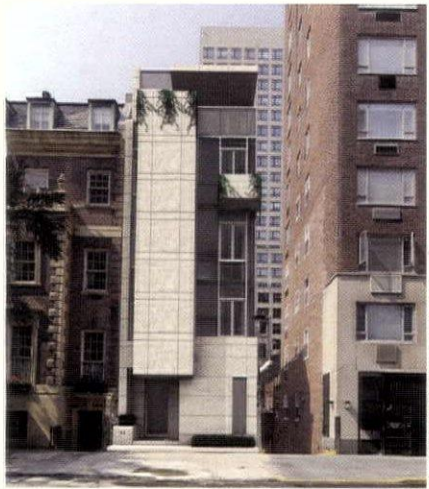


# THE ARCHITECTS NEWSPAPER

## 19 11.14.2007

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COURTESY PRESTON T. PHILLIPS

LPC APPROVES MODERN TOWNHOUSE ON DYNAMITE DOC'S SITE

## EXPLOSIVE NEW HOUSE FOR UES

When the proposal for a new five-story townhouse at 34 East 62<sup>nd</sup> 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**

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

## RECHARGING THE BATTERY MARITIME MUSEUM



COURTESY ROGERS MARVEL ARCHITECTS

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**

## SUPERSIZING SUSTAINABILITY

INFRASTRUCTURE GOES GREEN AS CITIES THINK LONG-TERM  
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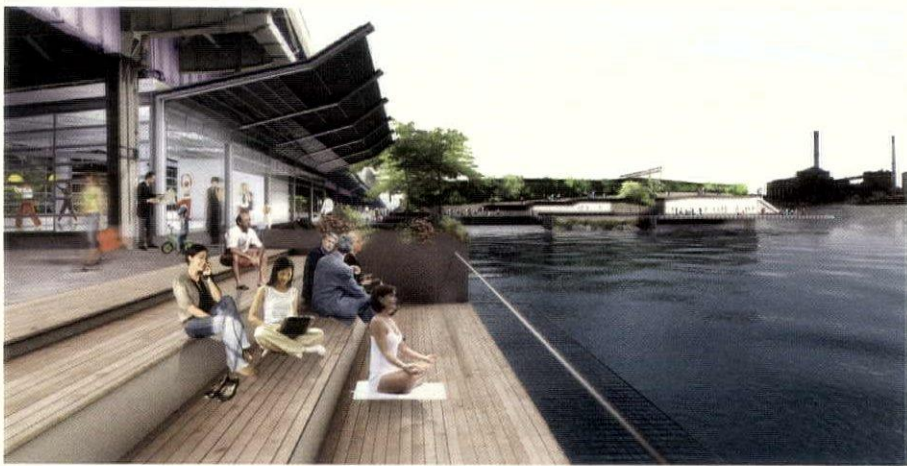
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COST OVERRUNS MAY FORCE MTA TO DROP MIDPOINT STATION IN HUDSON YARDS EXTENSION

## UNLUCKY 7

The linchpin in plans to extend Midtown's commercial core west to the Hudson River now hinges on the Metropolitan Transportation Authority's power to rework its bidding process. The MTA's huge contract to extend the 7 line into the Hudson Yards development drew only one bidder whose overruns led the agency to commit to a new tunnel without funds for a midpoint station, as was originally planned.

Since the Bloomberg administration established new zoning for Hudson Yards in 2005, doubts have lingered about proposals for connecting the area to the central business district. **continued on page 5**



COURTESY SHoP ARCHITECTS

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**

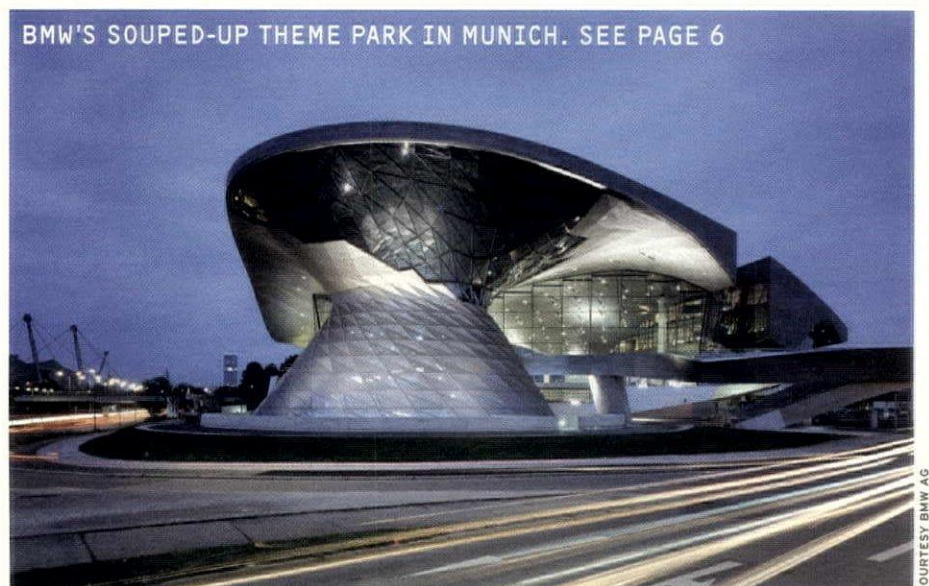
SCHEMATIC PLANS FOR NEW ESPLANADE MAKE MARITIME ADVOCATES FEAR FOR LACK OF BOATING FACILITIES

## NAVAL BATTLE ALONG EAST RIVER

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BMW'S SOUPED-UP THEME PARK IN MUNICH. SEE PAGE 6



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## EDITOR

The energy audit that the city conducted as part of its PLANYC 2030 initiative found that the building stock in the five boroughs accounts for almost 80 percent of New Yorkers' output of carbon dioxide. That is a staggering amount, and the initiative rightly goes on to detail just how the city will begin to address this problem. However, the solutions are aimed primarily at municipal facilities. For example, Local Law 86, which already went into effect on January 1, 2007, requires that all new city-owned buildings achieve a minimum LEED certification, and the plan gives a target of reducing the city government's energy consumption by 30 percent within 10 years. The Bloomberg administration is admirable in its willingness and ability to think ahead and provide for the city's future, but for the most part, it has not been adamant that the private sector join the effort: There is little in the 127-point PLANYC 2030 document that applies to commercial buildings.

The city's major corporations are not unfamiliar with green building, of course. Most of the new towers that have appeared in these pages over the last several years have made a point of trumpeting their energy efficiency: The Bloomberg, Hearst, and New York Times buildings are all LEED-certified, and many more, like One Bryant Park, are in the pipeline. The impetus behind the energy-efficient building boom is probably a mix of a sense of responsibility and the understanding that one kind of green can lead to another—it's just good business, not to mention smart pr. But these are just the new towers, and the vast majority of the 750,000 or so buildings in New York are neither particularly new nor efficient. It has been up to individual owners to decide whether or not to retrofit for efficiency, and that is often a question of finances.

If New York City is truly to revamp the way it consumes energy, the impetus to do so cannot be moral suasion alone. The Bloomberg administration is clearly aware of this, because at a recent forum at New York Law School, Rohit Aggarwala, director of the Mayor's Office for Long-term Planning, announced that the city would pursue two major policies to encourage the private sector to reduce its energy consumption. The first is a \$2.4 billion fund that would provide tax incentives of up to 30% of the total cost of significant retrofit projects, and the second is a mandate that would require all existing buildings over 100,000 square feet to do an energy audit, and make the necessary changes within five years. This mix of carrot and stick is probably the most pragmatic way to get the process started, but it still doesn't go as far as it could, and it seems to focus primarily on larger projects. New York will be best served by a truly comprehensive plan that covers every one of its buildings, public and private, old as well as new.

**EXPLOSIVE NEW HOUSE FOR UES** continued from front page process, it has now attracted controversy for its design: developer Janna Bullock wants to build a modern house there.

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 expanses 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 they're made from limestone," he said. For those decrying the lack of brick, 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," Roberta Brandes-Gratz said, before the project was approved by a vote of 8-2. "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."

**MATT CHABAN**

## LETTERS

## FOR A HEALTHY VILLAGE

Thank you for the coverage of St. Vincent's Hospital ("St. Vincent's to Build Big," *AN* 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 hos-

pital. 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.

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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 *toile* 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 Lagani**, were not particularly *simpático*, and the latter quit smack dab in the middle of the magazine's first ever Design Happening, a series of events pegged to New York Design Week. Lagani 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 rebuilding 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 *Times*' 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 HAVE TO LOOK AT YOUR \*\*\*\*\* FACE!" The lady had a sharp retort. Meanwhile, the architects involved were forced to take sides: **Zaha Hadid**, **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 Gorlin** 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.

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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 41<sup>st</sup> 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, with an option to seek funds for the mid-point station by July.

The MTA owns the Hudson Yards land and is reviewing developers' proposals to buy it for development; funds from the sale would support the agency's capital expansion. Sander cited Hudson Yards' potential payoff as he guided directors through his rationale for the contract at the agency's October 24 board meeting. "There is a strong relationship between the Hudson Yards proposals we are reviewing and the financing of the 7 line extension," he said. Despite Sander's appeal, director Andrew Saul voted no and Norman Seabrook abstained, a rare show of disquiet from a board that normally backs Sander unanimously.

Saul's objection revealed a concern

about awarding a vital job to a single bidder. "Riders will end up paying, and this measure will give out \$1.14 billion to three companies that 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." **ALEC APPELBAUM**

## OPEN > RESTAURANT



> **BRASSERIE 44 AT THE ROYALTON HOTEL**  
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Designer: Roman and Williams

Every great restaurant needs a visual icon, says Robin Standerfer. But when her firm Roman and Williams Buildings and Interiors set out to redesign the Royalton Hotel's tony Brasserie 44, once made famously blue by Philippe Starck, the space didn't provide much inspiration. Tucked away at the end of a long corridor, the windowless restaurant has no bar and the ceiling isn't very high. "It didn't have a real focal point, so we said, 'Okay, let's play with the geometry,'" Standerfer remarked. Adding a sense of drama, the architects designed vaulting rope nets woven across L-shaped steel rods. The scrimlike arcs became the newly reopened space's icon, offering an appealing flexibility: "You can light it so that you get an effect that's very different from day to night," Standerfer said. Glass lights designed by the firm and built by artisan John Pomp, hang alone or in chandeliers that resemble clusters of cherries (above). Scandinavian design inspired the look of the 110-seat restaurant's custom-designed teak furniture. Choosing a lighter color wood than in nearby lobby spaces gives Brasserie 44 an enticing brightness; the idea is to attract patrons "like a moth to a flame," Standerfer said. **LISA DELGADO**



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## WOLF PRIX TURNS NEW-CAR PICK-UP INTO PERFORMANCE ART



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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 Himmel(b)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)au 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**

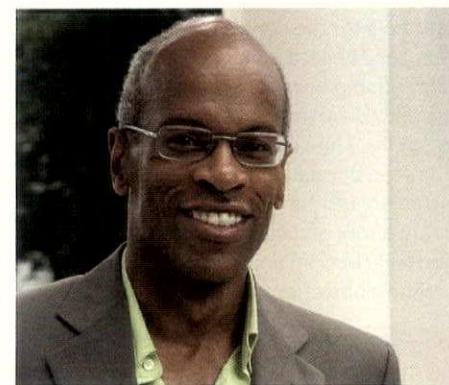
## NEA NAMES MAYOR, UVA PROFESSOR TO DESIGN DIRECTORSHIP

## 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



TOM COBIL



## RECHARGING THE BATTERY MARITIME

**MUSEUM** continued from front page unveiled at an October 22 meeting of the Landmarks Preservation Commission, some commissioners and preservationists recoiled, saying the plans would diminish and dominate their roost.

Because much of the existing facade must be preserved and the ground floor must continue to operate as a ferry terminal—it serves the Governors Island ferry from two bays and water taxi service is proposed for the third—renovations must be strategically placed and minimally invasive while still maximizing profitable spaces within the building. The solution, devised by Rogers Marvel Architects, involves placing a 38-foot addition on the back half of the building, thereby not encroaching on the more visible street facade. “It’s a grand old gesture towards the water,” Jonathan Marvel told the commission.

The addition also draws in some ways on the original designs for the building, which was supposed to be connected to the Whitehall Ferry Terminal as part of a larger ferry complex. That middle structure had a cupola that rose above the current roofline, and the architects have used that threshold to justify the 38-foot height of their addition to the building. The architects also argued that the Whitehall terminal has enjoyed a number of renovations—the most recent designed by Frederic Schwartz and completed in 2005. “It was a dance where Whitehall continued to transform itself while the Battery Maritime Building has languished,” Marvel said.

The other half of the plan involves transforming the immense second floor waiting room into a great hall, which will serve as

a public market by day and event space by night. As currently envisioned, the hall will house restaurants, cafes, a culinary school, and other food-oriented public spaces.

Additionally, the rooftop will feature a bar and lounge that will round out the project’s public amenities.

Despite the addition’s contemporary glass appearance—Marvel argued it fits with the industrial flair that runs through the older Beaux Arts facade—a number of preservation groups spoke in favor of it, though they also called for some modifications. “We are not opposed to building over this landmark,” Roger Lang told the commission on behalf of the New York Landmarks Conservancy. The preservationists seemed to realize that, given the site and stiff economic constraints, some level of intervention would be required for anything to be built there.

The response from the commission was equally mixed, with most commissioners supporting the project’s program but not necessarily its execution. The primary concern was that the glass on the upper stories was too imposing for the lower half of the building; combined with other elements, the feeling was that the building had become too horizontal. The nature of the public access was questioned—“Is a bar really a public space?” one commissioner asked—and whether the second floor could be opened to provide public views of the harbor.

In the end, however, there seemed to be an eagerness to finally occupy the building—do it right, but do it already, the commission seemed to be saying. As commission chair Robert Tierney said, “After some further study and consultation, we look forward to seeing you back here in the future.” **MC**



COURTESY ROGERS MARVEL ARCHITECTS

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 national relevance to this local cause.”

Another way the NEA gives voice to design is through its government programs—the Mayor’s Institute 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.”

**MC**

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COURTESY HARRY ALLEN

## 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 moderne 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

## NAVAL BATTLE ALONG EAST RIVER

continued from front page

It would be hard for anyone to deny that SHoP's proposal is not a vast improvement over what it will replace. Running for two miles underneath FDR Drive from the Battery north to East River Park, the East River Esplanade will replace a wasteland of worn-down bricks and asphalt strewn with broken glass. It will provide restored views of the waterfront and pavilions for public space. The question for the city's mariners, though, is whether or not it will be inviting for boats.

"You probably mentioned planters 60 times, boats never, and ships twice," Lee Gruzen, chair of SeaportSpeaks, told SHoP's Gregg Pasquarelli at the committee meeting. "For 350 years there has been a kind of excitement on the waterfront. This makes us couch potatoes. I want to do something new you can't do anywhere else."

The biggest concern is a rebuilt Pier 15, which has two levels, one for watercraft and one for recreation. SHoP sought to carve out pieces of the pier to expose its foundational structure. The pier in part resembles a fractured hill, covered in jagged slopes and topped with trees that will no doubt startle those driving by on the FDR. Julie Nadel, chair of the waterfront committee and a member of the Hudson River Park, called the designs more of the same. "They forgot to do the part where the boats dock," she told AN. "It's a very good, fanciful design, but it doesn't do what it was asked to do, which is provide a place to dock a boat. Until it does, the plan is a failure."

Pasquarelli insists these fears are

unfounded. "They're just staking out their position," he said. "It's a schematic design, and you can't make judgments based on that. Just because I haven't specified the cleats yet doesn't mean there won't be sufficient access."

"Boating is one of our top priorities," he added. "They've got 50 percent of the site, they just don't realize it yet."

While nautical access may still be in dispute, there is no question the plan vastly improves connections to the water from the land. This begins with the "calming of South Street," Pasquarelli said. "It will become a typical New York City side street." There will be one-lane in each direction with the remaining pavement given over to a 12-foot bicycle lane separated from the street by a planted berm.

Cyclists are set apart from the promenade by the FDR's concrete pylons. Beneath the overpass stand glassed-in pavilions that serve a range of potential public uses, from shops and cafes to dojos and galleries. Beyond that is a 60- to 120-foot boardwalk edged by 30 to 40 feet of landscaping and a final 20 feet of boardwalk. A sinuous railing provides protection and, at its widest points, a table complete with bar stools. At night, these features are illuminated by light reflected off the FDR's girders.

Most of these features disappear at the cross streets, where SHoP has devised what Pasquarelli called "get downs." Part step, part aquatic amphitheater, their true purpose is to provide unblocked views of the water down the area's historic slips. "It reminds you that this is a place where ships used to come right up into the city," he said. **MC**

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PORT AUTHORITY SPENDS  
\$1.3 BILLION TO IMPROVE AGING  
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# 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 21<sup>st</sup> 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 20<sup>th</sup> 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.

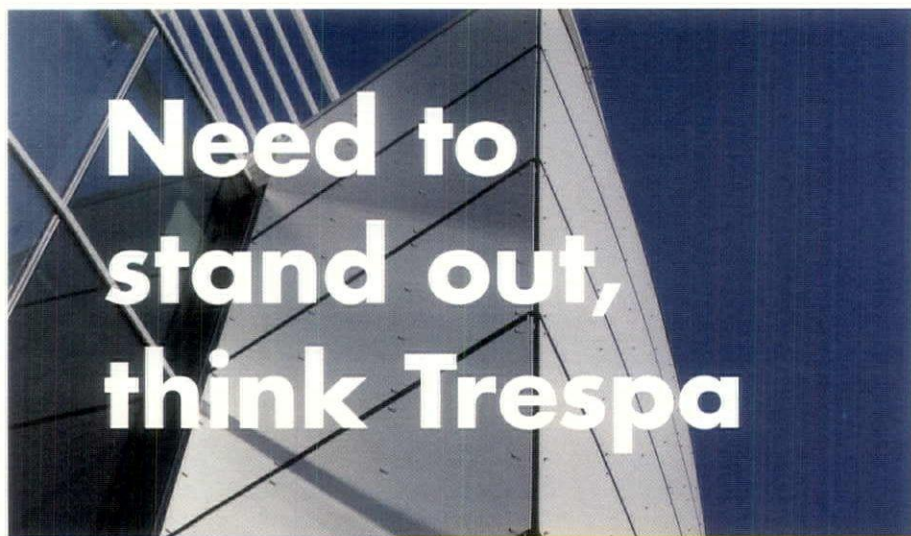
AARON SEWARD



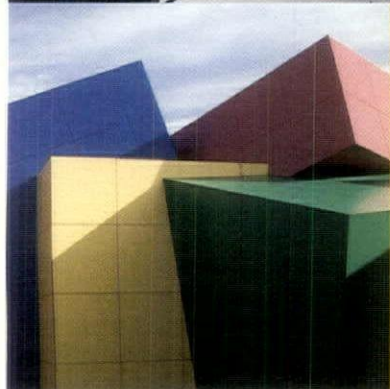
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## KISHO KUROKAWA, 1934-2007

Kisho Kurokawa has long been considered one of Japan's leading postwar architects, and more recently, one of its more 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.

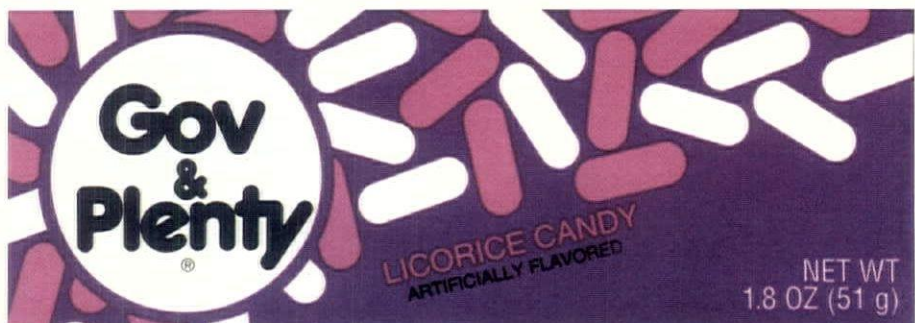
Kurokawa always felt that his foray into politics was a natural extension of his life's work, which always had a political dimension to it. He was heavily involved in the urban design of Tanzania's new capital, Dodoma, although it was subject to interference from the Chinese, and the construction of 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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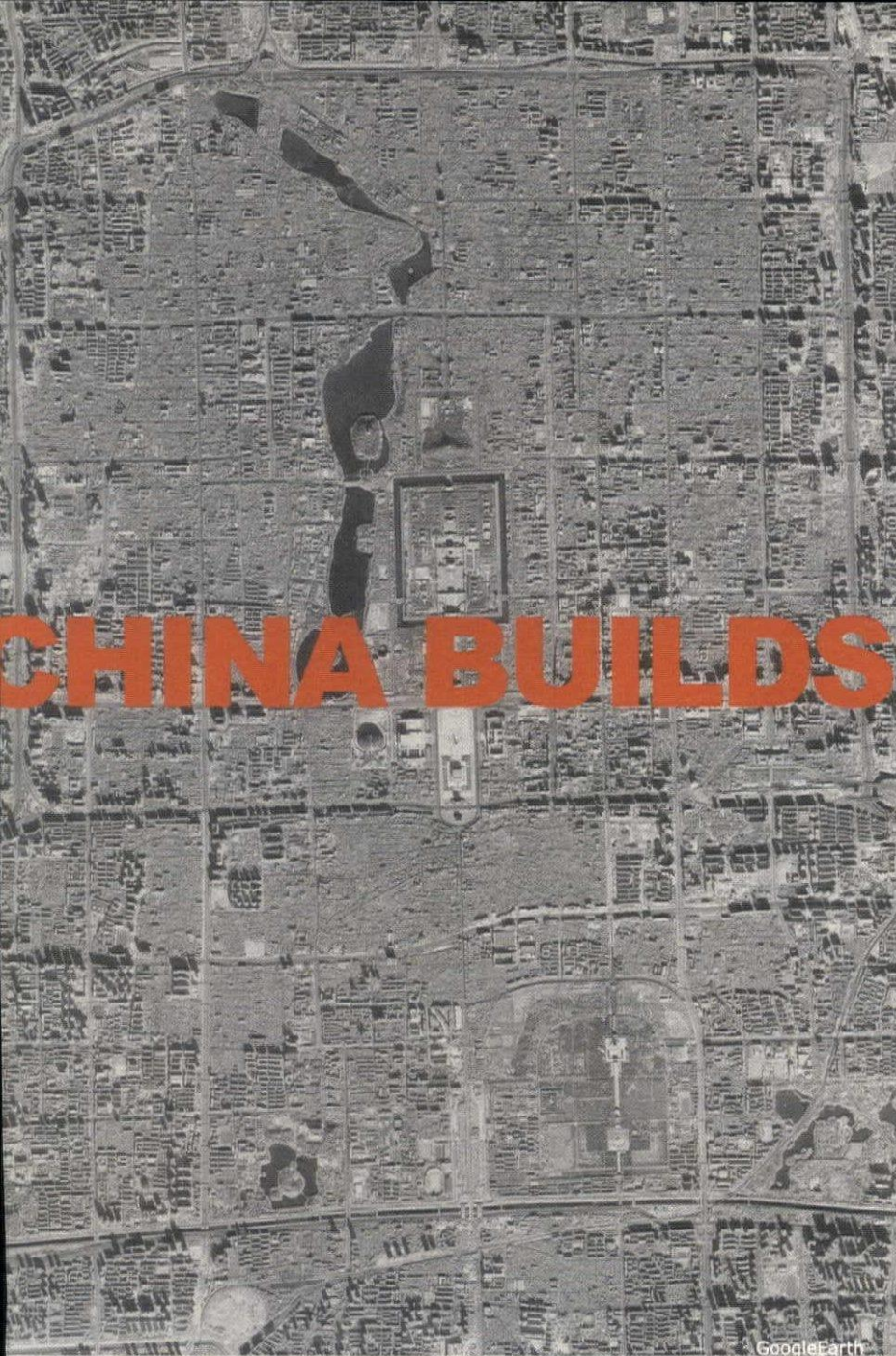
ADVISORY GROUP CHIDES MTA FOR FISCAL SWEET TOOTH

## SWEET & VICIOUS

With the MTA set to raise fares and tolls by 6.5 percent come December, many opponents of the increase have turned to Governor Eliot Spitzer, whom they see as the last hope for keeping MetroCards at \$2.00 a pop. If it is true that the quickest way to a man's heart is through his stomach, then the Straphangers Campaign may be on to something. At the MTA's October meeting, Straphangers staff handed out candybars whose labels they had modified to make their point. "I tried to choose candies that could be a funny and on the theme of the Governor's ability to come to the aid of beleaguered riders," Straphangers senior attorney Gene Russianoff, wrote in an email. "My favorite is the Oh, Eliot takeoff on Oh, Henry." Now if only candy could stop up a billion-dollar budgetary shortfall. **MC**







# 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.

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## 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, Ujjain, Lasa 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 ( $\geq 550$ ) or IELTS ( $\geq 6$ ). (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](http://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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Tel: (8610)62785693  
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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.  
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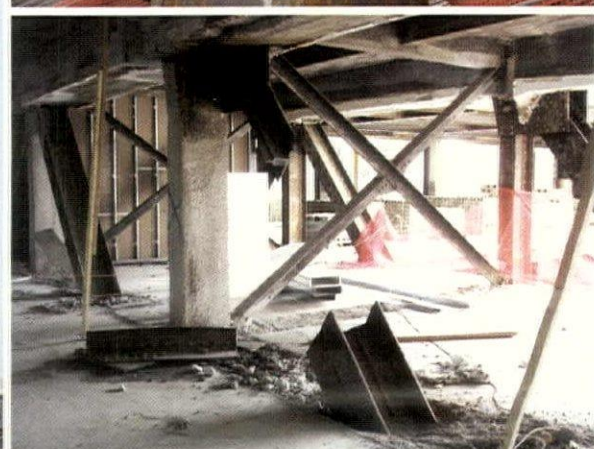
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**BEYER BLINDER BELLE  
WITH  
ISMAEL LEYVA  
ARCHITECTS  
AND  
ROBERT SILMAN  
ASSOCIATES**

Beyer Blinder Belle's rooftop addition to 110 Livingston Street. Right, top to bottom: The intersection of old and new steel; the original structure's severed trusses; outriggers welded to existing columns that transfer loads to a newly-poured mat foundation.



OWEN SERRA; ROBERT SILMAN ASSOCIATES

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 bought 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 it's 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.

tion of the building.

The Board of Ed conducted its own conversion of 110 Livingston in 1940. 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 bowling alley and swimming pool. And there were no detailed structural drawings, most likely due to the Board's records and bookkeeping procedures. When Two Trees came along with its air rights and rooftop addition plans, it was forced to hire geotechnical and structural engineers to probe and assess the existing structure.

The probing process took over six months, and the results were daunting. "There were a lot of bizarre structural conditions in the building," said Pat Arnett of Robert Silman Associates, structural engineers on the project. Two separate systems supported the building, the original and that of the 1940 conversion, and there was little integration between them. The original structure featured steel trusses, girders, and huge transfer beams. The engineers found several giant trusses that at one time had spanned the center of the building severed where the courtyard now stands. Only two of the trusses remained intact, picking up the loads from floors seven to 14 and spanning practically the length of the building. Under the trusses, some of them hanging, others unconnected, were the smaller columns of the 1940 renovation.

As well as the glass and steel rooftop addition, Beyer Blinder Belle's design removed the western portion of the

building to open up the dark courtyard. These alterations promised to shift the load patterns and the engineers had to determine problem areas among the existing structural systems in need of reinforcing. The irregular shapes and loads of each column allowed no element of predictability or repeatability—each member had to be assessed and reinforced independently with welded steel plates. "Field welding was expensive and time-consuming, but field-bolting would have been a nightmare," said Arnett.

But before adapting the structure the foundation had to be reinforced. "We couldn't excavate because of environmental concerns over the soil," said Arnett, adding that they were able to complete sonar tests to determine the footing sizes. The engineers grouted beneath the existing basement slabs and poured a new mat foundation on top of them. They then welded outriggers to the bases of the existing columns so that when the rooftop addition went up, the additional column load transferred out to the new foundation.

"As a developer you look for an opportunity to make something bigger," said Jed Valentas, son of Two Trees mastermind David Valentas. At 110 Livingston they definitely accomplished that. In addition to the economic sense of this creed, however, there is a hidden lesson in sustainability. No, the project doesn't incorporate solar panels, double curtain walls, or other flashy green features, but through the reuse of an existing structure and facade it has saved untold tons of materials from winding up in the landfill. **AS**



## FRIENDS OF HUDSON SQUARE ORGANIZE A CHARRETTE



Zakrzewski + Hyde and Starr White House imagined a series of terraced open spaces for Hudson Square.

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 charrette 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

with some of the largest floor plates in the city where major corporations rent back-office space.

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 basement levels 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."

ALEX ULAM

## 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

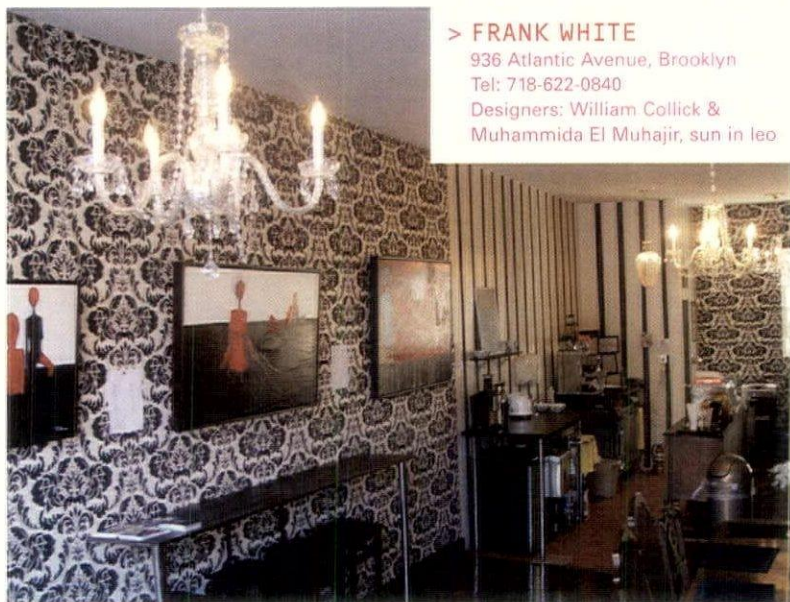
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Before it had even opened in October, Frank White was already drawing buzz, thanks largely to its name, one of the many *noms de rap* of the Notorious B.I.G. William Collick, who, along with Muhammida El Mahajir, designed the café-gallery-events space 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 Seattle grunge thing or one of those modern pods," Collick said, to which El Mahajir replied, "It's like a luxuriant brownstone parlor." **MC**

## LONG ISLAND UNIVERSITY'S DOWNTOWN BROOKLYN CAMPUS TRANSFORMED BLOOMS AMIDST THE CONCRETE

Looking at the corner of Flatbush and Dekalb avenues in Brooklyn, it would be hard to tell that the area was once an agricultural center, but a new garden at Long Island University's (LIU) downtown campus is serving as a reminder that many things can grow in Brooklyn. The Blooming Grove, New York-based firm, Alec Klee Galli Architects, was commissioned last year to transform part of LIU's urban campus into something more pastoral. "The space was so grim before, all concrete," said Joanna Marx, an archivist at LIU. "Now, it has a fanciful quality, like Alice in Wonderland going down the rabbit hole and re-emerging into a new world." This foray into landscape architecture was a first for principal Alex Galli, who came on board after his friend Stuart Fishelson, a professor of photography at the school, recommended him to provost Gale Steven Haynes.

"Everyone was longing for lawns," remarked Galli, "so I wanted to get in as much green space as possible while emphasizing principles of geometry." Straight and rounded paths are metaphoric representations of the disciplines taught at the school, and create beds of dogwoods and purple lilacs around three fountains. Galli worked closely with the Brooklyn Botanic Garden in locating over 1,000 native plants to create a space that acts as homage to old New York's landscape.

Another area full of berry bushes, azaleas, and plum trees is known as the Garden of

Eden and was inspired by early accounts Galli read about Brooklyn in the 1600s. "I thought it would be neat to have actual fruit-bearing plants on a campus in downtown Brooklyn," says Galli. Along the streets, there are beds of wildflowers, dandelions, clovers, and mosses designed to resemble country meadows.

The garden is attracting more applicants to the university, according to public relations director Peg Byron, and has fostered a communal sentiment among LIU students, many of whom have not experienced the "traditional campus feel" enjoyed by students attending college in non-urban areas.

The project is still only half done. Another section between the Health Sciences Center and the Pharmacy School, on hold until spring, will feature medicinal plants. When complete, the Brooklyn campus will have 30,750 square feet of green space. "Gale's dream is to make this a downtown oasis," said Galli. **RODNEY DEVAULT**



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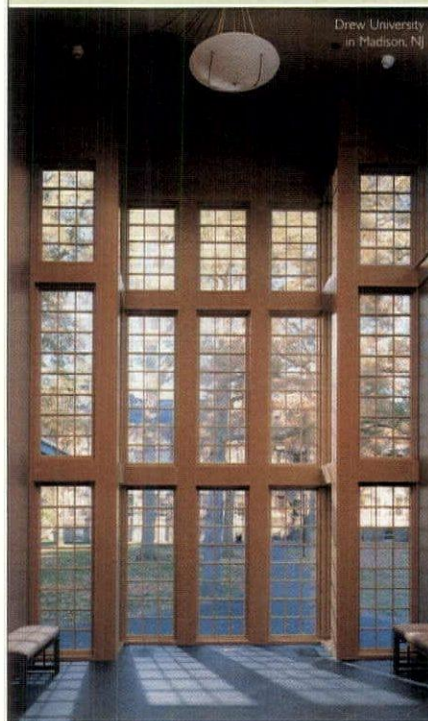
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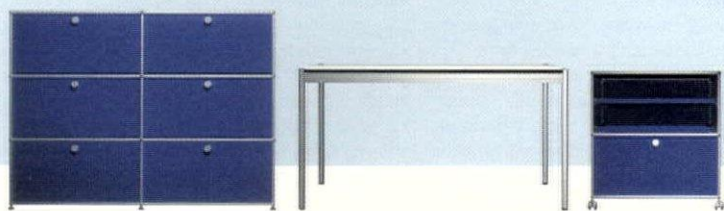


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COURTESY LYN RICE ARCHITECTS

THE NEW SCHOOL STUDENT  
WELCOME CENTER  
NEW YORK

The New School gave LRA only the sketchiest brief for a welcome center project near the Sheila C. Johnson Design Center at 5th Avenue and 13th Street. "That's where iterative design is superhandy—you give them multiple choices rather than a fill-in-the-blank," Rice said. His firm suggested many possible ideas and configurations before the client and LRA settled on the current concept (still under development) featuring wall surfaces that reveal various facets of the university's identity. "Portfolio stair walls" are lined with wallpaper displaying densely packed stripes of student work, each band devoted to one of the university's eight schools. Another wall displays names of the university's illustrious alumni and faculty, such as the theorist Julia Kristeva, the painter Edward Hopper, and the musician John Cage. A nearby "manifesto wall" is a lightbox displaying a quote from the university's founders in type big enough to be viewed through the 5th Avenue window: "Nothing like it has ever been attempted. This is the hour for the experiment, and New York is the place."

CALMA RESIDENCE  
COLUMBIA COUNTY, NY

Featuring two barns in a former apple orchard, this upstate New York compound looks like an image from a tourism brochure. But in thinking about renovating the barns for new uses, the last thing LRA wanted was cute, Rice said. Instead, "We were attracted to the barns' austerity." While converting one barn to a guest house/studio for the fashion designer client, the architects preserved the existing rustic timber of the horizontal surfaces and chose contemporary materials in the vertical surfaces, including large windows on the ground floor and upper level that command sweeping views of the orchard and the Catskills. "We see the windows as viewing lenses in an [AND]SCAPES way," Rice remarked. When the second barn proved not to be structurally sound enough to be converted into the client's residence, the designers came up with the concept of making it into a pool house instead. In the next phase of the design, a new residence will complete the compound.

BURO HAPPOLD OFFICES  
NEW YORK

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, 120 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 air, power, lighting, and network data systems, and an ultraindustrial-looking painted steel staircase. Since the designers weren't sure how much weight the lower floor could bear, the staircase's weight was supported by tension rods attached to a beam above. At times like that, it pays to have a client that can chip in on engineering solutions.

JOAN MITCHELL FOUNDATION  
OFFICES  
NEW YORK

This office space on the 15th floor of the recently built Chelsea Arts Tower offers stunning 270-degree views of the Hudson River, Downtown, and Midtown. In a renovation of the Joan Mitchell Foundation, LRA focused on keeping the outside perimeter as open as possible to maximize those views. As a result, the firm came up with an innovative strategy to keep much of the program packed near the building's core. The archives, mechanical room, bathroom, supply room, and pantry are contained in a tubelike structure that's cut and bent at the middle. This configuration created an entryway between two ends of the tube and saved space by allowing the two curved sections to overlap in the middle. The firm also helped keep views open and unobstructed by designing a suspended ceiling held back from the perimeter. A conference room on the northern periphery has a glass wall so workers in the adjacent open office space can see straight through it to views of the river and urban icons such as the Empire State and Chrysler buildings.

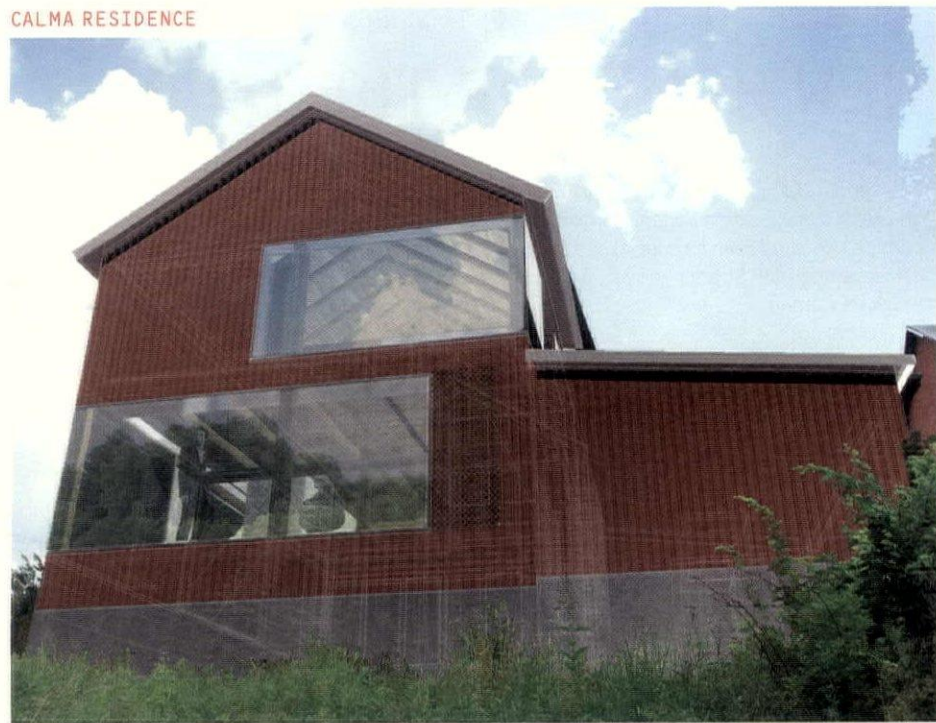
When clients sit down with the staff of Lyn Rice Architects (LRA), it's a bit like ordering from an à la carte menu at a restaurant. In its design process, the firm creates "menu boards," highly detailed matrices of dozens of programmatic and architectural possibilities to choose from.

"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." LD



CALMA RESIDENCE



JOAN MITCHELL FOUNDATION OFFICES



THE NEW SCHOOL STUDENT WELCOME CENTER

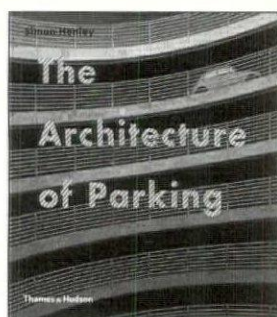


THE NEW SCHOOL STUDENT WELCOME CENTER





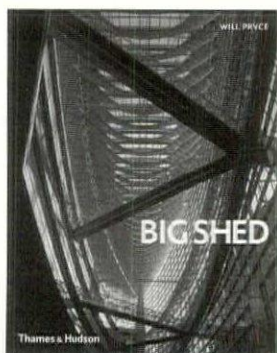
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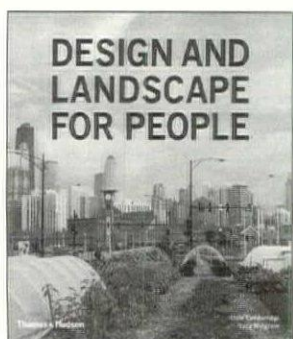
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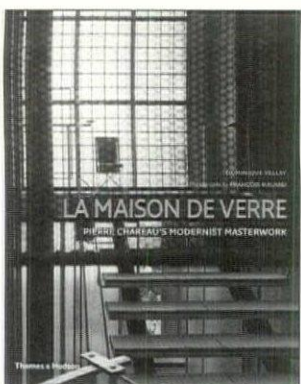
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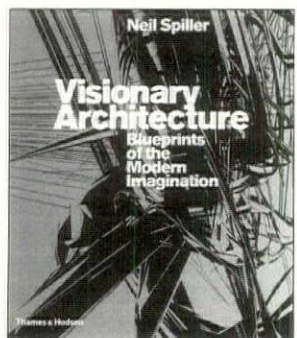
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## HAMILTON'S HOUSE TO FIND GREENER SURROUNDINGS

# 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 141<sup>st</sup> 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 \$8.4 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 Miscione. 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 approxi-

mately 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.

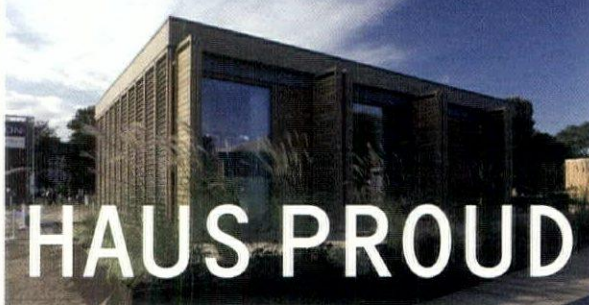
Once moved, the Grange will be "restored to the original design to the extent possible," said Nazila Shabestari, an architect at SOM. The original facade, now inaccessible because of its placement against the north wall of St. Luke's, will again function as the main entrance. The back and front portico, 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 group is "saddened by the amount of trees that will have to be taken down to make room for the house." **LIZ MCENANEY**



COURTESY NATIONAL PARKS SERVICE

## 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 Universität Darmstadt in

Germany. They designed an elegant, louver-shaded house that uses both passive solar technology and sophisticated photovoltaics both on the roof and integrated into its shutters. "It was clearly the best scheme architecturally," said juror Gregory Kiss. "It was extremely sophisticated in terms of the way it expressed and integrated technology, in its craftsmanship and space planning." In addition to the solar technology, the house also has a high performance skin with vacuum-insulated panels—akin to a thermos—and phase-change interior wallboards, which store energy in the same way as much heavier masonry walls. The

house sits on a platform integrating mechanicals and insulation, as well as providing space for sunken lounge and bed areas. These areas can 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, IATU 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 placed second with a pitched-roof design that also features a living wall to filter storm water. Santa Clara University's workaday 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. **ALAN G. BRAKE**



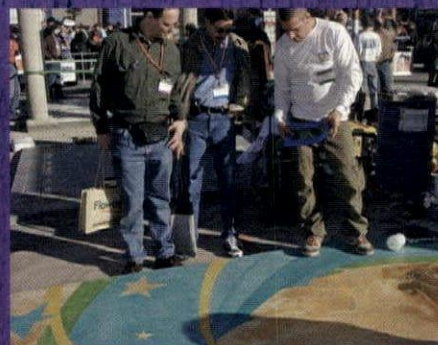
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THE KIESLER FOUNDATION IN VIENNA TURNS TEN

# ENDLESS FASCINATION

The Vienna-based Friedrich and Lillian Kiesler Foundation celebrated its 10<sup>th</sup> anniversary on October 19. The person that made it 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 market value so low that his gallerist, 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 wrested Kiesler's remarkably multi-faceted work, made up of art, architecture, furniture design, theater designs, and theoretical, Correalist writings from almost complete obscurity.

It was just a question of time before he came up with the idea to convince the ever enthusiastic Beastie Boys-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 €55,000, 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 archive," 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.

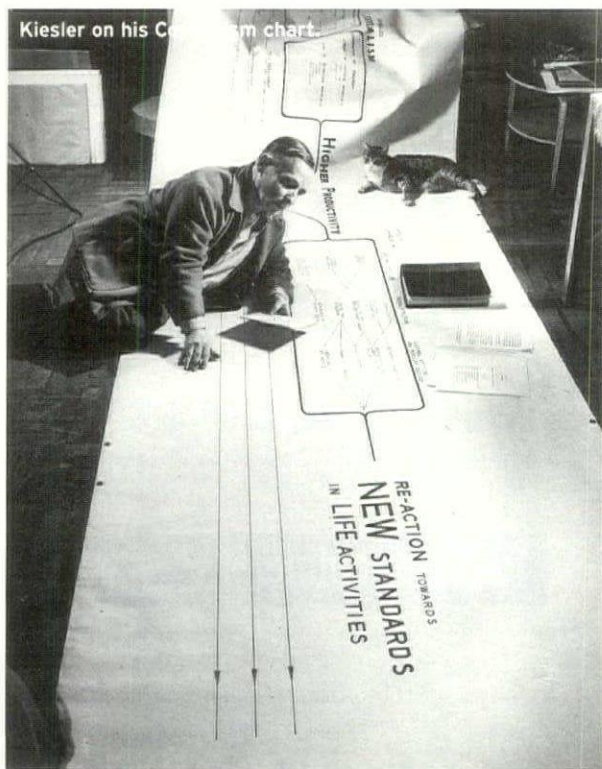
As holders of the copyright on Kiesler's art and architecture, the foundation has been working in collaboration with the Viennese furniture manufacturer Wittmann in producing Kiesler's furniture for the past

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 Correalist 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.

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

LIANE LEFAIVRE



BEN SCHNALL / COURTESY FRIEDRICH AND LILLIAN KIESLER FOUNDATION VIENNA

## AT DEADLINE

### RIVERSIDE RIVERWALK

Seventy years after the city expanded Riverside Park, ground has broken on a \$13.3 million over-water bicycle and pedestrian path that will connect the Hudson River Esplanade from West 83<sup>rd</sup> to West 89<sup>th</sup> streets. The Henry Hudson Parkway currently obstructs that stretch of the riverfront. Designed by R. G. Roesch Architecture, the new pile-supported path will include 31 trees and 357 shrubs and create unbroken waterfront access between 59<sup>th</sup> and 133<sup>rd</sup> streets. At the groundbreaking, Mayor Michael R. Bloomberg counted the project as another marker on the road to putting every New Yorker within a ten-minute walk of a park by 2030. Riverwalk is scheduled for completion in 2009.

### A LANDMARK DAY

The Landmarks Preservation Commission had one of its biggest days ever on October 30, when it designated a new historic district along with seven buildings in every borough but the Bronx. Spokesperson Lisi de Bourbon said the choices were coordinated to highlight the range of work the commission now undertakes; despite the orchestration, she called it "a blockbuster day." The landmarks are Manhattan House on the Upper East Side, representing midcentury modernism; the Eberhardt Pencil Factory complex in Greenpoint, a historic district outside Manhattan; the Italian Renaissance Revival Lord & Taylor building; the industrial Standard Varnish Works Office Building in Hunters Point; the Greek Revival Gillette-Tyler Mansion on Staten Island; 511 and 513 Grand Street in the Lower East Side, which are pre-Civil War Federal-style row houses; and the Voelker-Orth Museum in Queens, a Victorian clapboard house.

### UNDER NEW MANAGEMENT

On November 1, the Port Authority of New York and New Jersey officially took control of Stewart International Airport near Newburgh, New York, about an hour-and-a-half drive north of the city. The agency purchased the state-owned airport's operating lease from a private firm at the beginning of January for \$78.5 million, and approved \$17 million for parking and roadway improvements. The Port Authority is trying to siphon off congestion from Newark, LaGuardia, and JFK airports and Governor Eliot Spitzer has touted the project as a catalyst for the Hudson Valley. Local developers have been quick to capitalize on this growth, grabbing up land and entering plans for hotels and office parks.

# MONEY TALKS FOR GLASS HOUSE WALKS

Everyone knows that the people who lived in the Glass House threw great parties. While Philip Johnson is not around anymore to bestow invitations, visitors can still have an exclusive experience at the famed house in New Canaan—for a price. Due to unprecedented demand, the Glass House has been offering increasingly expensive "patron tours," giving the well-heeled an express route around the almost two year waiting list and providing the complex with significant revenue. "It's a wonderful equation of value and scarcity," said Christy MacLear, Executive Director of the Philip Johnson Glass House.

Under agreement with the town, tour groups are required to be small, with a maximum of 16 visitors per tour, but the house opts for the even smaller ten. "Anything more than ten and the Glass House feels crowded," MacLear said. This low number keeps visitors well below the attendance cap, and has allowed the House's administration to add intimate patron tours, which for \$500 get you an hour-and-a-half-long spe-

cialized visit, focused on art, architecture, landscape, or design. The newly created \$1,000 category includes a two-hour tour and a picnic lunch. \$1,000, however, is probably the limit. "Anymore than a \$1,000 and you want to think of the person as a donor," MacLear said. Donor dinners in the house, at \$50,000 a plate, are also being held a few times a year.

Demand for patron tours has also exceeded expectations, especially among those traveling from out of state and abroad. Clusters

of interest come from California, Texas, France, Italy, and Japan. MacLear said that while patron tours grant visitors more time and access, base price entry still provides plenty of inspiration. "Michael Kors bought a regular-priced ticket just the other day," she said. Ticket sales cover operating costs for the visitor's center, but the remaining operating budget for the complex is covered by the \$21 million endowment left by Johnson and Whitney.

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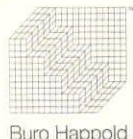
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BY ALEC APPELBAUM.

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 landscape 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 34<sup>th</sup> Street corridor: This, he said, would "mean less disruption to commuters and tie development to the market." 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 2030 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 steely 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

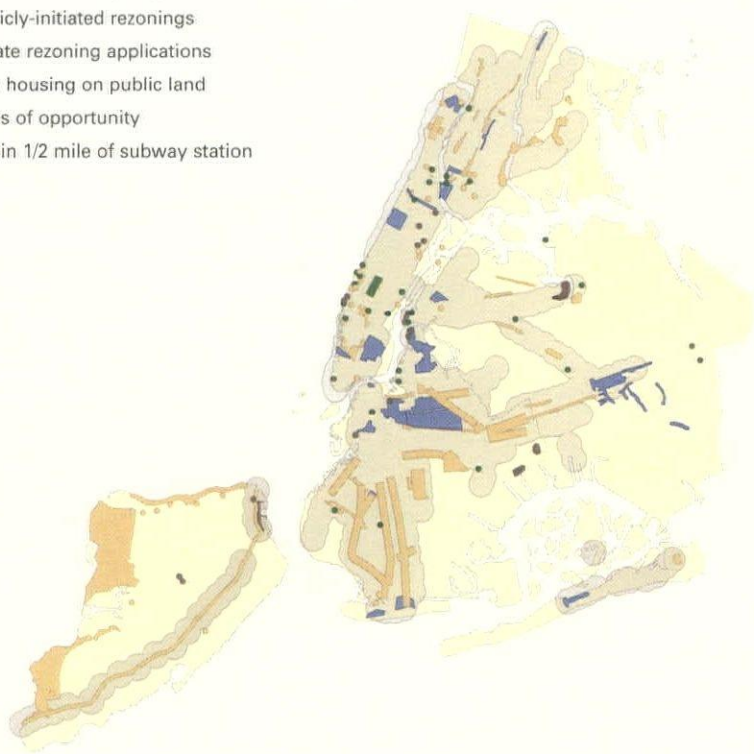
housing densities and upgrade mass transit. Mayors in Sacramento and Boston are striking deals with big employers and adopting sustainability plans that will guide their public investment for the next generation. "Anybody who has eyes and ears and a brain," he says of the city's physical condition, "will be reminded that we are in a perilous state."

That state demands clever collaboration across agencies. The crammed 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-



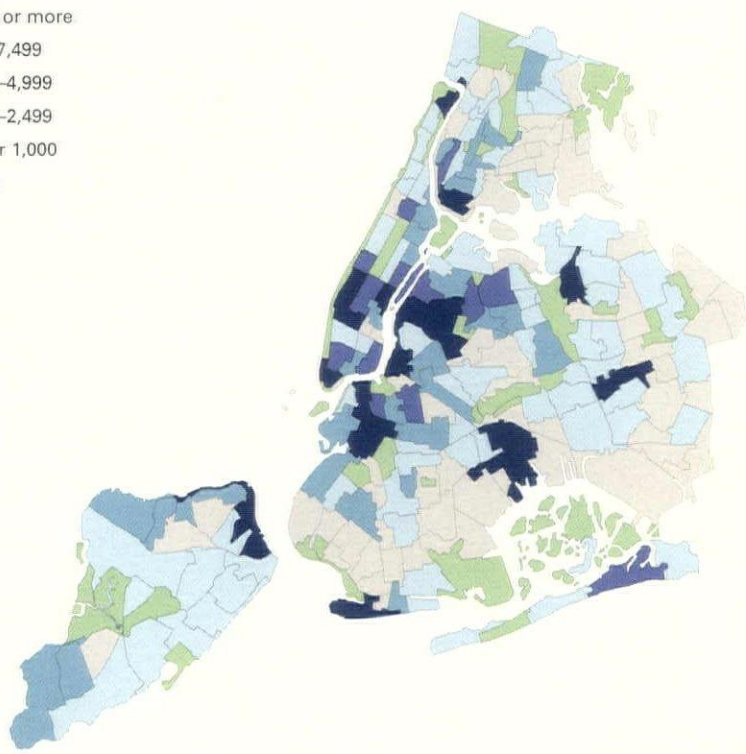
Potential Additional Capacity for Residential Growth

- Publicly-initiated rezonings
- Private rezoning applications
- New housing on public land
- Areas of opportunity
- Within 1/2 mile of subway station



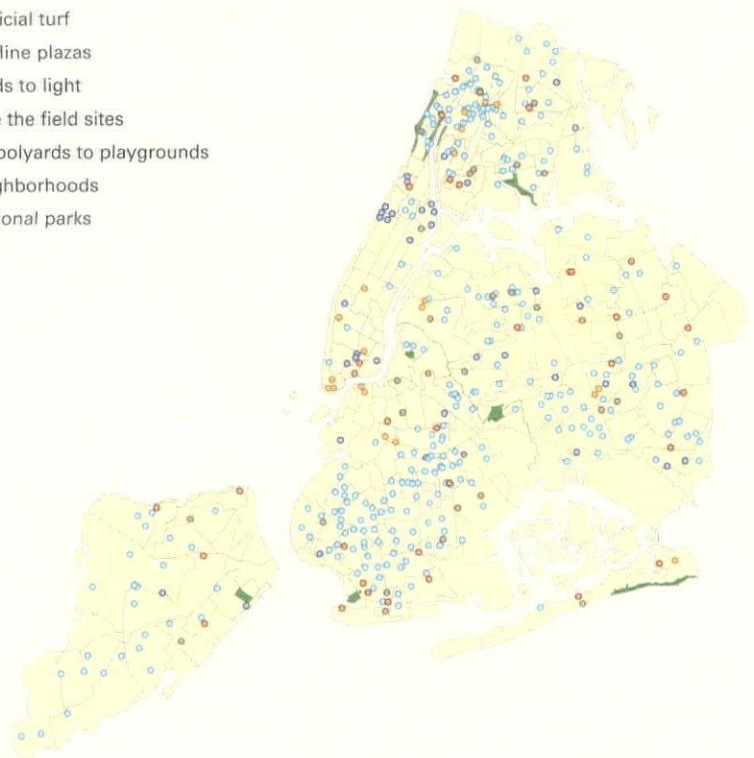
Potential Population Growth Scenario

- 7,500 or more
- 5,000–7,499
- 2,500–4,999
- 1,000–2,499
- Under 1,000
- Parks



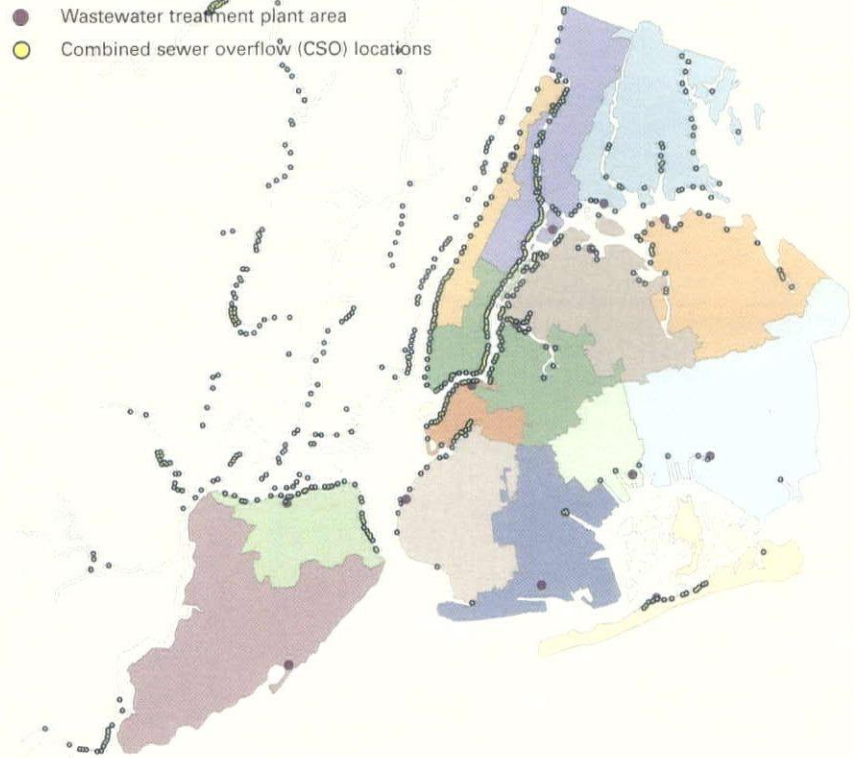
All Park Initiatives

- Artificial turf
- Pipeline plazas
- Fields to light
- Take the field sites
- Schoolyards to playgrounds
- Neighborhoods
- Regional parks



Wastewater Drainage Areas and Combined Sewer Overflow

- Wastewater treatment plant area
- Combined sewer overflow (CSO) locations



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 outlines 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 priorities 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 coordinates all waterfront conversions

around town and accordingly must clear a host of rotting piers and suspect 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 the way 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 \$5 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 property tax break to offset 35 percent of the cost of new green roofs.

This kind of broad-based, small-

The underlying premise of the mayor's six-month-old sustainability initiative PlaNYC 2030 is that the city's future health lies in the coordination of all of its infrastructural systems. The 127-point program examines the overall growth projections for the city (top, right) in conjunction with areas with potential to accommodate higher densities (top, left), new green space (above, left), and water pollution (above, right).

bore work will define planners' mandates and architects' work for the next several years, but even if it is entirely successful, its achievement will hardly make the city an oasis of efficiency. Sander exposed the city's fragile bones at a planners' conference in mid-October when he confidently answered a question about how congestion pricing fees would help the MTA improve service. "You'll see a 19<sup>th</sup>-century transit system moving into the 20<sup>th</sup> century."



SmithGroup's 2001 Chesapeake Bay Foundation Headquarters, now called the Philip Merrill Environmental Center (bottom) was the first building to ever receive the LEED Platinum rating. The Queens Botanical Garden's Visitor Center by SmithGroup (top left), which was designed by the firm's



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 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 *AN*, Mark Rossol, Outreach Director for the GBI, explained that this more interactive method can act as 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, Rossol 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 2008, 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.

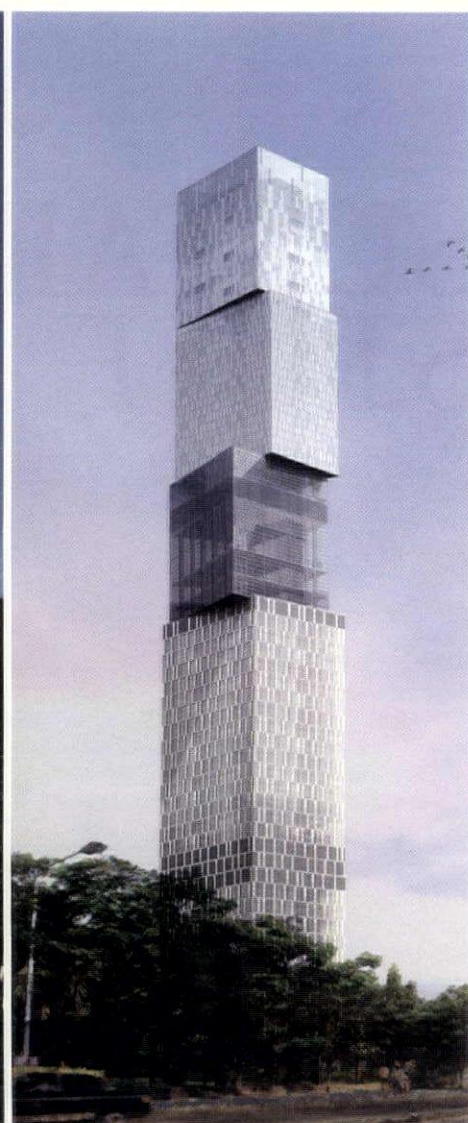
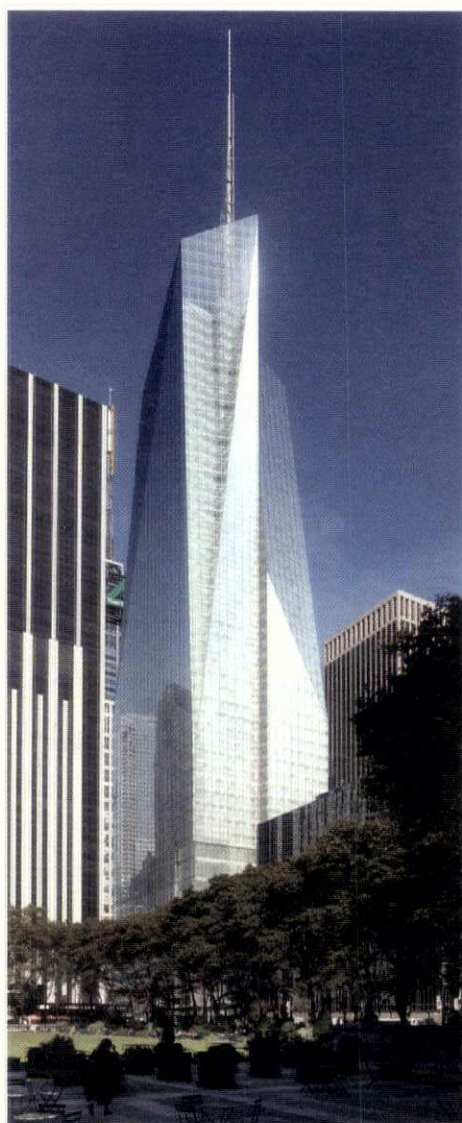
When it comes to the debate about what should be an ANSI standard, USGBC Board member Vivian Loftness, a professor at the Carnegie Mellon School of Architecture, sees the USGBC approach as the superior one since it is based on the consensus of the USGBC's large body of members; a vote of 50 percent or more is needed to approve changes to LEED from the USGBC's extensive network of 11,000 member organizations. Loftness takes issue with the GBI applying for ANSI since “by contrast, the number of Americans involved in the GBI is tiny.” Revisions of LEED have historically taken a long time, since members have to vote on the entire rating document as a whole, but that will change with LEED 3.0, in which the standards will be “un-bundled” so that members can vote to revise LEED points separately.

Another rating system, Energy Star, focuses solely on energy use. The system, already widely applied to home appliances, can also be used for homes and other buildings. Two new rating systems, one for highrise residential buildings and another for commercial, are currently in the pilot phase in the states of Oregon, Wisconsin, and New York. According to Luke Falk, Assistant Project Manager at New York State Energy Research and Development Authority, the program is complementary to LEED's energy rating requirements and can be used in tandem.

The New York-based firm FXFowle recently released plans for sustainable build-

ings abroad including a masterplan for Nakheel in Dubai, a mixed-use development. In India the firm is working on the Greater Noida Group Housing Project to provide 1,700 units of middle-class housing in Noida and the India Tower, a hotel, retail, and residential tower in South Mumbai. All three will apply for LEED ratings, presenting the firm with the challenges of adapting a U.S.-based system for the differing infrastructures abroad. According to Associate Principal Peter Weingarten, what is missing from LEED currently is an understanding of the local costs in international markets. Additionally, some elements, such as mechanical systems, simply are not the cultural norm in India and the UAE, reducing the availability of energy reducing strategies beyond, where the firm is more likely to focus efforts on the building envelope. In Dubai, all materials are imported, necessitating a change in the material credit, so that points can be given based on how far the material traveled from a port instead of from its origin. In both countries, extra emphasis and reward in terms of LEED points needs to be placed on water conservation. “We should not think that LEED is synonymous with sustainability. 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 usage, and other criteria. “Whatever is hidden in the system will benefit from being brought to daylight.”



Cook + Fox's One Bryant Park (top left) will be the city's greenest tower when it is complete in 2008, and the first to get the Platinum rating. And though the environmental conditions are radically different there, FXFowle is using USGBC's standards for the India Tower in Mumbai (top right) and a masterplanning project in Nakheel, Dubai (below).



THE ARCHITECT'S NEWSPAPER NOVEMBER 14, 2007

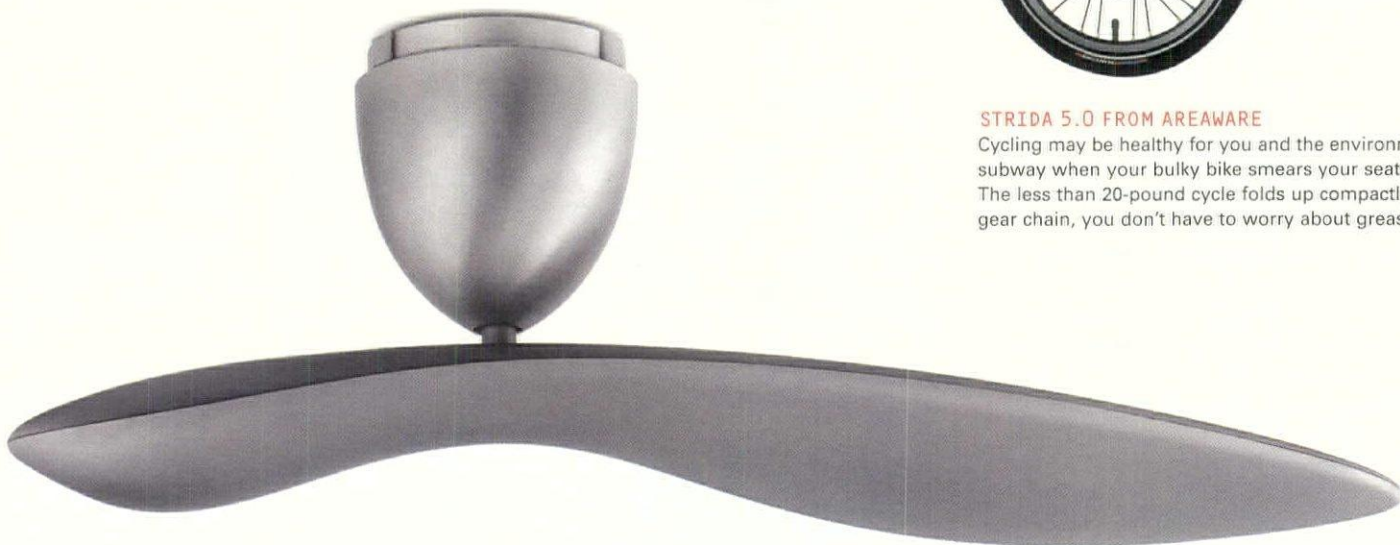
WITH MANUFACTURERS VIEWING THE WORLD THROUGH GREEN-TINTED GLASSES, ECOFRIENDLY PRODUCTS FOR ARCHITECTS ARE AVAILABLE AT EVERY STAGE OF A PROJECT FROM SPECIFYING A CONCRETE THAT EATS SMOG TO GETTING TO THE JOB SITE ON A COMPACT BICYCLE

# SUSTAINABLE STUFF



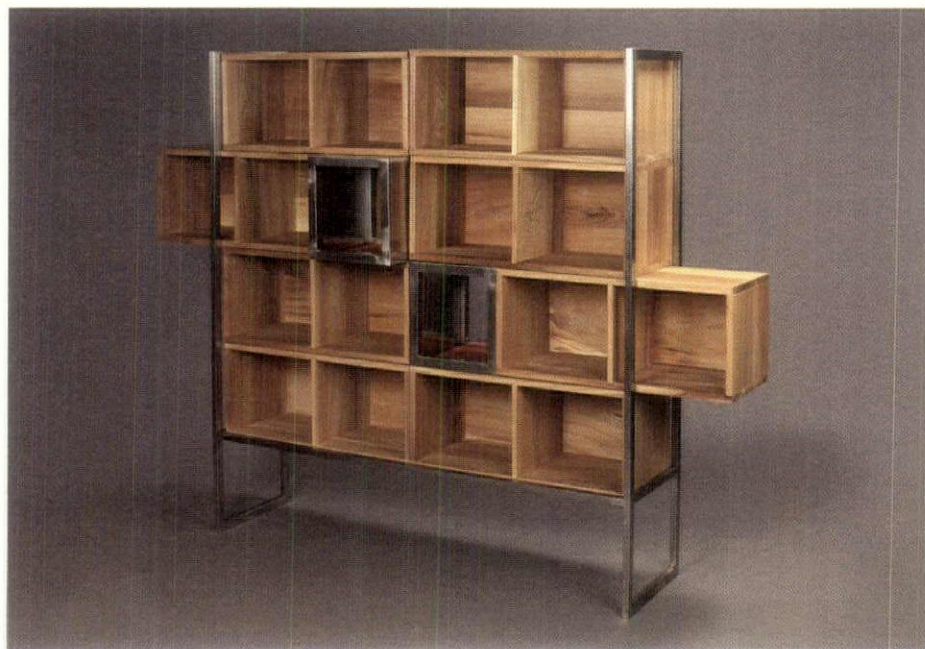
## STRIDA 5.0 FROM AREAWARE

Cycling may be healthy for you and the environment, but it won't make you any friends on a crowded subway when your bulky bike smears your seatmates with grease. Not so with this Strida model. The less than 20-pound cycle folds up compactly and, since it has a Kevlar belt drive in place of a gear chain, you don't have to worry about grease at all. [www.areaware.com](http://www.areaware.com)



## 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](http://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](http://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](http://www.bihain.com)





**ECOSCREEN PERFORATED SCREENWALL FROM CENTRIA**

Crafted from 20-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.centria.com](http://www.centria.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 to creative advantage. [studio@rosslovegrove.com](mailto:studio@rosslovegrove.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](http://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](http://www.italcementi.com)



## NOVEMBER

WEDNESDAY 14

## LECTURES

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

**Martin Wood**  
**The Genius of John Fowler**  
6:00 p.m.  
New York School of Interior Design  
170 East 70th St.  
www.classicist.org

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

## EXHIBITION OPENINGS

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

**75 Years of Architecture at MoMA**  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

**Tom Burr, Walther Pfeiffer**  
**The Storage Project**  
Swiss Institute  
Contemporary Art New York  
495 Broadway  
www.swissinstitute.net

THURSDAY 15

## LECTURES

**Jeffrey Inaba**  
**Out of Place**  
5:15 p.m.  
Cornell University School of Architecture  
Sibley Hall, Ithaca  
www.architecture.cornell.edu

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

**R. Scott Hanson**  
**City of Gods: Religious Pluralism in Flushing, Queens**  
6:30 p.m.  
Museum of the City of New York  
1220 5th Ave  
www.mcny.org

## EXHIBITION OPENINGS

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

**Eric Anglès, Matt Sheridan Smith**  
Cohan and Leslie  
138 10th Ave.  
www.cohanandleslie.com

**Elaine Lustig Cohen**  
Pavel Zoubok  
533 West 23rd St.  
www.pavelzoubok.com

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

## EVENT

**Neighborhood Concert: Ensemble of the Berliner Philharmoniker**  
6:00 p.m.  
University Settlement  
184 Eldridge St.  
www.carnegiehall.org

FRIDAY 16

## EXHIBITION

**Animals and War: Architectural Communication Project**  
Gestarc Gallery  
390 Van Brunt St., Brooklyn  
www.gestarcgallery.com

## THEATER

**Aida Ruilova**  
**The Silver Globe**  
The Kitchen  
512 West 19th St.  
www.thekitchen.org

SATURDAY 17

## SYMPOSIUM

**Frederic Bell, Olympia Kazi, Rohit Aggarwala, et al.**  
**New York 2030**  
10:30 a.m.  
Cooper Union Great Hall 7  
East 7th St.  
www.cooper.edu

## EXHIBITION OPENINGS

**Fawn Krieger Company**  
Art in General  
79 Walker St.  
www.artingeneral.org

**Kira Wagner**  
Rare Gallery  
521 West 26th St.  
www.rare-gallery.com

**Liz Craft, William J. O'Brien, Anthony Pearson**  
**Project Space**  
Marianne Boesky Gallery  
535 West 22nd St.  
www.marianneboeskygallery.com

**Nina Katchadourian**  
**Enrichment**  
Sara Meltzer Gallery  
525-531 W. 26th St.  
www.sarameltzergallery.com

## EVENT

**Berlin Alexanderplatz: Reading in German and English**  
2:00 p.m.  
Goethe-Institut New York  
1014 5th Ave.  
www.carnegiehall.org

MONDAY 19

## LECTURE

**Arata Isozaki**  
**Built/Unbuilt**  
6:00 p.m.  
Harvard Graduate School of Design  
Piper Auditorium, Gund Hall  
48 Quincy St., Cambridge  
www.gsd.harvard.edu

TUESDAY 20

## EXHIBITION OPENING

**Tara Donovan**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

WEDNESDAY 21

## EXHIBITION OPENINGS

**Multiplex: Directions in Art, 1970 to Now**  
**New Perspectives in Latin American Art, 1930-2006: Selections from a Decade of Acquisitions**  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

FRIDAY 23

## EXHIBITION OPENING

**Studio in a School: 30 Years**  
UBS Art Gallery  
1285 Avenue of the Americas  
www.ubs.com

MONDAY 26

## LECTURE

**Nathaniel Kahn, James Venturi, Enrique Walker**  
**Growing Up with Architects**  
6:30 p.m.  
Columbia GSAAP  
Wood Auditorium  
113 Avery Hall  
www.arch.columbia.edu

TUESDAY 27

## LECTURES

**Philippe Rahm**  
**Invisible Architecture—The Design of the Atmosphere: Selected Projects of Philippe Rahm Architects**  
6:00 p.m.  
Harvard Graduate School of Design  
Piper Auditorium, Gund Hall  
48 Quincy St., Cambridge  
www.gsd.harvard.edu

**Charles Bagli, Eugenie Birch, Carlton Brown, et al.**  
**The Oversuccessful City, Part 1: Developers' Realities**  
6:30 p.m.  
The New York Times Stage Auditorium  
620 8th Ave.  
www.mas.org

## SYMPOSIUM

**Michael Newman, Judith Barry, Sarah Charlesworth, et al.**  
**Re-Take: A Panel on Art and Appropriation**  
7:00 p.m.  
The Kitchen  
513 West 19th St.  
www.thekitchen.org

WEDNESDAY 28

## LECTURES

**Nathan Glazer, Kent Barwick, Fred Siegel**  
**Modernism and the Public Realm: Planning and Building in New York**  
6:30 p.m.  
Museum of the City of New York  
1220 5th Ave.  
www.mcny.org

**Francisco Mangado**  
**Left Handed Architecture**  
6:00 p.m.

Harvard Graduate School of Design  
Piper Auditorium, Gund Hall  
48 Quincy St., Cambridge  
www.gsd.harvard.edu

## LECTURE

**Sean Griffiths**  
**FAT: Fashion. Architecture. Taste**  
7:00 p.m.  
Donnell Auditorium  
20 West 53rd St.  
www.archleague.org

THURSDAY 29

## LECTURE

**Jonathan Rose**  
6:00 p.m.  
Harvard Graduate School of Design  
Piper Auditorium, Gund Hall  
48 Quincy St., Cambridge  
www.gsd.harvard.edu

## EXHIBITION OPENINGS

**Weiss/Manfredi**  
**Olympic Sculpture Park, Seattle Art Museum**  
Harvard Graduate School of Design  
Gund Hall Gallery  
48 Quincy Street, Cambridge  
www.gsd.harvard.edu

Pieter Hugo

Yossi Milo Gallery  
525 West 25th St.  
www.yossimilo.com

FRIDAY 30

## SYMPOSIUM

**Dynamic Environments: Designing in a World Shaped by Graphics, Media, Architecture, and Technology**  
8:30 a.m.  
The Times Center  
242 West 41st St.  
segd.org

## DECEMBER

TUESDAY 4

## LECTURES

**Jaques Herzog, Peter Eisenman**  
6:00 p.m.  
Harvard Graduate School of Design  
Piper Auditorium, Gund Hall  
48 Quincy St., Cambridge  
www.gsd.harvard.edu

**Matt Schurman, Calvin O. Butts, Errol Louis, et al.**  
**The Oversuccessful City, Part 2: Neighborhood Character in the Face of Change**  
7:00 p.m.  
Municipal Arts Society  
457 Madison Ave.  
www.mas.org

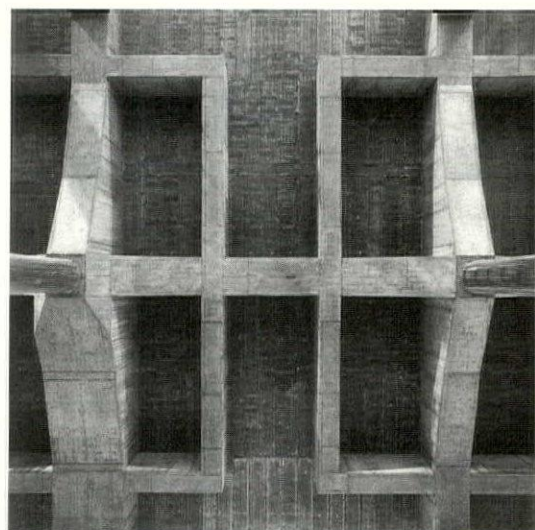
WEDNESDAY 5

## LECTURES

**Weiss/Manfredi, Veronica Rudge**  
**Green Prize in Urban Design**  
6:00 p.m.  
Harvard Graduate School of Design  
Piper Auditorium, Gund Hall  
48 Quincy St., Cambridge  
www.gsd.harvard.edu

Lorna Simpson

3:15 p.m.  
Swayduck Auditorium  
65 5th Ave.  
www.parsons.school.edu



**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 the New York City-wide cultural festival Berlin in Lights, this 49-photo exhibition showcases Horn's eight-year quest to document the construction of the station designed by von Gerkan, Marg and Partner. In one image, 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.



**BLIND LIGHT**  
Sean Kelly Gallery  
528 West 29th Street  
Through December 1

Wisps 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 II* means surrendering to a sharp sense of disorientation, for the 11-foot-by-32-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. *Hive 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.

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# POWER STRUCTURE

*Architecture of Authority*  
Richard Ross  
Aperture Press, \$40



Mary Boone Gallery, New York.

RICHARD ROSS

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 ele-

ment 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

# CLASSICAL MODERNISM

*An Architect's Vision: P. A. Sakellarios*  
Helen Fessas-Emmanouil and Elisabeth Sakellariou  
Potamos Publishers, \$60

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

Corfu harbor building, 1969.



COURTESY ELISABETH SAKELLARIOU



THE ARCHITECT'S NEWSPAPER NOVEMBER 14, 2007

**POWER STRUCTURE** continued from page 29 present only by virtue of small but prominent clues. Handcuffs dangle from a bench. A chain link fence casts a shadow on the ground. Portraits of President George W. Bush and Vice President Dick Cheney hang on a wall.

Still, these are all forms of civic architecture, whether they inhabit our local sphere or, like Abu Ghraib, they are secreted across the globe. Just as the public courthouse stands for the representation of justice, prisons are below-the-radar warning signs that inhabit our psyches. No one would really want to be found guilty of a crime just to see the inside of a jail or a detainee camp, and yet the design of such facilities illustrates how our society incriminates humanity, and how we view our world.

Exposure of these public structures and spaces is part of their shock value. Built by and for our democratic society, they are normally off-limits to the population at large. The design press rarely shows them, despite the fact that the American justice system is a multi-billion dollar industry and the United States has the highest rate

**Top:** Marine Corps Depot, San Diego, California. **Bottom:** Dormitory, mental institution, outside Havana.

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."

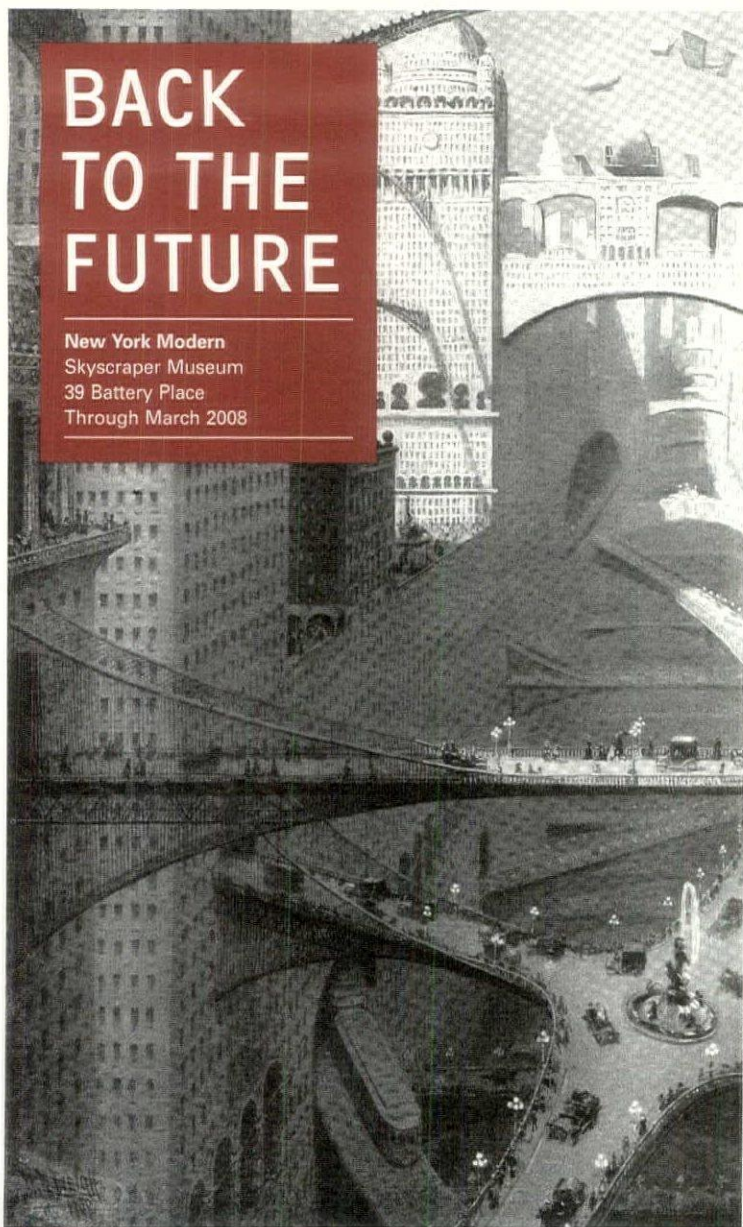
**TAMI HAUSMAN IS A WRITER WORKING IN PUBLIC RELATIONS IN NEW YORK.**



RICHARD ROSS

## BACK TO THE FUTURE

New York Modern  
Skyscraper Museum  
39 Battery Place  
Through March 2008



*New York Modern*, the gutsy new show at the Skyscraper Museum, uses drawings, news coverage, and snatches of film to establish how artists, architects, and planners made "the urban future" a thrilling concept for action, turning around decades of end-times fearmongering about pestilence and poverty. After the phobic city forecasting in the 1910s, when cartoons in popular newspapers showed growth surging out of control, a generation of designers championed the utopian meld of architecture and urban planning in the 1920s that embedded a new vision of the future into the urban present. The show's highlights are big slab-sized renderings by Raymond Hood, Hugh Ferriss and Harvey Wiley Corbett, whose simultaneous rigor, beauty, and imagination are as seductive today as ever. Its conscience, though, comes in drawings from the Regional Plan Association and articles in *The New York Times* about how zoning could make the admittedly polluted city more breathable. Its poignancy comes in photos and snatches of video that show how pop culture absorbed those commanding images. Photos of Ferriss' work on display in department stores and a loop of a Hollywood movie about a yearning architect called *Just Imagine* establish that these men did something more startling than redefine notions of the future. They led developers and iconographers to make these notions into blueprints for the present.

By showing these drawings in their cultural context, the exhibit refreshes them. Ferriss' work showed how setbacks in the 1916 zoning code could produce buildings of hulking mass and near-human form. They set the mold for Rockefeller Center, but this show reveals how they also influenced a range of urban architects to emphasize mass rather than dizzying height. The setbacks give density a lyricism that quashes early-20<sup>th</sup> century drawings of a future city as a writhing pen. Corbett designed notable buildings in this spirit, including One Fifth Avenue. A walk through *New York Modern* weds such buildings' receding floorplates to the era's forward-looking optimism about growth. It makes the Empire State Building seem to welcome all arrivals, rather than to stand for a city where everyone has to tussle for scarce sunlight, beauty, and leg-stretching room.

As part of an ongoing series at the museum called *Future City 20/21* on how skyscrapers emerge from notions of the future, *New York Modern* considers the

impractical or unsavory nature of programs that aim to build up and up. Hood's drawings, advocating huge bridges ribbing the rivers with apartments stacked in their caissons, prefigure both Robert Moses' imperial expressway schemes of the 1950s and Steven Holl's proposals in the 1980s for affordable housing on the High Line. Sequels to this show will examine Hong Kong and Shanghai, cityscapes with ever-higher spires and bigger populations than the prophets in this show could have imagined.

One could also look at this show in light of some current civic debates. Some of the very same dilemmas that plague New York's policymakers and planners today drove their predecessors to adopt a zoning code in 1916: How do you build the waterfront? How do you promote mass transit? How do all these people live on top of each other? Schemes to thin out car traffic and remake old places for new residents dominate the terms city leaders use to think about the future. It's obvious from the Regional Plan proposal for a West Side waterfront on display here that politicians have to sell the future as something soothingly familiar in the present and at least vaguely evocative of the past.

And that's what makes this show so touching as a historical argument rather than an exercise in will-never-learn. By mining a new set of rules for a new shape, Ferriss and company set New York as the city where the future would arrive first. That sense is manifestly missing from contemporary talk. As architecture and planning have flowed into broad civic dialogue in the past several years, terms have more often involved how much growth any particular constituency gets to prevent rather than plan.

Not that *New York Modern* aims for cheap parallels between the world of Hugh Ferriss and Hudson Yards. Rather, it makes a scholarly argument that modernism drove architecture and urban planning well before the Museum of Modern Art devoted a show to the International Style in 1931. Museum director Carol Willis describes that point as the show's takeaway. That may be so, if you bring the training to it. But the show's effect extends to anyone who seeks continuity in the city's changes. The skyscraper may no longer enrapture us, but it defines what we've inherited.

**ALEC APPELBAUM WRITES ON ARCHITECTURE AND URBANISM AND IS A REGULAR CONTRIBUTOR TO AN.**



**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 seafront 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 seafront 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 build-



COURTESY ELISABETH SAKELLARIOU

ing, 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 spate of elite vacation houses, which kept the office busy throughout the 1960s, culminating in the most important public com-

mission 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

Vacation house on the Saronic Gulf, 1961, 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.

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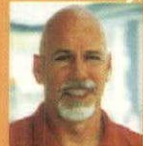
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**Tuesday, February 5, 2008**  
*To be announced*

**Wednesday, February 6,**



**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

**TUESDAY FEBRUARY 5, 2008**  
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.  
Keynote Presentation 4:00 p.m.

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Matthew Kubik, IDEC, RA,  
Indiana University Purdue  
University Fort Wayne

**The Demographics of  
Color**

Jeanne Kopacz, ASID, IIDA,  
IFMA, IDEC, Allegro Interior  
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**The New ADA Guidelines -  
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Donna Kirby, FASID

**Furniture and Space  
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Kimberly Marks, ASID, IIDA,  
principal, The Marks Design  
Group, San Antonio

**The Art and Science of  
Office Ergonomics**

Tim Springer, Ph.D., HFES,  
president, HERO, Inc.

**Day 2 February 6, 2008**  
**Restaurant Renegades Talk  
Design**  
Industry Panel

**Solar Energy and Materials**  
Alison Mason, principal, SunJuice

**Spa Design: Planning for  
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Brett Blumenthal, senior strategist,  
Gensler, Ralph Newman, chief  
operating officer, WTS Interna-  
tional Chris White, senior vice  
president, planning and design  
services, WTS International

**Recent Research in Green  
Marketing and Product  
Design**

Deborah Dunning, CEO/founder,  
The Green Standard.org  
Robert Peoples, executive  
director, Care

**Advanced Codes for Interiors**

Kimberly Marks, ASID, IIDA,  
principal, The Marks Design Group

**Game-Changing Technology  
Trends**

Bran Ferren, co-chairman, Applied  
Minds

**Day 3 February 7, 2008**  
**Feel Like Buying: Quantifying  
Emotion in Retail Settings**  
Dan Hill, president, Sensory  
Logic, Inc.

**New Ideas, Old Spaces -  
Adapting Nursing Facilities  
and Homes for New Ap-  
proaches in Care**  
Jeannette Steeves, Ph.D.,  
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**OPEN: Restaurant** (p. 5): The woven mesh installation at Brasserie 44 was fabricated by Barry Cordage, 6110, Boulevard des Grandes-Prairies Montreal, Quebec, 514-328-3888, [www.barry.ca](http://www.barry.ca). The hand-blown glass lighting fixtures were made by John Pomp Glass, 160 Berry Street, Brooklyn, NY, 718-486-9620, [www.johnpomp.com](http://www.johnpomp.com). The resin fabricators were Design Element, 372 State Street, Brooklyn, NY, 347-218-1782. The custom millwork was done by Patella Woodworking, 148 First Street, Jersey City, NJ, 201-386-9999, [www.patellawoodworking.com](http://www.patellawoodworking.com). The tables and chairs were fabricated by GER Industries, 28 Potter Avenue, New Rochelle, NY, (914) 633-7799. The general contractor was StructureTone, 770 Broadway 9th Fl., New York, NY, 212-481-6100, [www.structuretone.com](http://www.structuretone.com). **In Detail** (p. 12): The structural engineers for 110 Livingston were Robert Silman Associates, 88 University Place, New York, NY, 212-620-7970, [www.rsapc.com](http://www.rsapc.com). The structural steel was fabricated and erected by Francis A. Lee Company, 37 Bethpage Road, Hicksville, NY, 516-938-2000, [www.francisalee.com](http://www.francisalee.com). The ornamental metal was provided by Hi-Tech Metals, 3935 C.R. 216, Oxford, FL, 352-330-2004, [www.hitechmetals.com](http://www.hitechmetals.com). The mechanical engineers were Ettinger Engineering Associates, 505 8th Avenue, 24th fl., New York, NY, 212.244.2410, [www.ettingerengineering.com](http://www.ettingerengineering.com). **OPEN: Café** (p. 14): The custom wallpaper

at Frank White is by Chick, 917-496-2441. The electrical work was by Desmond Bent, 216-10 136th Road, Spring Field Garden, NY, 347-234-6215. The antiques were provided by Time Galleries, 562 5th Avenue, Brooklyn, NY, 718-788-8300, [www.timegalleries.com](http://www.timegalleries.com). The wood flooring was installed by Manuel Young, 646-229-6099. The general contractor was Everything Man, 917-324-3252. **Studio Visit: Lyn Rice Architects** (p. 16): The custom aluminum entry gate for the Buro Happold offices was fabricated by Juan Alfaro, 917-674-6690. The custom bamboo and acrylic reception desk was made by Perfidio, 271 Frost Street, Brooklyn, NY, 718-383-2318, [www.perfidiodesign.com](http://www.perfidiodesign.com). The desks were supplied by Unifor, 149 5th Avenue, New York, NY, 212-673-3434. The stair was fabricated by Feinstein Iron Works, 126-85 Willets Point Boulevard, Flushing, NY, 718-899-8300, [www.feinsteinironworks.com](http://www.feinsteinironworks.com). The concrete topping slab at the Joan Mitchell Foundation was fabricated by Azzarone Contracting Corporation, 110 E. 2nd Street, Mineola, NY, 516-742-4305. The custom pedestals and storage elements were furnished by Express Millwork, 51 W. 14th Street, New York, NY, 212-242-7500. The mechanical engineering was provided by Plus Group, 210 West 29th Street, 9th fl., New York, NY, 212-233-2700, [www.plusgroupce.com](http://www.plusgroupce.com). The general contractor was Qwest Construction, 153 W. 27th Street, Suite. 502, New York, NY, 212-255-4500, [www.qwestcontracting.com](http://www.qwestcontracting.com).

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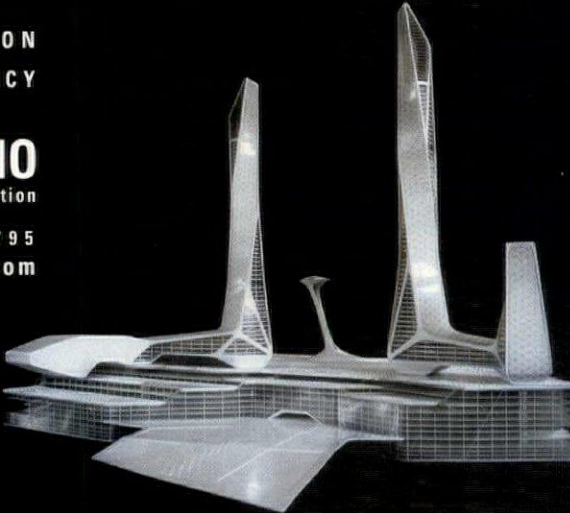
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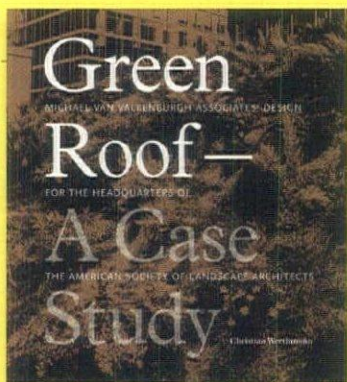
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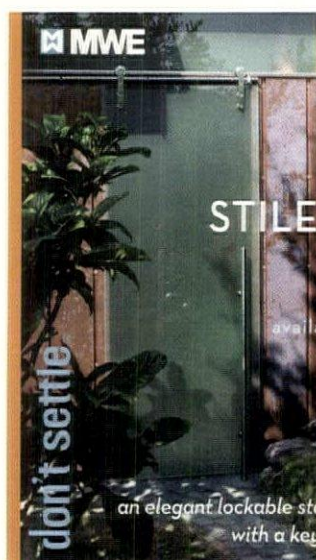


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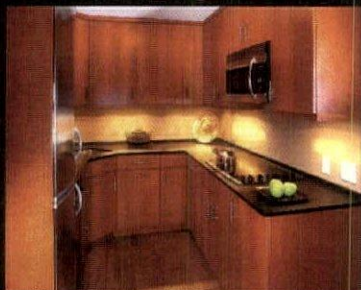
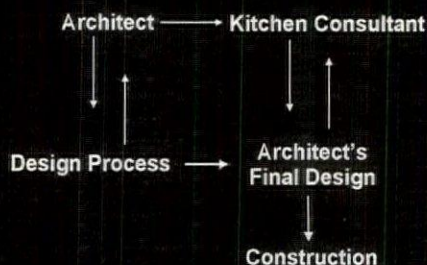
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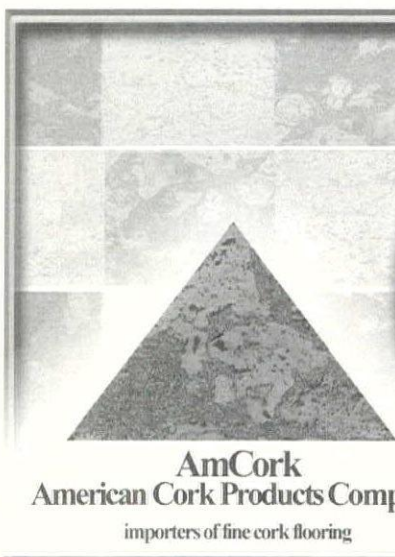
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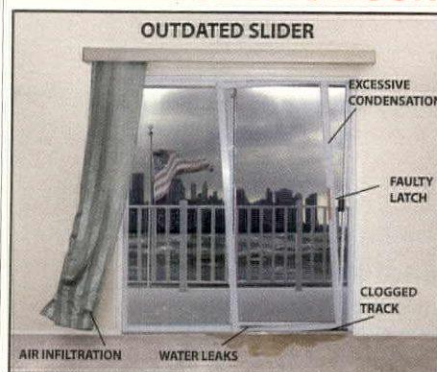
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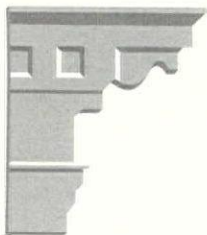
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THE LIMITATIONS OF A MARKET  
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## SOUR KIWIS

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-adverse.

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 tested 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:

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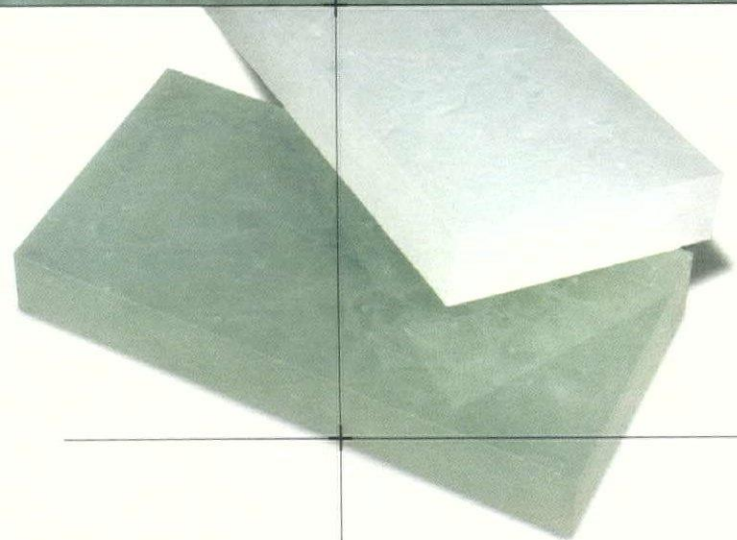
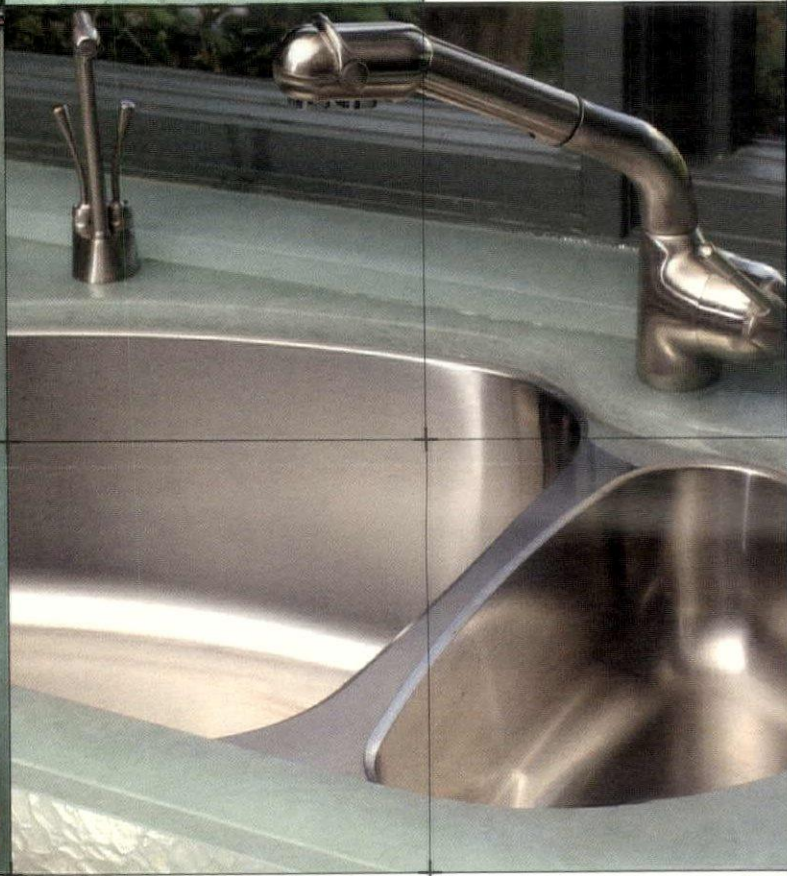
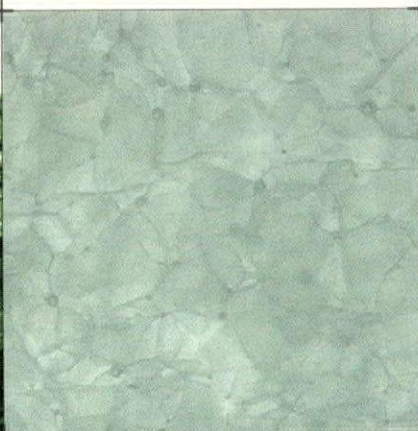
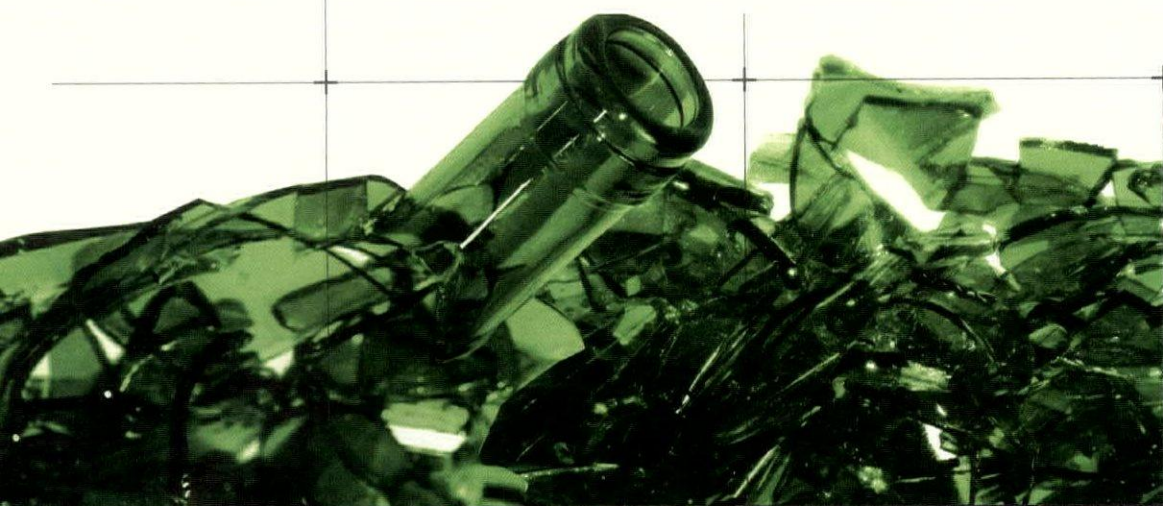
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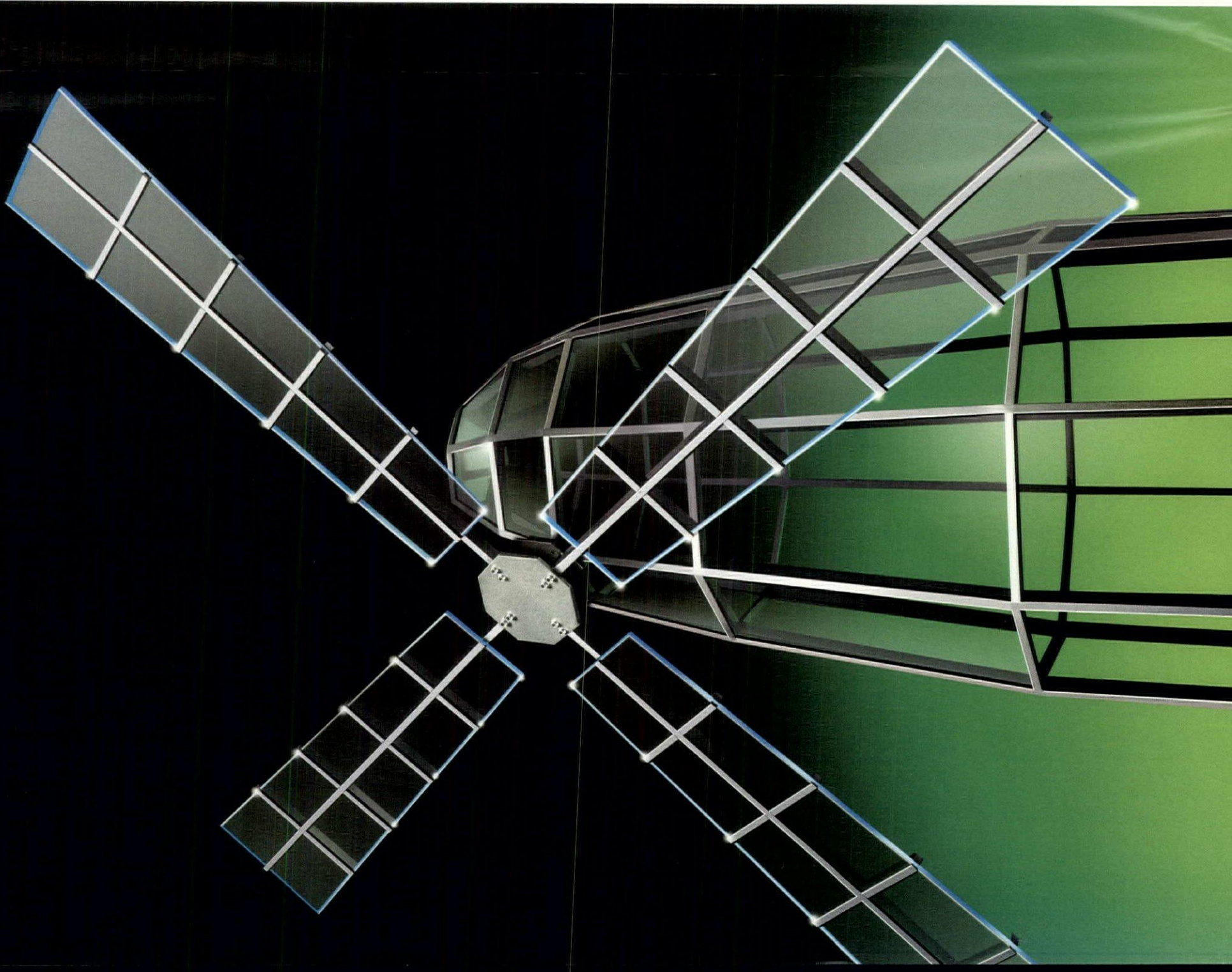
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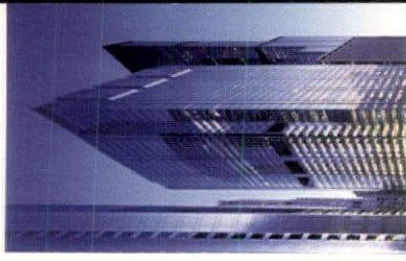


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