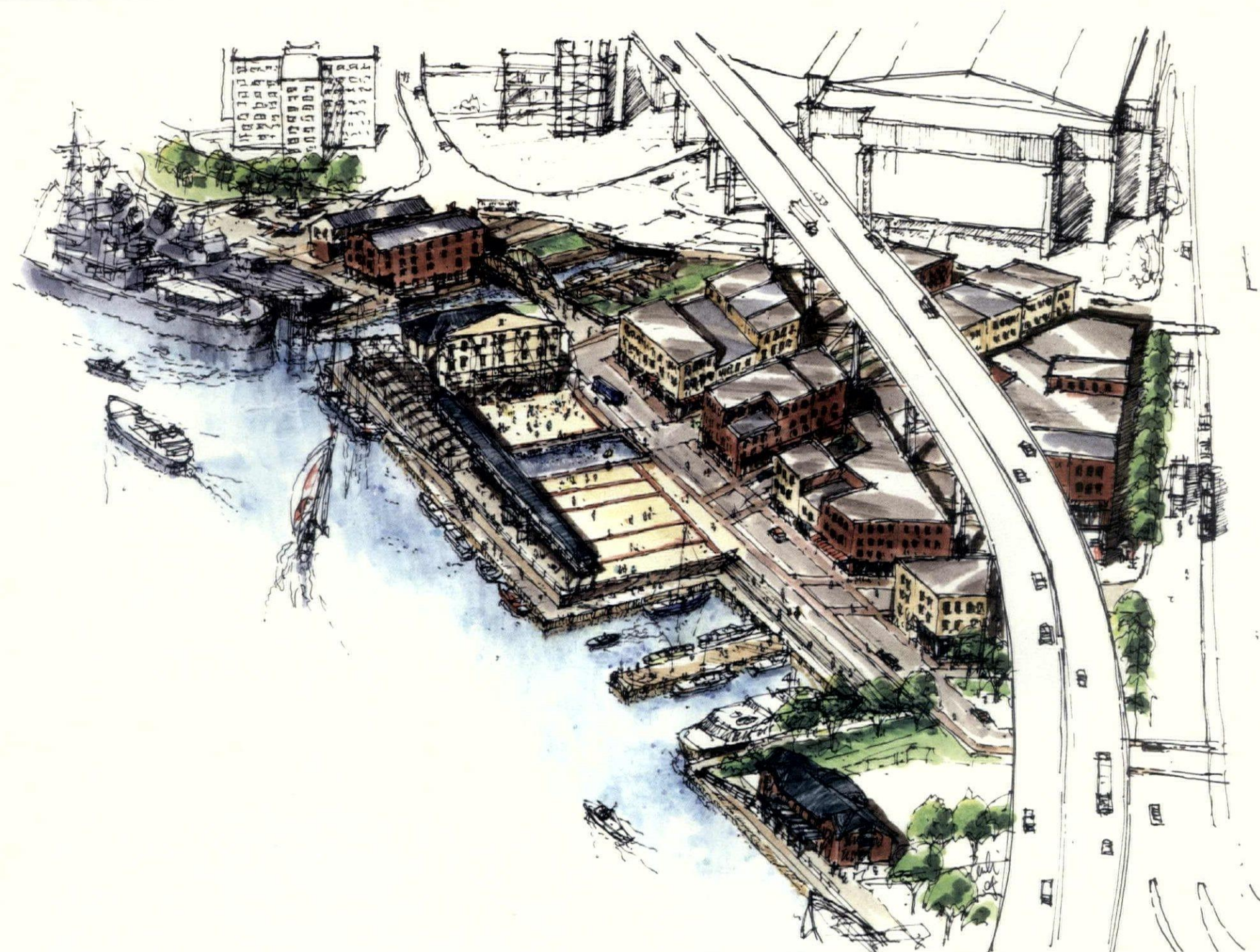
piers, now has financial backing from a state-controlled bonding authority called the Erie Canal Harbor Development Corporation. Revitalization has some momentum in the state capital, since Spitzer signed a law on August 22 decreeing Albany and Buffalo to be the historic canal's official endpoints. "The legal recognition of Buffalo as the terminus for the Erie Canal as an economic development and marketing tool dovetails with the state's comprehensive plan to revitalize and transform the Buffalo Inner Harbor District," the governor said in a release at the time. Eckstut says his plan should set the state's terms.

But the politics of the waterfront has a separate history. Many earlier plans to revitalize the waterfront have withered, the most recent of which involved siting a large Bass Pro outdoor goods store where preservationists want waterfront access. When Bass Pro withdrew on September 6, some preservationists discredited Eckstut's plan. But with an announcement of funding for

reconstruction due from Spitzer in October, Eckstut remains upbeat: "We need retail and office," he said, "but the main attraction is getting people on and off the water."

Eckstut's plan divides the waterfront into two sections: an inner harbor of about 25 acres and a broader 400-acre downtown stretching across the canal district. The plan would remap streets on current superblocks, he told *AN*, and would obliterate the old auditorium site where Bass Pro had planned to locate its showcase store. Eckstut promised to unearth the old twists and bends of the historic waterway that once led the old Erie Canal into Lake Erie, with a network of streets and blocks that are quite unusual. "The foot of Main will be the place for most visitor-type maritime commercial uses, because we have parking, transit, and we can have historic ships and commercial traffic. In other areas, there are plans for sports, fishing, kayaking, even wetland restoration."

Eckstut is betting that Spitzer's August declaration of Buffalo as the official canal



The area marked in red (facing page) is the section of Buffalo's waterfront that Ehrenkrantz Eckstut & Kuhn proposes to revitalize. However, some civic groups still advocate a more strictly preservationist plan (above). An while it is still underused, the city's waterfront still has many good examples of 19th-century of commercial architecture, like the the brick (below) once used by Erie Canal traders.

terminus will start to lure history-minded tourists and architecture fans, while a dynamic harbor plan will delight sports-minded locals. "If we can make it a place the locals are going to love, everyone is going to want to visit."

That hoped-for affection seems less than secure, according to local preservationist Tim Tielman. Tielman worked with *Buffalo News* columnist Donn Esmonde and others to shoo Bass Pro from the waterfront and press for a 2004 plan that would restore the old canal frontages more faithfully. On September 16, Tielman told *AN* that Eckstut was complicit in an excessively contemporary plan because he had designed a marina in an earlier plan that included Bass Pro. "We were successful when congressman Brian Higgins and Mayor Byron Brown abandoned their support for the Bass Pro within the borders of the historic Canal District, and endorsed completion of [an earlier] plan," Tielman told *AN*. "The mayor made it very clear, by submitting a resolution to the [state] board on September 11,

that the 2004 plan is to be completed. EEK might have produced some drawings for a wider area that the board paraded around last year, but those were utterly without substance, not funded, not taken seriously, and already forgotten."

Eckstut maintains that as soon as an optimal mix of uses comes into focus, the state will tap public money to begin revitalizing the waterfront as a place for historic ships and new expeditions. The state declined comment, saying that the Empire State Development Corporation had shelved an earlier plan and not yet completed a new one. Eckstut speaks as if a fresh look at the city from the water's edge will rally Buffalo's citizens behind the plan, but if New York City's own waterfront battles are any indication, the future of the old canal will only get more complex.

ALEC APPELBAUM IS A CONTRIBUTOR TO *AN* AND HAS ALSO WRITTEN ABOUT KAZAKHSTAN IN THIS ISSUE.



New York's frenzied development has finally reached Roosevelt Island, and for the first time since the 1970s, the construction lights of new towers brighten the sky. But for three days in October, a grid of glowing tents will stretch across the island—and toward its unsettling past.

The brainchild of Toronto-based artist Thom Sokoloski, *The Encampment* is a public art installation that uses the metaphor of an archeological dig to unearth the island's history of institutional confinement. In the 19th century, the place then known as Blackwell's Island was strewn with buildings housing the infirm and the unwanted: a prison, a smallpox hospital, an almshouse, and a workhouse for petty criminals. Most of the involuntary residents languished in near anonymity, though the wards and workers of the Women's Lunatic Asylum had a brief moment in the spotlight when, in 1887, journalist Nellie Bly feigned insanity to expose its brutal conditions.

Presented as part of openhousenewyork Weekend, *The Encampment* will bring

many more stories to light. The collaborative art installation consists of 100 tents, each containing an installation about the experiences of a resident from Roosevelt Island's past. (The number of tents is a reference to the nearby smallpox hospital, now in ruins, which was designed to house and treat 100 patients.)

Located toward the island's south end, the tents will form a grid covering approximately 2 acres, which will be visible from Manhattan and Queens when illuminated nightly from October 5 to 7. Adding a participatory element to the installation, choreographer and outreach coordinator Jenny-Anne McCowan will lead ceremonial happenings, and composer John McDowell will provide live ambient soundscapes based on the island's history.

As a large-scale outdoor public artwork, *The Encampment* has naturally drawn comparisons to Christo's *The Gates* (2005), with its procession of saffron banners through Central Park. While both rely on repeated geometric forms for their visual impact,

the pieces are far apart in spirit. The collaborators—including artists, students, and patients of the island's Coler-Goldwater Specialty Hospital and Nursing Facility—went through a three-week research process to choose the historical figures and to decide what materials to use to tell their stories. "We try to get people to research the history of the island much as, in archeology, one would dig into the ground," Sokoloski explains. "But rather than digging into ground, we're digging into the Internet."

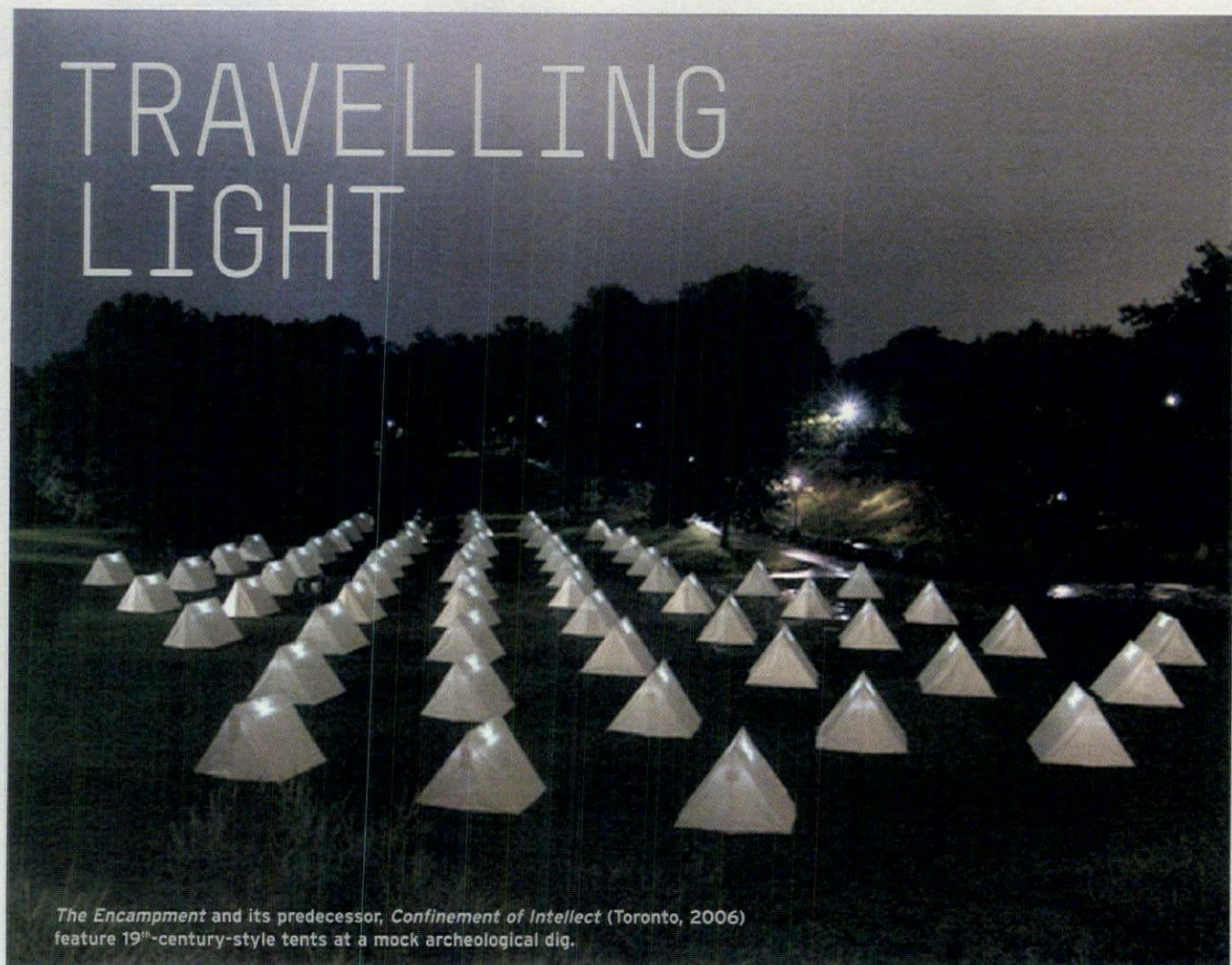
He led a similarly intense research process for the piece's predecessor, *Confinement of the Intellect*, which he created for Toronto's Nuit Blanche art festival last year. A local mental hospital provided the inspiration for that piece, which had 68 tents, each containing text and objects that communicated a historical personage's story. Sokoloski has a long-time fascination with architecture and history, though his background in theater turned out to be an asset in his recent pieces, too: Their success rides on expressing characters in dramatic narratives, he explains.

For creators and viewers alike, both artworks serve as eloquent reminders of some of the perils of warehousing humans. His research in Toronto last year revealed that at one time, "if you were a woman and you were caught having an affair, your husband could put you in a mental hospital. If you were a homosexual in 1890, you were put in an insane asylum," he says.

Though we now perceive ourselves to be far more enlightened, he remarks, future generations may look askance on current practices of institutional confinement. Through *The Encampment* he hopes to enhance New Yorkers' historical perspective. "When you bring all these people together to work on this, and they start talking, they suddenly start having a collective memory of the history of all these individuals," Sokoloski says. "My feeling is that if we could do more of that, we probably wouldn't make some of the mistakes we continually make."

LISA DELGADO IS AN'S ASSISTANT EDITOR.

Thom Sokoloski's temporary installation will illuminate the stories of Roosevelt Island's 19th-century residents and the East River night. By Lisa Delgado.



The Encampment and its predecessor, *Confinement of Intellect* (Toronto, 2006) feature 19th-century-style tents at a mock archeological dig.

OCTOBER

WEDNESDAY 3
LECTURE

McKenzie Wark
50 Years of Recuperation: What Is Living and What Is Dead in the Situationist International
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

THURSDAY 4
LECTURES

Anne Frederick
Community Enlargement: A Participatory Design/Build Model
6:00 p.m.
Pratt School of Architecture
Higgins Hall Auditorium
61 St. James Pl., Brooklyn
www.pratt.edu

Stephen Cassell, Linda Pollak, Billie Tsien
The Fluid Contemporary Interior
6:30 p.m.
Theresa Lang Center
55 West 13th St.
www.parsons.newschool.edu

EXHIBITION OPENING

Shirley Keneda
Danese
535 West 24th St.
www.danese.com

FRIDAY 5

EXHIBITION OPENINGS
Carsten Nicolai
static balance
PaceWildenstein
534 West 25th St.
www.pacewildenstein.com

Making a Home: Japanese Contemporary Artists in New York
Japan Society
333 East 47th St.
www.japansociety.org

SATURDAY 6

EXHIBITION OPENING
Lasting Foundations: The Art of Architecture in Africa
National Building Museum
401 F St. NW, Washington, D.C.
www.nbm.org

EVENT

openhousenewyork
Various locations in New York
www.ohny.org/weekend

MONDAY 8
LECTURES

Stan Allen, Preston Scott Cohen, Ed Keller, Jeffrey Kipnis, Michael Webb, Philip Parker
Cut Action Micro Cut
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Peter Eisenman, Luis Fernandez-Galiano, Kurt Forster, Kurt Rybczynski, et al.
Writing on Architecture
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

TUESDAY 9
LECTURE

Linda Leeds, Ronald Schiffman, Isabel Hill, Francis Morrone, et al., Brooklyn Matters
Theresa Lang Center
55 West 13th St.
www.parsons.newschool.edu

FILM

Who Is Marvin Israel?
(Neil Selkirk, 2005), 42 min.
Bumble and Bumble
415 West 13th St.
www.aiga.org

WEDNESDAY 10
LECTURES

Doris Diether
Decoding Zoning in NYC: The Role of Agencies
6:30 p.m.
CUNY Graduate Center
365 5th Ave.
www.aiany.org

Howard Gillette, Lance Freeman, Deborah Willis
Harlem: The Unmaking of a Ghetto
6:30 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

EXHIBITION OPENING
On Being an Exhibition
Artists Space
38 Greene St.,
www.artistsspace.org

THURSDAY 11
LECTURE

Robert A. M. Stern
Residential Towers and New Works in NYC
7:00 p.m.
Cooper Union
7 East 7th St.
www.aiany.org

EXHIBITION OPENINGS
Daphne Fitzpatrick
Carl Hammoud
Bellwether Gallery
134 10th Ave.
www.bellwethergallery.com

Rinko Kawauchi
Cohan and Leslie
138 10th Ave.
www.cohanandleslie.com

Ed Fella, Ken Barber, et al.
Alphabet: An Exhibition of Hand-drawn Lettering and Experimental Typography
Cooper Union
Arthur A. Houghton Jr. Gallery; Herb Lubalin Study Center of Design and Typography
Foundation Building
Cooper Sq.
www.cooper.edu

Joan Linder
the pink
Mixed Greens
531 West 26th St.
www.mixedgreens.com

FILM

City of Water
(Jasper Gold and Loren Talbot, 2007), 30 min.
6:30 p.m.
William Alexander Middle School 51 Auditorium
350 5th Ave., Brooklyn
www.mas.org

FRIDAY 12
LECTURES

Rutherford Platt, Elliot G. Sander
Planning a More Livable New York: Regional Growth, Nature, and the Ecological City
8:30 a.m.
NYU Kimmel Center
Washington Square South, 10th Fl.
www.aiany.org

EXHIBITION OPENING
Foto: Modernity in Central Europe, 1918–1945

Solomon R. Guggenheim Museum
1071 5th Ave.
www.guggenheim.org

SATURDAY 13
LECTURE

Larry Harvey, Rod Garrett, et al.
Burning Man: Planning and Evolution of the Temporary City
2:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

MONDAY 15
LECTURE

Kadambari Baxi, Reinhold Martin, Daniela Fabricius, Kazys Varnelis, Michael Kubo
The City Unplugged
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

WEDNESDAY 17
LECTURES

Design Remixed: Jake Barton
6:30 p.m.
AIGA National Design Center
164 5th Ave.
www.aigany.org

Kenneth Frampton, Reinhold Martin, Mary McLeod, Brad Walters, et al.
"Built in Uncertainty": Unpacking the Shadrach Woods Archive
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Thomas Mellins
Hidden in Plain Sight
6:30 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

THURSDAY 18
LECTURES

Beatriz Colomina: Unbreathed Air, 1956
5:15 p.m.
Cornell University School of Architecture
Goldwin Smith Hall, Ithaca
www.architecture.cornell.edu

Hugh Howard
Dr. Kimball and Mr. Jefferson and the Jefferson Memorial Story
6:30 p.m.
Institute of Classical Architecture
20 West 44th St.
www.classicist.org

EXHIBITION OPENINGS

Gustav Klimt
Neue Galerie New York
1048 5th Ave.
www.neuegalerie.org

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

Kate Shepherd
Galerie Lelong
528 West 26th St.
www.galerielelong.com

Anthony Caro
Mitchel-Innes & Nash
534 West 26th St.
www.miandn.com

Christopher Haun
Empire Line
Zone: Chelsea
601 West 26th St.
www.zonechelsea.org

Uta Barth
Sundial
Tanya Bonakdar Gallery
521 West 21st St.
www.tanyabonakdar-gallery.com

FRIDAY 19
LECTURE

Radhi Majmudar
Tech Talk III
12:30 p.m.
Columbia GSAPP
Buell Center
114 Avery Hall
www.arch.columbia.edu

EXHIBITION OPENING

Michael van den Besselaar
Black and White Art Gallery
636 West 28th St.
www.blackandwhiteart-gallery.com

FILM

Architecture Inside/Out Film Night @ the Center
(Various directors)
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

SATURDAY 20
EXHIBITION OPENINGS
Alighiero e Boetti
Gladstone Gallery
515 West 24th St.
www.gladstonegallery.com

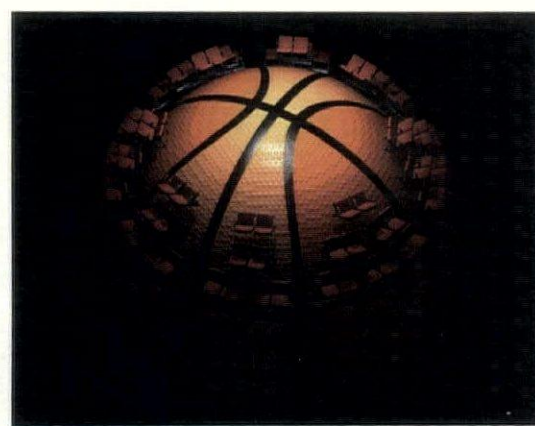
Kara Walker
Sikkema Jenkins & Co.
530 West 22nd St.
www.sikkemajenkinsco.com

Kristin Lucas
Postmasters Gallery
459 West 19th St.
www.postmastersart.com

WITH THE KIDS
Architecture—Inside and Out!

1:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

SUNDAY 21
EXHIBITION OPENINGS
Kris Martin
Lovett/Codagnone
P.S.1 Contemporary Art Center
22–25 Jackson Ave., Queens
www.ps1.org



COURTESY ALEXANDRE ARRECHEA

ALEXANDRE ARRECHEA
WHAT COULD HAPPEN IF I LIE?

Magnan Projects
317 10th Avenue
Magnan Emrich Contemporary
505 West 28th Street
Through October 20

Inspired by Cuban artist Alexandre Arrechea's experiences of lies passing as truth and truth as lies, this 12-piece show explores what happens when iconic objects take on meanings we don't expect. In the sculpture *Arena 2* (above), miniature theater chairs wrap around the surface of a 43-inch fiber basketball, merging the public with the spectacle in an impossible, yet real, hybrid space. *Secret Spectating Chair*, a Plexiglas sculpture of a lounge chair cut through by a battleship, challenges the notion of true secrecy in an oversurveilled world. Watercolors of real-life planned expansions of art buildings such as the Los Angeles County Museum of Art offer creative reinterpretations of the schemes; glass wrecking balls such as *America* contain debris, but not from the region for which they're labeled. The artist even gives his own identity a playful tweak: *What Could Happen If I Lie?* is a pair of watercolors of a left and right hand covered with a crossword-like pattern of truths and lies about him.



COURTESY FREDERIEKE TAYLOR GALLERY

JACKIE FERRARA
NEW WALL DRAWINGS AND FURNITURE

Frederieke Taylor Gallery
535 West 22nd Street
Through October 13

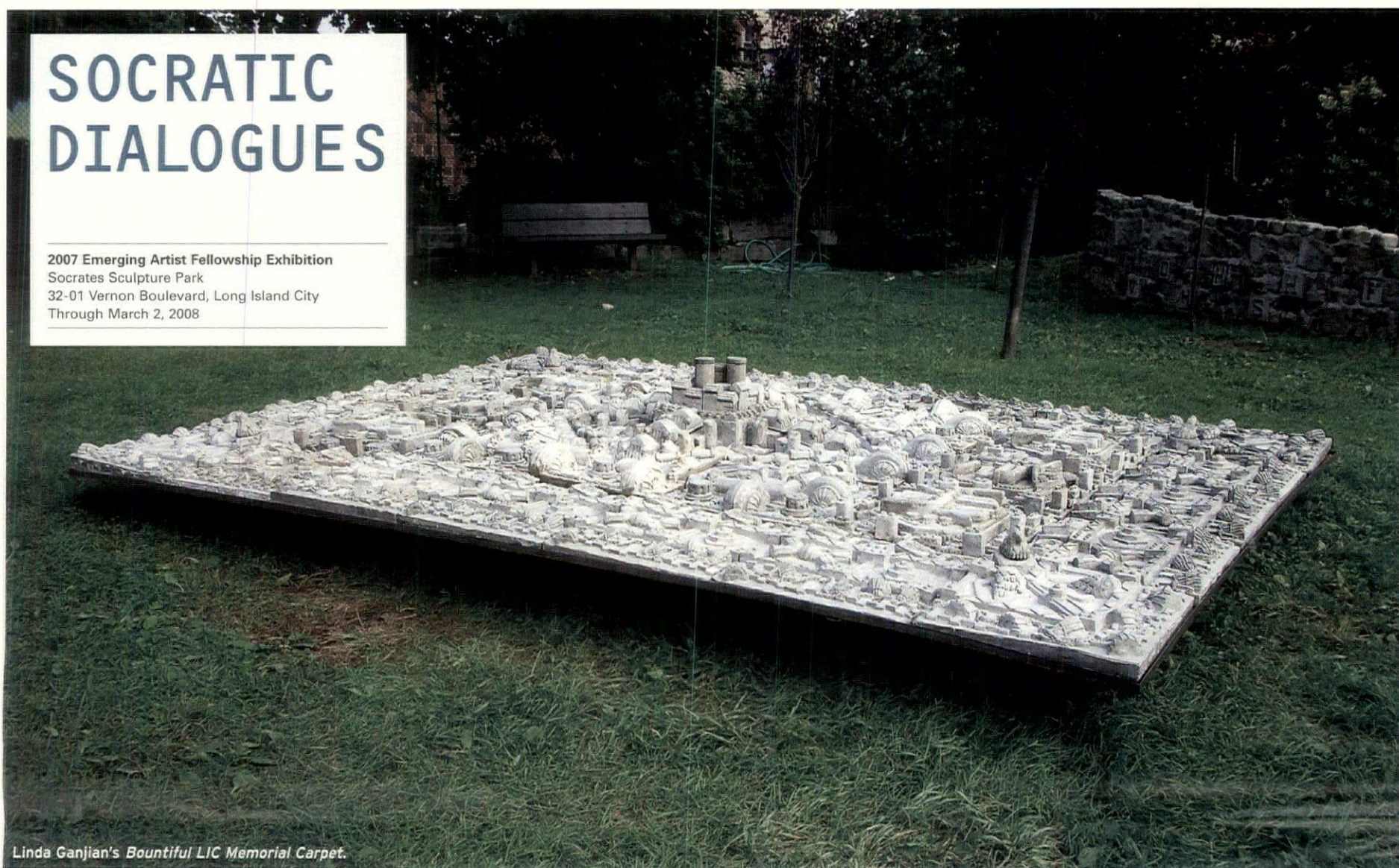
New York-based artist Jackie Ferrara loves math, puzzles, and building things, and this exhibition showcases all her favorite obsessions. Geometric progressions of stripes fall into curves in wall drawings such as *Striped Arches* (above left) and *Wide Arch* (above right), which evoke abstract architectural forms. Ferrara creates such pieces by drawing and etching their forms into plaster on the wall, then coloring them with pastels. In a show with uncommon visual cohesion, an array of intricate wood furnishings follow similar shapes: Her *Red & Black Table* (above left) and mahogany *Slope Back Chair* (above right) expand her linear fascination into three dimensions. Other works in the 17-piece show include graph-paper studies for wall drawings and, tucked away in the office, *316 Wedge of Arches* and *317 Corridor of Arches*, two 5-inch-high wooden sculptures she described as models for imaginary places.

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RESOURCE GUIDE
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SOCRATIC DIALOGUES

2007 Emerging Artist Fellowship Exhibition
Socrates Sculpture Park
32-01 Vernon Boulevard, Long Island City
Through March 2, 2008



Linda Ganjian's *Bountiful LIC Memorial Carpet*.

The blog LICNYC describes its mission as: "All about Long Island City arts, culture, real estate, food, and news." That real estate should be a category beyond news is no surprise to anyone even vaguely following the long-touted property boom of this western Queens neighborhood. (As a headline for *New York* magazine's *Intelligencer* column wryly noted last April, "Long Island City Still Arriving.") But many of the works shown at the *Emerging Artists Fellowship Exhibition* at the Socrates Sculpture Park, an art space in Long Island City, reveal deep worry about the solidity of architecture, its ability to create true shelter in the face of competing fears, most immediately that of the voracious real estate market.

The show, which runs until March 2, 2008, is one of two annual exhibits at the the park, which was founded in 1986 by a group led by Mark de Suvero. Once a landfill and illegal dump, the park is a mix of the bucolic and the industrial, a slightly

contrived shabbiness that makes the sculpture feel like a happy accident. There's Caroline Mak's *Roof Architecture*, 4,000 feet of tubing, most of it an acid pink color, wrapped around trees and coiled into small mounds across the ground. The piece sits under a canopy of trees—the only real roof in sight—sheltered from the rest of the park. The insubstantiality of building materials gets more obvious play with Ricky Sears' *Waterfront*, the wood frame of a tall two-story house with one section covered in vinyl. The front is propped up by a scaffold of 2 x 4s. According to Alyson Baker, executive director of the park and the curator, Sears intended to conflate a McMansion under construction with the false front of a movie set.

There's also more taunting of standardized luxury: with *King*, Ken Landauer seals a king-sized bed in a glass chamber, like a one-room house meant only for sleeping. With windows on all four sides, you can ogle the bed, which is made up with

white linens, one corner turned down hotel-style.

Tim Clifford's *Absentia* plays with the idea of a house as an icon not so much of wealth but of mobility. The piece is a windowless brick house just 38 inches deep with a pitched, slate roof. It is tethered on one side to a wooden post; on the other, a rope attaches it to a flagpole with the word "NON" printed on a blue flag. (Marcel Duchamp used the word in a 1959 etching, one critic arguing that it was a way to negate any assumptions viewers had of his work.) The piece is well situated in the park near a stone wall covered in lush plantings like a well-tended backyard garden: The setting looks permanent but the house is just passing through.

The one sculpture expressly about the neighborhood, *Bountiful LIC Memorial Carpet*, by Linda Ganjian, creates lush ornament out of the products once manufactured in the neighborhood. The piece shows a panoply of icons of LIC's

industrial past, such as a set of 35 tiles cast of sand and cement, more reminiscent of a quilt than a carpet. It's fun to figure out the company that goes with each icon: The soda bottles stand for Pepsi; tassels that border the carpet represent the Scalmandre silk factory. The tassels wind around railroad tracks, another central image of Long Island City, where rail lines ran through factory buildings for easy loading of train cars. With the Swingline factory in mind, Ganjian sets staple guns in arrangements that make them look like the stylized flowers of Art Nouveau metalwork. In the center of the sculpture a kind of fortress made of recently demolished silos and building towers acts like a factory coughing out old-fashioned car chassis in all four directions. While Ganjian is referring to an auto manufacturer, it's hard not to think of Gatsby having to cross the Valley of Ashes, today's LIC, going to and from Manhattan.

A work that celebrates the neigh-

borhood's industrial past is no surprise for a place so identified with manufacturing, but it's the future of the area that seems shot through with fear for a number of the artists in the show. Landauer and Sears may ridicule steroid-pumped houses and the social aspirations of their owners, but it's an old critique. The open frame of a construction site may certainly suggest the possibility of shallow, cookie-cutter aesthetics, but it can also offer the exhilaration of making something new and unexplored out of disparate, even fragile parts.

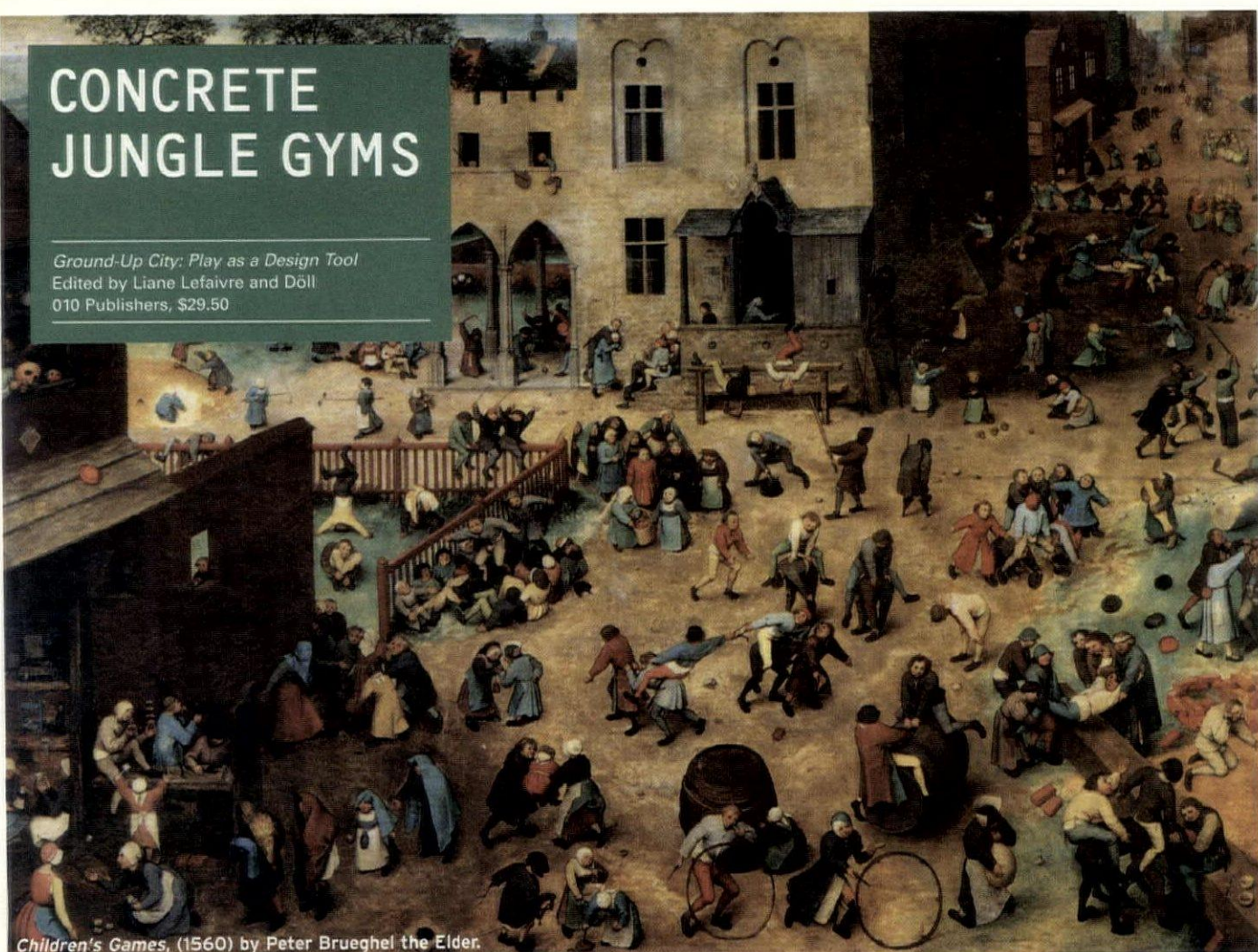
ANGELA STARITA IS A FREELANCE WRITER LIVING IN BROOKLYN WHO HAS WRITTEN FOR THE VILLAGE VOICE AND THE NEW YORK TIMES, AMONG OTHER PUBLICATIONS.

Left to right: Tim Clifford's *Absentia*; Brian Wondergem's *In Advance of a Woodpile*; Ken Landauer's *King*; a detail of *Bountiful LIC Memorial Carpet*.



CONCRETE JUNGLE GYMS

Ground-Up City: Play as a Design Tool
Edited by Liane Lefaivre and Döll
010 Publishers, \$29.50



Children's Games, (1560) by Peter Bruegel the Elder.

COURTESY KUNSTHISTORISCHES MUSEUM, VIENNA

Although architects often overlook play-ground design, it offers a unique view into the social and material worlds of play and a local perspective on unresolved problems of urban design. Liane Lefaivre's work on the Dutch architect Aldo van Eyck and postwar childhood helped to revive interest in the history of the playground, and her new book *Ground-Up City: Play as a Design Tool* returns to the historical framework of that research but aims at developing a practical theory for creating what she calls "play networks" in contemporary urban places.

Lefaivre developed the Participatory Interstitial Polycentric (PIP) model from van Eyck's strategy of creating playgrounds from leftover spaces in postwar Amsterdam. van Eyck's individually designed playgrounds (created in collaboration with urbanists Cornelis van Eesteren and Jakoba Mulder) spread across Amsterdam in response to local desire for urban play space. In *Ground-*

Up City, Lefaivre explains the PIP idea gives it a historical context. She then provides an intriguing example from a collaboration with the architectural firm Döll Atelier voor Bouwkunst where the PIP model transforms two urban redevelopment areas in Rotterdam. The combination of historical and practical research makes this book highly relevant to the blossoming discourse on play spaces in New York and other cities.

Lefaivre's underlying premise is that community involvement in planning for play and a well-informed designer can improve the overall urban experience. Play is understood in broad terms as not only the occupation of children, but in the sense established by Johan Huizinga in his 1938 book *Homo Ludens*, as the foundation of human culture. Lefaivre's book is an unusual collection of essays, both written and visual, on the significance of play in urban culture and the possibilities of applying the PIP model.

It also includes additional interviews with Dan Graham, Erwin Wurm, and Jerome Sans, all of whom have engaged with ideas of the ludic, which serve to frame, however loosely, the collaboration between Lefaivre and Döll.

The Döll schemes for Oude Westen and Hoogvliet, the aforementioned neighborhoods in Rotterdam, provide a compelling example of the possibilities for remaking play space in established neighborhoods. While Oude Westen is in a dense urban area, Hoogvliet is a postwar development surrounded by expansive open areas on the edge of the city. Despite the strongly local qualities, the Döll designs are intended as a generic model that could be applied anywhere. Döll emphasizes landscape features rather than equipment, creating play areas in close proximity to housing, and spaces that reinforce a local character and the rituals of these heterogeneous neighborhoods.

continued on page 30

THE DRAWING NUN

Come Alive! The Spirited Art of Sister Corita
Julie Ault
Four Corners Books, \$29.95

It is hard to imagine today that a religious figure—let alone a nun in the Catholic Church—would be an important pop culture artist. But in the 1950s and '60s Sister Mary Corita (née Frances Elizabeth Kent), a member of the Immaculate Heart Convent in Los Angeles, was one of the country's most inventive graphic and poster artists. She created scores of memorable images: anti-Vietnam War protest signs, installation-like exhibits, and book covers for such liberal Catholic poets as Daniel Berrigan. In 1968 she left the religious order without

explanation, took the name Corita Kent, and began creating commercial designs for the likes of Neiman Marcus, Revlon, and *Psychology Today*. During this period, she completed her best-known work, the 1971 gas tank mural in Boston and the iconic 1985 Love postage stamp.

Julie Ault, an artist, cultural activist, and curator, has brought Sister Corita's work back to our attention in her book *Come Alive! The Spirited Art of Sister Corita*. Ault makes the point that Corita (along with Berrigan, who also wrote a critical his-

tory of the American Catholic Church) helped create a dynamic liberal orientation for her religious community and define a modern role for female religious figures in the church. However, while many of her progressive efforts to move the Catholic Church into the modern world have been abandoned by popes John Paul II and Benedict XVI, we still remember her for the power of her graphic images.

Her best work in the 1960s used rich vibrant colors, exploded shapes, and words—many of them taken

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RAISE HIGH THE ROOF BEAM

Building: 3,000 Years of Design Engineering and Construction
Bill Addis, Phaidon, \$75.00

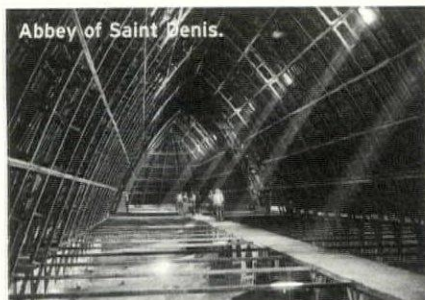
Architecture moves forward, powered by the tension of dialectics: progress and history, theory and practice. But one of the most persistent and fruitful tensions is the one between the opposite satisfactions of unbuilt propositions and of realized buildings, or between speculation and execution. Publications reflect this relationship, typically focusing on either imaginations of avant-gardist designers, or detailed outcomes of master builders and craftspeople. Recently there has been a spate of books dealing with the former, with publishing houses prodigiously putting out volumes on utopias, theories from the 1960s and '70s, and cybernetics. And landing with a thud in their midst is Bill Addis' 640-pager, *Building: 3,000 Years of Design Engineering and Construction*.

The book effectively dismantles the dialectic between speculative and realized work. Dangerously inherent in this polar relationship is the suggestion that unbuilt works, on the one side, are propositional and imaginative, and to realize them would be to strip away some of their utopianism. And on the other side are those projects that are built and are anchored to (and sometimes compromised by) their own physicality. But with *Building*, Bill Addis presents three millennia of architecture that is visionary, yet by the book's own definition, also built.

Each of the projects was selected because it was in some way speculative, inasmuch as it did not have precedent. In order to build, these buildings first had to be engineered. In one of the examples that encapsulates the spirit of the entire book, Brunelleschi's novel solutions to execute the Santa Maria del Fiore cathedral in Florence in 1420, a project with unprecedented scale and demands.

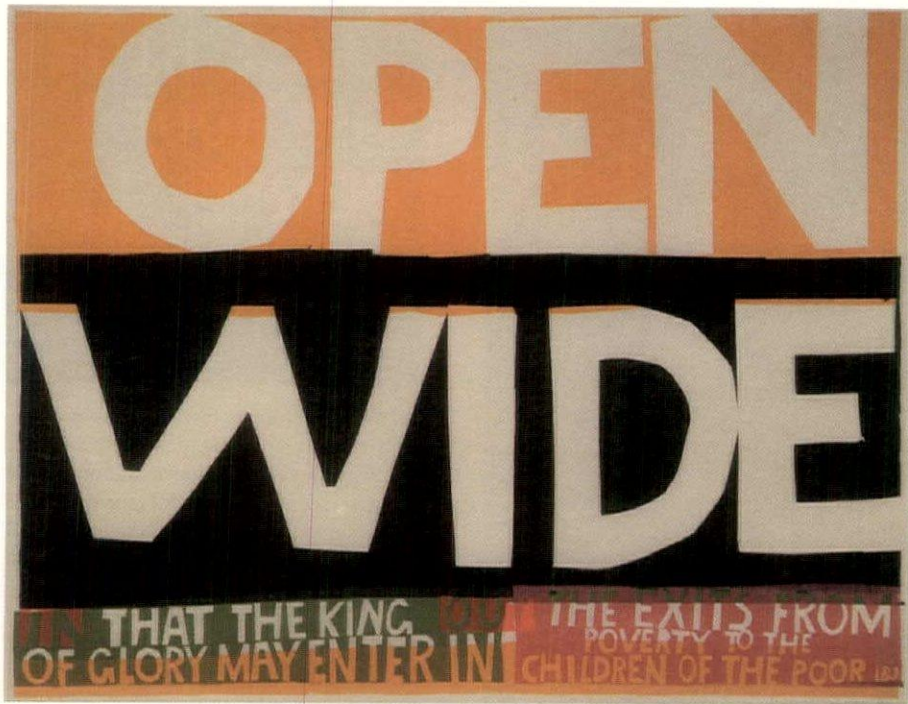
Developments in mathematics and logic in ancient Egypt, Addis maintains, allowed the act of building to become an occupation of speculative design, rather than the empirical project it once was. He groups this process of speculation into what he terms "building engineering"—essentially the collective suite of all the engineering disciplines (structural, mechanical, acoustic, etc.). He then travels through history, from Egypt to the present, investigating key

continued on page 30



Abbey of Saint Denis.

BILL ADDIS



COURTESY CORITA ART CENTER IMMACULATE HEART COMMUNITY; PHOTOGRAPHED BY JOSHUA WHITE

THE DRAWING NUN

continued from page 29 from commercial advertising. But Corita was also influenced by the vernacular culture of Southern California. The processions she organized in 1964 for Mary's Day and for a march that took place in front of the Watts Towers—featuring young women wearing brightly colored skirts and blouses and carrying posters made in Corita's print-making workshop—are clearly influenced by Day of the Dead parades. The vibrant and kinetic colors in these processions are as striking as

the Marimekko dresses Corita favored when she disposed of her nun's habit, and they became visual highlights of the California pop movement. Corita credits Charles Eames as a major influence, and Ault claims that in turn Corita influenced artists as diverse as Ed Ruscha and Mike Kelly.

If Corita is little known today it has less to do with her convent lifestyle than with the fact that she rejected the art gallery system, which she saw as elitist, deliberately pricing her unnumbered editions of serigraphs, postcards, disposable exhibits,

Wide Open (1964), a serigraph by Corita.

and murals very low, or simply giving them away free to churches, community centers, galleries, and fairs.

Corita was a unique figure in American art—an artist who grasped the beauty in the everyday and synthesized the two in ways that became a kind of pop wallpaper in America, as familiar as the commercial signs she copied. While she may have left her home in the church, she deserves a place in our cultural history, and this book provides a worthy start.

WILLIAM MENKING

CONCRETE JUNGLE GYMS

continued from page 29

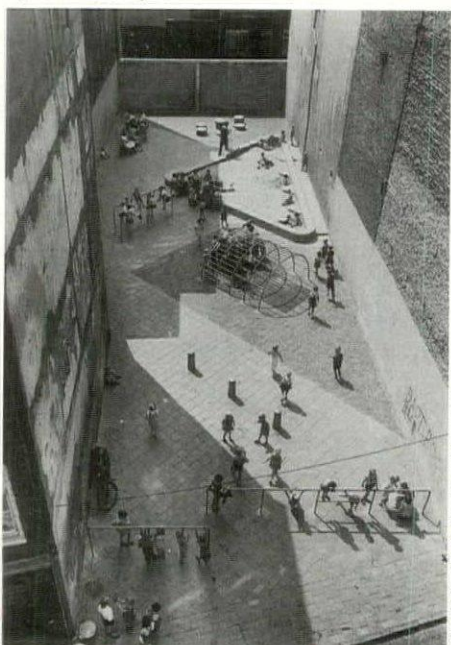
Lefaivre and Döll's work adds to the growing literature on playgrounds and, as Susan G. Solomon's *American Playgrounds* also shows, there is no shortage of inspiring examples of what can be accomplished when the forces of design, enlightened bureaucracy, and sufficient funds align. These, unfortunately, are exceptions. Lefaivre is quick to point to contemporary architectural values as a reason for overlooking play spaces in urban design. Yet the larger issues and impediments—safety standards, litigiousness, and bureaucratic predisposition toward certain forms of play equipment—make most urban playgrounds graveyards of good intentions. To some extent, the PIP notion mirrors ideas long promoted by urban sociologists such as Roger Hart. Yet if PIP is not entirely new, the emphasis on thinking beyond the playground, locating play areas where they best serve a varied set of users, and the acceptance of gradual change over time make it worthwhile. The value of Lefaivre's book is to remind readers and designers that playgrounds should not be static imposed designs and that they have the potential to draw a dynamic local culture into a coherent spatial network.

Playgrounds have again become highly charged sites full of potential to create either a vibrant or dismal urban culture. Although recent plans for new architect-

designed playgrounds in New York have received attention, there has been little discussion of how the desires and needs of citizens, especially in underserved communities, might find expression. The time is right for a "Ground-Up" play culture.

AMY F. OGATA IS A STUDENT AT THE BARD GRADUATE CENTER FOR STUDIES IN THE DECORATIVE ARTS, DESIGN, AND CULTURE.

Amsterdam Playground in 1954 by Aldo van Eyck.



COURTESY MUNICIPAL ARCHIVES, AMSTERDAM

RAISE HIGH THE ROOF BEAM continued from page 29 works that demanded on some level a new way of building.

In 2001, Addis, who holds a doctorate in the history and philosophy of engineering from the University of Reading, published *Creativity and Innovation: The Structural Engineer's Contribution to Design* (Architectural Press), which argued for a central placement of the engineer in architectural production. He presents recent buildings like Commerzbank in Frankfurt or the Lloyd's of London building and explains why the engineer should not be overlooked.

In *Building*, gone is the explicit polemic. Rather than argue for the engineer's role in architecture, Addis simply rewrites the history of architecture as the history of engineering. And this is perfectly legitimate, since architecture and engineering were practiced together by the same individuals until the Renaissance, when they began to be cleaved into separate disciplines. (Addis places the birth of engineer-

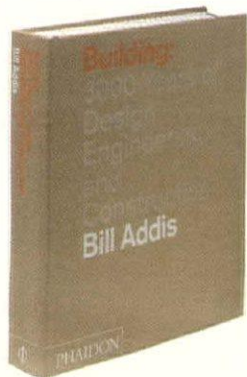
ing as a profession in the 18th century).

In one of the few—but significant—shortcomings, the book is entirely Eurocentric. Addis exonerates himself from this myopic historiography by stating in the book's introduction that "the origins of modern building engineering design are based mainly on the science and technology of Europe," and so he excludes non-Western building throughout the rest of the book. Yet he dismantles this framework at times: in the 7th century, Muslims, he says, brought "arches supported on slender columns" to Spain. While Addis is careful to explain how Western arches accomplish engineering imperatives, those in the East get brushed off as ornamental flourishes (despite the mathematical sophistication in other non-European cultures at that time).

Thoughtfully laid out, the book features more than 750 color and black-and-white drawings, technical diagrams, and representations. Though most readers will be familiar with many of

the case studies, the representations of them and their construction details, along with Addis' commentary, will make them fresh—and more comprehensively understood. Organized into broad architectural periods (Medieval, Renaissance, etc.), each chapter is accompanied by timelines for historical context and sidebars, which break up the density of the book. Equally suitable for study at the desk, or browsing at the coffee table, the book is a valuable tool for building professionals, and an important reminder of the discipline's 3,000-year tradition of innovation.

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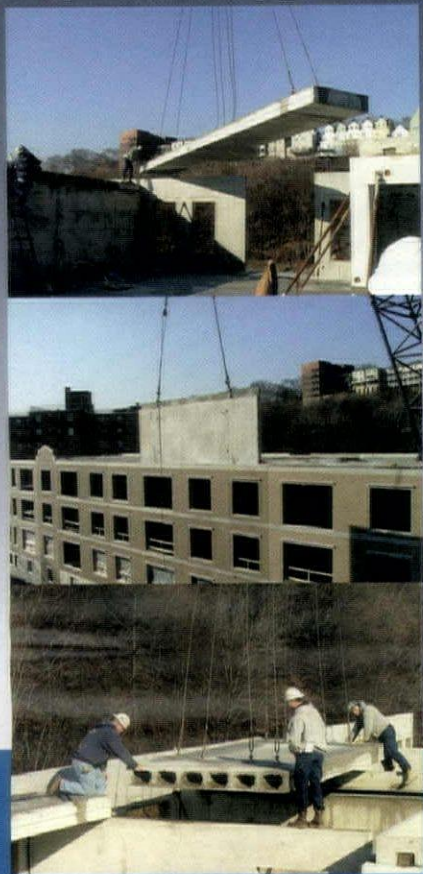
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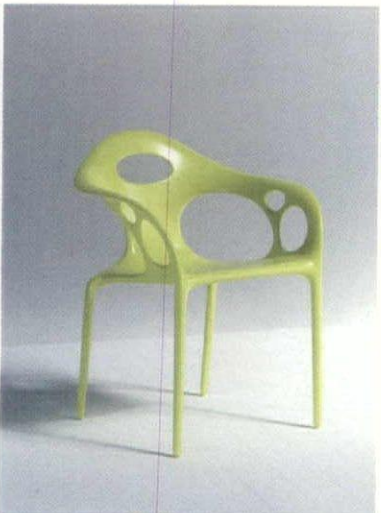
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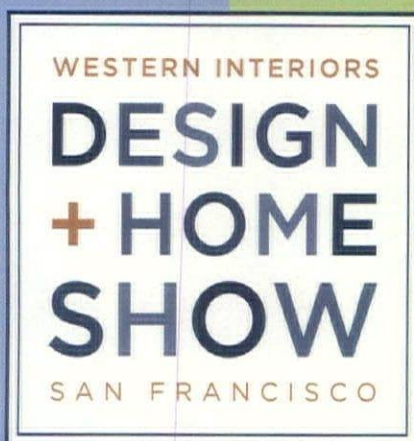
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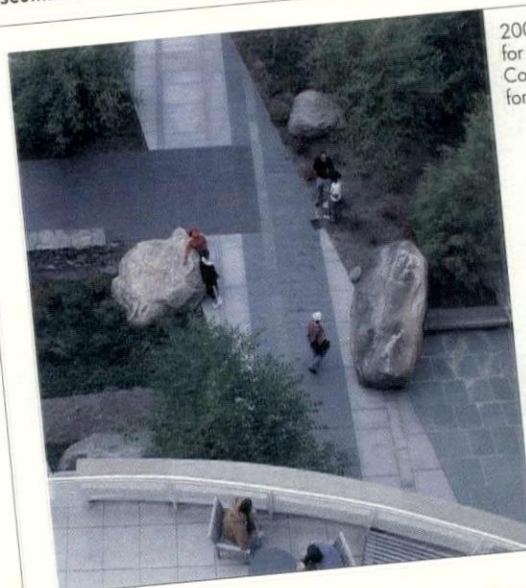
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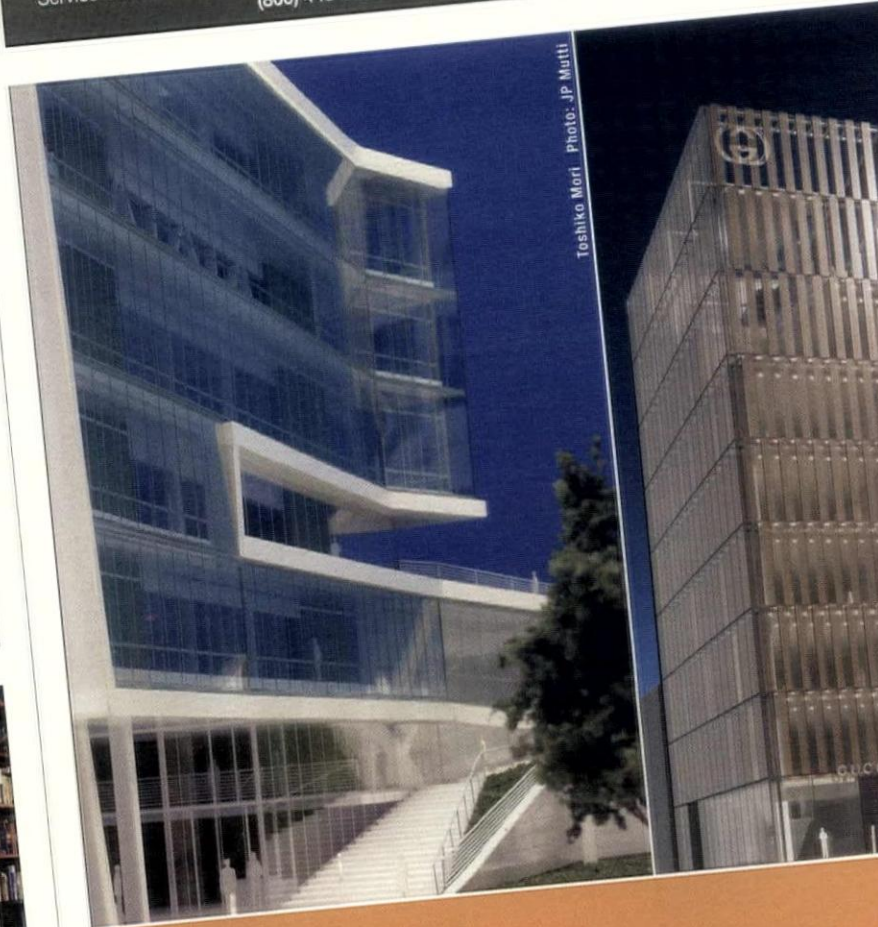
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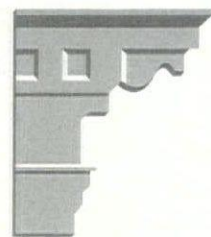
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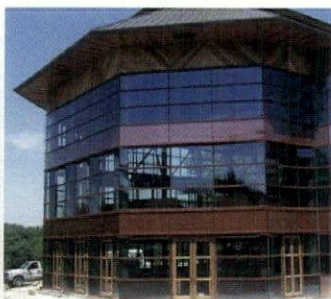
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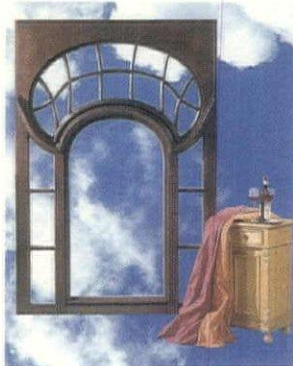
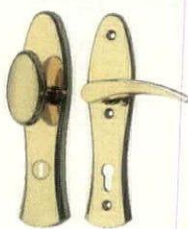
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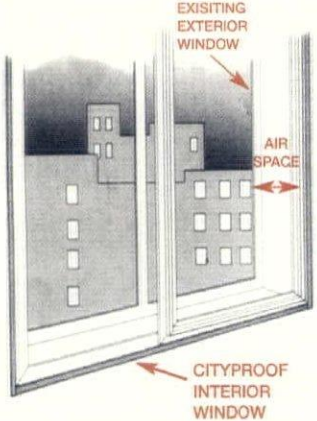
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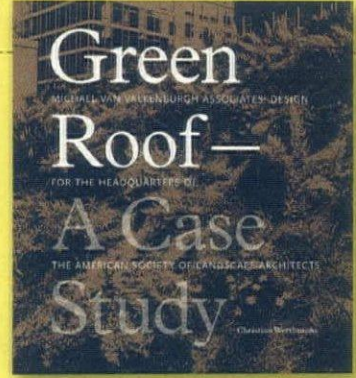
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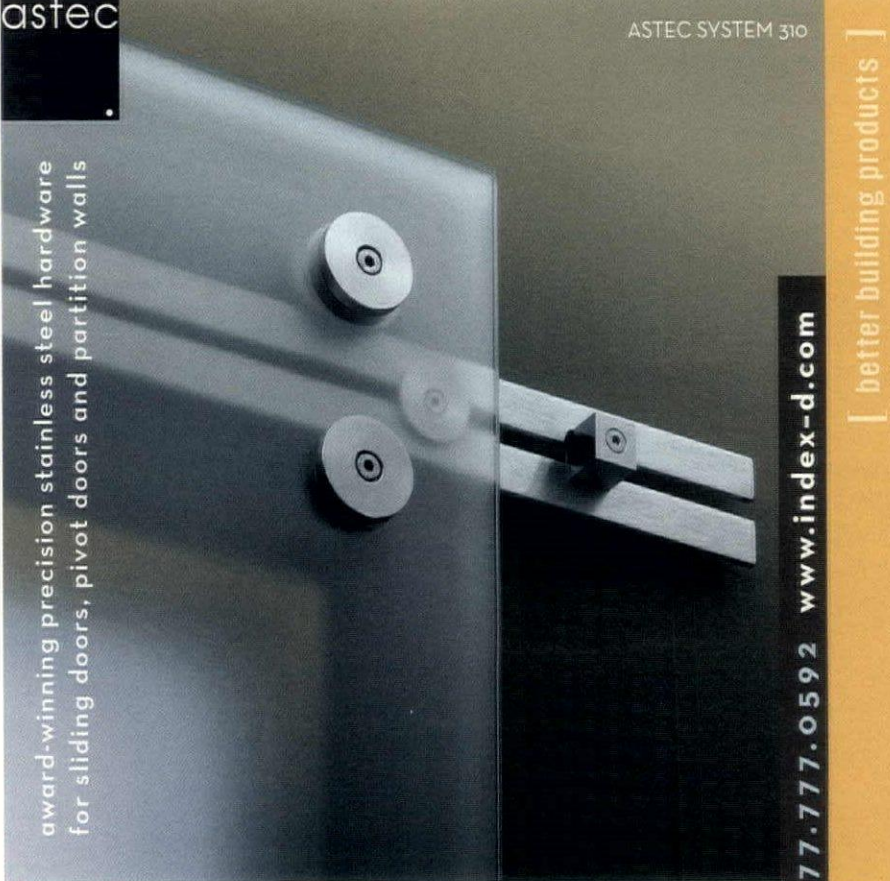
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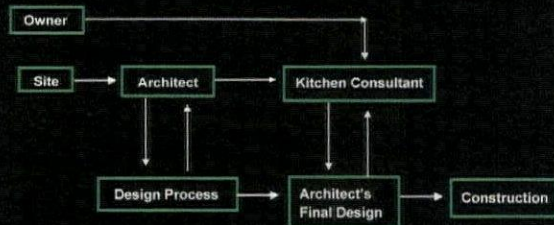
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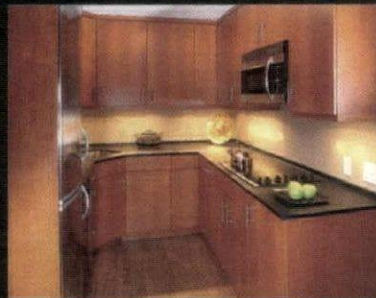
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Left: Furniture for Cardinal Rezzonico, from *Divine Maniere* (1769); right: *The Drawbridge*, from *Carceri* (1761).



MATT FLYNN

Architects of all ages, but especially the postwar generation, are well versed in the 18th-century architect and printmaker Giovanni Battista Piranesi's many moods and masterworks. On the occasion of *Piranesi as Designer*, an exhibition of more than 100 etchings, drawings and decorative objects at the Cooper-Hewitt, National Design Museum (through January 20, 2008), a core group of that generation—Denise Scott Brown, Peter Eisenman, Michael Graves, Daniel Libeskind, Robert A. M. Stern, and Robert Venturi—were invited by the museum to talk on camera about Piranesi's concept of modernism, his architectural vision, and the on-going power of his influence. In a Piranesian spirit of privileging the fragment over the whole, *AN* has extracted excerpts from those enlightening commentaries and scrambled them. See if you can match each quote to the architect who uttered it.

A "He's one of the architects and artists that I often think about in my work, and when I walk around the city he often appears to me as someone who was such a prophet, of almost biblical proportions, in terms of determining the future of architecture."

B "Piranesi is the first modernist. He's the person just before the French

Revolution who breaks with the idea of part-to-whole relationships which are the classical reality, that the parts and the whole are a unity, a dialectical unity. What Piranesi did way back in 1762 blew that apart with *Campo Marzio* because the parts are just thrown together. It's like some suction, some vortex pulled these pieces together and they just blew apart and blew together in a very fabulous way. Nothing has ever been done like that before or after."

C "It may be that I was even misled by Piranesi's passion to believe that drawing was all that there was to architecture because for so many years I thought I was really fulfilling an architectural reality by drawing."

D "He gets infused by the ruins and goes off into this soliloquy about space rising and the hidden lights and, as an urbanist, I find that interesting because they aren't very structural. That thing would never, ever stand up in any way, and it begins to be the kind of urban chaos... that [I] find intriguing."

E "For me, Piranesi has been the architect—or the draw-er of architecture—of grand deep space and strange lighting effects. Not only the *Carceri* but others of the ancient world as he

reimagined them. Because of course his ancient world was not the ancient world."

F "Most architects like the *Carceri* better than I do because I find that looking at one—though it may be very exciting and, like, 'Wow look at that space!' but the next one is very much the same."

G "He exhibits that Borgesian mind where nothing is extraneous and it is a world that is all unto itself. And you can get lost in this world, you can become a victim of Piranesi as well as a successor. You can become one of those deluded figures wandering through the imprisoned space that is really the richness of his drawings."

H "Piranesi's way of using light and dark dramatic shifts of light coming from implied but not seen places in the drawings, and therefore in the architecture that he's depicting, is very much part of the way I think about architecture."

I "As much as I admire the Renaissance architecture of the 16th century in Italy, I think what is more appropriate for us now are Palladio, Michelangelo, and others whose [works evolve] into a kind of Mannerist form. And the Mannerist form is acknowledging a system but then breaking the system."

J There's a lot of socio- and psychological implications that you can read into [Piranesi's drawings]... The fact is that perspectively, they don't add up. You try and build a model of these things and they don't work... and I think that something about the impossibility of center, about centralizing, and about hierarchy was what Piranesi, I think, was all about."

K "Piranesian for me, in its most interesting form is what I take from his fantasies of the *Carceri*, but not necessarily the building up of a mass. I like his sense of chaotic structure and his appearance of light from unlikely sources... I [can] relate to urbanism and architecture that doesn't rise solidly from one place but is spread out on the ground."

L "To ask about those interiors, furniture pieces, and candelabrum and fireplaces and all of those things. How could one guy have done both? You know I did dishes... and I did fabrics, and I did jewelry which I was passionate about. All of them were so complex that they never went far and were very difficult to make."

M "My parents told me when I was a kid that they didn't care what I did in life as long as I made a contribution. And Piranesi certainly to me made a huge contribution."



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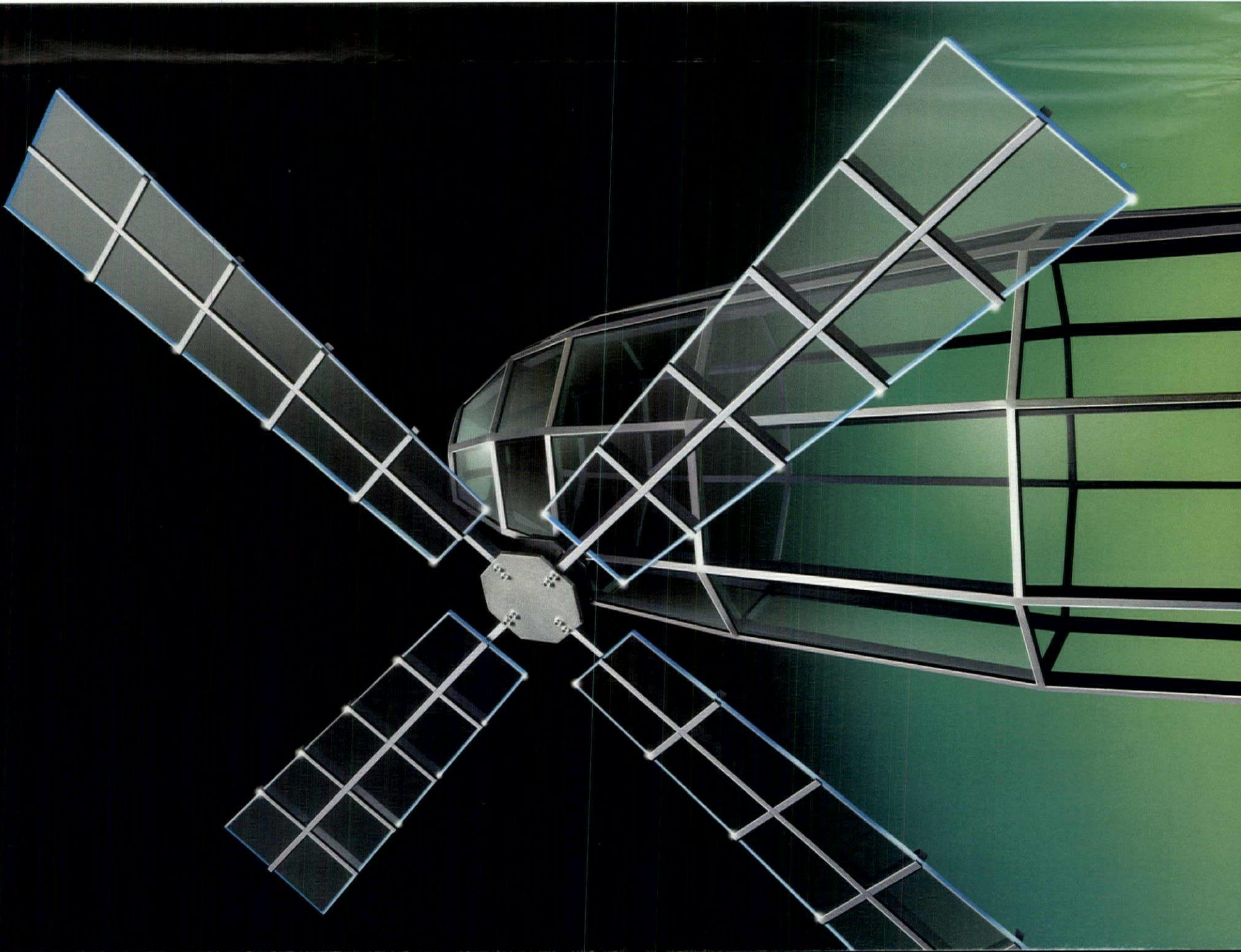
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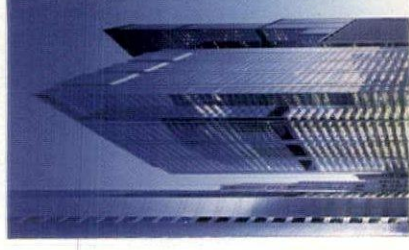


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