EYE OF THE TIGER

When Philadelphia's manufacturing base abandoned the city shortly after World War II, it left behind a 7-mile stretch of prime waterfront real estate along the bank of the Delaware River. For the next 50 years that land lay fallow, cut off from the rest of the city by I-95, home to crumbling industrial structures, an underutilized pedestrian area, and two big-box retailers that showed up in the 1990s: Walmart and Ikea.

But in recent years the waterfront has been the focus of a flurry of speculative development from which two visions of the area's future have arisen. In one—the collective scheme of a handful of private developers—the waterfront becomes home to more than 20 highrise condominiums situated on megablocks. In the other—a proposal soon to be finalized by PennPraxis, the non-profit consulting arm of the University of Pennsylvania's School of William Penn's Design—continued on page 6

CHIPPERFIELD TAKES THE STIRLING PRIZE

The Royal Institute of British Architects (RIBA) has awarded this year's £20,000 Stirling Prize to David Chipperfield for his Museum of Modern Literature in Marbach am Neckar, Germany. That project beat out five other contenders, including another one by Chipperfield: the America's Cup Building in Valencia, Spain. The other projects in the running were Casa da Musica by the Office for Metropolitan Architecture with Arup AFA, the Dresden Station Redevelopment by Foster + Partners, the Savill Building by Glenn Howells Architects, and the Young Vic Theatre by Haworth Tompkins.

Located in Marbach's scenic park on a rocky plateau overlooking the Neckar River, the museum consolidates and displays texts that had previously been dispersed throughout Germany, including most notably the original manuscript of...continued on page 5

HARLEM'S HEART REZONED

In its storied history, 125th Street has known many names: It has been called Harlem's Main Street, its Fashion Avenue, and its Broadway, and officially as Martin Luther King, Jr. Boulevard. As of October 1, it can also be referred to as ULURP numbers 080099ZMM and 080100ZRM.

Planners may be the only ones to use these less-than-catchy monikers, but they reflect the future of 125th Street, which is in the process of being rezoned. The Department of City Planning's (DCP) proposed plan capitalizes on the street's heritage as the social, commercial, and cultural heart of Harlem, and is set to move to the community boards for public review as part of the Uniform Land Use Review Process—hence the ULURP numbers.

This comprehensive initiative will fulfill the promise of Harlem's 'Main Street' as a vibrant corridor...continued on page 6
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There are daily newspaper references to the return of the gilded age with reams of column inches trying to define what exactly that means in the 21st Century. Our residential architecture issue provided an opportunity to find out at least in terms of architecture, by taking a close look at some of the most carefully (even obsessively) considered housing designs of our day. These high-end properties were developed by Ian Schrager and Andre Balazs, two men who pride themselves on knowing where the wind blows, and designed by some of the greatest architectural talent for hire: Jean Nouvel, Herzog & de Meuron, John Pawson. But as barometers of how to live, they seem more bells & whistles than a true rethinking of an evolving social dynamic.

Typically, these condos are loft-like, even when sold as townhouses. Lofts have become the default model for modern good living. The fit isn't as ideal as it seems, and gets particularly strained at the higher reaches. After all, the original conversions were inopportunistic units catering to artists with a single purpose—to get the artwork done.4/7—not a great leap from the loft's origins as manufacturing space. How people live and work has always dictated domestic architecture, thus the piano noble of the Palladian villa that allowed the crows to nominate below while the landed gentry lived in state above.

But the needs of the rich fit awkwardly into lofts. Its simplified floor plans delete all those demeaning upstairs-downstairs hierarchies, a positive democratic gesture for sure, but that doesn't mean the rich have surrendered any of their services or perks. They simply outsource them. The current batch of deluxe condos has grand open kitchens almost exclusively for show, and that's evident in their narrow layouts, minimal venting, and impractical material choices. The smudgy-able stainless steel counters, modest-sized sinks, and reach-resistant shelving lend themselves to food prep no more laborious than a catering station or a midnight snack. While the working kitchen has a vestigial role, dining rooms are history. (This, even as entertaining is claimed to be the prime mover to bigger real estates—the additional space is definitely not for larger families, as many of these condos have only one decent-sized bedroom.)

The living room has become curiously big—nuclear spreading in two directions, one seems to be arranged around an absence that was once a fireplace and now refers to major art, while the other is focused on a Beasties-sized television. The living room becoming more of a place to observe—the view, the art, the screen—has become rather anti-social. Since spatial complexity is reduced to a minimum in these high-end lofts, that space for thinking, for art, for relaxation, which is so integral to a living room, has been left out. How people live and work has always dictated domestic architecture, thus the piano noble of the Palladian villa that allowed the crows to nominate below while the landed gentry lived in state above.

The Barnes selection process was not as methodical as it sounds. The art/werk done 24/7—not a great leap from the loft's origins as manufacturing space. How people live and work has always dictated domestic architecture, thus the piano noble of the Palladian villa that allowed the crows to nominate below while the landed gentry lived in state above.

Architecture is much too serious and important for that.Too bad times critic Nicole Ourosoff doesn't see it that way.

STAYING THE COURSE

I have just seen your editorial about competitions. (AN 16_10.003.07) Many thanks for your responsible and thoughtful comments. I can't tell you how much I appreciate your reasoned viewpoint and statement of the facts. The Barnes selection process was not a design competition. I (and the Barnes) did not think such a competition appropriate for this complicated commission where the design must be the result of a rigorous and deep collaborative effort between architect and client. As you know, architects too often are asked for sexy images (often for free) after a cursory look at a program brief. Architecture is much too serious and important for that. Too bad New York Times critic Nicola Ourosoff doesn't see it that way.

MARK THORPE
EXECUTIVE DIRECTOR, PRITZKER ARCHITECTURE PRIZE
CHICAGO, IL

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SO AN ARCHITECT WALKS UP TO A BAR...

Ask hundreds upon hundreds of architects to get all dressed up, pile them into a massive function hall, fill them up with cocktails, make them listen to speeches, and what do you get? A sure recipe for Tedium and a vicious hangover, you sigh grimly, a Purgatory on Pier 60? Not all, my friends, not all— you have the 2007 Heritage Ball at Chelsea Piers! We are connoisseurs of this kind of event, and the AIA New York’s annual gala, held on October 11, did not disappoint. While honorooe Mayor Michael Bloomberg had the best line of the night when he ruefully began his acceptance speech by saying that it is almost impossible to make good jokes about architecture, the evening gave us plenty to laugh about.

Miracle of miracles, it even made a joke pop into our head: How do you know when you are in a room full of architects? It’s easy: when the line for the men’s room stretches around the corner, and the line for the ladies’ doesn’t exist! It was a very depressing sight—except for the happy women who could smirk as they strode by their gentleman colleagues. There may be gender parity today in architecture schools, but it sure hasn’t hit the higher tax brackets!

Speaking of which, we don’t know if this is common practice since we are more likely to sing for our supper than pay for it, but the AIA events committee seems to have fallen prey to the same sort of adjectival inflation that plagues banks offering credit cards with usurious rates: The types of table one could sponsor, starting at $10,000 a pop and going up in increments of $2,500, were Choice, Preferred, and finally, Premier. The distinction was lost on us, we confessed, until we started to think about the venue. How on earth could one spot possibly be choicer than another inside the cavern that is the Chelsea Piers?

If you forgot to wear your nice thick I-Am-An-Architect glasses, the best spot was right up front, because then they had a good view of the screens. It took us several minutes to decide whether or not the graphic projected there was a joke: There was a time line, divided by color, declaring when the audience could talk, and when they couldn’t. To wit: “7:30—Speaking Permitted; 7:45—Speaking NOT Permitted,” and onwards into the night. Fearing that this wasn’t meant in earnest, we turned in disbelief to our kindly tablemates Bill Sharpies and Gregg Pasquarelli of SHoP, who could only pantomime in response as it was already 7:46. On reflection, we realized that the saddest part about it was how far we, as a group, have fallen: At the 2005 dinner, the gathered were treated to the delightful scene of Jeanne-Claude (wife of Christo and Jeanne-Claude fame) loudly chastising the room like a bunch of children for their collective inability to shut up. Remember, folks, these days it’s all about spectacle!

HAPPY BIRTHDAY, MR. SHULMAN!

In honor of photographer Julius Shulman’s 97th birthday, the design firm Pentagram threw a party at their office on 5th Avenue on October 17. The man of the hour was in top form and enormously charming, and as we have nothing but nice things to say about him, the evening, and the people who came out to celebrate, we’ll stop right there.
EYE OF THE TIGER continued from front page

Harlem's Heart Rezoned continued from front page

Harlem's Heart Rezoned: "We just don't want them on the first floor.

Another key piece of the rezoning is a special arts and culture sub-district. Running from Frederick Douglas Boulevard to the mid-block between Malcolm X Boulevard and Fifth Avenue, it requires any development over 60,000 square feet to devote five percent of its space to a specific list of cultural uses, including theaters, museums, art galleries, and book stores. "It's like inclusionary housing for the arts," Otz said. The subdistrict will also have a provision allowing large, luminous marquees, heightening the theatricality.

Residential zoning within the district will now feature the inclusionary housing bonus, which means developers must provide 20 percent of their units as affordable to low- and moderate-income families to receive the maximum development rights. With incentives from the 421-a tax abatement program, which takes effect next year, the DCP expects 5,000 of the 2,500 new units created by the rezoning to be affordable.

HARLEM'S HEART REZONED continued from front page and a premier arts, entertainment, and commercial destination in the city," commission chair Amanda Burden said at the meeting. The lynchpin of the plan, which runs the 24 blocks from Second Avenue to Broadway, is standardizing the street's piecemeal zoning, which has varied from lot to lot, to allow for larger development.

To control that development and maintain the street's character, building and street wall heights have been capped at 125 and 65 feet respectively, except at an extant business core centered on Fifth Avenue, where buildings rise to 250 feet with an 85-foot street wall. The hope is to create a new business center for the city based on the many transit connections.

The DCP has also created a number of zoning strategies to address and maintain 125th Street's unique character within the city. The first of these is a requirement for active storefronts. Adapted from a zoning amendment created in the 1980s to restrict a proliferation of travel agencies on Fifth Avenue, the plan for 125th Street limits office, hotel, apartment entrances, and banks, the latter of which seem to have spread across the city in recent years. Jaime Ortiz, the DCP project manager, said it would serve as a model for the rest of the city. Asked if it would extend to the explosion of Starbucks in the city, he said, "We actually looked at ways to curb chain retail, but we couldn't come up with a way to limit that through zoning." He also noted that banks are encouraged, especially in a historically underserved community, "We just don't want them on the first floor.

The DCP expects 5,000 of the 2,500 new units created by the rezoning to be affordable.
MIA MII ART MUSEUM
The Miami Art Museum by Herzog & de Meuron will anchor an ambitious 30-acre culture complex, including a science museum by Grimshaw, planned for a currently disused public park on Biscayne Bay.

While the overall design will not be released until December 1, museum director Terry Riley, describing himself as "not a milquetoast ennabler," was happy to discuss the design thus far. Foremost, he said he told his architects, "don't grasp for icon status."

With a collection that's only ten years old, climate will be a strong determining factor in the design. A soaring four-acre canopy will cover the entire site leaving much of the 125,000 square-foot building open and filled with plantings. Platforms and stages will enliven this public arena that faces the water creating a cool outdoor micro-climate as an inviting counterpoint to the frigid air-conditioned enclosures so typical of Miami. The estimated cost of building the museum and sculpture garden is now at $131 million. An exhibition detailing Herzog & de Meuron's always vivid design process will run from December 1 through April 6, 2008.

Architect: Herzog & de Meuron
Client: Miami Art Museum (MAMi)
Location: Museum Park
Groundbreaking: late 2008

To protect the picturesque brownstones that line 124th and 126th streets, those streets have been down-zoned.

As with many of the city's poorer neighborhoods, gentrification has become a major concern for the area, something the rezoning could exacerbate. "It is a double-edged sword," Barbara Askins, President of the 125th Street Business Improvement District, said. "It can be good for the neighborhood and, if not done correctly, it can be bad."

Development is rampant in Harlem, and especially along 125th Street, where Bill Clinton has his offices and major retailers like H&M and Old Navy have moved in. Ortiz says this is not all bad, but it must be controlled. "During the planning process, many people told us they like to have some chains there because they can shop locally," he said. "So it's actually a mix of what people like or dislike." He emphasized that the rezoning seeks to maintain this balance.

The mix of scale and uses on 125th Street is one of the reasons the American Planning Association (APA) declared it one of America's Ten Great Streets on October 1, the same day the rezoning was certified. The APA chose the street because, "it has managed to maintain a strong identity through periods of tremendous population growth and infrastructural strain, disinvestment, and urban renewal. In addition it is a piston of economic, social, cultural, and transit activity for Harlem, with increasingly more walkable and livable places." The APA could be referring to the rezoning plan as much as it is to the street itself.

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ROGELIO SALMONA, 1929–2007

The distinguished Colombian architect Rogelio Salmona passed away in Bogotá on October 3, 2007. Born in Paris in 1929 to a Spanish father and a French mother, he was taken to Colombia as a child and educated at French schools. Despite his studies at École des Hautes Études in Paris, with the distinguished art historian Pierre Francastel, and his simultaneous decade-long apprenticeship with Le Corbusier from 1948, Salmona always identified with Colombia, the country to which he returned to in 1960 to begin his independent career as an architect. Influenced by the pre-industrial vernacular of North Africa and the Iberian Peninsula and later by local vestiges of pre-Hispanic Inca culture, Salmona was equally touched during his maturation as an architect by Le Corbusier’s Maison Jaoul on which he worked in Paris. This apotheosis of the Brutalist brick tradition enabled him to segue into the Colombian culture of building in brick. There was nothing traditional about his form, however, as can be seen in the overwhelming brilliance of the set-back housing complex that he designed for the Fundacion Cristiana de la Vivienda over the years 1963–1971, in collaboration with Hernán Vieco and Eduardo Zarate. These converging, brick-faced, “pyramidal” blocks, staggered in section, with consummate ingenuity, were followed by similar medium-rise stepped housing settlements, that were literally conceived as “social condensers” in the pre-Stalinist, Soviet sense of the term. All of these early housing studies culminate in the exercise in brick-faced, solid geometry which in precept and method would have been more than a match for the entire trajectory of the French stereometric tradition, dating back to Viollet-le-Duc!

Salmona would follow this triumph in 1961 with his last “social condenser,” the Edificio Alto de Pinos. Once again, with oblique reference to Henri Sauvage’s Rue Varin apartments in Paris (1912), this is a brick-faced complex in which each successive apartment has its roof terrace superimposed on the one beneath, there being some nine stepped apartments in each wing of the development that look obliquely down and inwards towards a stepped garden where dotted here and there are the pine trees that give the complex its name. A man of the Left throughout his life, Salmona’s work covers a very wide range, from private houses to entire residential districts, from his seven block Nueva Santa Fé quarter in Bogotá (1985–1987), to public buildings such as the National Archive (1994) and the Virgilio Barco Public Library and Park (2002). This last being completed with his wife Maria Elvira Madrinan, who was responsible for the landscape design.

After El Parque, the most singular masterwork of Salmona’s long career was surely the Casa de los Huispedes of Colombia (1962), built on a spectacular peninsula overlooking the harbor of Cartagena. Meant to be used as the presidential guest house this majestically layered residential complex, built of shallow concrete vaults resting on local, load-bearing volcanic coral stone roofed with turf and terracotta tiles and fountain pools mixed with exotic vegetation that jointly convey the aura of an uncertain Amerindian past. Among his works none surely was more inimical to the camera than this, since it exemplified in every way his profound conviction that architecture cannot be experienced through photographs alone because “it possesses a music, a texture, a color, and a taste that the eyes alone are unable to grasp.”

KENNETH FRAMPTON IS WARE PROFESSOR OF ARCHITECTURE AT COLUMBIA UNIVERSITY’S GRADUATE SCHOOL OF ARCHITECTURE, PLANNING, AND PRESERVATION. THE FOURTH EDITION OF HIS MODERN ARCHITECTURE: A CRITICAL HISTORY HAS JUST BEEN PUBLISHED BY THAMES & HUDSON.
NEWTOWN'S NEW PARK

"Nature" and 'Newtown Creek' are not typically words New Yorkers put in the same sentence, but the polluted industrial waterway that divides Brooklyn and Queens now boasts a riverfront park that should sway local opinion. The Newtown Creek Waterfront Nature Walk, which opened in Greenpoint on September 29, is a quarter-mile path that follows the edge of the creek but the polluted industrial waterway that divides Brooklyn and Queens now boasts a riverfront park. 'Nature' and 'Newtown Creek' are not typically words New Yorkers put in the same sentence, but the polluted industrial waterway that divides Brooklyn and Queens now boasts a riverfront park that should sway local opinion. The Newtown Creek Waterfront Nature Walk, which opened in Greenpoint on September 29, is a quarter-mile path that follows the edge of the creek but...
THE SHIPPING NEWS

A plan by the New York City Economic Development Corporation (EDC) to redevelop Brooklyn's last container port, the Red Hook Container Terminal, into a mixed-use area has run into a formidable wall of political opposition, which could doom a major Bloomberg administration initiative. In early October, City Council member Christine Quinn sent a letter signed by 21 elected officials to the Port Authority of New York and New Jersey requesting that the container port not be turned over to the city.

Over the past five years, the Bloomberg administration has sought to acquire and redevelop a series of piers in Red Hook currently owned by the Port Authority. A presentation of an urban renewal plan by the EDC last year called for the redevelopment of Red Hook's container piers as cruise terminals, restaurants, and a recreational marina, which would serve as the linchpin for the rezoning of a 120-acre upland area.

City officials have made some progress towards realizing the plans. A cruise ship terminal has been built at Pier 12, and Pier 11 has been taken out of commission as a container pier. Meanwhile, the lease of the current container port operator, American Stevedoring Inc. (ASI), which is still operating on Piers 7–10, has been allowed to lapse, and Port Authority officials have given no indication that they intend to renew it.

The city's vision for Red Hook appears in part predicated on plans to open up a new port operation in the Sunset Park neighborhood of Brooklyn. However, in their letter, the elected officials claim that it could take ten years to bring the Sunset Park container port online. Meanwhile, they say that city's plans for the Red Hook piers are jeopardizing.

POLSKHEK'S LED WALL IN BOSTON GIVES DRIVERS AN EYEFUL

EXTRA WIDE-SCREEN TV

The public television station WGBH in Boston has long brought quality programming into people's living rooms, and now it is bringing it to the road, too. As drivers cruise down the Massachusetts Turnpike, they're greeted by the sight of ambient videos displayed on multiple screens that fade into slivers along 350 feet of a cantilevered glass facade of a building designed by Polshek Partnership Architects. The sliver design allows greater integration with the building's skin than a single rectangle would, said Doug Morris of Poulin + Morris, a graphic design consultancy that led development of the display. 

LISA DELGADO
700 jobs and imperiling the future viability of New York's container port industry. "Until adequate facilities exist at Sunset Park to retain and grow this vital industry," the letter states, "Red Hook should be maintained as a container port by the Port Authority."

EDC spokesperson Janel Patterson indicated that her agency is committed to keeping at least part of the area as a working port, but she declined to address the status of the city's urban renewal plan. "Our vision for the piers remains focused on creating jobs and preserving Red Hook's unique maritime industrial character," Patterson said in a written statement. "It is important that the city and state work to ensure the Piers are used to their full potential and the maximum number of maritime jobs are created."

However, ASI spokesperson Matthew Yates maintained that the city's plans for Red Hook have already hurt the container terminal and he said that his company was forced to lay off 48 employees after it lost the use of Pier 11. According to Yates, if the container port operation at Red Hook is further curtailed, the entire region would suffer, because more goods would have to be trucked in from New Jersey, which he said would result in more air pollution as well as higher costs for a variety of goods, particularly building materials, which are especially expensive to transport by truck. "If the port is exclusively in New Jersey," Yates said, "You add diesel emissions and you drive up market prices."

DESIGN-BASED CHARETTES FOR AFFORDABLE HOUSING UPSTATE

CRUZ-ING UP THE HUDSON

Hudson, New York may bring to mind an idyllic tourist destination with charming antique shops but wealthy newcomers seeking weekend retreats have altered the town's real estate market, pricing out many long-time residents. Hudson's population is around 7,000, yet its per capita crime rate is significantly higher than New York City's. Affordable housing is badly needed—the sole low-income complex has a prohibitively long waiting list. To complicate the matter, any design intervention in Hudson must address the town's historic urban tissue. As housing advocates know, affordable units aren't easy to get built, and as architects know, it is even harder to incorporate innovative design into them. The new foundation Planning and Art Resources for Communities, or PARC, is working to change that in this Hudson River Valley town.

Founded at the end of 2006 by the artist David Deutsch and directed by Andrew Strun and Megan Wurth, PARC is launching a pilot housing-and-public-infrastructure project in Hudson, in collaboration with the architecture firm Estudio Teddy Cruz and the

continued on page 15
There is little question that a generation of architects who reacted strongly to postwar tendencies and restored a sense of urgency to ideas is passing, Oswald Mathias Ungers. Ungers died on September 30, a decade after the death of Aldo Rossi, and fourteen years after the sudden departure of James Stirling. Stirling, Rossi, and Ungers changed the face of European architecture. Since the 1970s, each left a mark on the discourse and, to a lesser extent, on the reality of architecture in the United States. Stirling taught at Yale. Rossi became a frequent visitor here, and Ungers served as chairman of Cornell University from 1969 to 1975. He shared with Rossi an often-difficult trajectory, and with Stirling a belated burst of projects and buildings.

Opening a studio of his own after taking his degree under Egon Eiermann at the Technical University of Karlsruhe in 1950, he designed villas in and around Cologne that drew instant attention for their exposed concrete and Brutalist handling of taut textile facades. Ungers soon counterbalanced this gritty image by using corner towers, gateways, and curving wings, and breaking up the mass of large-scale blocks, forging solutions that share more with Stirling’s future than with German traditions.

By the late 1960s, Ungers was disenchanted with his professorship at the Technical University in Berlin, where he had become dean in 1965, and by a string of defeats in competitions, prompting his departure for the United States. He landed in the midst of a revolution whose epicenter was Peter Eisenman’s Institute for Architecture and Urban Studies (1967–1984) in New York, whose origins were at Cornell University where Ungers took the chairmanship of the architecture school in 1965. The ferment that changed everything during the early 1970s could be called a reflection upon the nature of architecture precisely at a time when semiotic theories tended to push the discipline towards a universalized discourse rather than to secure a firm mooring within it.

It was during this decade that Rossi moved to Zurich, where he taught some of the most prominent practitioners of today, while Stirling made inroads in Germany, and Ungers sought more favorable conditions in the U.S. These flights brought mixed success, often by way of an ironic reversal of roles. Stirling did find promising terrain in Germany, Rossi extended himself ever more toward the States and Germany while struggling to outgrow his leftist convictions, and Ungers passed through a professional desert for a decade. After leaving Cornell in 1975, he returned to Vienna the following year before being called back to Dusseldorf. It was slow in coming, but it has won him the accolades of name one letter to a page. A museum strikes visitors as a manifesto. As the critic Martin Kieren suggested, it consists of “a subtle architectural idea arising solely out of Ungers’ belief in the culture of contemporary architecture.”

Like Rossi, Ungers was a believer in architectural books. He thought them indispensable for his ideas, but also because they were among the chief sources of his work. By the time of his retrospective at Cologne in 1990, he chose the square as the format for Ten Chapters about Architecture. Ungers thought of it as a “visual treatment” and included brief texts from antiquity to the present opening with eight splendid capital letters, designed by Luca Pacioli, spelling the architect’s name one letter to a page. A choice of regular solids from Divine Proportions initiates readers to a series of ambitious projects, museums, housing, and urban monuments. By invoking Vitruvius’ Ten Books on Architecture and Renaissance proportion systems without renouncing logarithmic transformations and complex intersections of solids, Ungers peels the reader for a rigorous itinerary.

He also shared with Rossi a belief in architectural archetypes, pre-verbal figurations of which the platonic solids, symmetry, uniformity (by repetition), and ambiguous scale are principal characteristics. Expanded to large urban projects, or compressed into the core of a building, the perfect square of a chair or a printed page, Ungers’ typologies proved more flexible than Rossi’s. The difference may lie in what Fritz Neumeyer has called Ungers’ “ruptive conceptual force” which holds everything in tension between “asceticism and sensuality, between aggressive immediacy and fantastic irrationality.” The latter prevented many of his projects from being built, but it has also endowed others, such as the Fairgrounds Tower in Frankfurt (1983) or the Market Square at Trier (1988) with an exceptional presence. What may be claimed for Ungers among German architects of his generation is his fierce intelligence, it shines in everything he touched and endowed it with a cerebral beauty at times serene but never arid, which sprang from his intellectual compass and sensitivity.
For the first time, you can custom order stair parts in any of our 12 wood species. With the ease of ordering and wide selection you expect from Crown Heritage, your plans have endless possibilities.
CITY TESTS SEPARATE CORRIDORS FOR CYCLISTS IN CHELSEA

A LANE OF ONE'S OWN

Cyclists on Ninth Avenue will soon have a lane of their own. Currently under construction, the separated bike lane is adjacent to the sidewalk and buffered by a parking lane, and is believed to be the first of its kind in the country. Modeled on a similar program in Copenhagen, it also includes planted medians at intersections that shorten the pedestrian crossing distance by 25 feet. This so-called "complete street" design is being tested from 18th to 23rd streets where they then connect to more conventional bike lanes in the Meatpacking District and the West Village. "We're really trying to get quality over quantity, not just more bike lanes, but the best bike lanes in any given situation," Joshua Benson, bicycle program coordinator for the Department of Transportation (DOT), said.

While the goal of the program is to improve bicycle safety and to increase bike ridership as a part of Mayor Bloomberg's PlaNYC, the design should provide benefits for drivers as well, chiefly through easier turns at left lanes at 16th, 18th, and 22nd streets. The turning lanes should relieve what DOT calls "back pressure," a situation in which drivers, for fear of being rear-ended, make hasty turns that imperil pedestrians.

In addition to the left turn lanes, which cross the bike lane, intersections will be equipped with special signals for both the turn lane and the bike lane. "There are a lot of pieces to it, but people are adjusting smoothly," he said. "The key for this project is to study it and learn how it functions."

Cycling enthusiasts are effusive about the design. "The design was unveiled and it was under construction a month later. In New York, that's nothing short of revolutionary," said Wiley Norvell, communications director for the advocacy group Transportation Alternatives. "I know a lot of planners around the country who are jealous." — ALAN G. BRAKE

GOODBYE, DOLLY!

On October 5, Brooklyn Borough President Marty Markowitz announced that he would not reappoint Dolly Williams, a developer who has served, at times controversially, as his representative on the City Planning Commission. "When there are many voices to be heard on land use matters, it would be best for a new appointee to assume the planning commission position," Markowitz said in a statement. Many of those voices, it turns out, belonged to local bloggers. Brooklyn bloggers, especially No Land Grab, which formed in opposition to Forest City Ratner's Atlantic Yards plan, have been tracking Williams' every move since August 2004, when The Brooklyn Paper revealed that she was a partial investor with Bruce Ratner in the New Jersey Nets. It was not yet known whether the project would go before the commission—it went to the state instead—but it was seen as a major conflict of interest. Bloggers picked up that story, and others, so when they covered Markowitz's announcement, it was with an air of self-congratulation.

Though there was a mix of old and new media reporting on Williams and her activities, the latter emphasized her work on the commission. After all, many of the stories, like the aforementioned Nets investment, ran in the papers first, but it was the additional attention they received from the blogs that gave voice to frustrations.

"The outrage in the comments surely was noticed by someone in Markowitz's office," Norman Oder, of the Atlantic Yards Report, told AN in an email. (Williams and Markowitz's office declined to comment.) For the commission itself, the issue is more complex. "These are commissioners who have an expertise in a particular field," Department of City Planning spokesperson Rachael Raynoff said. "Some projects will come up that they have a connection to and that will require them to recuse themselves. There is nothing inappropriate about that."

Commission chair Amanda Burden agreed that there was no reason developers should not have a role on the commission. "Being a commissioner is about being smart, knowing the city, and doing your homework," she said. "There are both citywide and neighborhood perspectives you have to consider. Beyond that, it doesn't matter who you are." For Oder and his fellow bloggers, the commission may finally take them seriously. "I do think that the media, and perhaps especially the blogs, may at least cause the next commissioner to recognize that his or her activities will be scrutinized," he wrote.
The Charles Street Jail in Boston reopened its doors early in September, and people have been clamoring to get in. The guests are a bit more law-abiding than they used to be: Though the building was an active jail for almost 150 years, it is now a posh 298-room hotel. The Liberty Hotel (yes, the pun is intended), overlooks the Charles River from its site at the base of the historic Beacon Hill neighborhood. Redesigned by Cambridge Seven Associates, the $150-million project includes the adaptive reuse of the 19th-century building, and a new 16-story tower.

The adjacent Massachusetts General Hospital (MGH) had acquired the property when the jail was closed in 1990, and used the space as a storage facility. “When we first walked into the building in the early 1990s,” Cambridge Seven principal Gary Johnson explained, “the roof was leaking, paint was peeling off walls in large sheets, there were pigeons living inside, and it was locked, but not 100 percent secure.”

Listed on the National Register of Historic Landmarks, the 19th building is a significant example of the Boston Granite School, and of the work of the architect Gridley James Bryant, one of the foremost practitioners of that style. But the jail was deemed inhumane in 1973, and finally closed in 1990. When the hospital, along with Cambridge-based developer Carpenter & Company acquired the property, it wanted to retain the building’s historical significance.

The jail building has a cruciform plan centered on an octagonal rotunda that the architects converted into the hotel lobby. There, exposed brick walls reach 90 feet to the ceiling. But in order to bring in more light (and for the sake of historical accuracy) they recreated and reinstalled a cupola that had been removed in 1949. Other vestiges of the prison remain: Catwalks used by guards are still in place and the bars that once enclosed cells line the corridor leading to guest rooms and define spaces in the hotel’s restaurant, Clink.

A new 16-story glass-and-brick tower that houses most of the guest rooms connects to the historic structure. As part of the adaptive reuse project, the architects called for dismantling the jail’s eastern wing, and reconstructing it to serve as the entrance to the MGH’s ambulatory care building, which sits directly to the east of the old jail.

One of the project’s greatest successes is an urban one, since it engages Beacon Hill. Formerly, this historic and exclusive district had been partly hemmed in to the north by the elevated train line and Charles Street station. The city is wrapping up a major renovation of the station, which will free up the ground level for pedestrian access. According to Johnson, “one of the most satisfying results of this project is watching how this is coming together as a great urban space.”
CHINESE ARCHITECTURE SCHOOLS WELCOME—AND ENCOURAGE—FOREIGN STUDENTS FOR THE FIRST TIME SINCE THE TANG DYNASTY

In the 1980s the trend was for Chinese architecture students to enroll in Western architectural schools. But a new phase of globalization is taking shape and the tide is turning.

Twenty years ago at the prestigious Tsinghua University in Beijing, about 50 percent of graduating students went abroad to further their studies. Today, that number has dropped by 15 percent. What’s more, Tsinghua is the first architecture school in China to set up a masters program open to any foreign students, and not just as mere exchange students. The program comes complete with scholarships and a Tsinghua degree.

The program is the brainchild of Xiaodong Li, a Tsinghua graduate who completed his PhD at the Technical University of Delft, and is now chair of the school of architecture at Tsinghua. He is one of a new generation of reflective, critical, regionalist Chinese architects, along with Wang Shu, Lu Wang, Wang Hui, and Yung Ho Chang among others, who are taking a different path from their forerunners’ building boom bling in Chinese cities.

The university has appointed three new professors from abroad as well: Alexander Tzonis of the TUDelft (full disclosure: he is this writer’s partner), Joan Busquets of the Harvard Graduate School of Design, and Thomas Herzog from Technical University of Munich. They follow in the steps of Laurie Olin, who moved from the GSD to join Tsinghua three years ago. The purpose, according to Li, is to bring fresh blood into the system here, and to make the school into a bridge between local and international practitioners, policy makers, and developers on one hand and students on the other.

It has been a long time since China opened its teaching institutions in this way. According to Li, “The country has opened systematically its educational institutions to foreign students—the last time was under the Tang dynasty, one thousand years ago.”

The emphasis of the program is clear: architectural history and theory, architectural and urban design, and sustainability adapted to Chinese reality today. Students from abroad stand to benefit from this hands-on contact. They will be integrated within the university and country for 14 months, which will considerably enhance their knowledge of the current situation, far more than the way they have at present, with the limitations that come with being guests at the university.

The main concern is with improving the quality of architecture and cities in China, one echoed continually in many universities there. According to Li, “The country has grown phenomenally in the last 30 years. During this process the quantity of building has not been matched by quality. This is due to the lack of a real architectural, urban, and especially ecological point of view.” As he is quick to point out, “We can learn from the precedent set by the urbanization of the West. Because of the speed of the process here, there has been no time for reflection. The aim of the university is to act as a think tank, bringing together professors and students who can work on real issues bringing in as much knowledge as possible, reflecting on issues of architectural, urban, and environmental quality from different angles.”

MTA SHARES PLANS REGARDING FARE HIKES AND HUDSON YARDS PLANS

MTA STRAPHANDERS CAMPAIGN

FARESIDE CHATS

You might expect the Metropolitan Transportation Authority (MTA) to draw the curtains as it formulates an unpopular fare increase and reviews bids for a complex real-estate sale. But executive director Elliott Sander has promised to show the proposed designs for its Hudson Yards property and has scheduled a public workshop on the need for a fare increase.

Sander, speaking at the local American Planning Association annual meeting on October 12, described the disclosure as a hallmark of the MTAs basic commitment to transparency. “To be the best of the large, older public transit organizations in the world,” he said, “requires mutual respect and breaking down boundaries.” The MTA will collect online comments and host a forum on November 17, on Sander’s proposal to increase revenue from fares and tolls by 6.5 percent. Sander suggested either bumping the base fare from $2 to $2.25 or introducing an off-peak $1.50 fare while eliminating some discounts for multi-ride MetroCards. Critics have decried the idea of erasing bonuses while increasing prices, but Sander said the variable prices idea of erasing bonuses while increasing prices, but Sander said the variable prices could let riders tweak the system as they see fit. “We are highly supportive of congestion pricing,” he told the planners, referring to Mayor Michael Bloomberg’s proposal to fund new bus service with a fee on private cars in central Manhattan. “And the idea of encouraging some percentage of our riders to ride off-peak is great.”

Sander says the MTA must raise fares to keep its infrastructure healthy while expanding ridership and opening up pricing on the Hudson Yards sale to raise up to $1 billion for capital projects, including the resurrected Second Avenue subway line and the 7 line extension. Straphangers Campaign, continued on page 20
Admission

Document will be strictly limited to 26.

Pre-requisites:
A/ An accredited professional bachelor degree in architecture;
B/ A demonstration of English ability, preferably test scores in TOEFL (>=710) or IELTS (>=6). (NOT required to students from native English speaking countries).

Application Materials:
A/ Official degree copies Copy of the official diploma or certificate, and an official academic record. The material should be sealed in a separate envelope with an authorizing seal across the back flap.
B/ CV (NOT required to students from native English speaking countries): Copy of the official score sheet from TOEFL or IELTS.
C/ Personal statement All important information should be in A4 paper format demonstrating the applicant’s competence in design and research. Please note that no portfolio will be accepted.
D/ Administration A brief introduction of the applicant’s personal history and achievements to verify the applicant’s interest in the program.
E/ Letter of recommendation Three recommendation letters written by persons with direct or academic knowledge of the applicant’s professional and academic potentials. All letters must be sealed in separate envelopes with the writers signing across the sealed back flap.
F/ Application fee A non-refundable application fee of $40 payable to Tsinghua University as a non-refundable application fee. This fee cannot be credited to tuition or other accounts upon admission. This fee cannot be waived.
G/ Copy of passport, citizen ID or other legal identification.

Sending In:
All application materials should be enclosed in one mail package sent to the following address:

Admission Office
School of Architecture
Tsinghua University
Beijing 100084, P. R. China
Tel: (+86) 10-62785693
Fax: (+86) 10-62783388
Email us at: http://arch.tsinghua.edu.cn/arch; or http://www.chinabuilds.com; or email us at: arch-admissions@tsinghua.edu.cn

The package should be sent by January 15, 2009.

Mission Statement

The School of Architecture at Tsinghua University is the first in China to offer an accredited Master’s Degree to foreign students. The purpose is to open up a major new platform of architectural education in response to the rapid urbanization of China.

The Professors

Winfried Gropius
Alexander Ewing
Thomas Weisbrod
Jean Bouquet
Liu Xinyue

The Program

The program offers nationally accredited professional master degree Master in Architecture focusing on design, and the architecture profession in China in particular. It is a 2-year program for graduate students, preferably professional bachelor degree holders. The opportunity of advanced learning in professional knowledge and architectural skills.

The program adopts the credit system. A total of 25 credits is required.

Courses

Courses are organized around a 2-year time table. All courses can be divided into: required, studio, theory, seminars, the final and optional.

Required courses include: history, theory, methods, studio design, studio technical design, advanced architectural design, urban design, and professional development.

The standard language for all courses is English.

Students are required to take the following courses and complete 11 credits: Architectural Design, Landscape Planning and Design, Urban Design, Final Thesis, each studio is led by three experienced and qualified professors and a coordinating professor. The studio topics are selected from established and flexible studio themes in China. They will be chosen from three categories: architectural design, urban design, and professional development.

Students are also required to complete 6 credits in theory courses. These courses cover a wide range of fields: history, design theory, urban theory, contemporary practice, building technology, landscape and Chinese gardens, etc. These courses are featured lectures by leading figures in different fields and are of great interest.

Optional public courses are provided by the Tsinghua university, offering training in Chinese language and learning in Chinese History and culture.

Semesters

1st semester (Summer 2008): 2 credits in design studios (architecture design); 1 credit in seminars (contemporary Chinese architecture); 3 credits in total.
2nd semester (Fall 2008): 2 credits in design studios (architecture design); 1 credit in seminars (contemporary Chinese architecture); 3 credits in theory; 2 credits in optional public courses, 9 credits in total.
3rd semester (Spring 2009): 4 credits in design studios (landscape, urban design); 2 credits in seminars (contemporary Chinese urban design, heritage preservation); 1 credit in theory; 2 credits in optional public courses, 9 credits in total.

Tuition and Scholarships

Tuition for the program is USD 15,000. Scholarships up to USD 10,000 are available.

Starting September 2008

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Walking into the loft offices of Sage and Coombe Architects overlooking the Hudson River, it is clear that the firm’s principals are not striving to be high priests of culture; a casual, relaxed atmosphere pervades the space. Colorful furniture, plants, lots of books and models, and casually dressed employees who seem to enjoy their work set a pleasant tone, which translates into the 12-person firm’s work. Its portfolio ranges from high-end residences to institutional projects to retail spaces and public works with small budgets.

Principals Jennifer Sage and Peter Coombe worked in firms that tend toward the reverential end of the spectrum, Sage for Pei Cobb Freed and Coombe for Richard Meier. After working there for “a million years,” Sage said, “we were ready for a sense of control, of authorship, over our projects.” The firm avoids the aesthetic rigidity of, say, Meier’s office. “We prefer to do something a little unexpected, even humorous,” said Sage, “and we try to be flexible, and I think our clients like that.” Most of their work has come through word of mouth and referrals. “We’re so bad at marketing ourselves,” she said, rolling her eyes. “We seem to enjoy their work set a pleasant tone, which translates into the 12-person firm’s work. Its portfolio ranges from high-end residences to institutional projects to retail spaces and public works with small budgets.”

The flexibility shows. For at the Noguchi Museum, probably the firm’s best-known project, their hand is largely invisible in deference to the mid-century artist and designer. “Noguchi was—and still is—extremely important for us,” said Coombe. “It’s not a blank slate, so that creates really interesting limitations.” At the museum, the firm is currently renovating a gallery that will host traveling exhibitions. For a large weekend house in Cold Spring, New York, they created a magazine-ready vision of spa-like luxury nestled in the wooded hills of the Hudson Valley. Several recent public projects, including a series of children’s reading rooms for the New York Public Library and a fire house in Staten Island have employed bold colors or witty graphics. “Graphics are a good way to explode a very limited budget,” Coombe said, while parks projects, ranging from tiny comfort stations to a 130,000 square foot indoor track facility, employ sophisticated green strategies. “You get a real sense of reward working on public projects,” Sage said, “and you learn a lot.”

COLD SPRING RESIDENCE
Hudson Valley

SCA was originally contacted to build a small pool house as part of a family compound in the Hudson Valley. Over time, however, the pool house evolved into a large house with an indoor pool, which happens to include spectacular views of the valley and the river beyond. The 15,000 square-foot house is divided into two wings, one with most of the family quarters and smaller bedrooms, the other with the roughly 22-by-60-foot pool and master bedroom with a generous terrace above. A wood ceiling with a large operable skylight opens the pool to the outdoors in warm weather. The house is clad in copper that will change color with time, allowing it to blend into the wooded lot.

NEW YORK PUBLIC LIBRARY
CHILDREN’S READING ROOMS
New York

The New York Public Library commissioned SCA to redesign four children’s reading rooms, two of which have been completed. The Fort Washington Library, an early 20th century Carnegie library, has monumental lampshades that create intimate zones within the double height space. “They’re the size of some studio apartments,” Coombe joked. Graphics with literary references and neighborhood scenes create visual interest. The Hamilton Fish Park branch, a mid-century modern building on Houston Street in Alphabet City, had a smaller budget, but includes a slightly inclined floor with platform seating on level with the ground, creating a kind of indoor landscape. Globe lights, complete with countries and longitudinal lines, break up the monotony of the fluorescent fixtures.
SILVERSTEIN GETS STERN LOOK
Larry Silverstein sure wants to leave his mark on Lower Manhattan. Though he still will not be building housing near Ground Zero, as has been the public’s want, he is getting closer with a 60-story luxury hotel. Silverstein announced his plans on October 15, adding Robert A. M. Stern to the coterie of high-profile architects he now employs. The hotel will rise at 99 Church Street, the former headquarters of Moody’s Investor Services, a firm Silverstein gamely moved into 7 World Trade Center in exchange for their property. It should also be mentioned that 99 Church—due for completion in 2011—sits directly behind the 792-foot Woolworth Building, a tower it will no doubt challenge for skyline supremacy.

U2 BUILDS FOSTER HOME
Ireland’s biggest rock band will now be building its biggest tower, with some help from England’s biggest architect. On October 12, a team including Foster + Partners and August Partners—U2’s investment firm—was selected to build a 394-foot tower at the mouth of Dublin’s Liffey River. Resembling a boomerang with one end stuck in the ground, the building will house luxury and affordable residences, a hotel, stores, and, the coup de grace, an ovoid recording studio suspended from the building’s top floors. The project is expected to cost 200 million euros ($284.3 million) and be completed by 2011.

KPF GAMBLES IN AC
In more “biggest and bestest” news, MGM Mirage unveiled on October 10 plans for what will become the largest casino complex in Atlantic City. Designed by Kohn Pederson Fox Associates, the $5 billion MGM Grand Atlantic City will cover 72-acres with three central towers atop a massive gaming and entertainment center flanked by two additional towers. For those familiar with the city, the casino will be adjacent the Borgata, becoming the latest addition to the upscale Renaissance Pointe area that seeks to shake Atlantic City’s down-market past.

BEWARE FALLING BLOCKS
Maybe New Yorkers should look a little more kindly on those ungainly construction sheds. After a large construction bucket tumbled off the FX Fowle-designed One Bryant Park on October 17, casting glass and other debris to the street, the Department of Buildings admitted that it was only one of 74 such incidents this year—or one incident roughly every four days. Buildings commissioner Patricia Lancaster even told the Daily News that she crosses the street to avoid the ubiquitous sheds, no doubt a difficult feat in a city so constantly under construction. Deputy commissioner Robert LiMandri was quick to point out that the city had 79 incidents by this time last year. Tell that to the eight people injured near the park.

FARESIDE CHATS continued from page 16
The advocacy group which wants city and state governments to temper the need for a fare increase, will co-host, along with the building trade associations charged with steering the proposed subway construction. Sander told his September board meeting that he would model the online session on the 2002 forum, “Listening to the City,” which some observers say spurred officials to create the Ground Zero master plan competition.

That experience may have also influenced Sander’s decision, announced October 11, to publicly exhibit the five proposed designs for the Hudson Yards site on Manhattan’s far West Side that would turn it into a 26-acre mixed-use district. State Senator Thomas Duane, who had written Sander on August 6 asking him to show the designs, praised the decision. “This is yet another example of the MTA’s new commitment to transparency and public outreach,” he said in a statement.

It’s unclear how public comments, on fare formulas or urban planning, will alter the MTA’s plans. “Staff has just begun to anticipate the public participation,” Sander told reporters on September 26 about the November 17 event. “We are meeting with stakeholders such as Straphangers to make sure that questions are not slanted.” On Hudson Yards, the effect of public input will be even harder to trace since economic fluctuations will probably alter the winning proposal many times before construction begins around 2015. “The buildings will all look different than what you see in the submittals,” said an architect who led one of the bids, speaking anonymously in deference to client request.

For Sander, though, sharing arcane fare calculations and provisional drawings may lead to political legitimacy. He has solicited ideas from staff to improve subway stations and politely engaged public suggestions at board meetings and events. He has also been frank about his limits: He told one questioner on October 12 that new revenues can “take a 19th-century transportation system and move it well into the 20th century.”

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SUBCOMPACT HYBRIDS  FOUR YOUNG FIRMS PROVE THAT WHEN IT COMES TO LIVING SPACE, SCARCITY IS THE MOTHER OF INVENTION.

BY LISA DELGADO.
Architect Adam Hayes often refers to one recent project as "the thing." Indeed, it's hard to put a name to the faceted structure he and his firm, Openshop|Studio, designed as part of an extensive interior renovation of a Brooklyn loft. A sculptural-looking, perforated form, it resembles some sort of alien pod or perhaps a rough gemstone. It may look wild, but the structure is intensely practical. CNC-milled plywood ribs provide structural support for the oriented-strand-board-clad facets, which contain a tight configuration of rooms, including a study, kid's room, master bedroom, bathroom, and myriad storage nooks.

Outside the pod lies a conventional loft space, its airy quality and sight lines only minimally disturbed by the blobby form in the corner. (Hayes compares the overall effect to a blimp in a hangar.) The efficient use of space and inexpensive materials helped them meet a budget of $109 per square foot in the 1,200-square-foot space.

The renovation is just one of a number of New York residential projects making creative use of limited resources. In this expensive, overcrowded city, many clients are asking architects to be ever more ingenious in planning living spaces; in effect, they want something out of nothing, or at least not much. Openshop|Studio and several other young firms are helping their clients tackle both problems by designing unconventional but highly efficient, flexible hybrid spaces.

Not long ago, John Hartmann of Freecell Architecture did some design work for a client who isn't much of a cook and loathes clutter. As a result, the client decided he'd be just as happy with a part-time kitchen in his 450-square-foot Manhattan studio. Freecell designed a giant, piano-hinged door-cum-cabinet that swings closed when that kitchen area isn't in use. Though Hartmann says the unit rolls easily enough, even he is still a bit incredulous at the concept. "Most people would say, 'What is this? I have to roll a 200-pound door to get to my refrigerator? This is insane!'" he says.

Movable parts were also the name of the game in a more ambitious project by workshop/apd. Within the spacious confines of a 2,400-square-foot Midtown loft, the firm designed a smaller cube in which all of the living functions interlock. It contains a study; two bathrooms; and a kitchen, which features a sliding door that offers division from the adjacent living area as needed, as well as a table that can slide out from a slot under the countertop to create an informal breakfast nook. Nearby, two bedrooms can be easily converted to three, by pulling apart a central pair of wheeled doors in opposite directions. The entire effect could be described as "a kind of an interactive box," says principal Matt Berman. "You're pushing and pulling on this thing from each side and interacting with it in different ways." Designing such a flexible space was strategic, since the architects...
designed the space for a developer on spec, without knowing who the eventual inhabitants would be. The strategy paid off, since the loft sold quickly, says Andrew Kotchen, another principal at the firm.

"A lot of our projects deal with this idea of collapsing activity programming into more efficient spaces, and it's clearly stemmed from doing a lot of New York interior renovations, because space is so finite," Kotchen says. "The more efficient we can be in the way we use and configure our space, the more sustainable that environment will be," he adds. "It's more compact, uses fewer materials, costs less, and so on."

For architecture-and-furniture-design firm 4-pli, one innovative project stemmed from a client's complaints about her husband's clutter taking over their open loft. "She wanted to literally contain his mess; to give him a space where she didn't have to see it so they didn't have to fight about it," says partner Jeffrey Taras. Using Baltic birch plywood to help keep within a $20,000 budget, the firm crafted dividers that double as storage spaces for books and other materials. The husband's office pod has a striking curve that's smooth on the outside but lined with shelves to help contain his clutter. The ¼-inch-thick plywood doesn’t provide much sound insulation, but it did let the architects bend the wood into graceful, organic-looking shapes. A ladder leads up the outside of the office to a guests' sleeping berth on top, which doubles as the wife's writing area.

Another wavy divider features shelves on the living room side and a smooth surface on the master bedroom side. A matching wardrobe in the bedroom offers yet more storage space. Naturally, highly customized projects such as this one and Openshop|Studio's carry their share of headaches. Openshop|Studio's faceted form required more than one hundred individually cut pieces for the geometrically irregular surfaces. Likewise, the varying forms of the structural ribs had to be custom milled on a CNC cutter. 4-pli's design was an experiment in how much ¼-inch thick plywood can bend. In the end, the design for one of the panels in the office pod had to be redone because the wood wasn't pliant enough for the original design's double curvature, says Bill Mowat, another of 4-pli's four partners. "I think, in a way, this project was our most intensely experimental project," says Taras. "For the most part, it worked out...but we learned a lesson; we wouldn't experiment this much in a single project now."

The project was a learning experience that led them to launch a fabrication branch, Associated Fabrication. For their Odd Couple clients, it was a step toward peace and quiet.

LISA OELCADO IS ASSISTANT EDITOR.
READING THE ARCHITECTURAL FINE PRINT AT TWO OF THE CITY'S MOST TOUTED NEW CONDOS. BY STEPHEN TREFFINGER.
With star-powered, high-stakes condos sprouting up as quickly as bank branches in this city, it is ultimately the details that will inform the way the owners will live in them. After the hype has ebbed, residents will continue to come home tired, pad around the living room in their socks, and appreciate that the electrical outlets are strategically placed.

On paper, 40 Mercer and 40 Bond seem to share one common idea—a modern take on the loft buildings indigenous to the neighborhoods in which they are both located. Those original cast-iron structures may have been rugged, but they provided unprecedented open spaces with abundant natural light, qualities the two 40s deliver in spades. The hoteliers-turned-developers Ian Schrager and Andre Balazs both know the ropes when it comes to luxury product with flair, but each provides markedly different notions about the downtown living experience: Mercer delivers simplified luxury; Bond, idealized simplicity. Both visions cost more than $3,300 per square foot to realize.

40 Bond, designed by Herzog & de Meuron, is in some ways surprisingly traditional for the Swiss duo. The luminous, cast bottle-green glass grid (fitted to the structure with bolts concealed under an enamel frit behind the glass) that orders its large windows feels organic, as if utilizing some age-old technique that was related to cast iron but fell out of favor. The apartments themselves feel like, well, lofts—the floor-to-ceiling windows, the wide plank floors, white kitchen cabinets and countertops. But here the simplicity is idealized, the materials top-notch. Flooring is smoked Austrian oak, the windows cleverly operative (they tilt inward with a crank mechanism), the cabinets high-gloss lacquer, the counters intricately wrought Corian. Even the door handles are polished chrome designed by Konstantin Grcic for Colombo.

In the master baths, there is a sauna vibe with more smoked oak covering the walls and floors and double vanity sinks in an arched niche (more Corian) with theatrical, globe-shaped fixtures. The seamless "wet room," a combination tub/shower area is a marvel of fabrication. The tub alone is made of 40 pieces of precisely cut Corian, and some of the shower surfaces feature a computer-routed graffiti pattern reiterating a main theme in the lobby. The bathrooms took nine months to fabricate, according to Chris Whitelaw, the senior engineer for Evans and Paul, the Queens-based company that did the work.

The lobby could easily exist in one of Schrager's hip hotels. Twenty-foot high, graffiti-etched undulating panels of white Corian line a narrow corridor (under a gleaming punched steel ceiling) linking the reception area (an Alpine oak box, also graffiti-carved) with a back garden. The effect is a bit planet Krypton (or, if your Haldol dosage needs adjusting, a scene from The Shining). The walls are made up of more than 280 pieces of Corian, which was first etched, then heat curved, a process that can (and did) expand the panels slightly, causing problems with pattern matching. To compensate, pieces were made slightly larger than needed and later trimmed to make the designs realign; even then, hand shaping was sometimes necessary to create the seemingly seamless fit. "The lobby is awe-inspiring," says Whitelaw, whose crew spent about three weeks using and polishing the seams on-site following two months building parts in the workshop.

The now-famous gate/fence, a graffiti-inspired, Gaudi-esque, cast-aluminum semibarrier between the gritty outside world and pristine white lobby within, will also guard private entrances to the five townhouses on the ground floor. The theme is repeated (and repeated) in the concrete out front, on embossed aluminum that wraps the entranceway, and even the interior walls of the elevators in oak.

Designed by Jean Nouvel, 40 Mercer is, from the outside at least, a simpler affair. From Mercer Street, the building reads like a discreet medium-scale residence or hotel. Upon rounding the corner, it takes on the look of a massive office with a large expanse of glass and steel. But the block-long structure has a mirrored alley or "cut" in the facade (ingeniously reflecting the brick building across the street) dividing the building into two less massive parts—one of its many, subtler charms. Some corner windows on the Mercer side are bright red; some larger ones on the Broadway side are blue. Not quite Boogie Woogie, but definitely Mondrian.

The lobby, lined on the downtown side with a double
wall of glass printed with black trees, is at once moody and elegant. It is dark and night-crawler cool, punctuated here and there with red or blue armchairs. (It takes your eyes a moment to adjust before the trees emerge from the forest.) “It’s a nighttime building by design,” Balazs says. “Night is Jean Nouvel’s time of day.”

Upstairs, the apartment landings are signature Nouvel—perforated black steel grates suspended beneath dim lighting reflecting off welcome mats made of steel floor tiles. One half expects the apartments to be industrial minimal chic, but they are in fact rich, nuanced, and warm. The use of wood is exceptional—the kitchens alone feature custom Molteni cabinetry in wenge, Italian walnut, and tanganika. Countertops and shelves are laminated mixes of these woods, which warm the brushed stainless countertops, sinks, and backsplashes, lit with halogen lights hidden beneath the cabinets. Throughout the apartment, door handles are Nouvel-designed, wood-clad Valli & Valli.

Flooring is 3-inch-wide white oak with a clear finish, save the master bedroom (and some secondary bedrooms) where walnut is used. Giant moving walls, also walnut and with steel and cable shelving units, can close off a section of the main space creating an office or guest room. But these are child’s play compared to 12 units that have 17- or 20-foot-wide windows that, with a touch of a remote, can slide open, turning the living room into a virtual outdoor space.

Bathrooms are decidedly swank and busy with more wood (walnut, white oak, and mahogany) cabinets, plus floors and showers in Calacatta Gold marble, painstakingly matched with mirror grain patterns to form Rorschach-like effects. Counters are back-painted glass, in white; flattering lighting is vertical, wall-mounted fluorescent tubes. “People spend an inordinate amount of time in bathrooms,” says Balazs.

Asked about the overall attention to detail at 40 Mercer, Balazs’ response could just as well apply to his arch-rival’s 40 Bond: “You can’t take the hotelier out of our company’s psyche. A typical developer builds it, sells it, and gets out of there. When we build something, we have to live with it forever and sell it over and over, every night.”

STEPHEN TREFFINGER WRITES FOR DOMINO, THE NEW YORK TIMES, AND OTHER PUBLICATIONS.
In a house that accommodates its landscape, where living is about meeting rather than retreating, the architects of UNStudio bring their unorthodox modern language to a country house in upstate New York. Ben van Berkel talks to AN about designing the Villa NM.

**HOMING INSTINCTS**

**AN:** The Villa NM seems to be the embodiment of a house that "integrates program, circulation and structure seamlessly," which are the words you used to describe your Mobius House in 1998. Do you think of the endless loop as somehow integral to the way families live today? Ben Van Berkel: Both the Mobius House and Villa NM have a circular organization, where spaces appear to be non-ending. Both also have a dominant exterior that plays a large part in defining their interiors.

Villa NM, however, is much more accommodating to, and is accommodated by, its surrounding landscape. On the one hand, it reflects this in the mirrored window treatment, and on the other, it melds itself onto the site, both visually and physically.

The house follows the landscape and you have a kind of hill within the building.

Furthermore, the transformative aspect of different geometries creates a space with a somewhat indefinable infrastructure. Living, working, and sleeping spaces are all combined in one twisted structure. This twist, which forms the central stair area, is seen as the meeting place in the middle of the house; the area where structurally all the spaces meet and people cross paths.

You say the house is a box with a blob moment in the middle. Did you design the house in plan or elevation? And what role did the site play in this decision to split the box?

Integrating the villa fully into its surroundings was a challenging aspect of this project. The house is designed in such a way that it does not dominate its environs, but rather fits seamlessly into its context. The curves in the form follow the sloping landscape, whilst the color of the exterior is based on the surrounding earth. Windows mirror the environment, providing privacy but not limiting views. This means that at times the house can almost disappear into the landscape, then re-emerge from a different viewpoint. Also, through the use of large window elements, and different levels, the experience inside the villa is one of truly living within this landscape.

The house really describes how we think about the non-expressive, geometric references you can give to architecture that go beyond the more static and sober box. In contrast, this building is transformative, moving from orthogonal to the twist to the split, and constantly reconfiguring itself. Hopefully, it creates a landmark for us, one moving us towards liberation from static stylistic references.

So tell me how did the blob moment in the middle of the house developed? You have spoken about a "kaleidoscopic" effect and a desire to "fuse the spaces of different durational uses." What does that mean?

The Villa NM, above, connects to the landscape at multiple levels. Opposite, clockwise from top left, mirrored window surfaces make the house seem to almost disappear at certain times of day; the master bath is clad in Gold Cornelian Onyx marble; the living room flows to the outdoors; the central space affords diagonal perspectives to the rest of the rooms of the house. Far right, constructing the twist was a challenge for local builders.
music or serial painting, it creates a sense of calm. Then there is a kind of resonant repetition that is also found in the surrounding landscape, which can make being in the house an almost meditative experience. The design is not just about geometry or formal technique though, the architecture also creates an experience for the occupants.

It's all about diagonality instead of the classical modernist notion of a horizontal or vertical relationship. It's not like one of the those modernist houses, say, the Farnsworth House, that also lives in the landscape but maybe had too ambitious an idea of being a totally modern, clean, healthy, transparent way of living. After a while, people didn't appreciate those qualities so much.

Clearly the client for the villa was more of a patron than a standard client so what role, if any, did he play in the designing of Villa NM? The client wanted a house that would belong to the site and reflect the nature of this landscape, both in its design and in the experience of living there. He wanted the villa to be open, to allow for the family to truly live together with each other and with the surrounding countryside.

He felt the different levels of the interior with their open views onto each other reflected the hilly landscape surrounding the site. He was also interested in how the diagonal connections and the openness of the interior space would afford the family a continuous overview as well as provide spaces in which they would be living together.

What was it like for you to work with American builders? Were they comfortable with the idea of the continuous loop and the walls becoming the floor and vice versa. What particular challenges did construction present?

Initially we thought about designing the house in concrete but we tested the local builders on the idea and discovered that it's not so easy to build a house like this in concrete in America. So we used a combination of steel, wood, and concrete at the same time. For instance, the twist is made of a steel structure inside, finished off in wooden panels, and then plastered so it's not really massive concrete. It's interesting how it works: there are equal lengths of steel frame twisted around a beam that literally turn, as if around the points of a clock, a half a quarter at a time. The main frames of the house are also steel filled in with wood.

Charles Jencks recently called this an American house. What do you say to that?

I don't think that is really accurate, whatever it means. It is a new type of space with a different organizing principle.

In photographs, it really almost disappears at certain times: a house that is almost art. Of course, I am not pretending to make art of architecture. But it is flirting with art.
NOVEMBER 2007

THURSDAY 1

EXHIBITION OPENINGS
Jose Alvarez
The Visitors
The Kitchen
512 West 19th St.
www.thekitchen.org
Eva Jinena
Recent Work
6:00 p.m.
Harvard Graduate School of Design
45 Quincy St., Cambridge
www.gsd.harvard.edu

DIARY

OLIVO BARBIERI

THE WATERFALL PROJECT
Yarneck Richardson Gallery
539 West 22nd St.
www.yarneckrichardson.com

SYMPoSIUM

PORTUGAL NOW: Country Positions in Architecture and Urbanism
Conference
4:00 p.m.
Cornell University School of Architecture
Hoff E. Cornell Auditorium, Goldwin Smith Hall, Ithaca
www.aap.cornell.edu/arch/

SATURDAY 3

LECTURE
Paromita Vohra,
Beatty Coleman,
Harvey Molotch, et al.
OUTING THE WATER CLOSET:
Sex, Gender, and the Public Toilet
11:00 a.m.
Center for Architecture
536 LaGuardia Pl.
www.alany.org

NOVEMBER 4

EXHIBITION OPENINGS
Martin Furry
Museum of Modern Art
11 West 53 St.
www.moma.org
William Steig
From the New Yorker to Shrek:
Repairing the World:
Contemporary Ritual Art
Jewish Museum
1109 5th Ave.
www.thejewishmuseum.org
Rejoicing in Tatel and Meron:
Capturing the Fervor
Yeshiva University Museum
15 West 16th St.
www.yu.edu/museum

MONDAY 5

LECTURE
Toshiko Mori Architect
Works and Projects
6:15 p.m.
Cornell University School of Architecture
Goldwin Smith Hall, Ithaca
www.aap.cornell.edu/arch/

SYMPoSIUM

Michael Maltzan,
Andy Bernheimer, et al.
Design with a Conscience:
Public Housing
5:30 p.m.
Massachusetts Institute of Technology
35 Wooster St.
www.arch.columbia.edu

THURSDAY 11

EXHIBITION OPENINGS
Land Grab
apexart
291 Church St.
www.apexart.org

THURSDAY 12

LECTURE
Stanley Salaitz
Building San Francisco
5:15 p.m.
Cornell University School of Architecture
536 LaGuardia Pl.
www.alany.org

EXHIBITION OPENINGS
Berlin/New York Dialogues Center for Architecture
536 LaGuardia Pl.
www.alany.org

FRIDAY 13

LECTURE
Social Innovation in India and Pakistan
6:00 p.m.
Asia Society
725 Park Ave.
www.asiasociety.org

EXHIBITION OPENINGS
K. Michael Hay's Architecture's Desire:
Interpreting the 1970s Neo-Avant-Garde Part II
6:30 p.m.
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

EXHIBITION OPENINGS
K. Michael Hay's Architecture's Desire:
Interpreting the 1970s Neo-Avant-Garde Part I
6:30 p.m.
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

EXHIBITION OPENINGS
Leonard Porter
The Lost Paintings of Classical Antiquity
6:30 p.m.
Institute of Classical Architecture
20 West 44th St.
www.classicstc.org

SYMPoSIUM

Thinking Bigger:
New York and Transportation in the Northeast Megaregion
8:00 p.m.
The Kimmel Center, Rosenthal Pavilion
60 Washington Sq.
wagner.nyu.edu/nudicenter/news/

WEDNESDAY 14

EXHIBITION OPENINGS
Charles Ray
Matthew Marks Gallery
522 West 22nd St.
www.matthewmarks.com

LECTURES

Willoughby Sharp
Reflections On My Work After My Retrospective
6:00 p.m.
Harvard Graduate School of Design
48 Quincy St., Cambridge
www.gsd.harvard.edu

M. Christine Boyer,
William R. Kenan, Jr.
Urban Stories
6:30 p.m.
Princeton School of Architecture
Bettis Auditorium, Princeton
www.princeton.edu/a-ssa

THURSDAY 15

LECTURE
Jeffrey Inaba
Out of Place
5:15 p.m.
Cornell University School of Architecture
Sibley Hall, Ithaca
www.aap.cornell.edu/arch/

EXHIBITION OPENINGS
Suketu Mehta
This Will Kill That?
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.alany.org

CPH EXPERIENCES

Stonefront for Art and Architecture
97 Kennmare Street
Through November 24

Amid the flurry of lectures and events at Storefront this fall, a new show in the gallery showcases the work of an emerging Danish firm worth watching, the Bjørkè Ingels Group, or BIG. Founded by an OMA alumnus, the interdisciplinary firm includes around 80 people who design through a process they call “programmatic alchemy.” The show includes five intriguing projects that explore solutions for high-density housing, but the undeniable standout is the LEGO project (above), a monumental model of a combined super-block and landscape crafted from the iconic children’s toys. When built, the project will consist of 12-foot-by-12-foot modular modules stacked in an undulating topography that humanizes the superblock by bringing a lush public space into the heart of the project. Denmark has a well-established prefab industry, so while using LEGOs as a modeling medium might at first seem like a gimmick, it’s actually an intelligent repurposing of an inexpensive product for a serious subject—aside from the Batmobile parked on the plastic street, that is.
In his 2003 film, My Architect, Nathaniel Kahn managed to reveal to an unsuspecting public the minor scandal of his father's private life. Behind the modest door at 1501 Pine Street in Philadelphia, a soap opera of Kafka-esque proportions was being played out. Louis Kahn, an unlikely Lothario, fell in and out of love with various lovelies and maintained two families outside his marriage to his only wife, Esther, while producing some of the world's most thoughtful and uncompromising buildings of the modern era.

Carter Wiseman's unusual biography, Louis Kahn: Beyond Time and Style, is told using eight of Kahn's iconic building projects as a frame—buildings that are, as is well put in the introduction—an "acquired taste." It details Kahn's early years—from his birth in Estonia, the near disastrous encounter with hot coals that left his face and hands scarred for life, to his experiences at the University of Pennsylvania and Yale—before diving into the buildings that shaped him.

Kahn's documentary may have been for many outside the discipline their first encounter with Kahn, the architect. (A story more about family dysfunctions than cast-in-place concrete, the film transcends the off-putting "architecture documentary" label and went on to be nominated for an Academy Award.) Wiseman points out that Kahn's relative obscurity could be attributed to a series of accidents of birth, in which Kahn and his career came of age on the margins and in the aftermath of a succession of historical circumstances—being Jewish, an immigrant, beginning a career on the verge of the Depression, to those conditions he nurtured himself: a disastrous personal life, poor business management, and a predilection for endless delays on his projects—all too detailed in the seven chapters outlining his greatest built achievements. But for continued on page 32

Even with a torrent of public interest and press coverage, sustainable architecture, especially as it is understood in the United States, remains limited by its own narrow self-definition. When approached as a quantitative endeavor, checklists of green features threaten to become surrogates for real design. The process goes like this: First, conceive a building's design, then source its materials from within 100 miles, add photovoltaic panels, call for drought-resistant vegetation in the parking lot, and it just may yield certifiably sustainable architecture. Ecology/Design Synergy, an exhibition that recently closed at Harvard University's Graduate School of Design, and is traveling to Yale's School of Architecture and the Heinz Architectural Center in Pittsburgh, proposes a novel approach. Ostensibly a monographic show on the work and collaborations between Behnisch Architekten and Transsolar ClimateEngineering, both based in Stuttgart, Germany, the exhibition uses their projects as case studies for a more holistic definition of sustainable design.

To achieve this, curator Frank Ockert first focuses attention on the subject—the people in the spaces that the two firms design. He divides their work into six different but interrelated categories based on factors in the designs: human scale, material, light, sound, air, and temperature. Each of the six themes is articulated separately on a square platform with panels forming partial side enclosures, which double as the display surface for the exhibition. A life-sized human silhouette bisected lengthwise shows how certain stimuli affect the body. Regarding light, for example, the panel tells visitors "in a lifetime we blink 415 million times." The text also explains some of its properties: "Light has a velocity of 300,000 kilometers per second, traveling 9.463 trillion kilometers per year."

On the inside of the display island, panels engage the topic architecturally. "Artificial lighting produces two to four times more heat in a space than with daylight illumination." Or, "According to the Lawrence Berkeley National Laboratory, workers are from 15 to 50 percent more productive with access to daylight."

They then work through the theme, presenting architectural models, drawings, and diagrams from different case studies in the Behnisch-Transsolar oeuvre that demonstrate the principles under investigation. The Genzyme Center, completed in 2004, in Cambridge, Massachusetts, serves as the example for light. The project's ventilated double skin, and central atrium, brings natural light into 75 percent of the workspaces. Diagrams explore how this is accomplished, and just how it affects the building's interior. Buried within the wall text describing the Genzyme Center is a quick mention of the point most trumpeted in the project's American press coverage: The building is LEED Platinum-certified. This detail seems not to overly impress the designers of either the building or the exhibition. And this may be the main strength of continued on page 32

Soleritown is a short and bittersweet reflection upon the lifework in the Arizona desert of Turin-born architect Paolo Soleri. Undertaken by his compatriots—architect Emanuele Piccardo and photographer Filippo Romano—the project's intention, through a book and traveling exhibition, is to keep alive the message of Soleri's career, vision, and life dedication to the notion of Arcology, or the union of architecture and ecology. Soleritown offers photographic documentation by Piccardo and Romano of the current state of Soleri's work, and includes essays in both English and Italian placing it in the context of the culture and development of the American West. Emanuele Piccardo continued on page 33

Crafts III building at Arcosanti in Arizona.
Louis Kahn’s Parliament complex in Dhaka, Bangladesh, 1983.

Kahn ended his career with a prodigal return to Yale to design the surprisingly delicate Center for British Art across the street from his earlier Gallery. His life ended, now famously, on a much less elegant note, in the men’s room of Penn Station. Carter Wiseman has managed to construct a sympathetic portrait of an imperfect man, without the bathos of hagiography granted some architectural figures in history, or the indulgent intrigue of the gossip page.

EUGENIA BELL IS THE DESIGN EDITOR OF FRIEZE MAGAZINE.

THE FAR SIDE OF GREEN DESIGN

continues from page 31

those who already know Kahn’s oeuvre, both the film and much of this book, have managed to reveal a side to Kahn that few are fully aware of. Wiseman’s story may not change any opinions of the man or the architect, but it provides a more holistic view of the often-troubled Kahn.

If the plodding normality and disappointments that marked his early professional years are detailed with slightly too much verve, the Yale years, from 1947 to 1953, while a vast improvement, still proved to be something of a proving ground for Kahn. In a scenario that would become all too familiar, Kahn was the next phone call when Oscar Niemeyer was refused entry to the United States after being invited to teach at Yale. But Niemeyer’s Communist sympathies helped to launch Kahn. Demandings of his students and in critiques, he was respected at Yale and generally well-liked, if in the memories of some, “remote.” Second choice again, Kahn was asked to complete the design of the Yale Art Gallery—the original 1941 plan was abandoned due to the war—after Eero Saarinen turned the job down. Assisted by Anne Tyng, a colleague from the Philadelphia office who by then had become his mistress, the Gallery was largely influenced by her almost mystical fascination with the applications of geometry. (She became pregnant while the gallery was still in progress and went to Rome to give birth; according to some, Kahn initiated another romance in her absence.)

Subsequent chapters, following an achingly familiar trajectory from doubt to confidence to endless redesigns, delays, and near-failures, are more than a laundry list of Kahn’s shortcomings and the bit players that supported his rise. The finer points about his first teachers, the lovers, the arrogant engineer August Komendant, who rescued many of Kahn’s masterpieces during the construction phase, and the admiring Balkrishna Doshi, who brought Kahn to India and pronounced him more Indian than many Indians, fill in where Kahn cut or embellished his own story.

To understand his work, however, are Wiseman’s details of Kahn’s time at the American Academy in Rome from whence he visited Karnak, Giza, and Paestum, and where, no doubt, the classical grounding from his school years was reinforced by the relics of Classicism he recorded through drawings. This in turn bolstered the beliefs he set out in a 1944 essay “Monumentality,” which would define his 21st-century career. Kahn, of course, is known for not taking modernism at face value or to the extreme of dispensing with architectural history: “Monumentality in architecture may be defined as . . . spiritual quality inherent in a structure which conveys the feeling of its eternity.”

It was not largeness he was after (though in some cases, he was) but a thread to the epic proportions of history a building contained. His all-consuming Dhaka Assembly, the challenge of his career, and the mesmerizing Salk Institute in La Jolla, California (not only one of the world’s 100 most endangered cultural treasures, according the World Monuments Fund, but currently in the midst of a planning controversy) may be the best examples of his beliefs writ large. Even though Jonas Salk wasn’t initially taken with Kahn’s buildings, their similar backgrounds and shared belief of architecture’s role in advancing society meant Salk was, by far, the best client of Kahn’s career. Powerful and meaningful to many, the Salk buildings’ impersonal concrete bulk, offset by the expanse of the Pacific on one side, eucalyptus groves on the other, and the task facing on the private studies, may have been responsible for this writer’s glancing encounter with graduate school.

THE ARCHITECT’S NEWSPAPER

OCTOBER 31, 2007

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the photographs capture the place not just as a construction that is not progressing, but as a process interrupted, suspended, hopefully awaiting completion.

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RUTH HIRSCH ASSOCIATES
The 2007 Cersaie International Exhibition for Ceramic Tile and Bathroom Furnishings in Bologna, Italy, drew a record number of attendees in October with 91,935 visitors. In addition, 1,078 companies from 32 different countries exhibited. Here are a few of the highlights. MELISSA FELDMAN

**Streets Collection**
Lea Ceramiche
www.ceramictilelea.com
Create a city narrative on the wall with 36, a collection designed by Diego Grandi, who took his inspiration from a day in the life of a world traveler. His embossed Streets tiles are based on a map of Milan, where the designer works. The colors suggest urban hues, including an asphalt grey in a glossy enamel finish. The tiles come in 24-by-48 inches and 24-by-24 inches.

**Fractals**
Coem Ceramiche
www.coem.it
Coem Ceramiche’s new collection T. U. is based on technical materials that are durable and aesthetically pleasing. Fractals, above CK, is a new triangular mosaic based on geometric patterning. It comes in 1.25-by-2.5-inch tiles in light, medium, and dark metallic grey, and, as shown here, with a bright green grout ideal for a sport facility.

**Reaction**
Marca Corona
www.marca-corona.it
European tile companies are now focusing attention on the environment and Marca Corona is no exception. Their Reaction series is certified Ecolabel, the European standard for eco-friendly manufacturing. The Reaction brick mosaic tiles are approximately 12 by 12 inches and come in green, brown, ivory, gray, and black. They are ideal for hospitality projects that include bathrooms and spas.

**Kronos Luxury Pearl**
Kronos Ceramiche
www.kronos2.it
For more fashion forward environments, the Kronos Luxury Pearl tiles would be a stylish choice. The 10-by-10-inch mesh-mounted faceted square tiles would look smart in a retail setting or restaurant. They also come in a metallic luster finish that could add glam to a bar, lounge, or disco.

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**The AN’s Third Annual FAVORITE SOURCES ISSUE**

Be a part of the AN issue that all of your colleagues will consult throughout the year—your Favorite Sources! We asked you to divulge the names of the people, products, and firms that you rely on to make your project run smoothly and look great, and once again, hundreds of you came through with some great recommendations. From the engineering firm that seems like it can change the laws of physics to the woodworker who does amazing work at amazing prices, we want to hear it all!

HERE’S ARE SOME HIGHLIGHTS FROM LAST YEAR’S SURVEY:

"Hillside Ironworks has the willingness to make the impossible possible. They never looked at us like we were crazy during the process for the Longchamp Store in Soho, they just rolled up their sleeves and tried to figure the staircase out." —Louis Loria, Atmosphere Design Group

"James & Taylor are the best we’ve ever seen. The level of coordination is extraordinary. They don’t just give you specs—their specs are developed from personal experience. On the New Museum, their services ranged from facade engineering, fabrication research, anodization techniques, to coordination for shipping and transport etc. They basically did whatever it took to ensure the mesh fabrication process moved smoothly and on-schedule from the aluminum mill in Belgium, fabrication plant in the UK and all the way to the New York job site. They are part of the team of McGrath, an incredible facade contractor from Minneapolis, that we learned about from Expanded Metal Company, who supplied the mesh, all of whom are working on the facade. All three are wonderful to work with, and we couldn’t really choose a favorite from among them, because the whole process has been so successful.”

—Florian Eidegger and Toshihiro Oki, SANAA

"Terry at Site Assembly is not only a fantastic contractor for medium-scale work, he also has a 6,000 square foot shop in St. Paul and is based in both Minnesota and New York, which makes for some great cabinetry at fine pricing. He can pretty much work with you to fabricate whatever you desire.”

—Jennifer Lee, OBRA Architects

TO TAKE THE THREE-MINUTE SURVEY, GO TO WWW.ARCHPAPER.COM. WE’LL SHARE THE BEST OF YOUR RECOMMENDATIONS IN OUR FIRST ISSUE OF 2008.