ADDITION WILL BRING NEW LIFE, LUXURY HOTEL TO DERELICT WATERFRONT BUILDING

RECHARGING THE BATTERY MARITIME MUSEUM

When the proposal for a new five-story townhouse at 34 East 62nd Street went before the Landmarks Preservation Commission in September, its notorious history was the least of the issues. Once the home of Dr. Nicholas Bartha, the doctor who deliberately blew it up last summer and lost his life in the continued on page 3

After two failed attempts in the 1990s to redevelop the Battery Maritime Building at the tip of Manhattan, the city’s Economic Development Corporation (EDC) decided to spend $60 million to restore the building’s exterior in hopes of attracting a new developer. The project, which was completed last year, was a success on two fronts, garnering acclaim and awards from the preservation community and attracting the Dermot Company to the site. But the EDC may have done too good a job: When Dermot’s plans for a 150-room boutique hotel nesting atop the building were continued on page 7

When SHoP Architects unveiled schematic plans for the East River Esplanade at a meeting of the waterfront committee of Community Board 1 on October 22, the designs became the latest component of the battle over the future of the city’s waterfront. After years of dereliction and neglect, the city has finally cleaned up its rivers, and both people and fish are returning, thanks in part to a string of parks that now ring the city. While most people seem pleased with this, the city’s maritime community is not. For them, SHoP’s plans are just the latest slight in an ongoing fight over the soul of the city’s rivers. continued on page 8

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FOR A HEALTHY VILLAGE
Thank you for the coverage of St. Vincent's Hospital. "St. Vincent's to Build Bldg," AW 18, 10.31.2007 and the Rudin family’s plans for what would be the largest development in Greenwich Village since Robert Moses’ days. However, the architect’s response to criticisms about the project’s size would lead one to believe that critics are demanding that St. Vincent’s reduce the size of its hospital. Nothing could be farther from the truth. The crux of the criticism comes from plans to consolidate most of the hospital facilities currently in eight buildings into one new supertall building, in order to clear the rest of the hospital campus for 625,000 square feet of new luxury housing. This would significantly increase the density and building height in an area characterized by low-to-moderate density and height—our main objection. In fact, most neighbors are willing to cut the hospital extra slack. We are not calling for less hospital; we are calling for less luxury housing.

EXPLOSIVE NEW HOUSE FOR USE continued from front page process. It has now attracted considerable attention.

Green House

For Bullock's new neighbors, as well as preservationists citywide, the building proposed by her architect, Preston T. Phillips of Bridgehampton, looked far too modern for a street of brick and masonry buildings located within the Upper East Side Historic District. "It's a Brutalist monstrosity," said Roger Lang, director of community programs and services at the New York Landmarks Conservancy. In written testimony to the commission, Friends of the Upper East Side Historic District declared, "The building’s expanse of limestone and glass and design elements appear hostile to the street and are incongruous with the neighboring buildings."

David Sherman, of Abelow Sherman, the executive architects, argued that the project’s critics were not looking closely enough at the design, which draws heavily on the history of Upper East Side townhouses, beginning with the materials. "No matter the style or the period, what they have in common is that they're made from limestone," he said. For Bullock for the design developed by Janna Bullock, he pointed to the profusion of limestone bases and details on buildings along the street, none of which, Sherman emphasized, are single-family homes.

Compositionally, Sherman said the new building, which covers roughly 8,000 square feet over five stories, is a modern interpretation of the classic townhouse. The massing, the proportion of the windows, the large limestone bay, the mansard-like terrace—while employed in a contemporary way—are all features common to a building of this type. Bullock also wanted it to be sustainable, with geothermal wells, a roof garden, and locally sourced materials. "You have no idea how hard it is to find good limestone within 500 miles of the city," Sherman said.

On October 23, when revised plans were presented to the Landmarks Preservation Commission, which is often viewed as being somewhat stodgy, many commissioners greeted the rare opportunity to construct a modern building on the Upper East Side with excitement. "I've liked this building all along," said Roberta Brandes-Gratz said, before the project was approved by a vote of 9-2. "It's a very modern, appropriate proposal that plays with the elements on the street."

In his final remarks before the vote, Robert Tierney, the commission chair, felt that many of the commissioners' initial reservations from September had been addressed. "I think it was aggressive before, and is much less so now," he told the architects. "It's a modern adaptation that still relates well to the street and the historic district. This is a wonderful interpretation."
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R.I.P., HOUSE & GARDEN

Forget about the mortgage crisis, folks—when shelter magazines fold, you know the economy is going to pot! The powers that be over at Condé Nast closed down the 106-year old House & Garden the other day, and doomsday scenarios have been flying fast and furious amongst those of us who think about toilet wallpaper and the care and feeding of amaryllis. According to our Nast-y mole, H&G’s long-time editor, Dominique Browning, and publisher, Joe Lagan, were not particularly simpático, and the latter quit smack dab in the middle of the magazine’s final ever Design Happening, a series of events pegged to New York Design Week. Lagan had apparently been beefing up advertising sales, so his departure, the specter of coming economic trouble for H & G’s target demographic, and a world already overstuffed with shelter magazines seem to have spelled the end.

LOST IN ORBIT

Imagine the surprise of the editors at Architectural Record when an obituary on New York Times critic Herbert Muschamp came in from their critic Joseph Giovannini. The first sentences: “When Herbert Muschamp died on October 2, at the age of 59, it was as though a planet dropped out of our architectural constellation. From his first book in 1974, File Under Architecture, he was a fixture in our sky of thought...” This, about the man whom Record had announced its intention to sue for tortious interference just a few years before! Editor Suzanne Stephens had been working on a book about the rebuiding of Ground Zero, and Muschamp announced that she couldn’t include the work he had commissioned from various chic architects for an issue of the Sunday Magazine, though she had already received permission from the Times legal folks. The squabble reached a crescendo on a design world-packed flight back from the 2004 Venice Biennale, when Ms. Stephens was seated in the same row as our planetary critic, who bellowed, “I DON’T WANT TO LOOK AT YOUR ******** FACE!” The lady had a sharp retort. Meanwhile, the architects involved were forced to take sides: Zaha Haddid, Richard Meier, Fred Schwartz, Charles Gwathmey, and Peter Eisenman, and all the younger firms withheld their permission, presumably at Muschamp’s bidding. Rem Koolhaas, Steven Holl, Rafael Viñoly, David Rockwell, and Alexander Garlin felt no such compunction and gave the OK. Suffice it to say that the editors at Record toned the obituary down for the print edition, but posted the original online in all of its stellar style.

UNLUCKY 7 continued from front page

The city floated bonds for $2.1 billion to cover a new leg of the 7 line between Times Square and the waterfront in late 2006, but Deputy Mayor Daniel Doctoroff and MTA chief Elliot Sander never formally resolved which agency would cover cost overruns. At the MTA’s October board meeting, Sander took on the overruns and delayed consideration of a station at Tenth Avenue and 41st Street. He explained that the contract’s sole bidder—a consortium of JF Shea, Skanska, and Schiavone Construction—would require an extra $450 million to install the station. Directors voted to authorize the MTA to pay $1.14 billion for a tunnel to the riverfront, and that all options, including asking the city for an extra $450 million to install the station. Directors voted to authorize the MTA to pay $1.14 billion for a tunnel to the riverfront, and that all options, including asking the city for an extra $450 million to install the station. Sander insisted that the contract award should have bid separately.” Mysore, Nataraja, the MTA’s head of capital construction, called the venture’s size a sign of capacity. But Saul called it a sign of power. The firms, he said, “combined to make more money and to shortchange the public.”

Sander insisted that the contract award and 9-month deferral constituted sound judgement. “No MTA funds are at risk in this move,” he said, citing a $200 million reserve remaining in the city’s bond issue. Nataraja told reporters, meanwhile, that his staff would try to shave costs from the design and that all options, including asking the city to raise more money, would be tried.

Before the MTA issues the second contract on the line expansion in 2009, though, Nataraja vowed to get in the habit of bidding out work in smaller chunks to attract more bidders. Indeed, the board enacted that spirit shortly after the emotional vote on the 7 line. Directors authorized extending the bidding deadline for work on the Fulton Street Transit Center at Ground Zero to December 5. “We heard from two additional contractors that they would be interested in submitting proposals,” explained spokesperson Jeremy Soffin. “Since we had only one originally qualified firm, we agreed to extend the deadline to provide a more competitive environment.”

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AS THE WORLD TURNS

The section of autobahn that passes through Munich's 1972 Olympic Park is a fascinating modernist streetscape. It fronts onto a multi-building sports complex designed by architects Gunter Behnisch and Gunter Domenig and covered by Frei Otto's translucent Plexiglas and wire mesh roof. The other end of the roadway passes alongside BMW's corporate headquarters and museum, designed by the Austrian Karl Schwarzer also in 1972. The BMW headquarters towers (which featured in the 1975 movie Rollerball) have a cloverleaf plan that Schwarzer claimed resembled a "four-cylinder engine," calling the adjoining museum an "engine cylinder head."

These symbols of the German passion for sports and automobiles have now been joined by a new architectural landmark: the Welt (World) building for BMW designed by Wolf Prix of Coop Himmelb(l)au. Like his Viennese professor, Prix has created a building that mimics a real world condition, in this case; a cloud. (The heavens have been a longtime fascination for the Himmel(b)lau group which can be translated in part into 'blue heaven'.) While BMW sees the Welt building as a major brand extension, its purpose is simply to serve as an elegant delivery station for the 45,000 people a year (including 3,500 Americans) who come to the adjoining factory pick up cars.

Inside, the Welt is an open volume with a Guggenheim-like ramp spiraling through its center and featuring a show-off turntable. Three restaurants have ringside seating for this theatrical delivery of each new car. Banal though the program may be, the building is elegant, dramatic, and startling. It features a 30,000-square-foot solar panel roof and a filigree steel and glass facade that Prix claims "maintains a low heat transfer coefficient for pleasant surface temperatures at all times." The most dramatic wall section is a double spiral that holds down the building's autobahn-facing corner which contains a second ramp displaying BMW products and serves as an elegant column for the roof. While BMW wants the building to express their support for modern design, it might also position Prix on the on-ramp to a Pritzker prize. WILLIAM MENKING

NEA NAMES MAYOR, UVA PROFESSOR TO DESIGN DIRECTORSHIP

A PRACTICED HAND

When Maurice Cox arrived for his first day of work at the National Endowment for the Arts (NEA) on October 2, the University of Virginia architecture professor had no trouble navigating the halls of government. That’s because Cox, the newly appointed director of design, not only founded his teaching and his practice on a community-based approach, but he has also served as mayor of Charlottesville and on its city council. For Cox, design and politics are a natural fit, even if they have been at odds in the past.

"That's one of the great challenges you face," he said by phone from Washington. "How do you establish the public necessity of design that speaks to our common experience? What you're really saying is: How do you democratize design and give it cultural relevance everyone can understand?"

Cox hopes to answer such questions through what he calls the NEA's "quiet advocacy," which has helped foster countless initiatives and projects nationwide from the Vietnam War Memorial to Open House New York to pro-bono work sponsored by...
the firm Public Architecture. "The NEA had a critical role in seeding those initiatives," Cox said. "It opens doors, it legitimizes, very often, the cause, and it suggests there's a national relevance to this local cause."

Another way the NEA gives voice to design is through its government programs—the NEA Art Works program on City Design, the Governor’s Institute on Community Design, and Your Town: the Citizen’s Institute—which help elected officials understand the value of design in the public sphere through a specific project. Cox got his start at the NEA by working with the Mayor’s Institute beginning in the 1980s, when the program was run from the UVA campus.

NEA deputy chairman Tony Chauveaux said that Cox’s experience with the organization was a boon to his appointment as design director but the real draw was his attitude and approach. “He takes action,” Chauveaux told AN. “He doesn’t just sit back and ride someone else’s coat tails.”

Cox got his start at an early age, studying at New York’s High School of Art and Design before enrolling at The Cooper Union, where he studied under John Hejduk. But it was not until he went to Italy, for a teaching position in Florence with Syracuse University, that Cox said he truly began to understand the role of design in public life. “There I got to see a culture that gave people extraordinary access to quality design, from their public spaces to the flatware on their tables,” he said. “It takes decades, but we are beginning to see it even in the United States.”

Cox said he now considers it his duty to expand "our birthright, our inalienable right to quality design." For this to happen, he said, every American, be they politicians, professionals, or the general public, must understand and appreciate such rights, an understanding the NEA must promote and expand. "If people keep buying crappy condos, the development community will never feel the pressure to do better," Cox said. "So really, the community drives this, just like any consumer product."
UNVEILED
KAGAN HOUSE
Vladimir Kagan's energetically organic-shaped furniture put the boom in boomerang in the Fifties and Sixties when he first soared to prominence. Now 80, Kagan is as busy as ever coming up with new designs and tweaking greatest hits for places like the lobby of the new Mark Hotel on East 77th Street. He didn't hesitate when developer Anthony Marano of Ozymandius Realty approached him about adding building design to his collected works. Intended for a tight corner at Bowery and Great Jones, just around the corner from Herzog & de Meuron's 40 Bond, the approximately 10-story condo will be "a flower among the weeds," he said. Inspired by the modern architecture of Brazil and the imaginative flair of Gaudi, Kagan designed a building with constant curves in counterpoint. The curves continue on the interiors where built-ins and even some furnishings will be designed by Kagan. A bold duo-tone, slightly ajar staircase with a serrated edge will be the focal point of the lobby, Kagan said, describing the space as "a little bit kitschy but charming." Marano, the developer of 50 Bond Street and other medium-rise buildings downtown, hopes this will be the first in a series of "buildings as art" by Kagan.

Designer: Vladimir Kagan
Developer: Ozymandius Realty
Location: 2 Great Jones Street
Schedule: Unannounced

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PORT AUTHORITY SPENDS $1.3 BILLION TO IMPROVE AGING RAIL SYSTEM

TREASURE PATH

The PATH train, as a Port Authority spokesperson recently put it, stinks. The notoriously under-funded, century-old rail system which links Newark, Jersey City, Hoboken, and Manhattan, has an infrastructure that hasn’t been updated in nearly 40 years.

In an effort to usher the transit system into the 21st century and meet the region’s growing demand for public mass transit, the Port Authority of New York and New Jersey initiated a $1.3 billion capital campaign that aims at improving the PATH’s efficiency by 20 percent. From that amount, the self-supporting agency is spending $809 million on a new 340-car fleet and $500 million on overhauling the signal system. The initiative will also make improvements to the Harrison maintenance yard to equip it to handle the new rolling stock and will replace tracks in various locations throughout the system’s four lines.

The Port Authority expects the new cars, which are being produced by Kawasaki Rail Car in Yonkers, to begin rolling in 2008, and plans to replace the entire fleet by 2011. Though a final design has not been released, transit insiders predict that the new PATH cars will take cues from the MTA’s R143 cars now in service on the L line, which were also manufactured by Kawasaki.

Also beginning in 2008, the agency says it will install the new signal system, a process that is projected to take until 2014 to complete. The new signals, which will replace a fixed-block system that dates to the early 20th century, will rely on communication-based train control (CBTC) technology. CBTC systems monitor and control all of the trains on a track from a centralized computer. This heightened tracking ability allows trains to be spaced closer together safely, thus increasing capacity. The technology also allows for automated notifications of when the next train will arrive.

A similar CBTC system was recently installed on the MTA’s L line, a process that attracted attention because the project went months over schedule and involved service interruptions that shut the line down for several weekends in a row. Nonetheless, the MTA plans to install CBTC signals on the 7 line next, and to convert the entire system by 2050. The Port Authority’s own decision to go CBTC involved an extensive peer review process that included the MTA. An agency spokesperson said that they are confident that the project can be completed on schedule, though the exact model for the installation has not been determined.

Three contractors are currently submitting their proposals for the project.

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KISHO KUROKAWA, 1934-2007

Kisho Kurokawa has long been considered one of Japan’s leading postwar architects, and more recently, one of its most intriguing political characters. Having studied under Kenzo Tange at the Graduate School of Architecture, at Tokyo University, he became part of the Metabolists, a group of architects who envisaged cities built out of adaptable, extendable structures that would make future urban living more organic. His 1972 Nakagin Capsule Building is one of the icons of the movement: It is a tower with 140 prefabricated units clipped onto two central cores in an asymmetrical formation. He designed it so that the units would be replaced every twenty years, ensuring that the building could last another 200.

In 2007, Kurokawa dominated the Japanese media more than any other architect in this, or any, country. He decided to run for governor of Tokyo, and developed an eccentric campaign style that included making speeches from a glass-walled truck with impromptu and highly vocal appearances at other candidates’ rallies. These tactics won him popular attention, but didn’t get him elected. It is for his architecture that he will ultimately be remembered.

This past March, the National Art Center opened in Roppongi. Its highly distinctive undulating glass facade and cavernous, futuristic atrium force one to navigate between giant inverted concrete cones and gently backlit wooden walls. Together with other museums nearby, Kurokawa’s NAC has successfully redefined Roppongi as one of Tokyo’s major cultural hubs.

Meanwhile, the news has recently spread that the Nakagin Building is slated for demolition. None of the capsules were replaced as planned, and the building is in a decrepit state. Following the Nakagin company’s bankruptcy, an American hedge fund bought the building and is eager to comply with disgruntled residents’ calls for its demolition. Kurokawa always felt that his foray into politics was a natural extension of his life’s work, which always had a political dimension to it. He was heavily involved in the urban design of Tanzania’s new capital, Dodoma, although it was subject to interference from the Chinese, and the construction of his award-winning Kuala Lumpur International Airport was dogged by attacks from opponents of Prime Minister Mahathir bin Mohamad. Kurokawa seemed unfazed by any of these challenges, and took on bureaucratic tangles with an air of bemusement. He had reached the age and level of international renown at which it was no longer necessary to adhere to the Japanese tendency towards humility in social interaction—he was proud of his achievements, and with his office walls covered in awards and many more stacked up on the floor, he was not afraid to show it. For many in Tokyo, he was just the bizarre outsider candidate, but the architectural community has lost a much-needed non-conformist.

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Before its recent conversion to luxury condos at the hands of developer Two Trees Management and architects Beyer Blinder Belle and Ismael Leyva, 110 Livingston Street had two other lives. Designed by McKim, Mead & White and built in downtown Brooklyn in 1926, the Renaissance Revival building originally served as a sumptuous clubhouse for the Benevolent and Protective Order of Elks. Within its limestone and terracotta facade were housed a ballroom, a bowling alley, Turkish baths, a swimming pool, and 200 dormitory spaces. But the address' most notorious tenant came in 1939, when the New York City Board of Education bought the building and turned it into its headquarters. Over the next 60 years, 110 Livingston became synonymous with the failed bureaucracy that inhabited its halls and attracted quite a bit of name-calling. Mayor Michael R. Bloomberg dubbed it a "notorious Kremlin," a former school chancellor called it the "puzzle palace," Mayor Rudolph Giuliani famously wished in 1999 that it would be "blown up"; and a former president of the Board of Ed once suggested that they pull the fire alarm, evacuate the premises of administrators, and then padlock the doors.

Few people were upset when Mayor Bloomberg announced the sale of the building for $45 million to Two Trees in 2003. Even when the developer brought up neighboring air rights for a 100,000-square-foot, 4-to-9-story addition, thus accommodating more gentrifiers, the community merely shrugged as if to say, "At least its not the Board of Ed." But the transition from administrative hell to yuppie heaven did not turn out to be so easy when it came to the actual renovation of the building.

The Board of Ed conducted its own conversion of 110 Livingston in 1949. Among the major structural alterations made at that time, the administration had the center of the building cut out, transforming its nearly square footprint into a donut and creating a dour, airless courtyard. It also removed many of the strange and grandiose features, such as the huge transfer beams. The engineers found several giant trusses that at one time had spanned the center of the building and turned it into its headquarters. Over the next 60 years, 110 Livingston became synonymous with the failed bureaucracy that inhabited its halls and attracted quite a bit of name-calling. Mayor Michael R. Bloomberg dubbed it a "notorious Kremlin," a former school chancellor called it the "puzzle palace," Mayor Rudolph Giuliani famously wished in 1999 that it would be "blown up"; and a former president of the Board of Ed once suggested that they pull the fire alarm, evacuate the premises of administrators, and then padlock the doors.

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The Board of Ed conducted its own conversion of 110 Livingston in 1949. Among the major structural alterations made at that time, the administration had the center of the building cut out, transforming its nearly square footprint into a donut and creating a dour, airless courtyard. It also removed many of the strange and grandiose features, such as the huge transfer beams. The engineers found several giant trusses that at one time had spanned the center of the building and turned it into its headquarters. Over the next 60 years, 110 Livingston became synonymous with the failed bureaucracy that inhabited its halls and attracted quite a bit of name-calling. Mayor Michael R. Bloomberg dubbed it a "notorious Kremlin," a former school chancellor called it the "puzzle palace," Mayor Rudolph Giuliani famously wished in 1999 that it would be "blown up"; and a former president of the Board of Ed once suggested that they pull the fire alarm, evacuate the premises of administrators, and then padlock the doors.
UP ON THE ROOF

Hudson Square, a vestigial industrial neighborhood bounded by the West Village, Tribeca, and Soho, appears to be ripe for redevelopment. Unlike those adjacent neighborhoods, which are largely built out, under existing zoning Hudson Square is home to some of the largest remaining amounts of undeveloped space on the West Side of Manhattan. Adding cachet to the area are new signature outposts of cutting edge architecture such as the Urban Glass House and a distinctive mixed-use building with a twisting glass facade designed by Archi-Tectonics. However, many in the Hudson Square community fear that pollution and garbage truck traffic from a proposed 427,000-square-foot New York City Department of Sanitation facility at the corner of Washington and Spring streets will put a stop to the future gentrification of their neighborhood.

As part of an effort to get the City to change course, Manhattan Community Boards 1 and 2, in conjunction with the Friends of Hudson Square, a group consisting of residents, local businesses, and developers, have sponsored the "Envisioning Hudson Square" Design Charrette Workshop and Exhibition at 570 Washington Street. The five participating architecture firms were charged with redesigning sections of the northern part of the neighborhood, currently zoned for manufacturing and commercial uses, as a mixed-use residential area. Other guidelines included finding ways to create 60,000-square-feet of green space and also establishing better access to Pier 40 in Hudson River Park, which is slated for redevelopment. "Too often zoning changes don't involve architects," says neighborhood developer Peter Moore, who spent in excess of $100,000 to underwrite the charrette. "The best way to make the sanitation garage go away is to get this area rezoned residential—this is a big opportunity."

Hudson Square does not easily lend itself to contemporary urban redesign strategies. For one thing, it has practically no open space. In addition, its northern section is characterized by desolate corridors created by two superblocks, one occupied by a United Parcel Service facility with a three-block-long conveyor belt, and the other by the St. John's Center, a massive structure.

However, rather than viewing the superblocks as an impediment to residential redevelopment, the participating firms, which included Arquitectonica GEO, FLAnk, LTL Architects, SpaN, and Zakrzewski + Hyde Architects in association with Starr White House Landscape Architects and Planners, actually found ways to redesign them with transportation and public amenities. "The most interesting thing for us was not to regenerate Hudson Square along some nostalgic vision of, say, the West Village," said Marc Tsurumaki, principal in LTL architects. "Instead we rethought the idea of the superblock—the constraints they pose, and the potentials they have."

Most of the designs unveiled at the exhibition on October 27 call for redeveloping the roofs of the UPS facility and the St. John's Center with public open spaces. The designers created better circulation throughout the neighborhood by punching holes through or under the superblocks and creating elevated walkways that cross streets. The design by LTL Architects shows new residential housing built atop the St. John's Center that cantilevers out over a Washington Street that has been raised like Park Avenue South at Grand Central. Zakrzewski + Hyde Architects and Starr White House Landscape Architects exhibit a design characterized by a terraced outdoor space descending from the St. John's Center with a host of features including rock climbing, a swimming pool, and a sculpture garden. SpaN's design calls for radically reconfiguring the UPS building by attenuating the structure at Greenwich and Houston Streets to create space for a sloping lawn and also redesigning the three-block conveyor belt to dip below base-level in order to allow for pedestrian thoroughfares at ground level. FLAnk's design enlivens the currently desolate streetscape along Greenwich Street with retail and window displays. And the distinguishing feature of Arquitectonica GEO's design is an elaborate green roof with a floating salt marsh that bends to create a three level structure supported by a series of slanted columns.

Moore says that the charrette is oriented more towards triggering a thoughtful discussion about the neighborhood's possibilities than towards establishing a definitive plan. "But this is not all rooted in fantasy," he says. "The charrette is kind of a healthy blend—it brings up an important conversation about connecting Pier 40 to the city and incorporating spaces into a development scheme.
Before it had even opened in October, Frank White was already drawing buzz, thanks largely to its name, one of the many noms de cap of the Notorious B.I.G. William Collick, who, along with Muhammad El Mahajir, designed the café-gallery-events space just east of the Atlantic Yards site in Fort Green, said the name was more a nod to location than anything else—"Big Chris" Wallace grew up two blocks away on St. James Place. And yet, the connection has been anything but negative. "We've had Japanese tourists in here already saying they were in town for only one day but they just had to come by," Collick said. A portrait of Biggie does hang behind the counter, and his music may occasionally boom from the PA—it was jazz when a reporter stopped by for a visit—but the homage ends there. Instead, the rapper's influence is more subtle and poetic. From the custom black-and-white damask wallpaper to the antique furniture, the space is suffused with an understated opulence, akin to Big Poppa's own silky flow. "We wanted neither the antique furniture, the space is suffused with an understated subtle and poetic. From the custom black-and-white damask wallpaper to the antique furniture, the space is suffused with an understated opulence, akin to Big Poppa's own silky flow. "We wanted neither the antique furniture, the space is suffused with an understated subtle and poetic. From the custom black-and-white damask wallpaper to the antique furniture, the space is suffused with an understated opulence, akin to Big Poppa's own silky flow. "We wanted neither the antique furniture, the space is suffused with an understated subtle and poetic. From the custom black-and-white damask wallpaper to the antique furniture, the space is suffused with an understated opulence, akin to Big Poppa's own silky flow. "We wanted neither the antique furniture, the space is suffused with an understated subtle and poetic. From the custom black-and-white damask wallpaper to the antique furniture, the space is suffused with an understated opulence, akin to Big Poppa's own silky flow. "We wanted neither the antique furniture, the space is suffused with an understated subtle and poetic. From the custom black-and-white damask wallpaper to the antique furniture, the space is suffused with an understated opulence, akin to Big Poppa's own silky flow. "We wanted neither the antique furniture, the space is suffused with an understated subtle and poetic. From the custom black-and-white damask wallpaper to the antique furniture, the space is suffused with an understated opulence, akin to Big Poppa's own silky flow. "We wanted neither the antique furniture, the space is suffused with an understated subtle and poetic. From the custom black-and-white damask wallpaper to the antique furniture, the space is suffused with an understated opulence, akin to Big Poppa's own silky flow. "We wanted neither the antique furniture, the space is suffused with an understated subtle and poetic. From the custom black-and-white damask wallpaper to the antique furniture, the space is suffused with an understated opulence, akin to Big Poppa's own silky flow. "We wanted neither the antique furniture, the space is suffused with an understated •

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When clients sit down with the staff of Lyn Rice Architects (LRA), it's a bit like ordering from an à la carte menu at a restaurant. In its design process, the firm creates "menu boards," highly detailed matrices of dozens of programmatic and architectural possibilities to choose from.

"In a way, we act less as designers and more as planners, in that we set up opportunities for the client to respond to," said Lyn Rice, who founded the Manhattan-based firm in 2004 after working with Diller + Scofidio and building on his tenure as a partner at OpenOffice. LRA helped design Dia:Beacon, a project begun at OpenOffice, before moving on to tackle other projects including residences, commercial offices, art installations, exhibition designs, and education spaces. The firm’s prominence rose with its AIA NY Merit Award-winning design of Parsons The New School for Design’s Sheila C. Johnson Design Center, which showcases student work on huge indoor billboards ("Campus Life," AN 15_09.21.2005). The nine-member firm’s planning process might be dryly methodical, but many of its designs are marked by a spirit of playful innovation embodied by [AND]SCAPES, a 2005 competition-winning design for a viewing device in the garden of Tulsa’s Philbrook Museum of Art. Using several mirrors, the installation yielded surreal, subtly misaligned views of the surroundings. "As an office, we’re interested in investigating the norms of architecture, and to do that, we look at the edges of normality," Rice said. "What’s interesting is testing the rules of the game."

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Forget the tired stereotype of the nerdy engineer who rarely opens his mouth. A recent LRA renovation for a new office space for engineering company Buro Happold emphasizes communal areas where employees gather to work together and share ideas. The 22,000-square-foot two-story space downtown features five conference rooms and three informal breakout areas. But thanks to the lure of coffee, a pantry has become the most popular gathering spot of all. Rice said. With the proliferation of communal areas, 100 individual workspaces could be smaller and densely packed together, saving space. Despite all the socializing, the engineers can still revel in their geekiness, thanks to design flourishes such as exposed engineering company Buro Happold emphasizes communal areas where employees gather to work together and share ideas. The 22,000-square-foot two-story space downtown features five conference rooms and three informal breakout areas. But thanks to the lure of coffee, a pantry has become the most popular gathering spot of all. Rice said. With the proliferation of communal areas, 100 individual workspaces could be smaller and densely packed together, saving space. Despite all the socializing, the engineers can still revel in their geekiness, thanks to design flourishes such as exposed
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HAMILTON'S HOUSE TO FIND GREENER SURROUNDINGS

NEW HOME FOR THE GRANGE

Over a century after discussions to move Alexander Hamilton's 1802 country house to a more pastoral location began, Hamilton Grange will be relocated from its current site at Convent Avenue and 141st Street to nearby St. Nicholas Park this spring.

This is not the first time the Grange will be moved. Designed by John McComb Jr., one of the architects of the Manhattan Municipal Building, the Grange was built on Hamilton's sixteen-acre farm, approximately three blocks north of its current location. In 1889, the house was threatened by real estate development and was "temporarily" moved to its current site.

For nearly thirty years St. Luke's used the building as a rectory and parish house. In 1924, the American Scenic and Historic Preservation Society purchased the house and turned it into a public museum. The National Parks Service (NPS) acquired the house in 1962 and has since pushed for its relocation. Now with $84 million in funding allocated for its restoration, the Grange will be moved to a more wooded setting still within the original Hamilton tract.

"The move of the Grange is long overdue. It deserves a more dignified placement than its current site," said Manhattan borough historian, Michael Miscone. The building is currently sandwiched between St. Luke's Episcopal Church and a six-story apartment house.

In order to maintain the integrity of the house, Skidmore, Owings & Merrill, which is working with John G. Waite Associates on the restoration project, has recommended that the Grange be moved in one piece up and over the church, which hems the building in on the south side. To do this, the building must be raised approximately 35 feet; a job made difficult by the fact that the church is in an urban environment where the constraints of the city streets prevent the use of a crane, said Stephen Spaulding of the NPS. The contract for the move has been awarded, but specific details have yet to be finalized.

Once moved, the Grange will be "restored to the original design to the extent possible," said Nazli Shabestari, an architect at SOM. The original facade, now inaccessible because of its placement against the north wall of St. Luke's, will again function as the main entrance. The back and front porches, front hall entryway and missing historic staircase from the basement to the 2nd floor will also be reconstructed.

The move is supported by local neighborhood groups, including the Friends of St. Nicholas Park. William Mullin, a spokesperson for the group, said, "We feel it will add an important historic monument to an already revitalized park." He noted, though, that the motivation is "saddened by the amount of trees that will have to be taken down to make room for the house."

LIZ MCMANLEY

SOLAR DECATHLON WON BY LOUVER-LOVING GERMANS

From the vantage point of the Mall in Washington D.C., the U.S. Department of Energy's Solar Decathlon was able to demonstrate in 2002 and 2005 the benefits of sustainable living to over 200,000 visitors while providing a venue for architecture students to explore green design and technology. This year's contest featured teams from the United States and abroad and showed an elevated level of architectural ambition. The twenty houses had to provide enough energy to run themselves, with any extra power going towards powering an electric car.

The winning team came from the Technische Universitat Darmstadt in Germany. They designed an elegant, louver-shaded house that will have to be covered over and the furniture can fold away, creating flexible spaces in the 800-square-foot house. "We wanted to show that there is a more sustainable way of life," said Barbara Gehring, a Darmstadt professor and one of the team's project managers. "The technology is here." The Darmstadt team is exploring putting the house or the louvered facade system into production by partnering with a manufactured housing company.

The team from the University of Maryland plowed second with a pitched-roof design that also features a living wall to filter storm water and a glass canopy reminiscent of Dr.alth's workday design that reinterprets a California Mission house placed third due to a strong public education program. American teams may soon face less Old World competition. Solar Decathlon Europe will debut in 2010.
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The Kiesler Foundation in Vienna Turns Ten

ENDLESS FASCINATION

The Vienna-based Friedrich and Lillian Kiesler Foundation celebrated its 10th anniversary on October 19. The person that made all happen is the Viennese art historian, collector, curator, and Kiesler-freak sine qua non, Dieter Bogner. Asked why he is so infatuated, Bogner muses wryly “Kiesler was like a Sputnik.” He has a point. Kiesler was tiny, always got there first, and whizzed around in a world way off most other people’s radar screens.

It was in 1984, while doing research in Vienna, that Bogner discovered Kiesler and his visionary works such as the Endless House. During his lifetime, Kiesler (who died in 1965 in New York) had been a well-known artist-architect: He had been hired by Peggy Guggenheim to design her famous gallery in New York, Art of this Century. His friends and admirers included people as diverse as Josef Hoffmann, Marcel Duchamp, Robert Rauschenberg, and Jane Fonda, among others. But by the early 1980s, he was so unknown and his malevolence so low that his galleryist, André Emmerich, had great difficulty in finding a buyer for his drawings.

Bogner organized the first retrospective on Kiesler at the Museum of Modern Art in Vienna in 1988. The show wowed Kiesler’s remarkably multi-faceted work, made up of art, architecture, furniture design, theater designs, and theoretical, Correllist writings from almost complete obscurity.

It was just a question of time before he came up with the idea to convince the ever-enthusiastic American Ally fan Lillian, an artist in her own right, to leave her husband’s archive to a foundation with the Federal Government of Austria and the City of Vienna to fund it. As a result, all Kiesler’s work on paper can be found in Vienna, including his letters, writings, drawings, photographs, and books.

Why a Kiesler Foundation in Vienna? After all, he arrived in New York at 36 and spent most of his life there. Bogner believes that “there are three Viennese who made history and changed the world: Freud, Schoenberg and Kiesler.” And so it followed naturally that since Freud and Schoenberg had foundations in Vienna, Kiesler needed one too.

Not surprisingly, the Foundation is hyperactive. Besides organizing lectures and symposia, it gives away the Kiesler Prize, worth 350,000, every two years. Winners have included Frank Gehry, Judith Barry, Cedric Price, Asymptote, and most recently, Olafur Eliasson. Through its enterprising young director Monica Pessler and her team of researchers, the foundation does not just supply materials for other exhibitions. In Bogner’s words, it is an “activist archiv,” taking the lead in integrating Kiesler within the contemporary art world. Eliasson, another Kiesler fan, is working on a gigantic installation to house a major Kiesler retrospective scheduled to take place in Bregenz in 2009.

As holders of the copyright on Kiesler’s art and architecture, the foundation has been working in collaboration with the Viennese furniture manufacturer Wittmann in producing Kiesler’s furniture for the past three years. So far the line includes the two squiggly, pastel-colored chairs he designed out of wood and linoleum, for Peggy Guggenheim’s Art of this Century Gallery; the Correllist Rocker and Instrument. Wittmann is also using the research of two local students to produce Kiesler’s circular bookcase on wheels (perfect for a loft) which contains a space for reading at the center, and first built by Kiesler, Ezra Stoller, and other Columbia students in the late 1940s. (Full disclosure: the two students were in a class I taught in collaboration with the foundation on Kiesler.)

In yet another manifestation of Kieslermania, Bogner and his wife, Gertraud, have donated their own beloved Kiesler collection to the foundation: a concrete model and a charcoal drawing of the Endless House, photographs of his designs for an endless city, and a drawing of Kiesler’s mysterious so-called Vision Machine.

Bogner’s commitment to spreading the word about Kiesler is apparently endless as his house: Their next campaign involves lobbying to get a Kiesler Chair funded at Columbia.

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BY ALEC APPELBAUM.

City planners have worried about maintaining New York's web of roads, sewers, bridges, and public transit since commissioners drew up a blueprint for growth in 1811. Now, though, consensus is emerging that agencies must coordinate their upkeep if the city is to survive climate change and enormous population increases. Worries that our sewers are filling up and spewing wastewater into rivers are as old as city planning itself, but a coordinated response to those worries is new. Public officials from San Diego to Stockholm are addressing their city's ecological future, and they are less focused on technological fixes than on coordinating the way parks, transit, and economic development agencies share the land.

"We must think more holistically to achieve true, sustainable growth," Empire State Development Corporation downstate chairman Patrick Foye told attendees at a New York Building Congress lunch on September 20. He's got company. Mayor Michael R. Bloomberg's ambitious 127-point sustainability program PlaNYC 2030 asks Parks Department officials to work with transportation planners to develop standards that will make new parking lots into grassy sponges for stormwater. And the chief of the Metropolitan Transportation Authority is responding to the aftermath of the storm that shut down subways on August 8 by surveying for sites where it can tap porous pavement or new vegetative landscaping to soak up water.

While the MTA consults landscape architects to make its far-flung properties more efficient, Foye's agency is shelving its traditional emphasis on megaprojects like the Atlantic Yards development in favor of a measured approach. "The state's historic focus on large-scale projects has actually short-changed our region," Foye told the September 21 meeting. In the speech, Foye proposed a rezoning around the new Moynihan Station that would sprinkle air rights along the 34th Street corridor. This, he said, "is a clear example of how we can move forward while minimizing the impact on our neighborhood, and how we can take advantage of new technology and infrastructure to make this work.

In other words, it would temper demands on subways, sewers, and roads, lessening the odds of a catastrophe. That same incremental focus will guide Mayor Bloomberg's PlaNYC agenda, now six months old, through its implementation. At the Hudson Yards site, which the MTA is selling to developers who want to link new buildings to the new station, PlaNYC has proposed a test site for a new system, called HLSS for "high-level storm sewer." Such a sewer can sweep rain and snow into the river, reducing the risk that nearby older sewers will fill with combined stormwater and wastewater and shut down. "We emphasize backup systems for water supply, upgrading the energy grid," said Deputy Mayor Dan Doctoroff in an interview with AN. "If we don't upgrade our infrastructure, the risk to life and property and costs going forward are only going to magnify."

These may seem like harsh words even from Doctoroff, a man who is known for his steady style. But he doesn't come off like a Cassandra—his thinking is in line with his counterparts in London, Chicago, and other cities trying to increase housing densities and upgrade mass transit. Mayors in Sacramento and Boston are striking deals with big employers and adopting sustainability plans that will guide their public investment for the next generation. "Anybody who has eyes and ears and a brain," he says of the city's physical condition, "will be reminded that we are in a perilous state." That state demands clever collaboration across agencies. The cramped acreage that makes the city so logical for high density and mass transit also means that any effort to repair pipes and plumbing leads, logically and politically, to new patches of literal green. When the city wants to put a new water node or sewer line underground somewhere, explains assistant Parks commissioner Joshua Laird, it wants to make sure no developer builds any...
thing on the site that would make it inaccessible for tests and repairs. So it creates new parks. "The land will have a park on it that we will manage with the caveat that if DEP needs to get back in there they will be able to," says Laird. "There's a new shaft site on Bowery adjacent to one of our houses. They had acquired an old Edison site, and when it is done, will be required to put a park on top."

The MTA is also trying to keep development within its control by developing mixed-use hubs at some of its commuter rail stations, beginning with Beacon in Putnam County. Moreover, executive director Sander has convened a panel of green advisors. He promises the out- lines of a masterplan for improving the MTA's stormwater management, track upkeep, and energy efficiency by April 22, the first anniversary of Bloomberg's PlaNYC 2030 kick-off speech. This would go beyond the MTA's longstanding use of new energy-efficient technology to make existing tracks carry more trains and existing bus routes carry more customers. Sander hopes to cover some of the involved expenses with revenue from the mayor's much-discussed congestion charge.

Congestion pricing has emerged as a point of solidarity among Sander, Doctoroff, and EDC chief Robert Lieber, who all have been known to approach isolated economic-development issues focusing on the pri- orities of their respective agencies. Lieber is using his influence to urge executives whose companies might generate jobs to urge legislators to stop bickering over congestion pricing. Lieber, whose agency coor- dinates all waterfront conversions around town and accordingly must clear a host of rotting piers and sus- pect industrial sites, told audiences at an Economist-sponsored pow- wow and a New York Building Congress breakfast that he plans to use his pulpit to fight for new sources of infrastructure funding from all levels of government.

That call will expose discord between the no-nonsense city government and the more theatrical lawmakers in Albany. After a Con Edison steam pipe exploded in July and forced Midtown traffic to grind to a halt, Doctoroff described the new authority as inevitable. "Con Edison has got to invest more money, but you also have to change how you think about energy," said Doctoroff at the time. "Demand for energy by 2030 is projected to grow about 45 percent, and our plan holds it constant. We want to take stress off the system, and that means distributed generation." PlaNYC calls for a city-created Energy Efficiency Authority to help finance building retrofits and create scattered small power plants, but Albany must approve the authority's creation.

Finally, leaders are trying to persuade the private sector to invest in unglamorous upkeep. The administration disclosed plans in October to connect private landlords with the Clinton Climate Initiative, which has amassed $3 billion in loans to finance building retrofits. And PlaNYC's implementation will require owners of parking lots over 6,000 square feet to plant trees along their edges and will promise a prop- erty tax break to offset 35 percent of the cost of new green roofs. This kind of broad-based, small-
EVERYBODY WANTS A GREEN BUILDING THESE DAYS, AND THE WORDS SUSTAINABLE, RECYCLED, AND CARBON FOOTPRINT HAVE BECOME VALUABLE MARKETING TOOLS FOR NEW DEVELOPMENTS. BUT WHAT, EXACTLY, DOES ALL OF THIS MEAN, AND WHO DEFINES IT? THE AMERICAN BUILDING INDUSTRY HAS BASICALLY ADOPTED THE STANDARDS SET BY THE UNITED STATES GREEN BUILDING COUNCIL, AND WHILE IT'S THE DOMINANT MEASURE, LEED IS NOT ALONE. SARAH F. COX ASKS HOW THEY STACK UP.

MEASURING GREEN
Donald Trump hadn't started talking about the virtues of reducing his carbon footprint, maybe because he doesn't seem the type to reduce anything, but among the big-name New York developers, he may be alone. A good LEED rating has become so de rigueur that it doesn't attract as much attention as it did a few years ago. But what, exactly, does it mean? LEED, which stands for Leadership in Energy and Environmental Design and was formulated by the United States Green Building Council (USGBC), is not the only system for rating the sustainability of buildings, but in the United States it is the most well known and widely accepted. While several countries abroad have their own systems, others such as India and Dubai are beginning to recognize LEED as well. While LEED does face criticism, the USGBC is already working to improve the ratings for the next version, LEED 3.0, expected in the fall of 2008. The most widely used international method for green building evaluation is the UK's BREEAM (Building Research Establishment's Environmental Assessment Method), first introduced in 1990. Separate BREEAM rating systems for commercial, institutional, retail, and hospitality facilities analyze buildings based on the envelope, systems, and operations such as energy and water use, hazardous materials, and indoor environmental quality. In 1996, a version of BREEAM adapted for Canada was introduced, and in 2005, Japan developed and introduced its own rating system, CASBEE. In the U.S. the Green Globes rating system, a product of the Green Building Initiative (GBI), was adapted from the BREEAM rating system and first introduced here in 2004. Like the USGBC's LEED, the GBI's criteria for achieving the ratings are based on points given for energy use, site selection, water use, materials and recycling, and indoor air quality. The GBI, a nonprofit based in Portland, Oregon, promotes its online system as more user-friendly. In an interview with AM, Mark Rosso, Outreach Director for the GBI, explained that this more interactive method has given the GBI a green consultant, cutting down on soft costs. While LEED emphasizes resources slightly more than Green Globes, which places a little more emphasis on energy use, Rosso estimates that the ratings are 80–85 percent similar. In his view, green building rating is relatively new and "we need more than one rating system because none are tried and true." In 2005, the GBI became the first Standards Developing Organization (SDO) for green building recognized by The American National Standards Institute (ANSI). In January 2006, the organization hopes to complete the process of becoming an American national standard under ANSI. However, the USGBC has also been named an SDO, and ANSI will address the potential in standard development should the two products become too similar. When it comes to the debate about what should be an ANSI standard, USGBC Board member Vivian Loftness, a professor at the Carnegie Mellon School of Architecture, sees the USGBC approach as the superior one since it is based on the consensus of the U.S. B. of members; a vote of 50 percent or more is needed for changes to be placed on water conservation. "We should not think that LEED is synonymous with sustainability," Loftness explains. "While it is currently the tool with the most validity, there are many local practices that may not be adequately addressed yet have a tremendous impact," he says. Although plenty of sustainable buildings don't have a LEED rating, he finds it a useful benchmark. In response to criticism that LEED's standards are not stringent enough, LEED supporter Mark Rylander, a director of William McDonough + Partners, responds that the USGBC itself is made up of its own critics who are working to make the system better. He explains "there is never going to be a system to actually rate the key aspects of building longevity, but LEED represents some excellent thinking." Asked what sort of changes he'd like to see, Rylander said it would be beneficial to rate performance as a summary rather than a medal, which detailed energy use, and other criteria. "Whatever is hidden in the system will benefit from being brought to daylight."
WITH MANUFACTURERS VIEWING THE WORLD THROUGH GREEN-TINTED GLASSES, ECOFRIENDLY PRODUCTS FOR ARCHITECTS ARE AVAILABLE AT EVERY STAGE OF A PROJECT FROM SPECIFYING A CONCRETE THAT EATS SMOG TO GETTING TO THE JOB SITE ON A COMPACT BICYCLE

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UNO CEILING FAN FROM SYCAMORE TECHNOLOGY
Inspired by the motion of falling seedpods, the Uno Ceiling Fan is an ideal union of function and flair. The single, rounded ABS plastic blade is counterbalanced by a “seedpod,” providing impeccable airflow with minimal wind noise. With a 54” sweep, Uno operates more efficiently and at lower speeds than standard fans. This innovative fan with a remote control and 3-speed switch manages to be cool on all fronts. www.sycamorefan.com

FLEXIBLE BY GABRIELA BELLON
True to its name, this storage unit can easily be reconfigured, and it’s ecofriendly as well. The wood and metal boxes can be moved to various spots within a stainless steel frame. The wood is sourced from well-managed forests, and the stainless steel is 90 percent recycled material. Nontoxic glue and natural oils for the wood make the unit even gentler on the environment. www.gabrielabellon.com

MOSQUITO FROM BIHAIN
Trained first as a butcher then as a carpenter, the London-based Belgian Michael Bihain naturally takes an elemental approach to furniture. The origami-esque Mosquito, shown in black, but also available in natural or lacquered with a gold-leaf kiss motif, is made of pulped oak leaf and can be stacked for convenience, or to make a graphic statement. www.bihain.com
ECOSCREEN PERFORATED SCREENWALL FROM CENTRIA
Crafted from 26-gauge stainless steel and 50 percent recycled aluminum, the EcoScreen panels are made using 100 percent renewable energy, providing a visual barrier while allowing for control of light and ventilation. Available in two perforation patterns that eliminate nighttime light pollution, the EcoScreen’s translucency makes it blend in seamlessly with the surroundings. www.centría.com

SOLAR TREE BY ROSS LOVEGROVE WITH ARTEMIDE AND SHARP SOLAR
Who says being utilitarian and green can’t also be aesthetic, even nouveau? In October, Welsh designer Ross Lovegrove debuted this prototype for a street lamp outside the MAK in Vienna. Developed at the museum’s request in collaboration with Italian lighting company Artemide and Sharp Solar, the leading manufacturer of solar cells, the multilimbed light turns the wan wattage of the solar powered energy into creative advantage. studio@rosslovecroove.com

PALM WOVEN PANELING FROM SMITH & FONG
This latest product from Smith & Fong’s environmentally friendly Durapalm line is recycling chic. Made from scraps of leftover coconut palm, these 3/8-inch-by-6-inch-by-48-inch woven panels can easily be assembled via finger-joint design. Available in a variety of colors, including mahogany, ebony, and walnut, this new creation is for walls and other surfaces, and can contribute up to four points toward LEED certification. www.durapalm.com

TX ACTIVE FROM ITALCEMENTI
This self-cleaning, smog-eating ingredient for cement has photocatalytic properties that dissolve the kind of nasty organic and inorganic pollutants that can turn icons into eyesores. Richard Meier used TX Active at his Jubilee Church (above) in Rome. And in Bergamo, where the company is based, it was used on pavers and tests showed a 30-40 percent decrease in pollution impact. www.italcementi.com
BERLIN HAUPTBAHNHOF
(BERLIN CENTRAL STATION) 1999–2006
German Consulate General New York
871 United Nations Plaza
Through December 21
As seen through photographer Roland Horn’s 40-mm lens, the beauty of the Berlin Hauptbahnhof, Europe’s largest transportation hub, lies in the raw materials used to build it. Part of the New York City-wide cultural fest Berlin in Lights, this 49-photo exhibition showcases Horn’s eight-year quest to document the construction of the station designed by van Gerkan, Marg and Partners. In raw, unpolished imagery, an immense labyrinth of crisscrossed steel beams and antlike construction workers capture the wonder a towering unfinished structure engenders while reminding the viewer that the building owes its existence to the people it now dwarfs. In another (above) intricate rectangular patterns and massive concrete blocks highlight the solid forms beneath the delicate details of the completed station, while a photo of the main hall focuses on the celestial splendor of the vaulted roof’s steel, glass, and piercing white light. The station was completed in 2006, but Horn’s photos are a reminder that true beauty lies beneath the surface.

BLYND LIGHT
Sean Kelly Gallery
528 West 29th Street
Through December 1
Wisp of fog escape a mysterious doorway at the end of a hallway at Sean Kelly Gallery. A sign warns those with a nervous disposition to exercise caution. Whether naturally nervous or not, stepping into Antony Gormley’s installation Blind Light I means surrendering to a sharp sense of disorientation, for the 11-foot-by-33-foot-by-28-foot glass box is filled with a soup of fog so thick it’s practically blinding. Other visitors appear like angelic shadows in the bright white mist, suddenly coming into focus when only inches away. Gormley has a long-standing fascination with space and the human body, and this piece cleverly subverts traditional notions of architecture’s obligation to provide security and certainty about location. A few of Gormley’s sculptures also appear in this solo show. One standout, Freefall II, is an 11-foot-high complex steel mesh that appears abstract at first glance; a closer look reveals the form of a falling figure at the center. Hole IV is another steel mesh, perhaps a suitable home for robot bees. Bodies in Space II plays with scale; ball bearings resemble visible molecules in an abstract sculpture of roughly human height.
What do a Montessori preschool, a London Underground station, and the United Nations Headquarters, not to mention a mosque, a corporate skyscraper, and an art gallery, have in common? According to photographer Richard Ross, these are all sites of authority—places where governments, religions, corporations, and other institutions display power and also command it.

In his new book, *Architecture of Authority*, Ross confronts us with a bizarre travelogue of architectural sound bites from locations as far-flung as Ho Chi Minh City and as nearby as Philadelphia. Although some of these buildings are beautiful, others are intentionally bland. In any case, tourist traps they are certainly not.

Ross uses contrast to create meaning and juxtaposes related images as a form of commentary. For example, on one page he contrasts the portrait of a male worshipper below the soaring interior of Istanbul's Blue Mosque with a claustrophobic segregated women's prayer area in Syria. The conclusion is obvious.

In other cases, Ross makes compositional comparisons to suggest that different types of authority can strike a similar visual pose: the hallways of the Santa Barbara High School and the United States' detainee camp in Guantanamo Bay; a Catholic confessional and a communication area for inmates at a prison; the row of bunk beds at a Marine Corps recruiting depot; and a dormitory at a mental institution in Havana.

In these images, the presence of people—whether they are judge, jury, or defendant—is the most noticeable absence. Yet it is the same approach used by most architects who today routinely photograph their completed works of architecture without people who might distract from the design. Here, the omniscient, universal voice of authority whispers from the corner of the room. With the human element removed, architecture is complicit in the representation of control. The vocabulary of authority is spoken everywhere.

Or maybe it is not. In these photographs, architecture simply provides a staging area for the production of control. The Department of Motor Vehicles in Santa Barbara has the drab gray sameness as the tony Mary Boone Gallery, minus the two Le Corbusier-designed black leather armchairs. In other cases, authority is continued on page 30.

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As Elisabeth Sakellariou and the Greek scholar Helen Fessas-Emmanouil instruct us in their essays on the life and work of Pericles Sakellarios (1905–85), this cosmopolitan scion of a Greek bourgeois family at the turn of the century came into his own as an independent architect through his marriage in 1937 to the granddaughter of a leading Greek politician. This union led to the birth of the architect's only child, his daughter Elisabeth, who would also become an architect and practice with her father for some 25 years prior to his death at the age of 80 in 1985. This tribute is a welcome addition, especially considering how little is known not only of the modern architecture in Greece but throughout the eastern edge of the Mediterranean.

The first phase of Sakellarios' independent practice was brief, lasting from 1937 to 1941, when any possibility of building was disrupted first by the German occupation and then by the tragic outbreak of the Greek Civil War, which lasted from 1946 to 1949. However, during this short period, at the end of the 1930s, he was able to realize one of the most significant early modern works in the center of Athens, the six-story Pappos Apartment building of 1937.

After the Civil War, there followed a number of elite vacation houses executed in a whitewashed vernacular manner, reminiscent of the fantastical dreamlike continued on page 31.
of incarceration in the world. Do design journals regularly overlook these projects for flashier works of architecture not only because they are more aesthetically pleasing, but because they are more emotionally neutral as well? But we should also be aware that concrete and steel are not the only ways to build boundaries, to impose forms of control. Ross also takes us to places where authority is conveyed simply by technological device. The Chalk Farm tube station on London's Underground reminds us that public space can be monitored only by closed circuit television (mind your head and no smoking, please). “We are neither in the amphitheatre, nor on the stage, but in the panoptic machine, invested by its effects of power, which we bring to ourselves since we are part of the mechanism,” said Michel Foucault in Discipline and Punish. “Our society is not one of spectacle, but of surveillance.”

YAH! HAUSMAN IS A WRITER WORKING IN PUBLIC RELATIONS IN NEW YORK.
CLASSICAL MODERNISM continued
from page 29: houses of the French autodidact and landscape architect Ferdinand Bac, who exercised a parallel influence on the Mexican architect Luis Barragan. It is interesting to note that Barragan was not only of the same generation as Sakellarios but that he also built in the service of a similar class, whose taste, to quote the novelist Octavio Paz, was “modern but not modernist.” Sakellarios designed one arcaded, whitewashed, Roman-tiled villa and cypress-studded garden after another.

The most significant work that Sakellarios would produce in the first decade of peace after the Civil War was the Astir Beach Facilities completed on the seashore in Glyfada in 1958, comparable in its own way to Aris Konstantinidis’ work for the Greek tourist organization Xenia over the same period. This flat roofed, organically organized seashore complex established a fundamental break in Sakellarios’ aesthetic, a break that was consolidated, as it were, through his subsequent collaboration with Walter Gropius on the U.S. Embassy in Athens (1959–81).

As a Corfu architect, one of his most significant independent public works was his concrete shell-vaulted Corfu harbour building, completed in 1969, on which he worked in collaboration with his daughter and her first husband, the Austrian architect Herman Senkowsky. The 1960s also saw an exceptional collaboration between father and daughter on a joint vacation house that they designed in 1963 for Paleokastritsa in Corfu.

One year later, Sakellarios was commissioned to transform the Athenian apartment of the actress Melina Mercouri, who was then Minister of Culture. There followed another spat of elite vacation houses, which kept the office busy throughout the 1960s, culminating in the most important public commission of his life: a categorically rationalist work, the International Air Terminal in Corfu (1966–70), designed as before in association with his daughter and Senkowsky. This lavishly illustrated monograph featuring the work of a little-known architect serves to augment our knowledge of the development of modern Greek architecture between the Athens Charter of 1934 and the 2004 Olympic Games in Athens—the full spectrum of which still remains relatively undiscovered.

KENNETH FRAMPTON is Ware Professor of Architecture at the Columbia GSAPP.
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To be announced

Wednesday, February 6, 2008
Kevin Danaher, Ph.D., author, Executive Director, Global Citizen Center and co-founder, Global Exchange. "Accelerating the Transition to the Green Economy"

Thursday, February 7, 2008
Cam Marston, Founder of Marston Communications. "Four Generations in the Workplace: Searching for the Common Ground"

EVENT HOURS
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Seminars 10:30 a.m. - 3:00 p.m.
Keynote Presentation 4:00 p.m.
Preview Gala 5:00 p.m. - 7:00 p.m.

WEDNESDAY FEBRUARY 6, 2008
Exhibits 10:00 a.m. - 6:00 p.m.
Seminars 10:30 a.m. - 3:00 p.m.
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Tim Springer, Ph.D., HFES, president, HERO, Inc.

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Deborah Dunning, CEO/founder, The Green Standard.org
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DAY 3 February 7, 2008
Feel Like Buying: Quantifying Emotion in Retail Settings
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FOR EXHIBIT SPACE INFORMATION
Stephen Phelps
Show Director
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OPEN: Restaurant (p. 5): The woven mesh installation at Brasserie 44 was fabricated by Barry Cardage, 619, Boulevard des Grandes-Prairies Montreal, Quebec, 514-328-3888, www.barry.ca.


OPEN: Cafe (p. 14): The custom wallpaper at Frank White is by Chick, 917-496-2441. The electrical work was by Desmond Beet, 216 10th Street, Spring Field Garden, NY, 347-234-6215. The antiques were provided by Time Galleries, 562 5th Avenue, Brooklyn, NY, 718-788-4300, www.timegalleries.com. The wood flooring was installed by Manuel Young, 646-239-6099. The general contractor was Everything Man, 917-324-3252.


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THE LIMITATIONS OF A MARKET-DRIVEN EDUCATIONAL MODEL

On August 17, my resignation as Head of School, Architecture and Planning, and as Professor at the University of Auckland in New Zealand was announced. While I am unable to discuss the particulars of the final decision to resign, I can identify the structural conditions that form the context of a School of Architecture with very limited autonomy and, as a result, limited ability to adjust to the needs of both the profession and architectural education. These primarily have to do with the structure of New Zealand tertiary education and the role that disciplines like architecture and planning have within it.

The New Zealand tertiary education system is government controlled but market driven. In what might be called a neo-liberal formula, each university in New Zealand develops and maintains a contract with the Ministry of Education, emphasizing accountability, mission statements, and performance objectives; the ministry in turn provides funding. Universities then compete for additional money based on student numbers and research output. In this centralized and corporate structure, vice-chancellors are CEOs, and academic agendas are business plans. Because the funds are limited and the ministry of education itself must run efficiently, this centralized and corporate model is highly risk-averse.

Competition for students takes account of the number of full-time students enrolled in the university and is fairly straightforward, although contested—"bums on seats," as it is called here. But the research funding, whereby the quantity and quality of a university staff's research is judged and assigned a dollar value, is played out with more difficulty. One problem is that teaching time goes into direct competition with research time, and with no funding advantages attached to good teaching, faculty compete with one other to be relieved of teaching obligations. Another is that certain disciplines, such as architecture and planning, sit oddly in the research valuation. Aligned with engineering as opposed to art—which acknowledges "practice-based" research such as exhibitions and catalogues—architecture and planning must produce traditional research, i.e., refereed papers. For this, full-time academic staff must have or be in the process of getting PhDs, and design practitioners are at a significant disadvantage. Part-time teaching, so central to American and European systems of architectural education and accommodating to practitioners, has no funding payoff and comes with accountability problems. The result is a hiring system heavily weighted toward test-score personnel who circulate through different British ports. At the University of Auckland, the School of Architecture and Planning resides in the faculty of the National Institute for Creative Arts and Industry (NICAI). It isn't an institute and it isn't national, but it does gather under one umbrella architecture, planning, dance, music, and visual arts. While there are potential benefits from this grouping, two difficulties present themselves. First, the fact that architecture and planning are the only professional schools in the group and the only ones not able to count "practice-based" research in the funding model; second, the fact that NICAI, in order to establish its brand, needs to ensure consistency and standardization in its four schools. Either of these conditions presents problems for architecture and planning education: the uniqueness of the demands on professional education gets lost in both cases. But when you take these two conditions together—the particularity of the School of Architecture and Planning and the need to suppress its difference—the school necessarily occupies a self-contradictory position within the faculty.

When this is combined with the corporate management structure demanding accountability and loyalty at each level to the structure above, from instructor all the way up to the prime minister, the particularity of architectural and planning education is denied the possibility of strong advocacy. Indeed, in the end, my departure was probably less about the fact that I could not be an effective advocate for architecture and planning as much as about the ultimate realization that advocacy wasn't wanted. It was very sad for me to come to grips with this, but it is ultimately sadder for those here who have to live with it.

PEGGY DEAMER IS THE FORMER HEAD OF SCHOOL, ARCHITECTURE AND PLANNING AT THE UNIVERSITY OF AUCKLAND IN NEW ZEALAND.

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 Eiddegger 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

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“Nice to see you again”