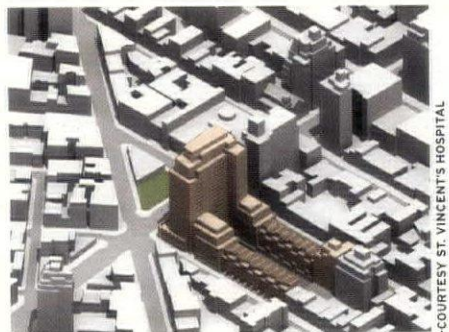


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COURTESY ST. VINCENT'S HOSPITAL

300-FOOT TOWER TO REPLACE WEST VILLAGE FACILITY

ST. VINCENT'S TO BUILD BIG

St. Vincent's Catholic Medical Centers, with the Rudin Management Company, has unveiled plans for a redevelopment project that would be one of the largest in Greenwich Village. **continued on page 3**

BATTLE OVER THE FATE OF PHILLY'S WATERFRONT GETS ROCKY



PENNPRAXIS/WRT

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 struc-

tures, an underused pedestrian area, and two big-box retailers that showed up in the 1990s: Wal Mart 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**

ON THE HOME FRONT

LIVING SMALL, LARGE, AND IN THE LANDSCAPE PAGES 21-29

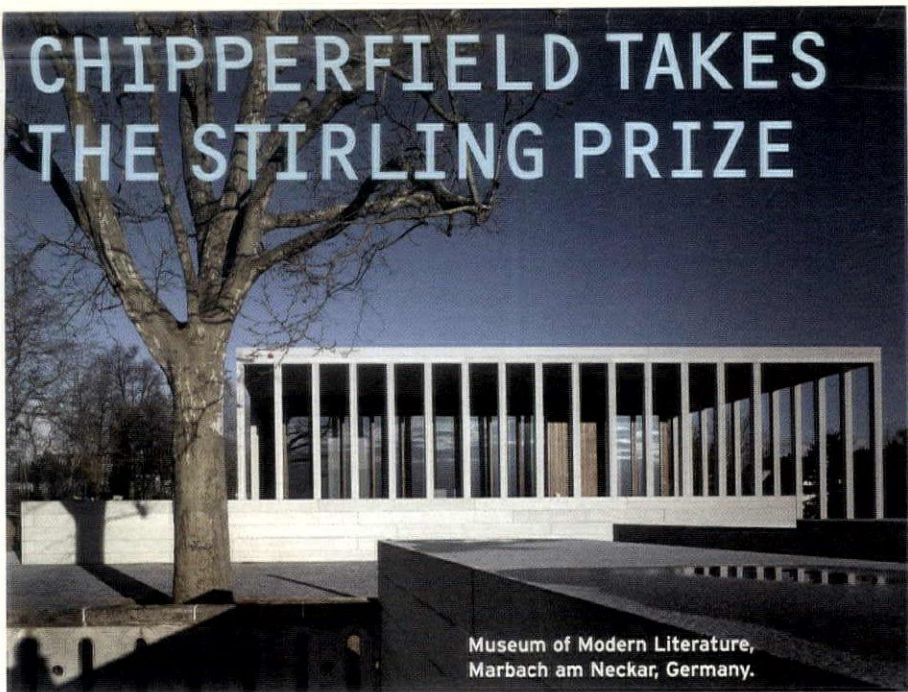
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CHIPPERFIELD TAKES THE STIRLING PRIZE



COURTESY RIBA

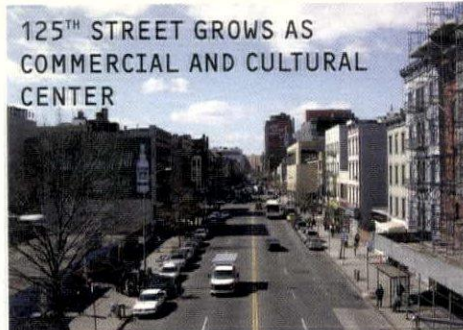
Museum of Modern Literature, Marbach am Neckar, Germany.

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**

125TH STREET GROWS AS COMMERCIAL AND CULTURAL CENTER



COURTESY DCP

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**

HARLEM'S HEART REZONED

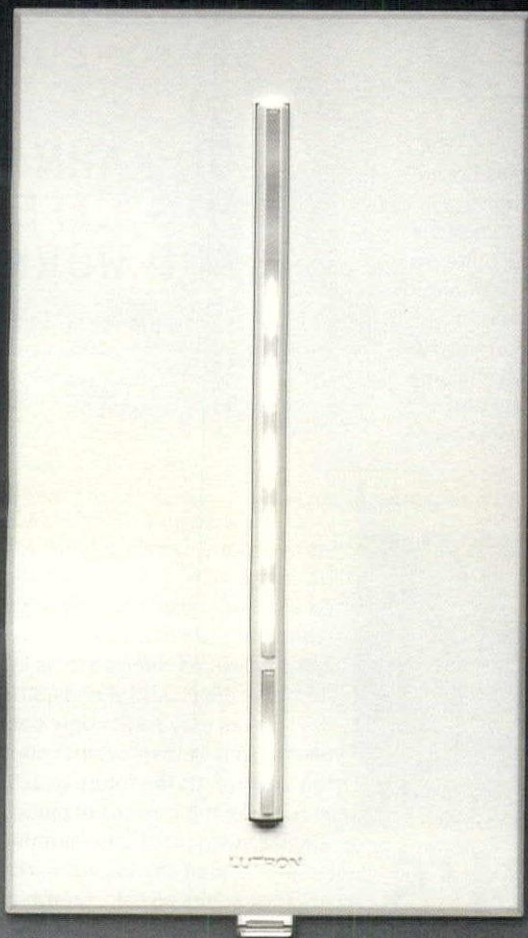
TOWERS WON'T LOOM OVER NEW MOYNIHAN STATION
SEE PAGE 9



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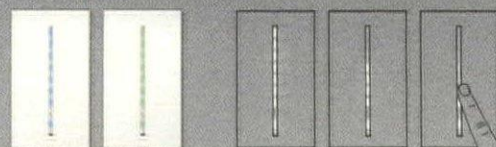


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EDITOR

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 well, 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 solipsistic units catering to artists with a single purpose—to get the art/work 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 nobile* of the Palladian villa that allowed the cows to ruminate below while the landed gentry lived in state above.

But the needs of the rich fit awkwardly into lofts. Its simplified floor plan deletes 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 smudge-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 estate; 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 bi-nuclear spreading in two directions: one seating area arranged around an absence that was once a fireplace and now defers to major art, while the other is focused on a hearth-sized television. The living room having become 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 leaves finishes to carry the full weight of the luxury message. And yet there seems little consensus on what luxury materials are: Thanks to any number of Donald Trump projects, marble is a bit *déclassé*, but can Corian really replace Carrara?

Perhaps the most disturbing trend in wealth is the waste. On touring 40 Bond, 40 Mercer, and Gramercy Park North—where units had almost all sold in a flash upon completion—they were mobbed with construction workers busy ripping out the very architect-designed details that had seduced the buyers in the first place. In one duplex, Balazs pointed balefully at the trash bags heaped in a corner that contained a wood staircase painstakingly designed in a swank, custom-milled curve by Nouvel only to be torn out because the new owners preferred steel and glass. And that, of course, is what 21st-century luxury really means: the financial ability to take whatever exists and, no matter the effort or cost, re-do it your way.

As models for living, these new condos leave the impression of extravagance but not of making a lasting impact.

ST. VINCENT'S TO BUILD BIG

continued from front page

St. Vincent's is seeking to consolidate its operations in a new 300-foot-tall green facility designed by Pei Cobb Freed & Partners on the west side of Seventh Avenue between West 12th and West 13th streets, replacing the O'Toole building with its serrated-edge balcony. To finance the \$700 million project, St. Vincent's intends to sell its main hospital campus, consisting of eight interconnected buildings on the east side of Seventh Avenue, to the Rudin Management Company. The design for the residential component by FXFowle would transform most of the block on the east side of Seventh Avenue between West 11th and West 12th streets with 19 mid-block townhouses, a midrise building, and a 235-foot-tall "bookend" condominium building.

The proposed project requires reviews from city agencies because it is in a historic district and exceeds neighborhood height limits. The Greenwich Village Society for Historic Preservation (GVSHP) and many in the community are concerned about the scale of the proposed project, which includes 650,000 feet of luxury housing and two buildings that would be among the tallest in the Village. David Marcus, a board member of his co-op apartment building at 175 West 13th Street, said that his board unanimously opposes the proposed project.

GVSHP executive director Andrew Berman said that the Rudin/St. Vincent's proposal is atypical for redevelopment in a historic district. "Clearly we will be glad to see some of the existing buildings go—they were never in character, they were out of scale, and have little value in terms of aesthetics," Berman said, "but some of the older buildings are perfectly in character with the neighborhood. Is it appropriate to allow their demolition as opposed to their reuse?"

However, the lead architect for the new hospital building, Ian Bader of Pei Cobb Freed & Partners, said that the existing facility, with its 11-foot-high ceilings, is inadequate for modern medical technology. Furthermore, he explained that the cost of renovating the existing facility would be approximately \$1.5 billion (more than twice the cost of the new building), and that renovation would still leave the facility outmoded.

Bader said that his firm has put a lot of thought into addressing the neighborhood's concerns, and argues that an elliptical tower which allows for light and air will ameliorate the impact of the structure's height. He added that there is simply no way to build a smaller development without compromising the effectiveness of the institution. "This is a hospital that has been around for 150 years serving the community," Bader said, "and this new building is essential for their ability to continue to do so." **ALEX ULAM**

LETTERS

STAYING THE COURSE

I have just seen your editorial about competitions (AN 16_10.03.2007). 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 Nicolai Ouroussoff doesn't see it that way.

MARTHA THORNE
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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 honoree 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 gentlemen 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 confess, 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 there, you had a good view of the screens. It took us several moments 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 was meant in earnest, we turned in disbelief to our kindly tablemates **Bill Sharples** 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 and the delightful scene of **Jeanne-Claude** (she 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.

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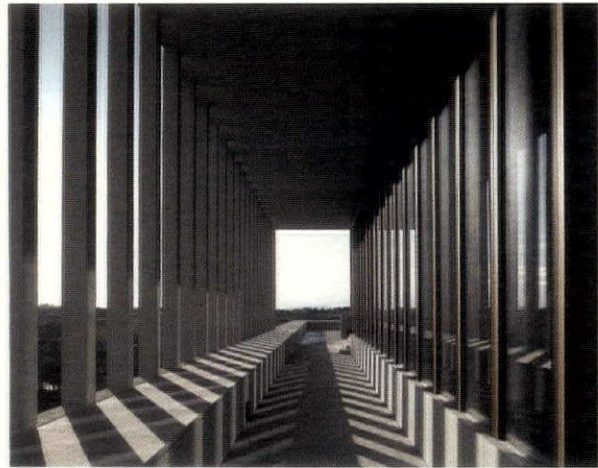
CHIPPERFIELD TAKES THE STIRLING PRIZE continued from front page Franz Kafka's *The Trial*. The judges commended the building as being "simultaneously rich and restrained," admired the choice of materials and entry sequence, and even called it "a small Acropolis." They went on to add, "You can see that every penny spent has

been carefully considered but that the right way to do things has always been chosen."

Granted to the architect that RIBA determines has made the most significant contribution to British architecture within a given year, this was the first time Chipperfield has received the Stirling, and it comes as a vindication. He has done

most of his work in foreign countries and has only one significant project in Britain: the River and Rowing Museum in Henley-on-Thames, which was completed ten years ago. Also, in 2004, he was unceremoniously axed from a job designing BBC Scotland's headquarters over budget and scheduling issues. In a comment made to the *Times of London*, Chipperfield had some disparaging things to say about Britain's attitude toward architecture: "We are a country that values money and individualism. Architecture becomes glorified property development, not valued culture. Ten stories? Try for 20. Squeeze in more bedrooms. That's British architecture...all people want now is delivery. Sod the quality. Just make sure it's up on time and in budget."

AARON SEWARD



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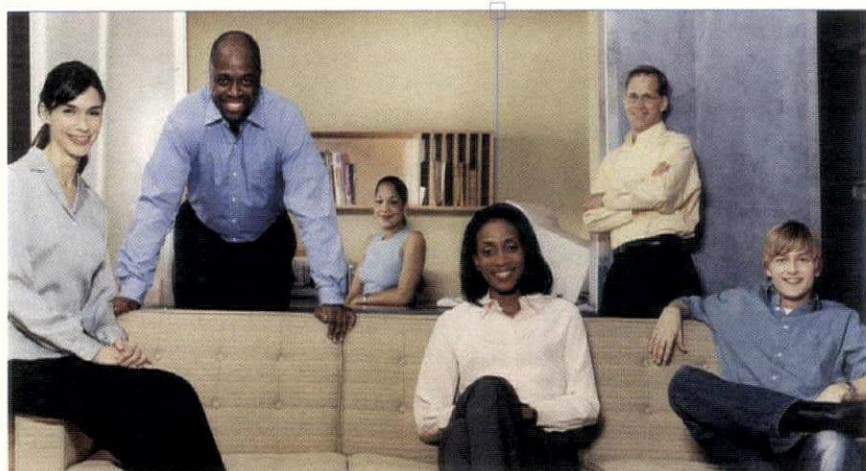
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Designer: Harry Allen



COURTESY HARRY ALLEN

When Harry Allen designed a new, larger space for hip streetwear boutique Union, he faced the challenge of attracting a difficult demographic: the 18- to 30-year-old male. "It's not Prada—if we made it too glitzy, the customer would simply run away," said Allen, president of consulting design firm Harry Allen & Associates. He chose humble materials such as pinewood and plaster to create a subtle and inviting space two doors down from the store's previous address in Soho. Allen designed the "wood box" front of the store to look much like the old location and combined it with a whitewashed back section. Given extra illumination with backlighting, a black metal display unit at the rear of the store references the black storefront, uniting back and front. After peeling away layers of wall treatments, Allen discovered and restored the original walls, including one brick wall, and a window facing a courtyard. He also restored the original rafters, preserving a sense of history and creating a vibe that's industrial yet still warm. "At the end of the day, you want it to feel like a neighbor's garage, because that is very comfortable," Allen said. **KHRISTINA NARIZHNAYA**

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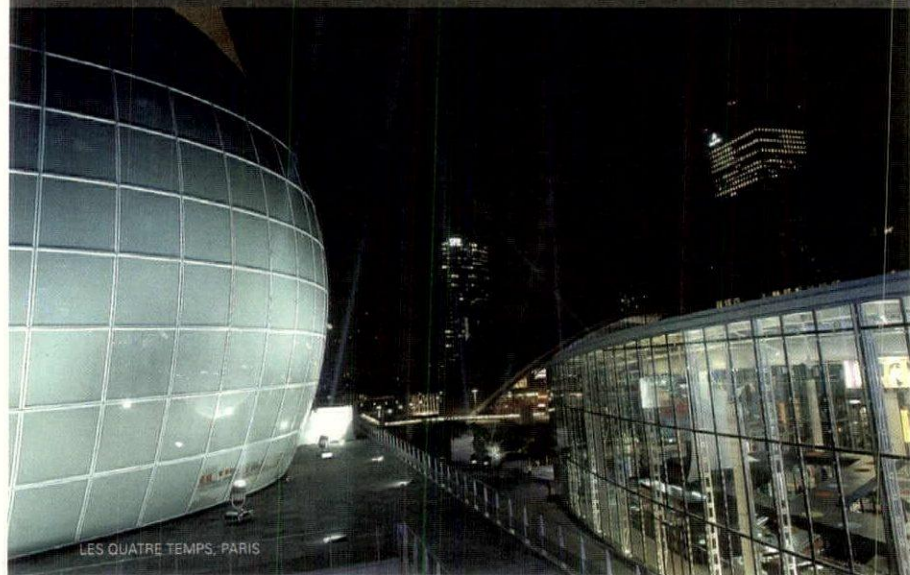
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EYE OF THE TIGER continued from front page
famed street grid extends to the river's edge, creating the template for a pedestrian-scaled, mixed-use urban environment.

Though inherently at odds, the two visions haven't squared off for a proper battle for supremacy until now. On November 14, Praxis's proposal will be displayed to the public at the Pennsylvania Convention Center. If all goes well, its recommendations could be voted into law within the next year. The imminence of this plan has drawn the ire of heavyweight zoning lawyer Michael Sklaroff and former city planning commissioner Craig Schelter, who now represents the waterfront developers.

Both Sklaroff and Schelter have blasted Praxis for not taking the developers' input into consideration. But this complaint is an empty one, said Praxis director Harris Steinberg, who added that the entire process has been open to the public. "The development community could have put in their two cents at any time," he explained.

Initiated on October 12, 2006, in an executive order by Mayor John F. Street, the Central Delaware Riverfront Planning Process materialized from a measure put forth by city

councilman Frank DiCicco. The move was a response to public outcry over two casinos that the state legislature had allowed on the riverfront in a piece of midnight rulemaking.

Steinberg and Praxis agreed to take on the project under one condition: that the process be completely transparent and open to community involvement. Working with design firm Wallace, Roberts, and Todd and the Philadelphia City Planning Commission, as well as a handful of other consultants, Praxis attracted more than 4,000 Philadelphia residents to 13 public events. The plan that has emerged from that yearlong process reportedly draws on the city's powers to impose civic guidelines on developers. For example, the city has the power to plat streets, or force developers to adhere to the master plan's grid when developing their properties.

The biggest impediment to the Praxis plan at this point is Sklaroff, who, according to Steinberg, has the ear of the governor, operates via backroom deals, and could influence the new mayor (the office is up for reelection). On the other hand, considering the nation's softening real estate market, the riverfront could lay fallow for another 50 years.

AS

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 can vary 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 290 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."

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," Ortiz 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.



COURTESY DCP



COURTESY MIAMI ART MUSEUM

UNVEILED

MIAMI 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 enabler," 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.

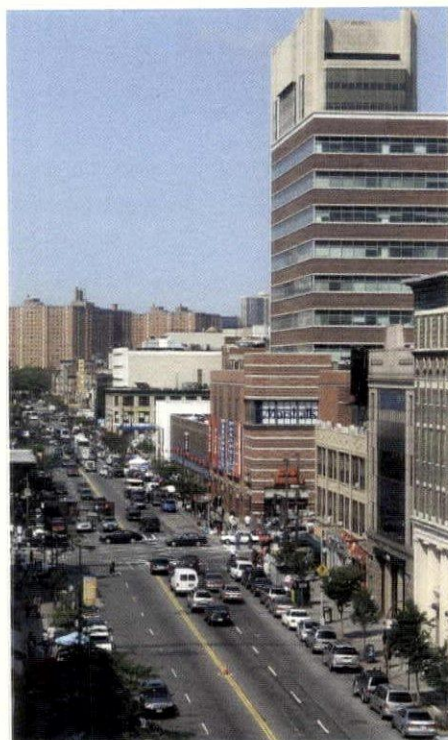
Architect: Herzog & de Meuron
Client: Miami Art Museum (MAM)
Location: Museum Park
Groundbreaking: late 2008

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. **MATT CHABAN**



COURTESY DCP

Opposite page: HarlemUSA, one of the area's major shopping outlets and a template for the future. Above: The central portion of the rezoning will accommodate entertainment facilities within a number of commercial buildings, like this 19-story state office building.

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YOU'RE SO TRANSPARENT



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ROGELIO SALMONA, 1929–2007

The distinguished Colombian architect Rogelio Salmons 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 Ecole des Hautes Etudes in Paris, with the distinguished art historian Pierre Francastel, and his simultaneous decade long apprenticeship with Le Corbusier from 1948, Salmons always identified with Colombia, the country to which he returned to in 1958 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, Salmons 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 Fundación Cristiana de la Vivienda over the years 1963–1971, in collaboration with Hernán Vieco and Eduardo Zárate. 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 early *tour de force* of his triadic Residencias

El Parque (1965–1970), which, turning around the elliptical, brick-faced Bogotá bull ring, presents its rotary form as the ultimate stepped landmark in contrast to the tessellated bland expanse of the capital city. Close to the organicism of Hans Scharoun (see Scharoun's Romeo & Juliet apartments in Stuttgart, 1963), this was an exemplary 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!

Salmons would follow this triumph in 1981 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, Salmons'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 Madriñán, who was responsible for the landscape design.

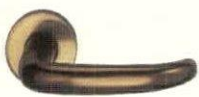
After El Parque, the most singular masterwork of Salmons's long career was surely the Casa de los Huéspedes de Colombia (1982), built on a spectacular peninsula overlooking the harbor of Cartagena. Meant to be used as the presidential guest house this majestically layered residential complex, built of 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."

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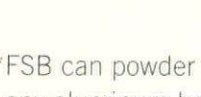
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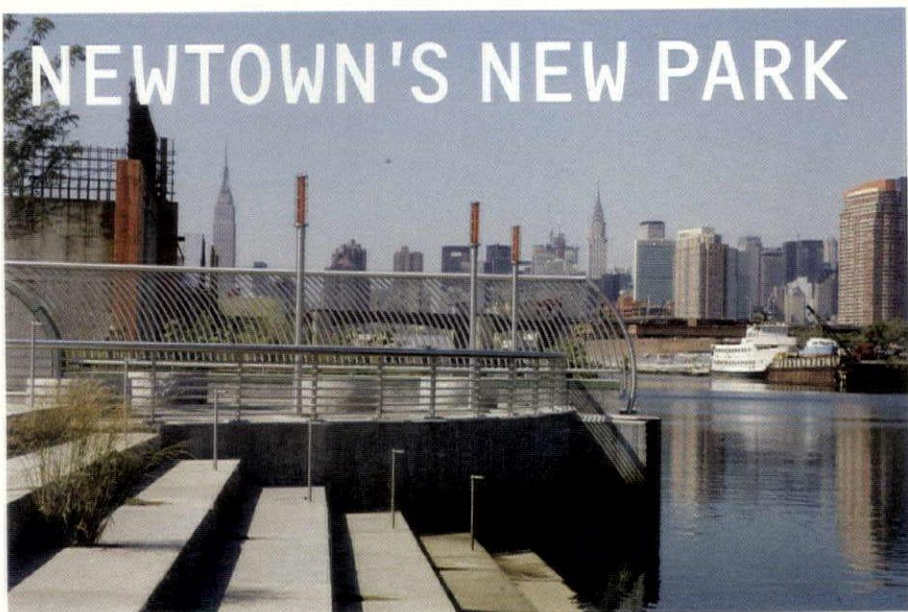
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NEWTOWN'S NEW PARK



'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 on its Brooklyn side, and is part of a larger refurbishment plan for the wastewater treatment facility nearby. In his design for the quarter-mile promenade, environmental sculptor George Trakas did not shy away from the neighborhood's industrial past, but instead embraced and expressed all aspects of its history, from its inhabitation by the Lenape Indians, to its time as a center of shipbuilding, from its Dickensian manufacturing years, to the current flourishing of nature. **MC**

MOYNIHAN STATION'S AIR RIGHTS SCATTERED, SQUELCHING TOWER TALK

LIGHT AT THE END OF THE TUNNELS

Contrary to what many observers had expected, sky-scratching towers will not rise over commuters at the new Moynihan Station. According to Patrick Foye, the Empire State Development Corporation's downstate chief and Governor Eliot Spitzer's point person on the long-delayed project, officials and civic groups are now collaborating on plans to "sprinkle" air rights east and west of the current Penn Station and its proposed replacement one block west. Details will emerge as the city makes zoning decisions in the next few weeks.

For years, the realization of a West Side railroad terminal has stalled in part because of disputes over how the surrounding area should develop. A joint venture of the Related Companies and Vornado Realty Trust bought development rights nearby in 2005; the state bought the Farley Post Office building one block west of the current Penn Station in early 2007. Discussions had involved two 750-foot towers, reportedly designed by Skidmore, Owings & Merrill's David Childs and Foster Partners. But Foye, addressing a New York Building Congress lunch on September 21, dispelled that idea. The state, he said, wants to move Madison Square Garden west to the Ninth Avenue side of the Farley building. "Instead of building two enormous towers where the Garden stands, the 4.5 million square feet in air rights should be sprinkled throughout the neighborhood," he said. "This dispersion will mean less disruption to commuters and will tie development around Moynihan Station to the demands of the market."

Amanda Burden, who heads New York City's Planning Commission, endorsed this

idea at the same lunch. She promised details would emerge in the next several weeks on the setbacks, floor-area requirements and bonuses that would guide the district. While withholding any suggestion of how it would look, she reminded reporters that the 2005 rezoning of the eastern portion of Hudson Yards, due west of the Farley building, encourages a strong commercial corridor along 34th Street.

By allowing a variety of floor plates and letting builders bid over time, Foye said, the strategy will lower the risk to taxpayers of subsidizing an enormous project that the economy may not support.

Director of the Regional Plan Association Robert Yaro said the sprinkling concept should break the perception of stasis on the project, especially as the Metropolitan Transportation Authority reviews bids to develop Hudson Yards. "Moynihan will create a development district that's going to start at Herald Square," he told *AN*. "But it's a 30-year buildout."

Morgan Stanley co-bid with Tishman Speyer to develop Hudson Yards and presumably would relocate its headquarters there. The Durst Organization, has talked of a similar commitment from Condé Nast. Vornado is reportedly wooing Merrill Lynch to a site at Eighth Avenue and 34th Street while Foye's sister agency, the Lower Manhattan Development Corporation, lobbies to keep Merrill downtown. With so much about future demand for office space in flux, the idea of anchoring the financing for the a new train station on two huge towers seems foolhardy.

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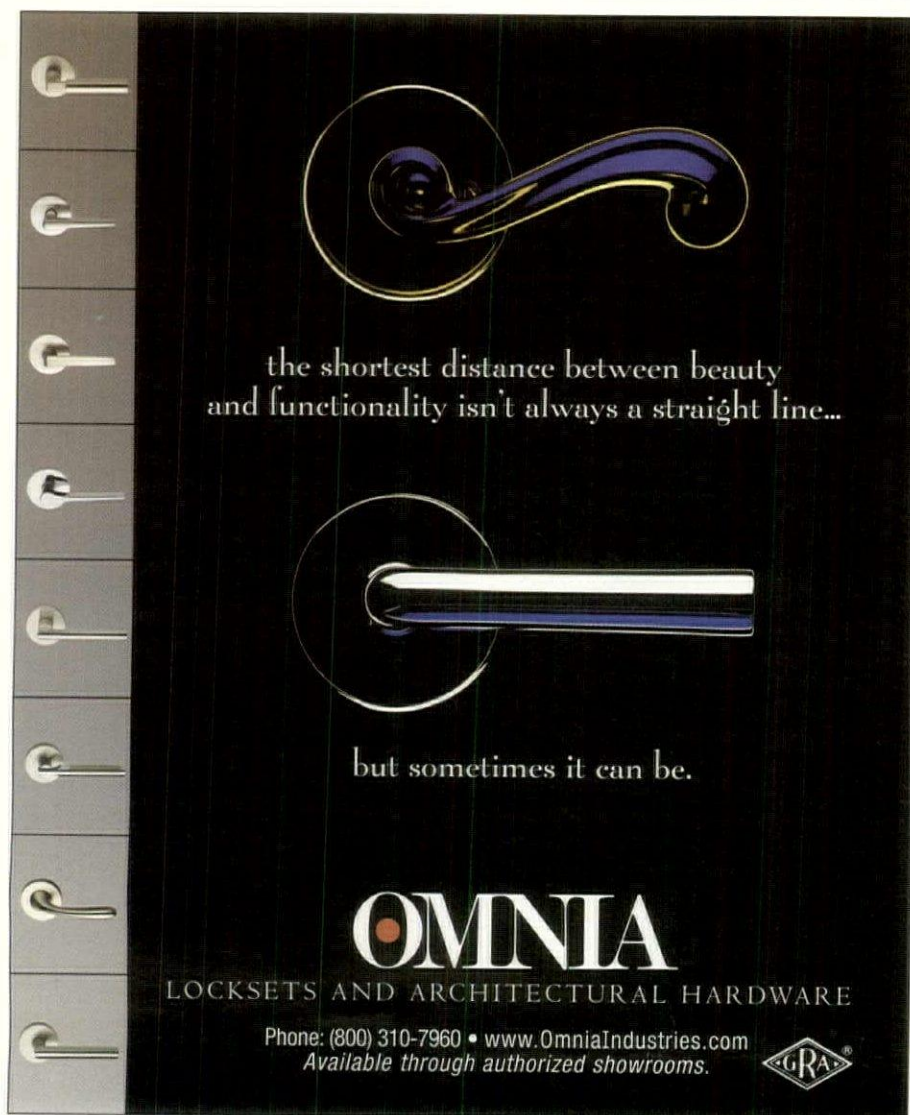
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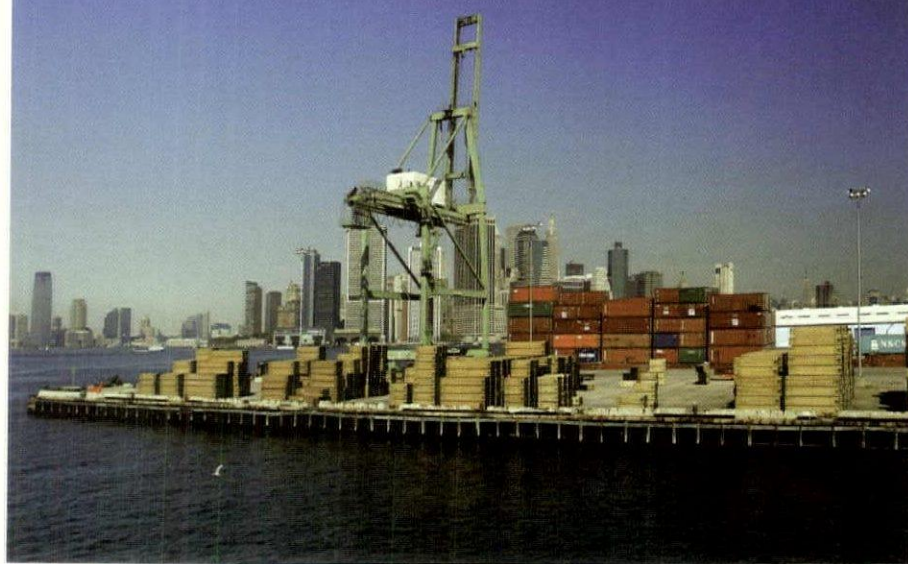
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AKRON ART MUSEUM

CITY POLS IN FAVOR OF MAINTAINING LEASE FOR RED HOOK'S PORT



SAM HORINE

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 mari-

na, which would serve as the linchpin for the rezoning of a 120-acre upland area.

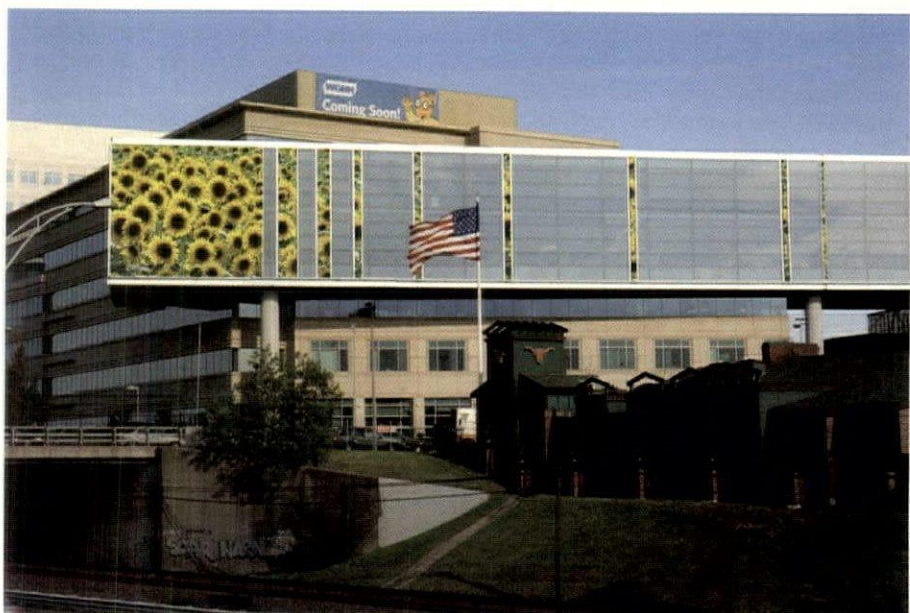
City officials have made some progress towards realizing the plans. A cruise ship terminal has been built at Pier 12, and Pier 11 has been taken out of commission as a container pier. Meanwhile, the lease of the current container port operator, American Stevedoring Inc. (ASI), which is still operating 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

POLSHEK'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**



ALISLINN WEIDLE/COURTESY POLSHEK PARTNERSHIP ARCHITECTS

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." **AU**

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 Strum 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



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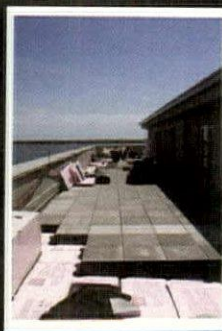
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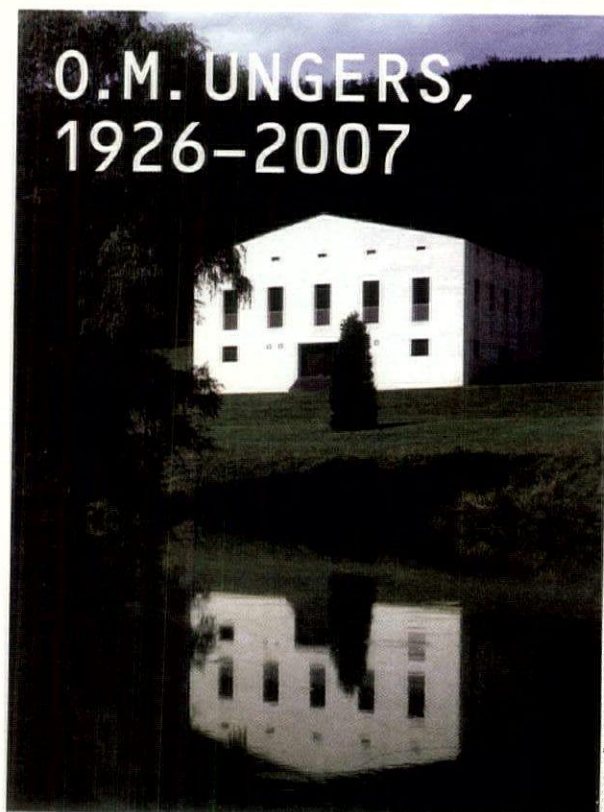
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O.M. UNGERS, 1926–2007



STEFAN MÜLLER COURTESY HATJE CANTZ

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 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 at Cornell 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 revolu-

tion 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 1969. 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 Düsseldorf.

If work was slow in coming his way in those years, his architectural imagination solidified and allowed him to iterate his principal themes in rapid and ever-varying fashion thereafter. He is perhaps best known, if somewhat unfairly, for the Deutsches Architektur Museum in Frankfurt (1979). Combining the twin themes of the pergola around the building and the tall, tower-like core inside it, the

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. Assembling the publication for his retrospective at Cologne in 1999, he chose the square as the format for *Ten Chapters about Architecture*. Ungers thought of it as a "visual treatise," and included brief texts from antiquity to the present, opening with eight splendid capital letters, designed by Luca Paccioli, 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 proportional systems without renouncing logarithmic transformations and complex intersections of solids, Ungers preps 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' "irruptive conceptual force" which holds everything in tension between "asceticism and sensuality, between aggressive immediacy and fantastic irreality." 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.

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COMMERCIAL

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 16th 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**



AARON SEWARD

UNDER PRESSURE FROM BLOGS, COMMISSIONER STEPS DOWN

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 Rachaele 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. **MC**

Williams (left) and Markowitz at this year's West Indian Day Parade in Brooklyn.



COURTESY NO LAND GRAB



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HISTORIC JAIL TRANSFORMED INTO LUXURY HOTEL IN BOSTON

FOUR-STAR LOCKUP

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 1851 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.

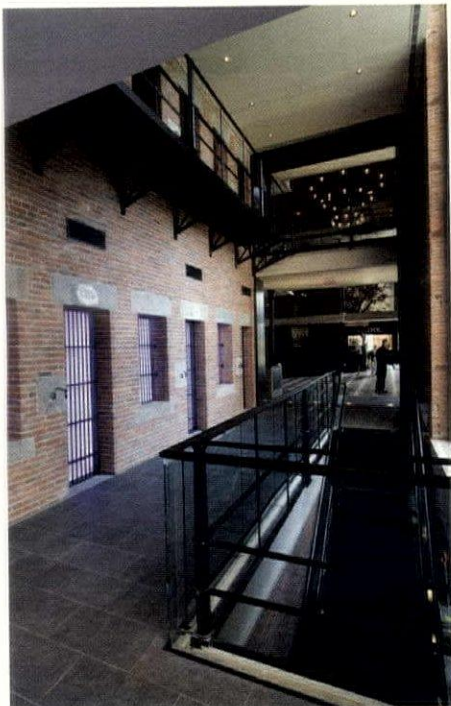
The jail building has a cruciform plan centering on an octagonal rotunda that the architects converted into the hotel lobby. There, exposed brick walls reach 90 feet to the ceiling. But in order to bring in more light (and for the sake of historical accuracy) they recreated and reinstalled a cupola that 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." **JOHN GENDALL**



KWESI ARTHUR

CRUZ-ING UP THE HUDSON continued from page 11 community-service agency Casa Familiar. Since last February, PARC has organized three public design workshops, inviting the town to provide input and help define the most critical programmatic needs for future developments. An exhibition titled *Hudson Housing 2+4: Dwelling & the Public Realm* (which closed on October 29) showcased the results of this effort.

Deutsch, a New York artist who often works in dialogue with architecture, is not new to the not-for-profit world. In 1999 he founded the Untitled Foundation, which has offered grants to arts organizations and recently worked on a project to map Manhattan's modern buildings. Untitled began working in Hudson in 2003, opening two galleries and funding the design and construction of an urban park. Untitled's increasingly architecture-oriented research led Deutsch to

invite the architect and activist Teddy Cruz to work with PARC.

Cruz, a professor at the Visual Arts Department of the University of California in San Diego, has been engaged in housing projects and community development for some time, most notably in his work with Casa Familiar on the San Diego-Tijuana border. "At a time when there is a defunding process for social programs and a crisis of public infrastructure, there is a vacuum," he said. "The mission of PARC is to fill that void."

The process PARC put in motion aims at offering answers to some of the most intractable problems of the Hudson community. The city has started to pay attention: On September 28, the Hudson Common Council issued a resolution of support for the PARC project, a move that paves the way for a new land development agreement.

OLYMPIA KAZI

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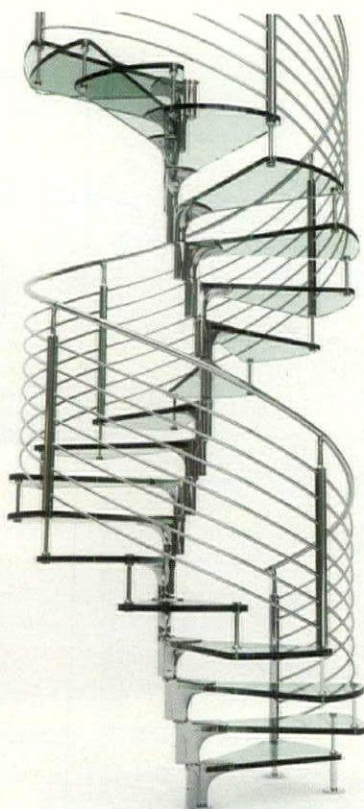


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CHINESE ARCHITECTURE SCHOOLS WELCOME—AND ENCOURAGE—
FOREIGN STUDENTS FOR THE FIRST TIME SINCE THE TANG DYNASTY

RED TIDE TURNING

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, Wang Lu, 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, "this is the second time China 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, "China 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."

LIANE LEFAIVRE



Xiaodong Li.

LIANE LEFAIVRE

MTA SHARES PLANS REGARDING FARE HIKES AND HUDSON YARDS PLANS

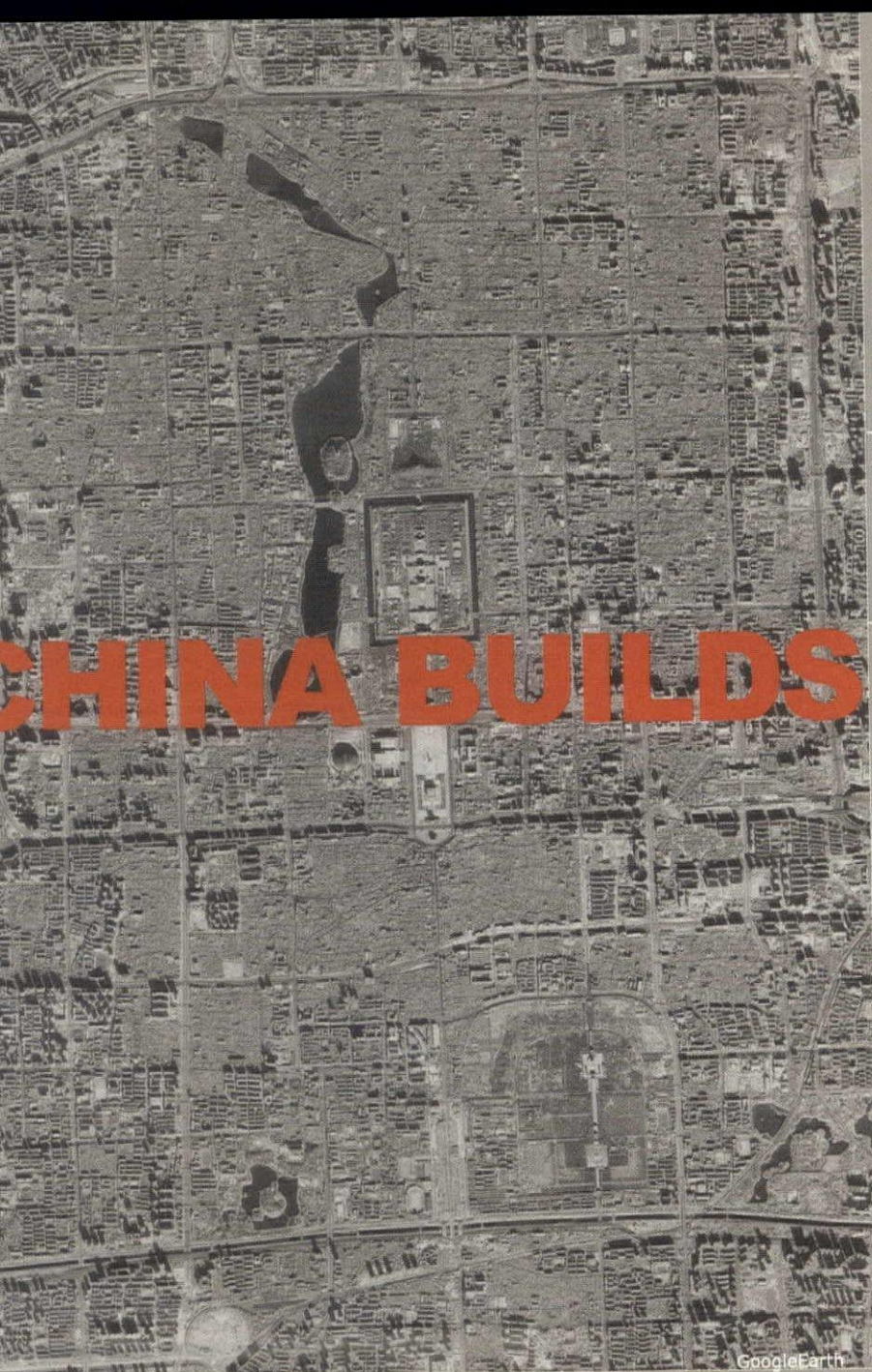
FARESIDE CHATS

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 MTA's 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 toles 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 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 service. He is counting 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**



Master in Architecture, Tsinghua University, Beijing

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

WU Liangyong
Alexander TZONIS
Thomas HERZOG
Joan BUSQUETS
ZHU Wenyi
LI Xiaodong

The Program

The program offers nationally accredited professional master degree, **Master in Architecture**. Focusing on design, and the architecture profession in China in particular, this 2-year program gives graduate students, preferably professional bachelor degree holders, the opportunity of advanced learning in professional knowledge and independent design research.

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 5 main categories: **studios, theory, seminars, site visits and optional public courses**. The course menu also covers different academic fields, including architecture, landscape architecture, urban planning and design, and profession-related knowledge in China.

The standard language for all courses is English.

Students are required to take the following studios and complete 11 credits: Architectural Design, Landscape Planning and Design, Urban Design, Final Thesis. Each studio is co-instructed by 1 internationally established professor and 2 coordinating Chinese professors. Design critics are selected from established architects currently active in China, whether they are from home or abroad. It is highly possible that the studio topics be real projects in hotspots in China, those of cities like Beijing, Shanghai, Xi'an, Suzhou, Nanjing, Guangzhou, Urumqi, Lhasa and Qingdao, etc. Students are challenged to tackle difficult, sometimes controversial social, political, economic, ethnical and religious issues that are unique to contemporary China.

Admission

Enrolment will be strictly limited to 20.

Pre-requisites:

A/ An accredited professional bachelor degree in architecture ;
B/ A demonstration of English ability, preferably test score in TOEFL (≥ 550) or IELTS (≥ 6). (NOT required to students from native English speaking countries).

Application Materials:

- A/ Proof of BArch diploma: Copy of the official diploma or certificate, and an official academic record. This material should be sealed in a separate envelope with an authorizing seal across the back flap.
B/ Demonstration of English ability (NOT required to students from native English speaking countries): Copy of the official score sheet from TOEFL or IELTS.
C/ Application form (download address: arch.tsinghua.edu.cn/m-arch)
D/ Portfolio: All information should be in A4 paper format demonstrating the applicant's competence in design and research. Please note that no portfolio will be returned.
E/ CV
F/ Personal statement: A brief introduction of the applicant's personal history and explanations to why the applicant is interested in the program.
G/ Recommendation letters: Three recommendation letters written by persons with direct 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 flaps.
H/ Application fee: A non-refundable application fee of \$40 payable to Tsinghua University only in the form of certified check or money order. This fee cannot be credited to tuition or other accounts upon admission. This fee cannot be waived.
I/ Proof of personal Identity: Copy of the applicant's passport, citizen ID or other legal identification.

Sending In:

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

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The package should be sent by January 15 2008.

Students are required to complete 3 credits in seminars focusing on important issues in contemporary Chinese architecture, contemporary Chinese urban development, and heritage preservation. Each seminar is co-instructed by 2-3 professors and features guest panelists, including senior government officials, distinguished scholars, and developers.

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 gardening, etc. These courses feature lectures by leading figures in different fields both in and out of China.

Site visits provide students with fresh Chinese cultural and professional exposures. The destination places are chosen from influential site and cities of great interests of history and contemporary practice.

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): 3 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 development; 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.
Scholarship up to USD 15,000 is 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 long term 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.

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" **AGB**

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.

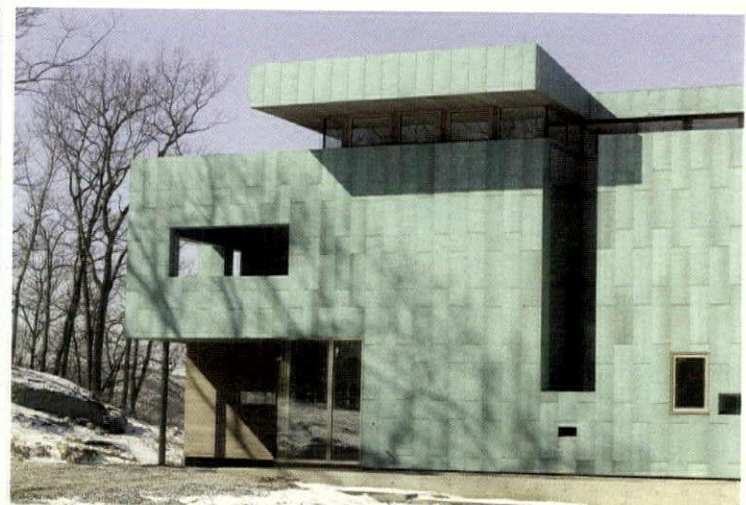
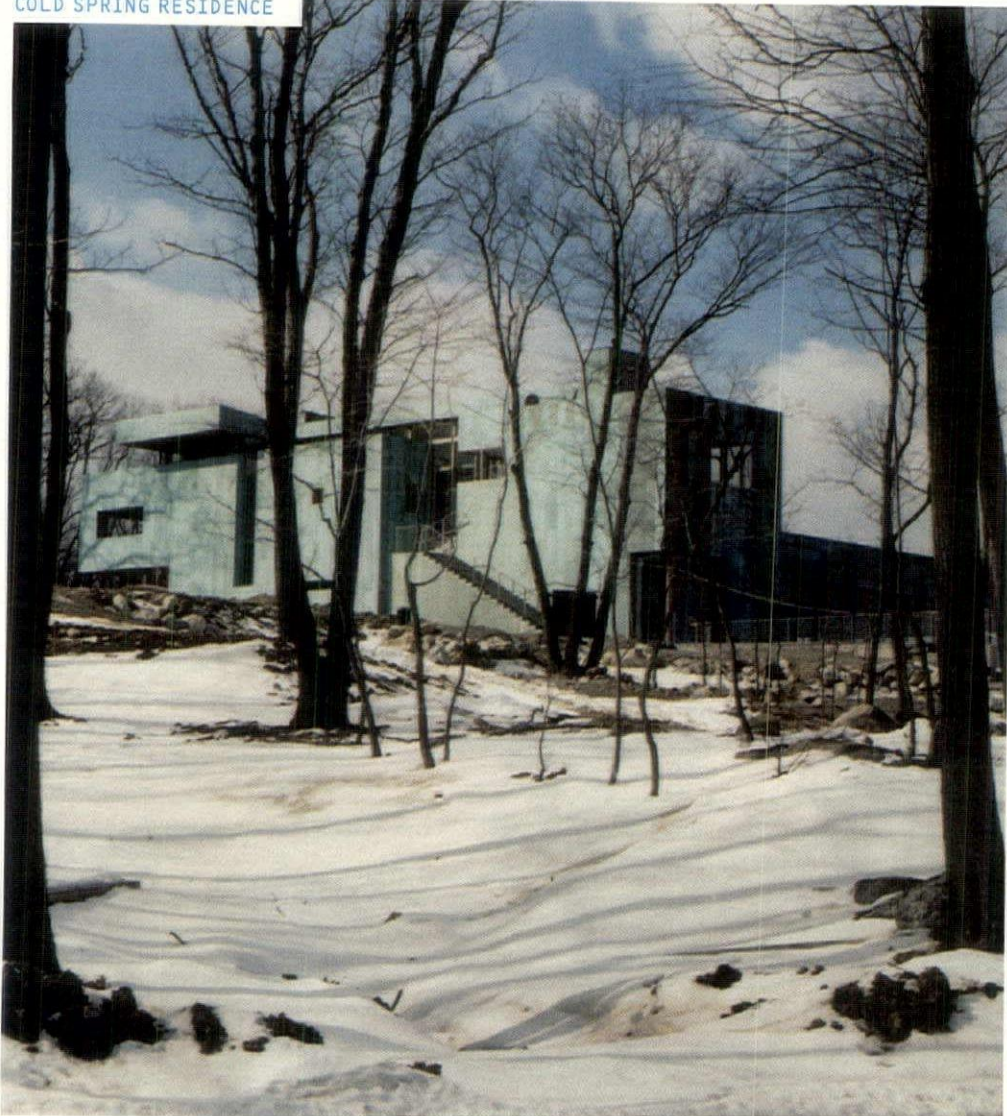
FDNY MARINE COMPANY 9 STATEN ISLAND

Set at the end of the Homeport Pier, the fire-engine-red box holds its own in the horizon. A simple, utilitarian structure, the 8,400-square-foot station is the home dock for the Marine Company 9 fireboat, and it includes all the standard features of a land-based firehouse, including sleeping, locker, and changing facilities, as well as garage and maintenance areas. In addition, firefighters here have a dramatic view of Lower Manhattan. The architects are hoping to add a green roof, use natural daylighting and ventilation, as well as spec sustainable materials.

HIGHLAND PARK NATIVE PLANT RESERVE ENVIRONMENTAL CENTER HIGHLAND PARK, NEW JERSEY

This simple glass classroom features a green room and deep eaves that keep the building cool in the summer. A reclaimed wood ceiling and light tube that provides day lighting add to the project's eco-sensitive credentials. A bright green painted pavilion, reminiscent of insect wings, which will eventually be covered with photovoltaic panels, provides an informal gathering place. "The building is simple, but we wanted the canopy to be liberated and playful," Sage said. When the panels are installed, the Center should be nearly self-sustaining.

COLD SPRING RESIDENCE



HIGHLAND PARK
NATIVE PLANT RESERVE
ENVIRONMENTAL CENTER



NEW YORK PUBLIC LIBRARY
CHILDREN'S READING
ROOMS



FDNY MARINE COMPANY 9





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AT DEADLINE

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 GAMBLER 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

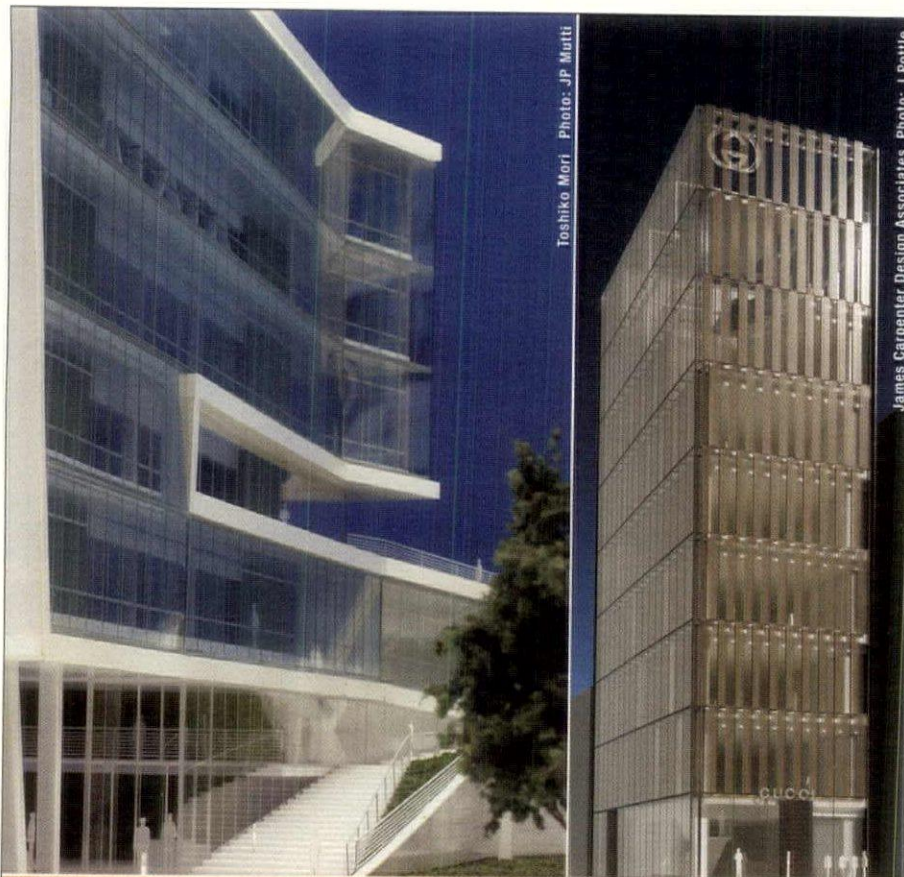
The the advocacy group which wants city and state governments to temper the need for a fare increase, will co-host, along with the building trade associations charged with steering the proposed subway construction. Sander told his September board meeting that he would model the online session on the 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 submissions," 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." **AA**



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BY LISA DELGADO.



Designed by Openshop|Studio, this compact structure (facing page) contains the family bedrooms and a futon that can slide out the side for guests. Inside, a bench doubles as a toy bin (above). Freecell Architecture designed a peekaboo kitchen (above right, top and bottom), featuring doors that hide the oven, refrigerator, and shelves from view.

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.

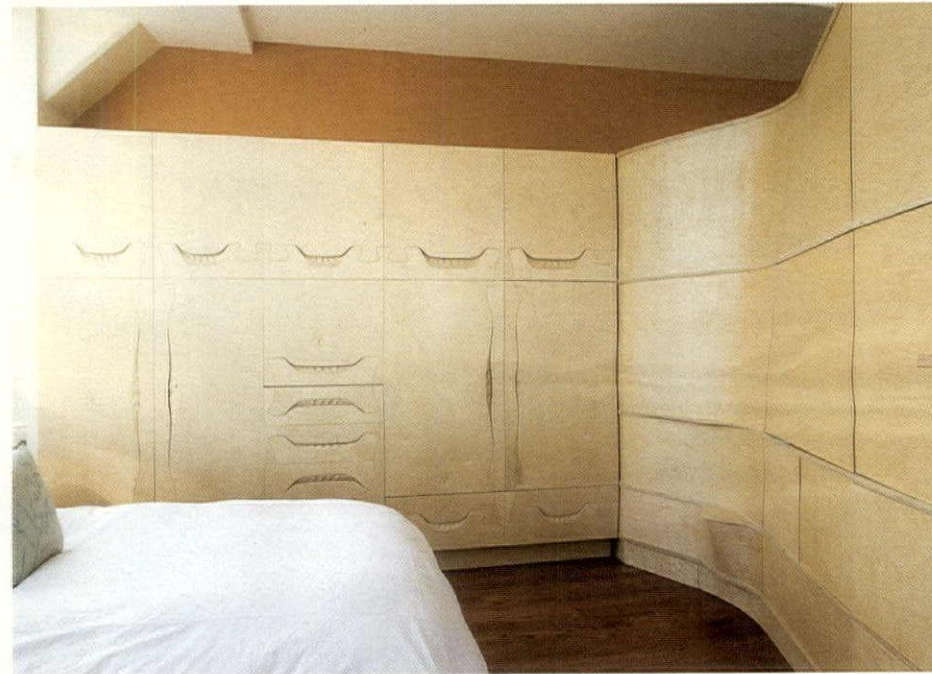
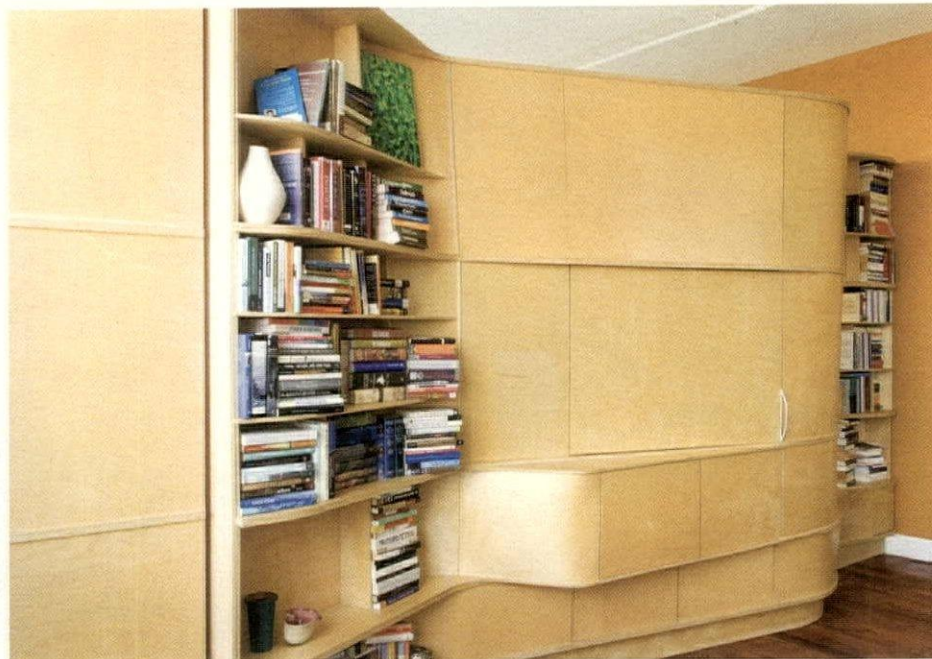
The renovation is just one of a number of New York residential projects making creative use of limited resources. In this expensive, overcrowded city, many clients are asking architects to be ever more ingenious in planning living spaces; in effect, they want something out of nothing, or at least not 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



FAR LEFT, TOP AND BOTTOM: ERIC LAIGNE/COURTESY WORKSHOP/APD; LEFT, TOP AND BOTTOM: COURTESY 4-PLI

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 with 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 1/8-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.

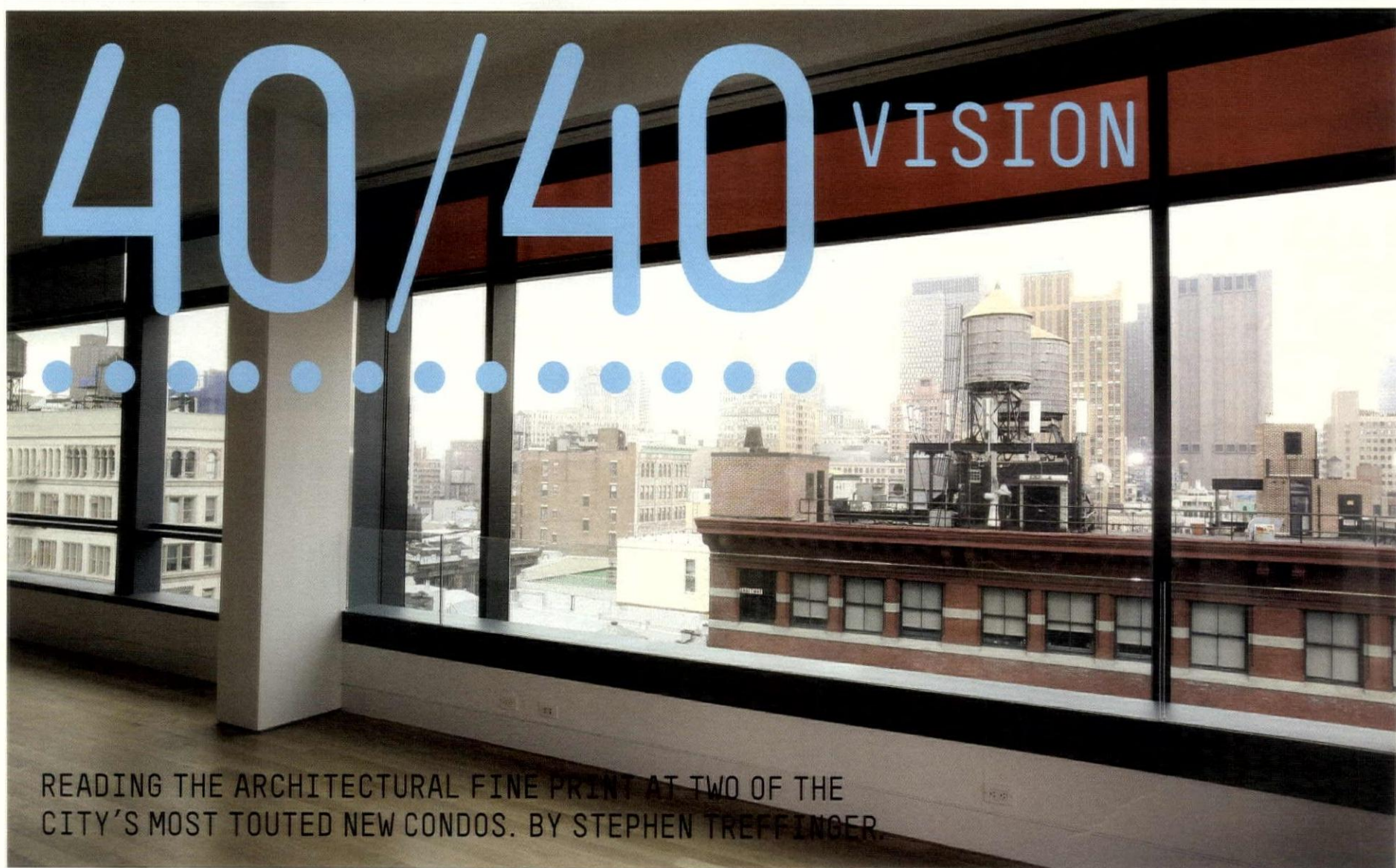
Naturally, highly customized projects such as this one and Openshop|Studio's carry their share of headaches. Openshop|Studio's faceted form required more than one hundred individually cut pieces for the geometrically irregular surfaces. Likewise, the varying forms of the structural ribs had to be custom milled on a CNC cutter. 4-pli's design was an experiment in how much 1/8-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 DELGADO IS AN'S ASSISTANT EDITOR.

This workshop/apd-designed kitchen (above left, top and bottom) has a table that pulls out from a slot in the counter to create an ad-hoc dining area. A door at one end can be extended to add privacy. In another loft, 4-pli's curvy plywood divider offers shelves on the living room side (above, top) In the bedroom (above, bottom), a nearby wardrobe has CNC-milled handles with organic shapes that show off the plywood's layers.



READING THE ARCHITECTURAL FINE PRINT AT TWO OF THE
CITY'S MOST TOUTED NEW CONDOS. BY STEPHEN TREFFINGER.

THE ARCHITECT'S NEWSPAPER OCTOBER 31, 2007

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 André 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.

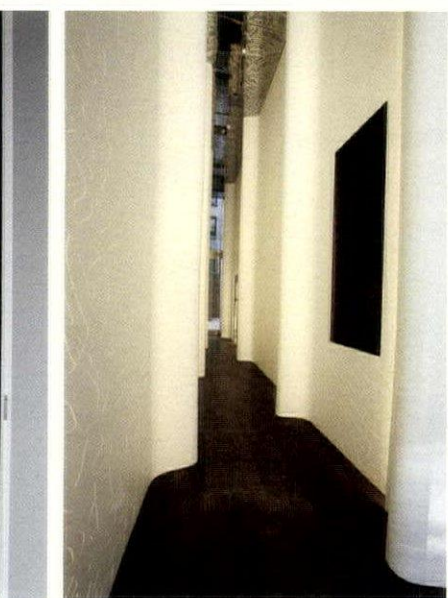
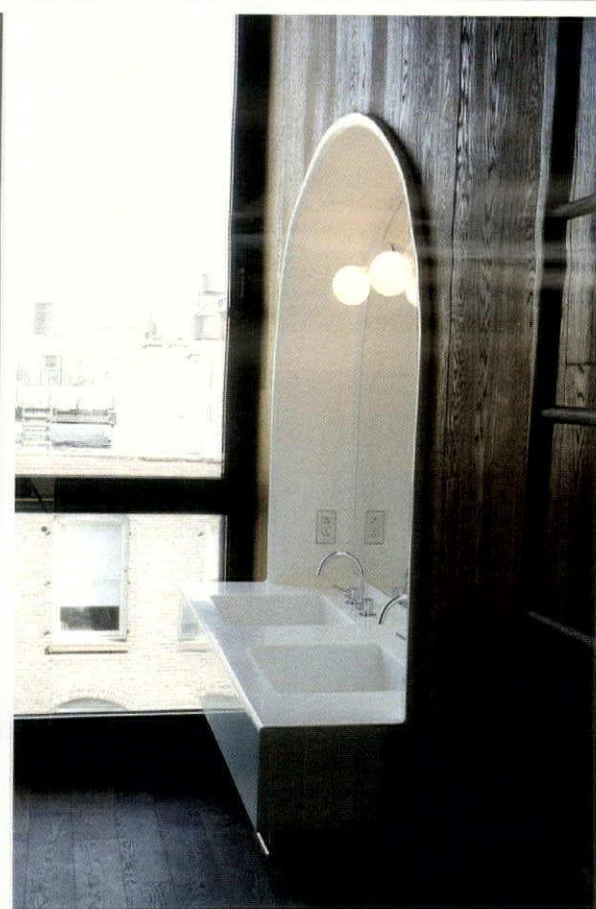
The lobby could easily exist in one of Schrager's hip hotels. Twenty-foot high, graffiti-etched undulating panels of white Corian line a narrow corridor (under a gleaming punched steel ceiling) linking the reception area (an Alpine oak box, also graffiti-carved) with a back garden. The effect is a bit 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 gluing and polishing the seams on-site following two months building parts in the workshop.

The now-famous gate/fence, a graffiti-inspired, Gaudíesque, 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.

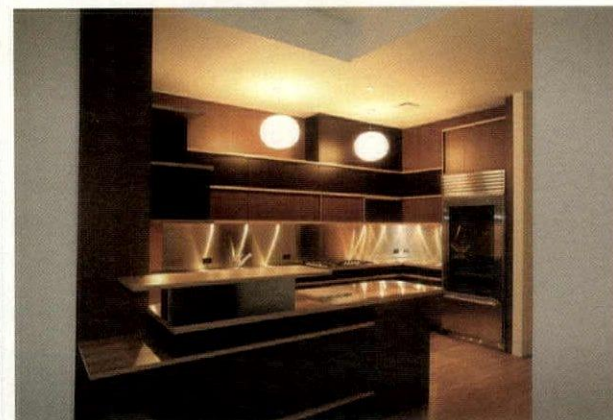
The lobby, lined on the downtown side with a double

40 BOND





40 MERCER



Page 25, top: 40 Bond introduces doormen to the Bowery and, below, at 40 Mercer, retractable windows give new meaning to open space. Opposite page, clockwise from top: Every window at 40 Bond is floor to ceiling; bathrooms cultivate the sauna look; the etched Corian-clad lobby; Herzog & de Meuron designed the Italian kitchen cabinetry and oak pantry units; windows open from the top, Euro-style. Above, clockwise from top: Nouvel designed back-lit grates on floor landings for maximum sinister chic at 40 Mercer; Molteni kitchen cabinets in wenge, walnut, and tangerine; bathroom counters combine wood and stainless steel with white marble floors; in the lobby, a double wall of glass painted with a moody forest.

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 tangerine. 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.

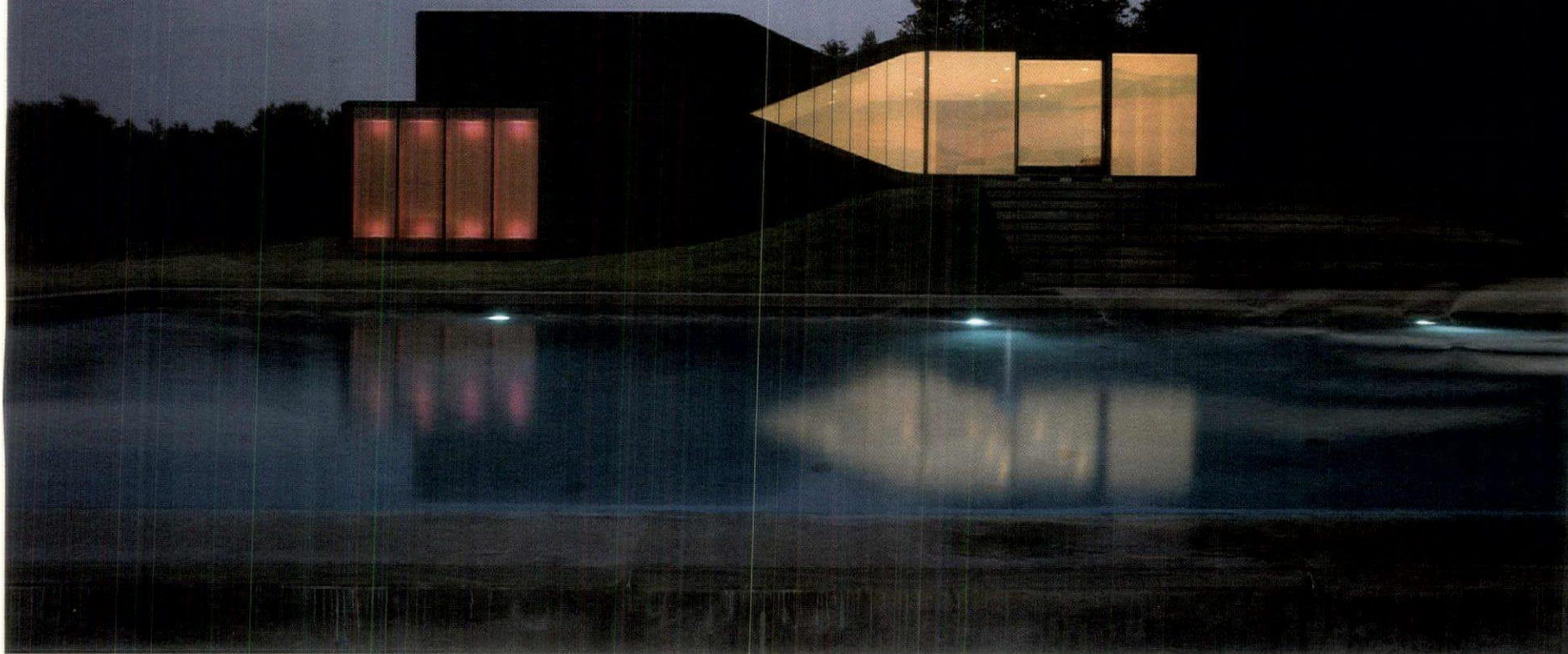
Asked about the overall attention to detail at 40 Mercer, Balazs' response could just as well apply to his arch-rival's 40 Bond: "You can't take the hotelier out of our company's psyche. A typical developer builds it, sells it, and gets out of there. When we build something, we have to live with it forever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

STEPHEN TREFFINGER WRITES FOR DOMINO, THE NEW YORK TIMES, AND OTHER PUBLICATIONS.

DIALOGUE:

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 molds 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 chal-

lenging 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 differing 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 was not designed on modernist geometric principles. We wanted to have a house that was open in its structure but not in the modernist sense of being so open that there is no place to hide.

It works in a serial way. Much the same as serial

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.



CHRISTIAN RICHTERS

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.

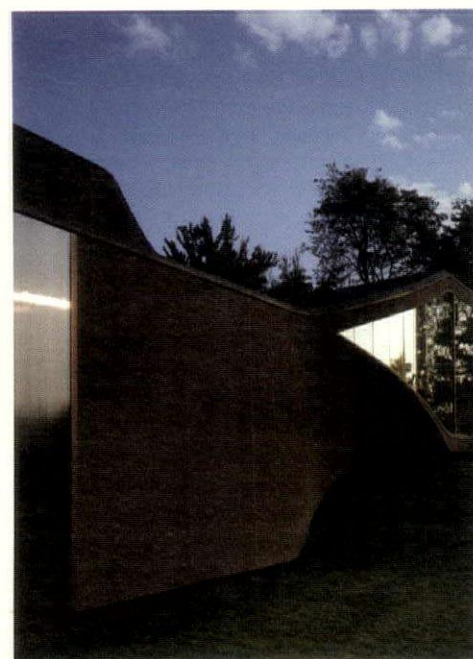
What was it like for you to work with American builders? Were they comfortable with the idea of the continuous loop and the walls becoming the floor and vice versa. What particular challenges did construction present?

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

THURSDAY 1
EXHIBITION OPENINGS
Jose Alvarez
The Visitors
The Kitchen
512 West 19th St.
www.thekitchen.org

Olivo Barbieri
The Waterfall Project
Yancey Richardson Gallery
535 West 22nd St.
www.yanceyrichardson.com

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

SATURDAY 3
LECTURE
Paromita Vohra,
Beatriz Colomina,
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.aiany.org

SUNDAY 4
EXHIBITION OPENINGS
Martin Puryear
Museum of Modern Art
11 West 53rd 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 Tsfat 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
5:15 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
6:30 p.m.
66 West 12th St.
Parsons the New School
for Design
www.newschool.edu

TUESDAY 6
LECTURES
Julie Iovine
Supermodels:
Mini_1-20, Small Firms
Means and Methods
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Eva Jiricna
Recent Work
6:00 p.m.
Harvard Graduate School
of Design
48 Quincy St., Cambridge
www.gsd.harvard.edu

Jason Fulford,
Tamara Shopsin
Happy Marriage
6:30 p.m.
Bumble and Bumble
Auditorium
415 West 13th St., 3rd Fl.
www.aigany.org

WEDNESDAY 7
LECTURES
David Adjaye
Public Engagement.
Private Retreats
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Neil M. Denari
Shrinkwrapping Vague
Things
6:30 p.m.
Princeton School
of Architecture
Betts Auditorium, Princeton
www.princeton.edu/~soa

Craig Webb
Projects for Urbanity
6:30 p.m.
Harvard Graduate School
of Design
48 Quincy St., Cambridge
www.gsd.harvard.edu

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

THURSDAY 8
LECTURE
Stanley Saitowitz
Building San Francisco
5:15 p.m.
Cornell University School
of Architecture
157 East Sibley Hall, Ithaca
www.aap.cornell.edu/arch/

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

Su-en Wong
Selected Works
Danese
535 West 24th St.
www.danese.com

Cy Twombly
Blooming: A Scattering of
Blossoms and Other Things
Gagosian Gallery
522 West 21st St.
www.gagosian.com

Jose Damasceno
Substrata
The Project
37 West 57th St.
www.elproyecto.com

FRIDAY 9
LECTURE
Social Innovation in India
and Pakistan
6:00 p.m.
Asia Society
725 Park Ave.
www.asiasociety.org

EXHIBITION OPENINGS
Bridget Riley
Recent Paintings
and Gouaches
PaceWildenstein
534 West 25th St.
www.pacewildenstein.com

Pat Steir
Cheim & Read
547 West 25th St.
www.cheimread.com

Georg Baselitz
Remix Paintings
Gagosian Gallery
555 West 24th St.
www.gagosian.com

Multiple Choice:
From Sample to Product
Cooper-Hewitt,
National Design Museum
2 East 91st St.
www.cooperhewitt.org

Alan Saret:
Gang Drawings
Kirstine Roepstorff:
It's Not the Eyes of the
Needle That Changed
The Drawing Center
35 Wooster St.
www.drawingcenter.org

SATURDAY 10
SYMPOSIUM
Michael Silver, Karl Chu,
Lebbeus Woods, et al.
Ineffable
10:30 a.m.
City College
Shepard Hall, Room 95
Convent Ave. and 138th St.
522 West 22nd St.
www.ccny.cuny.edu

SUNDAY 11
EXHIBITION OPENING
Dennis Maher
Eternal Returns
Cornell University School
of Architecture
Sibley Dome, Ithaca
www.aap.cornell.edu/arch/

WITH THE KIDS
FamilyDay@theCenter:
Berlin/NY-My City Exchange
1:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

MONDAY 12
LECTURES
James Turrell
Plato's Cave and the
Light Inside
5:15 p.m.
Cornell University School
of Architecture
Statler Hall, Ithaca
www.aap.cornell.edu/arch/

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

TUESDAY 13
LECTURES
K. Michael Hays
Architecture's Desire:
Interpreting the 1970s
Neo-Avant-Garde Part II
6:30 p.m.
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

Leonard Porter
The Lost Painting of
Classical Antiquity
6:30 p.m.
Institute of Classical
Architecture
20 West 44th St.
www.classicist.org

SYMPOSIUM
Thinking Bigger:
New York and Transportation
in the Northeast Megaregion
8:30 a.m.
The Kimmel Center,
Rosenthal Pavilion
60 Washington Sq.
wagner.nyu.edu/rudincenter/
news/

WEDNESDAY 14
EXHIBITION OPENING
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

Arindam Dutta
Storm Clouds of the
Nineteenth Century:
Weather, Capital,
Architecture
6:30 p.m.
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

M. Christine Boyer,
William R. Kenan, Jr.
Urban Stories
6:30 p.m.
Princeton School
of Architecture
Betts Auditorium, Princeton
www.princeton.edu/~soa

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

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

EXHIBITION OPENINGS
Lawrence Weiner
As Far As The Eye Can See
Whitney Museum of
American Art at Altria
120 Park Ave.
www.whitney.org

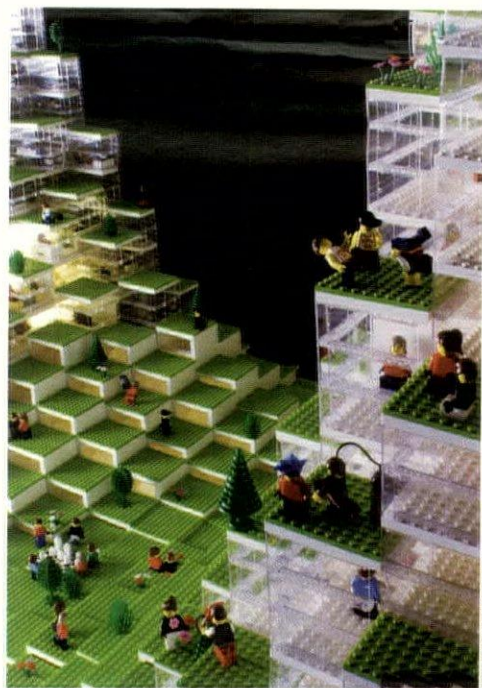
Melanie Willhide
Project Room
Bellwether Gallery
134 10th Ave.
www.bellwethergallery.com

SATURDAY 17
EXHIBITION OPENINGS
Kira Wagner
Rare Gallery
521 West 26th St.
www.rare-gallery.com



THE POWER SHOW
Cohen Amador
41 East 57th Street
October 31 to December 22

What could a coldly massive boardroom table and a slinky pair of ruby-red pumps have in common? Both have come under the lens of New York-based photographer Jacqueline Hassink, an artist fascinated with objects and spaces signifying power. This exhibition includes 100 photos from *The Shoe Project*, a series of photos of professional women's high-heeled shoes, traces of the private and professional identities their owners slip on and off. The *Banks* series offers a peek at some of Europe's biggest banks' boardroom tables, including a futuristic Dresdner Bank table (above) whose strong geometries seem to reflect the power of the people who sometimes gather there. The power of a pretty curve again comes into play in *Car Girls*, a series capturing luxury automobiles and accompanying female models at car shows. *Haute Couture Fitting Rooms, Paris* gives a voyeuristic glimpse of chichi fitting rooms that mimic the domestic sphere: A room in Chanel Paris is decked out with a cream sofa and matching carpet, a crystal chandelier, and flowers. All that's missing is a lap dog and a butler.



CPH EXPERIMENTS
Storefront for Art and Architecture
97 Kenmare 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 Bjarke 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 matrices 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.

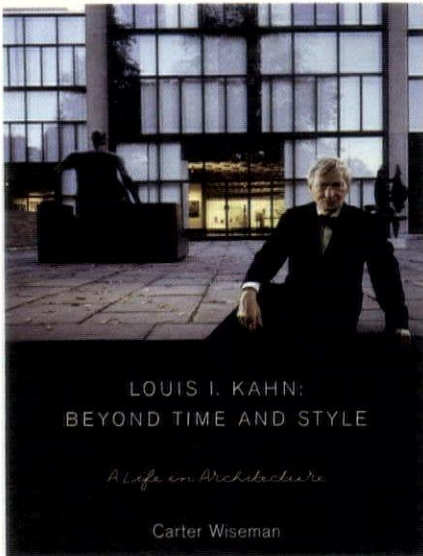
KAHN IN CONTEXT

Louis I. Kahn
*Beyond Time And Style:
A Life in Architecture*
Carter Wiseman
W.W. Norton (2007) \$60.00

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 promising 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 film'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**



COURTESY W.W. NORTON

THE FAR SIDE OF GREEN

Ecology.Design.Synergy
Harvard University,
Graduate School of Design,
Cambridge, Massachusetts.
Closed October 3.
Yale School of Architecture,
New Haven, CT
Through February 1, 2008



Pittsburgh Waterfront Cultural District Redevelopment Plan.

COURTESY BEHNISCH ARCHITECTEN

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 inter-related 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 in one 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 illumina-

tion.” 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.

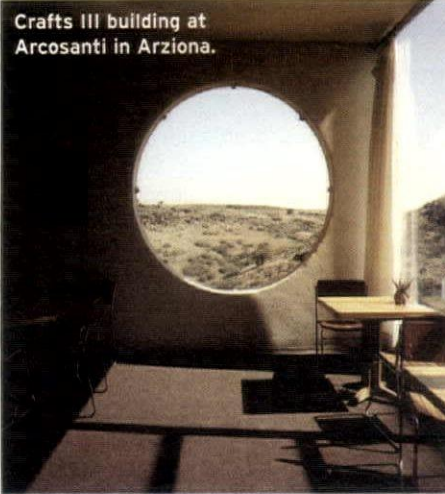
Buried within the wall text describing the Genzyme Center is a quick mention of the point most trumpeted in the project's American press coverage: The building is LEED Platinum-certified. This detail seems not to overly impress the designers of either the building or the exhibition. And this may be the main strength of **continued on page 32**

THE DREAM DEFERRED

Soleritown
Emanuele Piccardo and Filippo Romano
With essays by Pierangelo Cavanna
and Emanuele Piccardo
(Plug-in, \$51.00)

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.

EMANUELE PICCARDO

Louis Kahn's Parliament complex in Dhaka, Bangladesh, 1983.



RAYMOND HEER / COURTESY W. NORTON

KAHN IN CONTEXT continued 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. Demanding 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 aching 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.

Key to understanding 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 21-year 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 a...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 to 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 teak facing on the private studies, may have been responsible for this writer's glancing encounter with graduate school.

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

continued from page 31 this show.

Implicit in the presentation is an unstated critique of the U.S. Green Building Council's LEED rating system. By presenting buildings that are entirely sustainable, yet without fetishizing, or, at times, even mentioning their LEED status, the exhibition refreshingly suggests to the American audience that sustainable architecture need not always roll out lockstep with LEED ratings.

Though most of its objectives are admirable, and many of its outcomes

are positive, LEED, with its rating systems and checklists of green features, favors a more quantitative approach to sustainable design. Using this framework, however, sustainability can be marginalized as a last act of design, affixing green features to a building.

Behnisch and Transsolar, on the other hand, approach environmental concerns as a qualitative issue, embedding them deep within their architecture. The exhibition sets out to demonstrate that their motivations lie in architecture's use value. A

building loaded with photovoltaic panels and clad in the most technologically advanced skin cannot be truly sustainable if it fails to confer real, tangible benefits immediately perceived by those people actually using the building. A highlight of this show is its representation of the human figure, which convey the intricate biological responses to environmental stimuli.

In ways, it is reminiscent of other human models used throughout architectural history. Leonardo da Vinci's "Vitruvian Man" married the

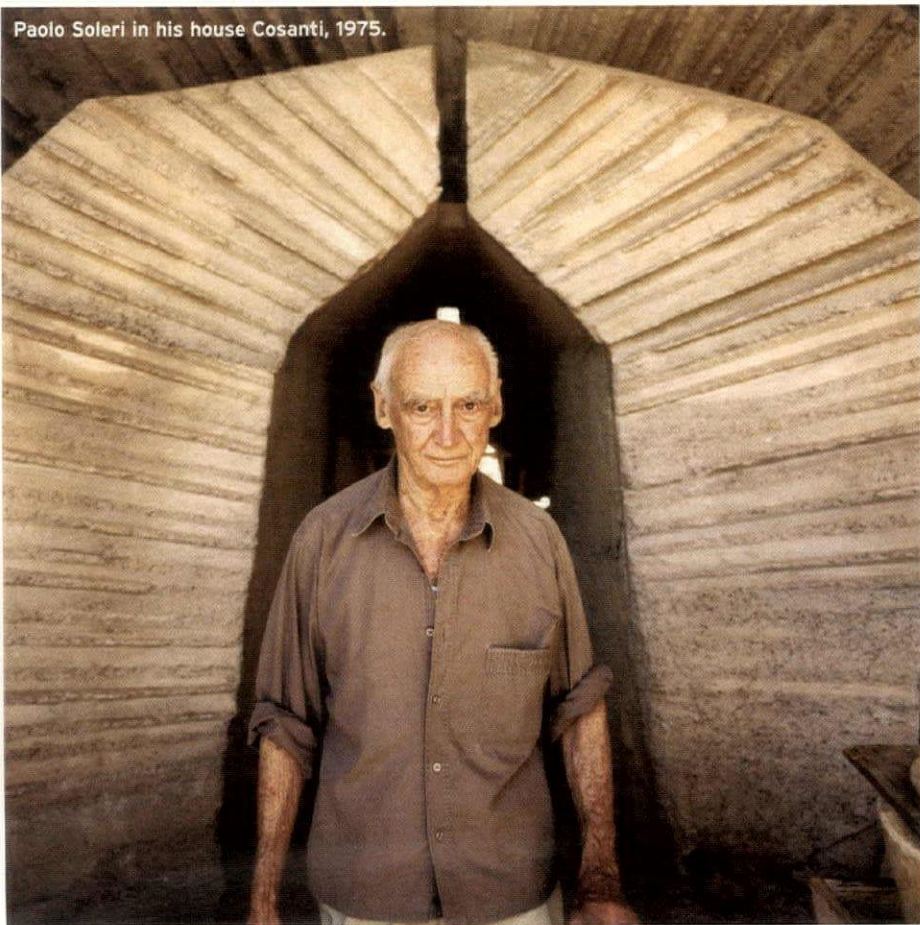
ideal proportions of the human body with the orders of classical architecture, understanding them both with Euclidean geometry. But early in the 20th century, when modern physics demonstrated that Euclidean geometry was in fact relative, and that rules could be broken, Le Corbusier's "Modular Man" defined a new subject for a new era. In *Ecology. Design. Synergy*, there is yet another subject for yet another era.

Whereas those previous human models understood subjects in terms of dimensions alone, the

human figures depicted in this exhibition use dimension as the point of departure. Scale is considered, to be sure, but so is material, light, sound, air, and temperature. The user of architecture, no longer simply geometrical, becomes here a complex, biological specimen acutely sensitive to the environment. And it is this subject, the exhibition proposes, for whom architects must design in order for their work to be truly sustainable.

JOHN P. GENDALL WAS AN EDITOR AT ARCHITECTURAL RECORD AND IS A REGULAR CONTRIBUTOR TO AN.

Paolo Soleri in his house Cosanti, 1975.



all the way to the horizon. As we flip through the pages, we slowly enter the inner sanctum of Arcosanti, encircling the dwellings of its official inhabitants. But again no trace of human presence, only the sun's clearly articulated shadows across the apse. The moments captured at Cosanti, Soleri's home and precursor to Arcosanti, reveal his early experiments with concrete and ceramic silt-forming. The camera zooms in, up close and personal, to appreciate the intimacy of Soleri's kitchen, the casually jumbled models in the studio. Unlike the manicured, empty black-and-white photos of Le Corbusier's work, these color-saturated images of Soleri's home and laboratory exude the exuberance, exhaustion, and abandon associated with the now 30-year-long commitment to the realization of Arcosanti. The photos are casual, intimate, and somewhat haphazard.

Filippo Romano captures similar spaces but also gives us content and context: He places the occupants of this intentional community front and center within the architecture. Figures and objects appear in middle ground so that we can appreciate them *in situ*. His photos are the classic architect's images: frontal, symmetrical, and well proportioned. His is a thorough catalog of the typologies of spaces, places, and characters to be found there. Pressed tiles, bells, drawings, and models are well represented. Devoted students of architecture traveling to Arcosanti might take these exact postcard-perfect photos. Romano is trained as a photographer and focuses on journalistic and architectural photography. He injects a narrative, through the iconic figures that inhabit this work in progress, including Soleri himself, a prophet

framed by his own creation.

Piccardo's essay "Soleri, the City of Remote Future," is a fresh and well-researched outsider's view of the local spatial culture, with its peculiarities like Las Vegas's zoning for perma-pleasure, and the sprawl of Phoenician life-style centers and gated communities. As it has for so many foreign-born students of American culture, his introduction came through the cinema, with movies like *Casino* and *The Truman Show*. Piccardo references Reyner Banham's *Architecture of Four Ecologies*, and connects the culture and form of sprawl back to Frank Lloyd Wright's Broadacre city and the ethos, politics, and policies that it promoted and reflected. Piccardo takes us into the philosophical, ecological, and social underpinnings of Soleri's Arcology, his apprenticeship with Wright at Taliesin West, and his inevitable departure to found a similar but opposing architectural school of thought around a vision for a dense development of the land ordered upon man's relationship to nature and without the car at the center of life's organization. Cavanna, in his "Luoghi Santi—Holy Places," more explicitly situates Arcosanti in the tradition of utopias and gives an astute description of this attempted one as a "never-ending effort, a strenuous progressive approximation, a work-in-progress aimed at an absolute result that is, per se, unachievable..." For Cavanna, the photographs capture the place not just as a construction that is not progressing, but as a process interrupted, suspended, hopefully awaiting completion.

BETH WEINSTEIN IS A PARTNER AT ARCHITECTURE AGENCY, A FIRM IN TUCSON, ARIZONA.

THE DREAM DEFERRED continued from page 31 slowly introduces us to Soleri's experimental town Arcosanti, through a landscape sparsely sprinkled with signs of life: trailer homes, barbed-wire ranch fences, horse trailers, initiated and seemingly abandoned construction

sites. This Arizona is a dusty and quiet one, and the rusted dreams of Soleri's Urban Laboratory come through his photos with remarkable clarity. Piccardo foregrounds the remnants of the attempted utopia; the background landscape is barren and uninhabited

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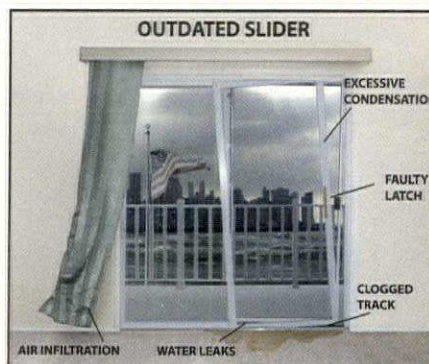
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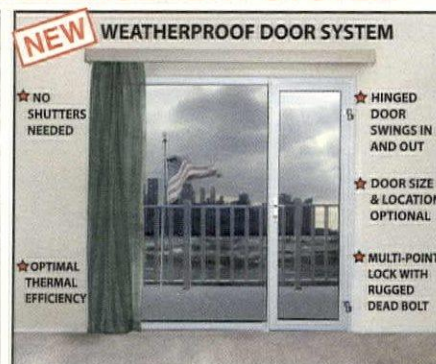
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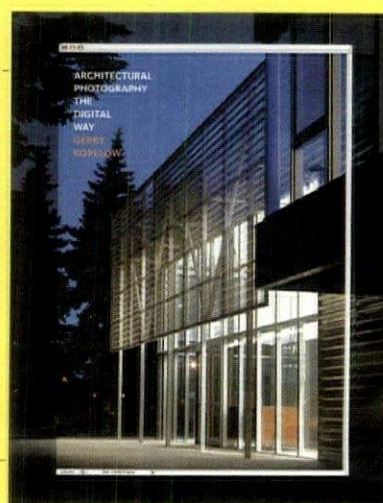
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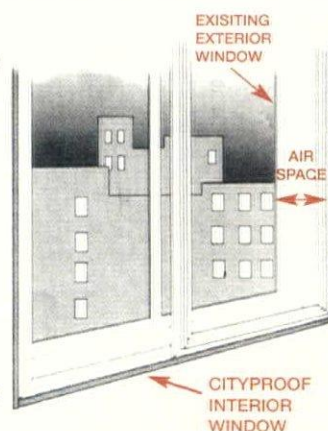


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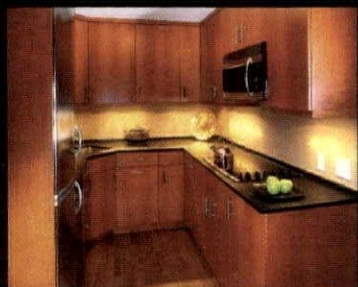
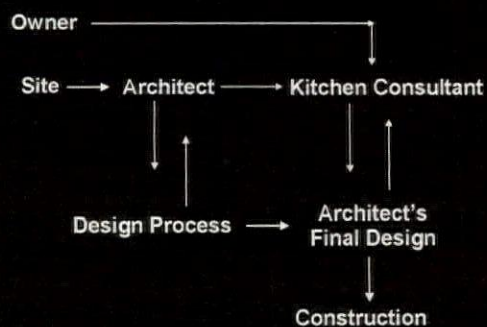
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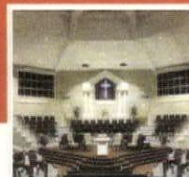
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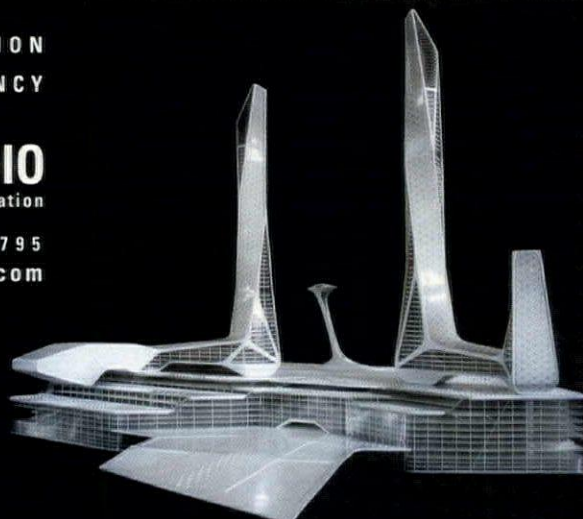
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We are seeking a Senior Project Manager with approximately 10 years professional experience to lead architectural design projects. Design excellence is a must. Strong organization, project management and communication skills are essential as well as proficiency in CADD.

We are seeking a highly motivated full time Project Architect with approximately 3 - 6 years professional experience. In addition to excellent design aptitude and a quest for learning, well-developed skills in CADD are required. Proficiency in Vectorworks is a plus.

Candidates must have a positive attitude and be interested in working in a fast growing full service architecture and design firm in New York City. Our work includes commercial, residential and institutional buildings and interior design. Please send your resume, cover letter and portfolio by email to INFO@LNARCHITECTURE.COM.

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EMPLOYMENT

The US offices of Atelier Ten have the following open full-time permanent positions:

NEW YORK, NY: SENIOR ENVIRONMENTAL DESIGNER

The candidate will work closely with integrated design teams and provide the full range of our services, including environmental design consulting, building energy optimization, daylight and shading design, and LEED consulting. The candidate will also manage a wide range of projects of different types and scales. The candidate must have an undergraduate or graduate degree in architecture, engineering, and/or building technology. A minimum of 3 years' experience in environmental design consulting and the design of high-performance buildings is required. Fluency in written and spoken English is also required. LEED Accreditation and experience with energy simulation tools are a plus.

NEW YORK, NY: GRAPHIC DESIGNER

This work will include creating sketches and drawings of environmental design concepts, layout of technical reports and presentations, creating competition graphics and the production and development of marketing materials. The candidate must have a degree in architecture or graphic design and 1-2 years' experience in similar fields. Working knowledge of Microsoft Office, CorelDraw, InDesign, and Illustrator and fluency in written and spoken English are also required. Experience in AutoCAD, Quark and other desktop publishing and graphic design software is a plus.

NEW HAVEN, CT: ENVIRONMENTAL DESIGNER

The candidate will assist other designers in providing the full range of our services, including environmental design consulting, building energy optimization, daylight and shading design, and LEED consulting. The candidate must have an undergraduate or graduate degree in architecture, engineering, and/or building technology and at least one year's experience in the design of high performance buildings and integrated systems design. Experience in AutoCAD and fluency in written and spoken English is required. LEED Accreditation and experience with energy simulation tools are a plus.

NEW HAVEN, CT: LIGHTING DESIGNER

The candidate would assist the lighting design director and other designers in the development of daylighting and architectural lighting strategies for high-performance buildings. The candidate must have a strong interest in environmental and integrated systems design. A strong architectural, interiors, or engineering background with a concentration in lighting design is required. Experience in AutoCAD, AGI32, Ecotect, and Radiance is highly desired. Proficiency in written and spoken English is required. LEED accreditation is a plus.

NEW HAVEN, CT: OFFICE MANAGER

Duties will include general office operations and management as well as production support for consultants. Proficiency with Microsoft Office, as well as fluency in written and spoken English is required. Experience with architecture, engineering, or consulting firms is preferred, as well as experience with marketing, graphics, or accounting in similar situations.

Atelier Ten is an environmental design consulting firm with offices in London, New York, New Haven, and Baltimore. Our US offices provide consulting services to architects and engineers on architectural and system performance and overall sustainability strategies. We work in close collaboration with our clients on projects of all scales and types in the United States and internationally. See www.atelierten.com for more information.

Interested candidates should send their resume and cover letter and preference the position for which they are applying to usa.recruitment@atelierten.com.

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**



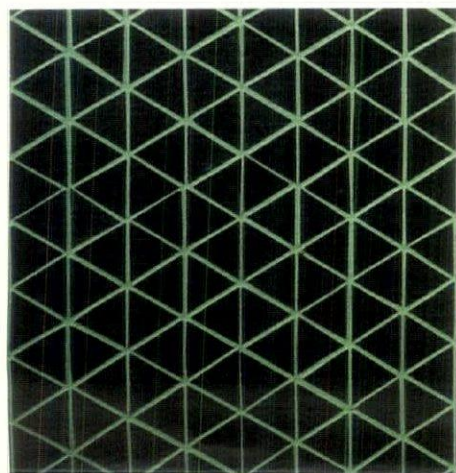
Streets Collection

Lea Ceramiche
www.ceramichelea.com
Create a city narrative on the wall with 36h, 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.



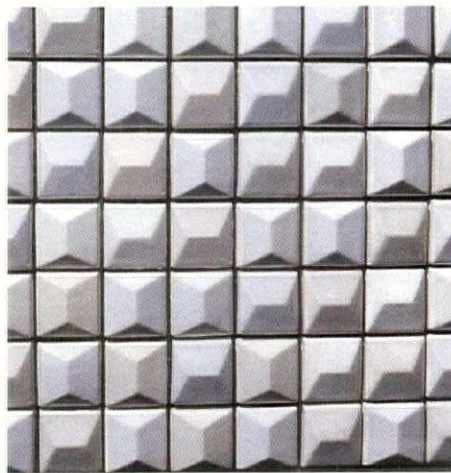
Reaction

Marca Corona
www.marcacorona.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.



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.



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.