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MIT SUES BUT ARCHITECTS HAVE HEARD IT ALL BEFORE

SHOCKED, SHOCKED ABOUT LEAKS

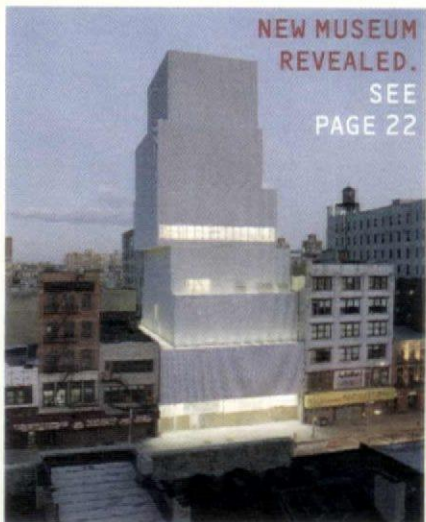
Officials from the Massachusetts Institute of Technology (MIT) went to Boston's Suffolk County Courthouse on October 31 to file a lawsuit against architect Frank Gehry and contractor Skanska. The claim: Gehry's design for the Ray and Maria Stata Center—for which he was paid \$15 million—was

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NEW A201 OFFERS MORE CHOICES NOT SO BINDING

It's that time of the decade again: The American Institute of Architects (AIA) has just released the latest edition of A201 contract documents. Available since November 5, the decennially updated documents provide

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NEW MUSEUM REVEALED. SEE PAGE 22

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PARKLAND SWAP TO REVIVE CONEY ISLAND

WONDER WHEELS AT WORK



There may be light at the end of the long dark ride for Coney Island after all. For Joseph Sitt, of developer Thor Equities, it's no tunnel of love, but at least he hasn't been ejected from the Cyclone at top speed.

Mayor Michael R. Bloomberg's announcement of the new Coney Island Development Corporation (CIDC) rezoning plan on November 8 put to rest local residents' concerns that a high-priced private complex would turn Stillwell Avenue into Vegas East. Dividing a 19-block, 47-acre district into three differently zoned segments, the CIDC

aims to foster new residential and retail development in two areas further removed from the current Astroland and other attractions, and, in the Mayor's words, to "preserve the world's most famous urban amusement park in perpetuity," by mapping it as city parkland managed by a single specialist developer. In return, by de-mapping a site officially identified as parkland—but currently used only by Cyclones baseball fans as a parking lot for Keyspan Park—the city would give developers incentives to create a thriving new

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TEAM CHOSEN FOR A HOUSING PLUS CULTURE COMPLEX AT BAM



COMING TOGETHER

Slow but resolute continues to be the pace at the cultural district around the Brooklyn Academy of Music (BAM). Last month, the New York City Department of Housing Preservation and Development (HPD) selected a team of relative newcomers for a mixed-use project that will be one of the first to adopt the city's New Construction Sustainability Guidelines and will combine performance and dance rehearsal spaces with affordable housing.

Perhaps no one was as surprised at being awarded the commission as the winning team itself: Harlem-based developer Full Spectrum, studioMDA with Zaha-lum Markus Dochantschi, and Behnisch Architects of Stuttgart, Germany. The architects on the team have been collaborating on assorted competitions since the summer after meeting in a class at Yale led by developer Gerald Hines. One such competition that the three firms entered together, for new housing in the Bronx, turned out to be a valuable learning experience earning them an honorable mention.

The BAM site at the corner of Fulton Street and Ashland Place will feature 187 residential units (100 will be affordable), 40,000 square feet of cultural space for

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MACHINES IN AID OF ARCHITECTURE

FROM THE OUTER LIMITS OF CNC MILLING TO HIGH-TECH WINDOW WASHING PAGES 18-21

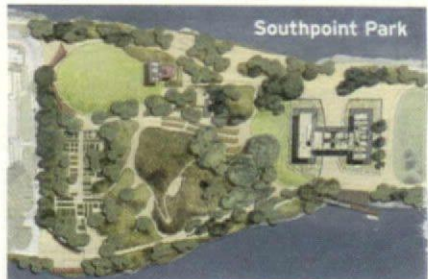
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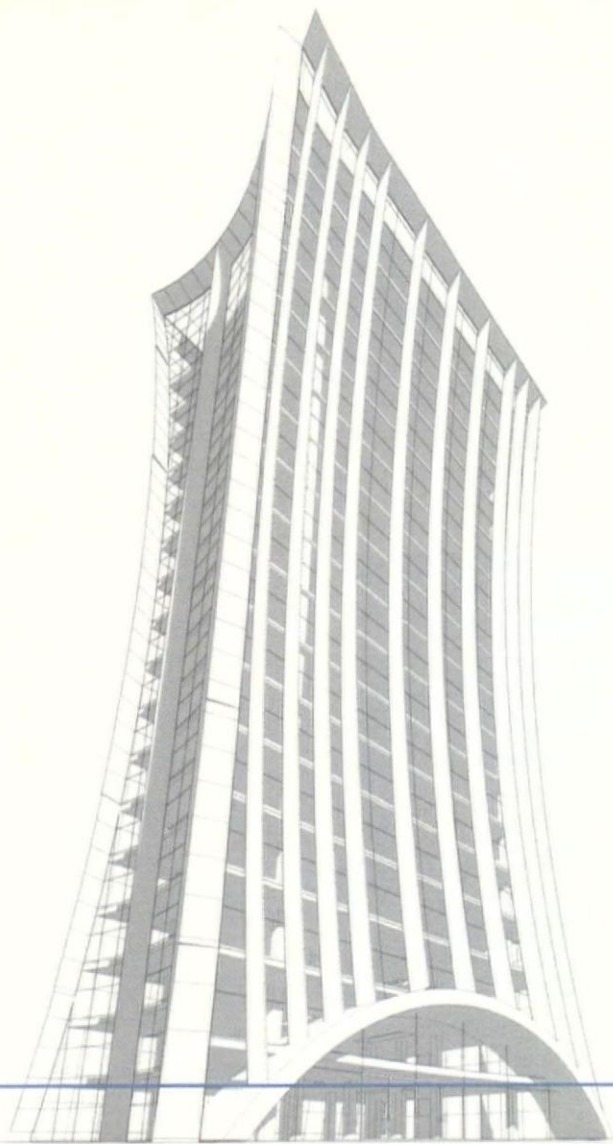
SOME ROOSEVELT ISLANDERS PREFER AN EXPANDED PARK

KAHN'S MEMORIAL ON THE BRINK

A metal chain link fence marks the entrance to a desolate site located on the southern end of Roosevelt Island that contains several of the most mysterious architectural artifacts in the city. A winding dirt road leads past a small forest surrounding the ivy covered ruins of a massive Gothic Revival structure designed by James Renwick Jr. in the mid-nineteenth century as a smallpox hospital. Further up the road is an enormous earthen mound that looks like the work of a prehistoric people, but which actually was constructed in the mid-1990s as part of a preliminary phase of a memorial to Franklin D. Roosevelt designed by Louis Kahn. At the tip of the island, a rickety wooden staircase leads down to a small exposed spit of land with spectacular views of the United Nations complex across the East River.

After years of planning, change is finally coming to this enchanted place. The Roosevelt Island Operating Corporation (RIOC), the quasi-public

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EDITOR

Every few generations, architects and urban designers help to transform New York's physical fabric, a shift that sets the outlines of development for decades to come. The institution of the street grid in 1811, Frederick Law Olmsted's 19th century landscape visions, and the skyscraper boom in the 1960s were all moments of radical transformation. We are in the midst of another moment of extraordinary change, and one organization has been working to make sure that the public realm is not forgotten in the process.

It is hard to remember that barely a decade ago architects, landscape architects, and graphic design firms were barely involved in public sector work in New York. However, in 1995 Andrea Woodner founded the Design Trust for Public Space to help city agencies and community groups work collaboratively with the designers to improve the public space of the city. The organization helped re-emphasize the importance of architecture in the city.

Every 18 months, the Design Trust selects the best urban design projects submitted from across the five boroughs and provides financial help for further development. The organization believes that design initiatives can only succeed if the appropriate city agencies are on board early, and will not accept a proposal unless the relevant agency has signed off on the project. It often helps applying agencies and groups to assemble teams and write their proposals before they submit their applications. The Design Trust thus helps forge unexpected working relationships that have created remarkable solutions to complicated public space issues. It supported reuse of the High Line, as well as the High Performance Building Guidelines, which help the city build greener buildings. Other projects have included the design of children's community gardens across the city, a graphic wayfinding design proposal to connect art facilities in Queens, and an initiative to have all taxis operating on hybrid automobile platforms by 2012.

This past month I served as a juror on the Design Trust's latest funding round. We were presented with many well-crafted and smart proposals, and settled on two projects to fund: Closing the Gap: Rethinking Grand Army Plaza and Park Design for the 21st Century. The Grand Army Plaza Coalition's proposal to reroute the roads around the difficult and inaccessible traffic island-cum-monument is such a brilliantly obvious solution that one wonders why it hasn't been tried before. The roadbed between the plaza and Prospect Park will be closed and used on the weekends for a farmer's market, allowing pedestrians to actually access this beautiful space without having to cross many lanes of traffic. (This will all be accomplished without denying drivers access from Flatbush and Vanderbilt avenues and Eastern Parkway to Prospect Park West.) The second proposal to receive funding is Park Design for the 21st Century, which is an effort by the Department of Parks and Recreation to rethink its own guidelines and establish codes to "conserve energy, save water, and improve the visitor experience" in city parks.

We are in a golden moment of design collaboration between the city and its design community, and this is due in no small part to the efforts of the Design Trust for Public Space and its unique method of funding, brilliant eye for projects, and belief in the value of a vibrant civic realm.

WILLIAM MENKING

KAHN'S MEMORIAL ON THE BRINK continued from front page state agency in charge of the island, has hired the non-profit Trust for Public Land (TPL) to oversee the design of the northern 10-acre portion of the approximately 14-acre site as a public park. The design team of Wallace, Roberts & Todd and Weisz + Yoes Studio, is putting the finishing touches on a \$12.9 million plan for the area around the landmarked Renwick ruin, which preserves the structure and celebrates the overgrown wild quality of its surrounding landscape.

Although the TPL plan, called Southpoint park, is on track to break ground in summer 2008, prospects for the long awaited FDR memorial slated for a 2.9-acre site south of the Renwick ruin are uncertain. The Franklin and Eleanor Roosevelt Institute (FERI) have hired Mitchell/Giurgola Architects to convert Kahn's drawings into electronic documents. In addition, a host of New York politicians including Councilwoman Jessica Lapin, Representative Carolyn Maloney, and Assemblyman Micah Z. Kellner, announced their support for the memorial at a press conference in late October and it also recently won the endorsement of *The New York Times* editorial page.

However, the Roosevelt Institute, which has been advocating for more than three decades for the construction of the memorial, has raised only about \$6 million of an estimated \$40 million required to finish the project. RIOC's president, Stephen Shane, said that if the institute does not raise substantial funds by the end of this year, his agency may have to quash the project because the memorial's construction needs to be coordinated with that of the TPL plan. "I have told the FDR group that the end of the year is the end of the year," he said, "They had better find Santa Claus—they have to get their funding substantially in place."

In addition to the funding shortages, the memorial also faces opposition from some Roosevelt Islanders who say its monumental aesthetic, defined by a grand staircase, rows of trees, and a granite-walled indoor-outdoor structure, is at odds with the TPL plan. "There should be a memorial to Roosevelt, but to take that incredible view and enclose it with narrow apertures is utterly contrary to what people want," said Matthew Katz, president of the Roosevelt Island Tenants Association. "It is too formal, too sterile, and there is too much stone."

However, Executive Director of the Franklin D. Roosevelt Memorial-Four Freedoms Park, Gina Pollara, said that she is confident the memorial can still be built despite the obstacles. "We are not under a strict deadline to raise money by a certain time," she says, adding that when Welfare Island was renamed Roosevelt Island in 1973, the City and State made a commitment to help build the memorial. **ALEX ULAM**

LETTERS

DIA: BEACON MISATtribution

In last issue's "Studio Visit" (AN 19_11.14.2007) with Lyn Rice Architects, you incorrectly stated that "LRA helped design Dia:Beacon." Alan Koch, Galia Solomonoff, Linda Taalman, and I were partners-in-charge at OpenOffice, which completed Dia:Beacon in collaboration with Robert Irwin, prior to LRA's founding the following year.

LYN RICE, PRINCIPAL
LYN RICE ARCHITECTS, NEW YORK, NY

CORRECTIONS

At Deadline (AN 18_10.31.2007) made an incorrect attribution for One Bryant Park. It was designed by Cook + Fox, not FXFOWLE.

In our coverage of the rezoning of Harlem's 125th Street ("Harlem's Heart Rezoned," AN 18_10.31.2007), a scheme to limit banks in ground-floor storefronts was characterized as "a model for the rest of the city," while in fact it is a stand-alone experiment that may or may not affect future rezonings. Also, the

article stated that the department "expects 5,000 of the 2,500 new units created by the rezoning to be affordable." The correct number of units is 500, not 5,000.

We regret all errors.

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DEPARTMENT OF PUBLIC CRITICISM

We are mere footmen in the hallowed halls where architecture criticism is practiced, but this has never stopped us from grumbling about the generally ho-hum nature of so much of what we read. Where's the fire, the brimstone? To the ramparts, *mes amis!* *Épatez les blowhards!* We were thus delighted to see that the magic circle has opened just enough to admit none other than **David Byrne**, he of the Talking Heads and King of Coney Island's Mermaid Parade. Welcome, dear sir! On the very day that the *New York Times* critic **Nicolai Ouroussoff** gave readers an ambivalent walk-through of his employer's shiny new tower, Byrne did the same on his blog journal.davidbyrne.com, but from the flaneur's street-level view. His entry shows that the citizen-critic is off to a roaring start, and is underwhelmed, to say the least: "The Gray Lady gets a punk haircut, is how I would characterize it." He proceeds to ponder the changing nature of news (hurrah, Wikipedia!) and writes, "I can't help but look at this new skyscraper and think, 'They sure are optimistic 'bout print journalism.'" Meanwhile in Midtown...

ALL THE CLICHÉ THAT'S FIT TO PRINT

As we idled our way through the Sunday paper a few weeks ago, we stumbled on a 16-page advertorial section devoted to the glories of, you guessed it, the New York Times building! As we read storylets with snazzy titles like "West Side Story," "Taking Care of Business," and "The Media is the Message," we grew ever more puzzled. We're all for tooting our own horn, but who was this supposed to convince? And what, exactly, were they selling? Newspapers are great? The *Times* is forward-thinking? Midtown is cool? Overwhelmed by these questions, we quickly took refuge in the Sunday Styles section, where all was right in the world: Ivy Leaguers still marry Ivy Leaguers, and expensive handbags are still really, really important.

GUTTER, WE HARDLY KNEW YE...

In other non-news, our dearly departed, always self-satisfied, and often impolitically in innuendo, the Gutter, made a brief return! Readers of the real estate blog Curbed were treated to a rambling walk through Red Hook, complete with a garden of flowery language. Very little in the way of gossip, but a sight for sore eyes nonetheless. Aahh, Gutter, we are lonely without you.

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SHOCKED, SHOCKED ABOUT LEAKS

continued from front page defective and caused the university considerable damage.

The building, which opened in the spring of 2004, featured Gehry's characteristic flourishes and unconventional angles, and was meant to support interactions among faculty and students in computing, information science, artificial intelligence, linguistics, and philosophy. What critics called "daring" and "bold" at the time, MIT eventually found to be nothing short of problematic. The lawsuit alleges "persistent leaks at various locations throughout the building," along with "masonry cracking, efflorescence, and poor drainage" in the amphitheater, and "mold growth" on the exterior elevations.

Calling the lawsuit a "great surprise and disappointment," Gehry said, "I fully stand behind the center's design and have no reason to believe that it contributed in any way to the problems, which are relatively minor and easily addressed."

In a 2004 *Architectural Record* interview about the Stata Center's budget, which ran approximately \$85 million over its original \$200 million estimate, Gehry said, "we value-engineered, cut things, bit bullets." He is now suggesting that the "cut things" include devices that would have prevented leaking. The leaks—at least 38 of them—were first reported in the *Boston Globe*, just six months after the official opening on May 1.

In repairs done in 2006 and 2007, MIT ripped up the brick amphitheater to install a drainage mat at a cost of \$1.5 million. The university is now seeking an unspecified amount for that procedure and for other necessary repairs.

Chicago-based Dennis Bolazina, who is licensed in both architecture and law, and who is a member of the AIA documents

committee, which monitors these issues, said, "this is really not that unusual."

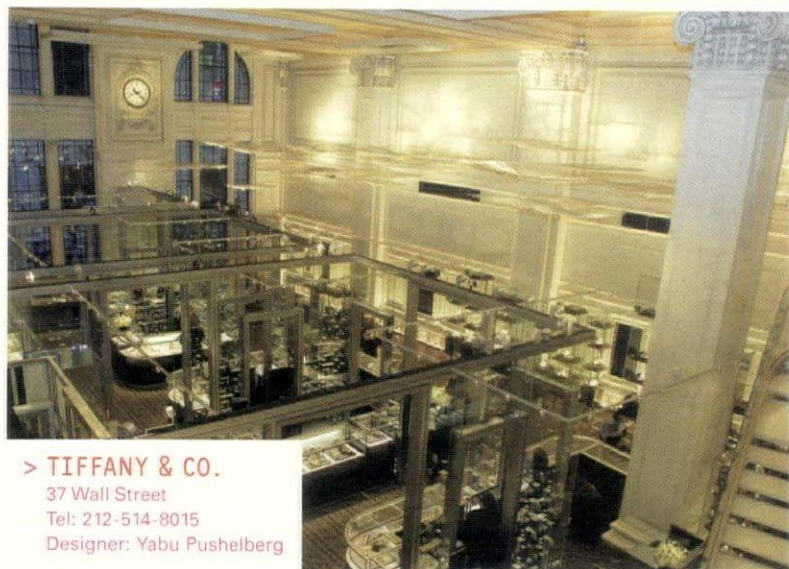
"Frank Gehry does a lot of buildings, and a lot of them are successful," he said. "The problem for architects," he continued, "is that they have to rely on other people like structural engineers and construction managers, and with many projects, architects are relieved of their duties during construction."

Bolazina stressed that "architects need to be very closely involved in the construction phase of the project, maintaining communication and attention throughout it." He added that, "More than 90 percent of these cases will be settled before they go to court, since most building professionals would rather negotiate in arbitration, where they can deal with people who have knowledge of what the realities of construction are, and not a judge, who would have to determine a standard of care."

This situation is by no means unique. No sooner had the opening festivities ended at Daniel Libeskind's Denver Art Museum than construction crews were on its roof repairing the building's many leaks. And Frank Lloyd Wright's legacy is famously subject to routine patchwork.

Signifying the issue's longstanding importance, one of the earliest written legal documents, Hammurabi's Code from ancient Babylon, specifically addresses the issue—but with higher stakes. It specifies that "if a builder build a house ... and this house which he has built collapses and causes the death of the owner of the house, that builder should be put to death." It also says that if an architect "does not make its construction meet the requirements and a wall falls in, that builder shall strengthen that wall at his own expense." Thirty-eight hundred years later, this is what MIT and Gehry must sort through. **JOHN GENDALL**

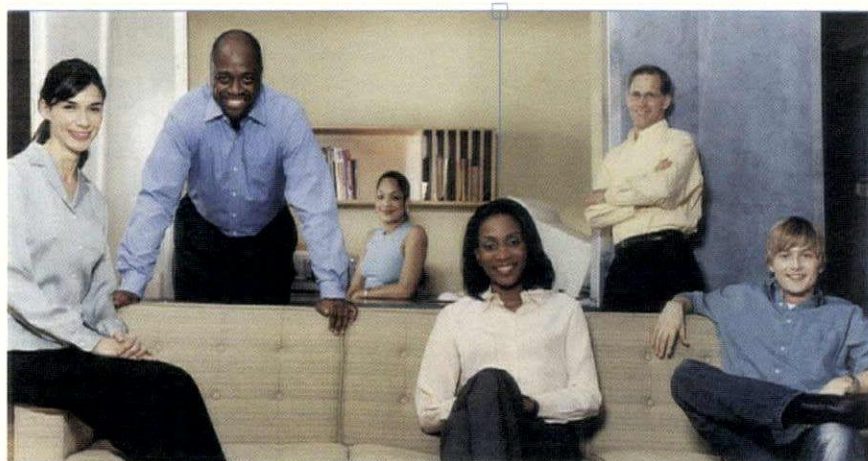
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The legendary Tiffany-blue boxes returned to their downtown roots (Tiffany first opened on lower Broadway in 1837) when the storied jeweler opened its latest store at 37 Wall Street. The three floors of the historic, 25-story 1907 building inhabited by Tiffany & Co. underwent eight months of renovation while New York-based architecture firm Yabu Pushelberg was beginning design work. On the ground floor, the architects, along with Tiffany's in-house team, designed a contemporary cage-like structure of stainless steel and glass surrounding the jewelry cases. The 35-foot double-height ceiling was so immense, design leader Jonathan Garrison recalls, "We had to come up with a creative way to lower the lighting to go above the showcases." Their solution involved positioning track lights on the cages to reflect off a floating sculpture by lighting designer Ingo Maurer, a series of overlapping metal panels festooned with crystals to reflect light. The customer service center on the lower level is designed with ebony and sycamore woods, and the original marble staircase leading to the second floor private sales salons is updated with steel panels and a glass railing. The rest of the store, from shimmering glass display cases to vases of white tea roses, is quintessential Tiffany's. **RODNEY DEAVULT**

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AKRON ART MUSEUM

WONDER WHEELS AT WORK continued from front page mixed-use neighborhood with connections to the boardwalk and the beach.

The proposal is essentially a land swap, with the public sector offering the property near the ballpark plus a negotiated subsidy that Deputy Mayor Dan Doctoroff estimated at "probably tens of millions" of dollars to obtain the land owned by Thor as part of a projected \$1.5 billion investment. Mapping the Coney East amusement area (West Eighth to West 19th streets between Surf Avenue and the boardwalk) as parkland makes it harder for Thor simply to warehouse its holdings, wait for a successor administration that might favor its scheme, and lobby for zoning changes that would allow Sitt's complex to go forward. Should Thor hold onto its parcels (or flip them) instead of taking the city's offer, zoning will remain at its current C7 level, offering little incentive for construction. "The value that he will be offered [in Coney West] will be substantially greater than that," said Doctoroff, asserting that this win-win scenario should obviate eminent-domain proceedings. "One assumes," commented the mayor, "that Mr. Sitt is rational."

Instead of Thor's plan—visionary in its way, but unpopular with local business owners, community groups, and city officials alike—the CIDC plan preserves what planning chair Amanda Burden called "the essence of Coney Island... It has to be open, accessible, and affordable." Under the new plan, Coney would feature year-round, all-weather attractions such as water rides and a modern ice rink; an open-air performance space; a high-speed roller coaster winding through the district (echoing early designs executed for Thor by Ehrenkrantz Eckstut & Kuhn and Thinkwell); and some 4,500 new apartments, 20 percent of them affordable. High-rises will be allowed outside Coney East, with height limits respecting the Parachute Jump. Changing what Bloomberg repeatedly called "outdated zoning" will allow 100,000 square feet of new retail space in Coney North (bounded by West 20th Street and Stillwell, Mermaid, and Surf avenues) and 360,000 square feet in Coney West (south of Surf to the boardwalk, between West 19th and West 24th). Upzoning along Surf will create an additional million square feet of new entertainment-related retail, including hotels and restaurants. Noting that C7 zoning bans sit-down dining in Coney East, Bloomberg commented that "after all these years, Nathan's would like

some company." Parking for Keyspan Park will be integrated and a new street network will replace superblocks, enhancing sight-lines and beach access. Overall, Bloomberg projects \$2.5 billion in private investment in Coney over the next decade, creating 3,000 permanent jobs and 20,000 construction jobs over 30 years.

The mayor's projections for Coney East remained cautiously hypothetical. Along with Doctoroff, Burden, and assorted commentators, he acknowledges the need for substantial work before new features begin to appear. The city needs to consult with the community about details of the RFP; select a master developer with amusement expertise; negotiate terms with Thor and other landowners, possibly integrating some existing attractions into the park; undergo ULURP; obtain state approval to demap Coney West; and explore mass transit options to handle the residential influx. Not surprisingly, Bloomberg stressed the value of his congestion pricing plan as a feasible funding source. DCP's timetable sets an initial public scoping meeting for January 2008 and projects a complete ULURP by summer 2009. Bloomberg expressed a wish to have developers begin work before he leaves office in 2009 and estimated an end date ten years away.

Community Board 13's Chuck Reichenenthal says the plan is "pretty damn close to what we initially had worked out with the [2005] Strategic Plan. It's open; it's still a people's playground." Phil DePaolo, however, a community organizer working with the "Save Coney Island" group, expressed concern over just how affordable the district will remain, both in the amusements and in residential areas. Affordable housing may be little help to many, he says, if it is based on citywide rather than local Area Median Income. The new Coney is likely to spur displacement in as-of-right areas just outside the new zones. "Three blocks over, there are no rules, so that's where [gentrifying developers] are going to go," DePaolo observed. "Once you put density in an area, the city tends to allow the density to expand. The city grants variances like water. ... These are all the trickle-down mechanisms that people don't look at; they just say, 'Oh, good, no towers on the boardwalk.'"

Coney Island USA's Dick Zigun, the seer-sucker-suited "Mayor of Coney Island," is still feeling optimistic these days, calling the plan "brave and visionary."

BILL MILLARD

COMING TOGETHER continued from front page Danspace, including a new choreographic center with affordable rehearsal and performance space, and 4,000 square feet of retail. The challenge to do something "social, fiscal, and sustainable was just irresistible," said Dochantschi who said that the team drew inspiration from the arts and highrise housing complex at the Barbican in London.

From their work in the Bronx, the team also knew the importance of developing a strong local identity and sympathetic scale for their project. That translated into five mid-sized buildings clustered around communal garden walks in interlocking L-shapes allowing for easy cross-ventilation as well as shorter interior hallways. "We found that people really don't want long depressing corridors," Dochantschi said,

adding that no more than four or six units share each hallway. The towers are built as cantilevers over the dance spaces to avoid overloading where a subway tunnel runs beneath the site; building cores are twisted to maximize solar gain with no facade, facing directly north.

The design's sensitive approach to sustainability—employing such passive features as modest scaling, solar orientation, and cross ventilation—were key reasons, according to HPD officials, that the team was selected. As for the rest of the BAM complex, the city has issued an open call (responses due December 14) for other cultural institutions to jump on the bandwagon as it picks up speed. After all, said Brooklyn Borough president Marty Markowitz, "As we know, these days Brooklyn is the creative capital of America." **JULIE V. IOVINE**

LEGAL APPEAL SEEKS TO REVOKE BUILDING PERMITS FOR DOWNTOWN LUXURY TOWER

CAN ACTIVISTS TRUMP HOTEL?

Ever since Donald Trump and his associates began construction in July on the Trump Soho condo hotel, the 46-story luxury tower at 248 Spring Street has been rising at the startling pace of two stories a week, already making it the tallest structure between Midtown and the Financial District.

On November 5, the Soho Alliance filed an appeal before the Board of Standards and Appeals charging that the Department of Buildings (DOB) did not properly vet plans for the Trump Soho, resulting in the issuance of building permits that violate the city's zoning laws. "It was our last resort," alliance director Sean Sweeney said. "We've exhausted all our political and legislative options."

Sweeney blames city officials for the current state of affairs, saying they have been abetting the developers since the beginning. "The city's up for sale, and Dan Doctoroff is the auctioneer," he said, referring to the deputy mayor for economic development. "They'll have more taxes, I guess, and more jobs, but they're killing neighborhoods."

Sweeney also claims that the DOB withheld a filing letter for nearly two months; until it was submitted an appeal could not be entered. "There was collusion on this by the city so he could build higher," Sweeney said. (A DOB spokesperson said that the letter was not filed because the commissioner responsible was tied up in the aftermath of the fatal fire at 130 Liberty Street.)

For Sweeney and his allies, the Trump Soho never should have gotten this far. The project is going up in a manufacturing district, where residences are forbidden but transient hotels are allowed. However, the city's zoning text has no concrete definition for the term. Trump promised only temporary occupancies, and even though the city negotiated a restrictive declaration that limits owners to 30-day stays up to four months a year ("Donald Does Downtown," *AN* 20.12.11.2006), activists are still displeased. "Now the city is going to go to

court for Trump," said Andrew Berman, executive director the Greenwich Village Society for Historic Preservation, another group opposed to the project. "And it is the tax payers who will be paying for his legal defense."

Because of the city's decision to qualify the Trump Soho as a transient hotel, the project is technically as-of-right. The only recourse, then, is not to sue Trump but instead sue those who ruled in his favor. The DOB declined to comment on the case, saying only that they will respond to the charges and address them before the Board of Standards and Appeals.

There is still one more avenue available to the Alliance. Congressman Jerrold Nadler has registered a complaint with the Securities and Exchange Commission because any real estate project with multiple investors who will not reside there full-time must be filed with the commission as an investment. "Who would want to buy a home that is regulated by bureaucrats in Washington?" Sweeney asked.

MC



AARON SEWARD

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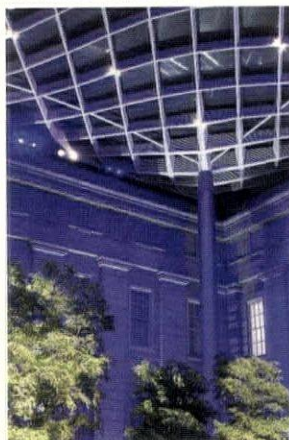
In daylight, Norman Foster's glass-and-steel canopy casts diamond-shaped shadows on the Greek Revival facades of the Reynolds Center for American Art and Portraiture within the Patent Office Building, providing a graceful contrast between old and new at the Smithsonian American Art Museum and National Portrait Gallery in Washington, D.C. The transparent structure, which encloses the 28,000-square-foot courtyard at the museum, opened to the public on November 18. It echoes

Foster's previous glass dome design for the Great Court at the British Museum in London—but with added waves. Deborah Nauta-Rodriguez, project executive at the museum, described the canopy as "voluptuous," alluding to the undulating dips in the diagrid created by three intersecting vaults connected by valleys.

To protect the integrity of the historic Patent Office Building the entire weight of the canopy is supported by eight independent aluminum columns located around the perimeter of the courtyard. "We didn't want any additional loads put on the historic walls of the old building," noted Nauta-Rodriguez. With landscaping by Katherine Gustafson of Gustafson Guthrie Nichol, the courtyard houses per-

formances, lectures, and special events, and includes a café and seating for those seeking a sunlit respite among trees and vegetation between exhibits, as well as those eager to catch a glimpse of Foster's elegant design. **AUDREY JAYNES**

At night, Foster's glass and steel canopy will be vibrantly illuminated (above) for events.



KEN RAHAIM/COURTESY SMITHSONIAN INSTITUTION

YOU'RE SO TRANSPARENT



At The New York Times Building, Renzo Piano and FXFOWLE wanted to create an airy, transparent lobby with open views, so they chose a structural steel core to avoid the bunker-like feel of concrete. Their choice was justified. Not only do steel cores meet the safety requirements of all national building codes for impact resistance, they are faster to erect, precluding the coordination problems that beset composite structures.

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TEAM MACARIE

UNVEILED

2012 OLYMPIC STADIUM

The boos from the architecture press were deafening when the design for London's 2012 Olympic stadium was presented on November 7. The structure was roundly decried for being disappointing, unsustainable, and "poor value for the money."

Even its designers, HOK Sport, claim only that it is meant to demonstrate how a major venue can be "reprogrammed to be capable of a multi-sport, educational, and community facility." The nega-

tive reaction is fueled by memories of the spectacular 2004 rendering of the stadium by Foreign Office Architects that helped London win the bid to host the games. But they seemed to have been shunted off the scene, when it was announced that Peter Cook would be involved in the design process. He promised to deliver a "really chirpy building" in the shape of an 80,000-seat venue, wrapped in a low cost fabric curtain and having a cheap, cable-supported partial roof that could be dismantled (and recycled) to become a 25,000 seat arena. It sounded like London would

finally be getting an Archigram Instant City.

Now that it's there, the demountable roof looks more dubious than futuristic. Where will it be "recycled" anyway? Though the stadium is meant to "demonstrate how a successful event can be blended with the long term needs of a community," it mostly just proves once again that going green does little to sustain good architecture.

Designer: HOK Sport

Developer:

Olympic Delivery Authority

Location: East London

Schedule: Opening ceremonies

NOT SO BINDING continued from front page expanded choices for the architects, owners, and contractors who use the contracts to negotiate their projects.

"They're so common and ubiquitous," Suzanne Harness, AIA managing director and counsel, said of the documents, which she oversees. "They're used across the country and even when they're not used, the language is often borrowed or copied in manuscript documents written from scratch. That's why they're so important."

The biggest changes concern conflict resolution, where, over the last decade, binding arbitration has become an increasingly unpopular way to settle disputes. "Arbitration has always been in AIA documents and people always thought it was a good thing," Harness said. "But now some people feel it's not the best choice."

Since the AIA first introduced its contract documents in 1887, binding arbitration had been the only means to reconcile disagreements between parties. Then in 1997 the option of non-binding mediation was added as a means of first resort. Failing that, disputes reverted to binding arbitration.

Now, the contracts offer the option of

selecting the type of binding negotiations the parties will enter into should mediation fail. The two primary options are arbitration or litigation, which is now the default option. "There are pros and cons to both," Harness said. "It's really just a matter of personal preference, what's worked for you in the past."

There is also a third, choose-your-own-adventure option, wherein the parties can select from a range of other possibilities. "There are a whole plethora of options," Tim Twomey, chair of the AIA documents committee, said. "It mostly depends on regional variance."

Regionalism also factors into the other major change. The statute of limitations for filing a claim concerning a project has been standardized and streamlined to follow state laws, though the period may not exceed ten years. "It used to unfairly shorten the time for claims," Twomey said.

To learn more, visit www.aiacontractdocuments.org, where architects can find the new documents as well as a comprehensive list of changes, FAQ sheets, and even podcasts extolling the contracts.

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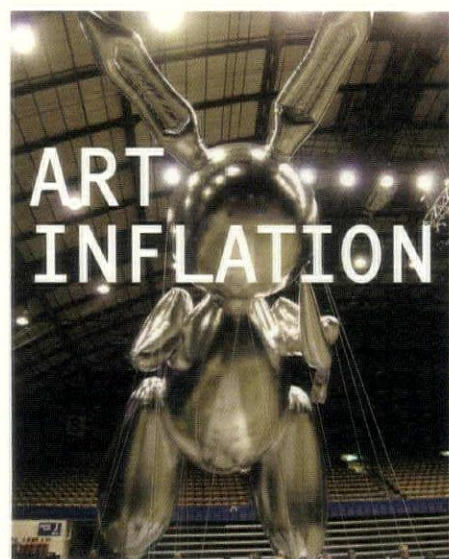
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designed by the famed painter and sculptor as part of Macy's Blue Sky Gallery design series, which launched in 2005 with Tom Otterness' Humpty Dumpty. Koons' creation is a replica of his 1986 stainless steel *Rabbit* statue, which itself was modeled off a child's inflatable toy.

The artist was involved in every aspect of the balloon's production, said Laurant Rothstein, Koons' press representative. Working closely with Macy's to determine the exact size and shape restrictions before embarking on the design for what is his largest inflatable sculpture yet. Constructed of two different materials, the balloon weighs in at 176 pounds and requires four assistants to handle it in the parade. The inner balloon was fashioned into a rabbit shape by creating air chambers out of heat-sealed, 3-ounce urethane-coated nylon fabric. Over this, a silver metallic-coated nylon fabric was sewn, replicating the statue's metallic gleam.

"I think one of the reasons why *Rabbit* is an iconic work, a popular piece, is because it's so reflective," Koons said in a statement. "It can represent so many things to the viewer."

RODNEY DEAVULT

Giant helium-filled character balloons have long been a favored attraction in the annual Macy's Thanksgiving Day parade. And the 81st parade will be no different with this year's line-up featuring not only such kiddie faves as Dora the Explorer, Scooby-Doo, Shrek, and Mr. Potato Head, but also Jeff Koons' Rabbit. The 53-foot tall balloon was

THE CITY COMES UP SHORT AT GREENBUILD

NEW YORK'S LONELY TOWN

Greenbuild, the annual expo of the United States Green Building Council, focused on expanding the council's mandate beyond rating individual buildings and into brokering deals among developers, corporations, and governments. "It's been easier to build high-performance buildings than we thought," said council chief Rick Fedrizzi in a closing video. "So we're realizing that all buildings are interdependent." Yet New York, despite its density and high-profile sustainability plan, kept a relatively low profile.

At a valedictory closing panel, mayors spoke of new energy efficiency laws. Chicago mayor Richard Daley declared: "Mayors get it." He ticked off a list of accomplishments, from recycling 90 percent of construction waste from the O'Hare Airport expansion to tying development fees to builders' efficiency promises. He also tied much of this success to his authority. "If you don't manage the building code and the zoning code, how can you retrofit old buildings?" he said. Likewise, Albuquerque mayor Martin Chavez said he'd converted 43 percent of his city's fleet to alternative fuels by executive order. And the mayor of Austin also talked up the efficiency gains he'd written into law at his city-owned electric company. In New York, state lawmakers have

stalled proposals to let the city require more efficiency from the private utilities that supply its power. To illustrate the distinction, Chicago started building schools to LEED certification in 2005, and at Greenbuild Bill Clinton promised to help the second city green all its public schools, while New York City passed a comparable law on city buildings in 2006 but gave schools a waiver until this year. The city didn't unveil the site for its first-ever green school until six days after the expo. Designed by Dattner Architects, the school's standards will match LEED silver ratings.

New York has to traverse tangled constituencies, says Brian Heuberger, the Dattner Architects principal in charge of the new school. For example, the green-school's announcement starred three officials: the governor who oversees the land, the assembly speaker who procured the money, and the mayor who runs the schools. Because there are so many cooks, argues Heuberger, it makes more sense to plumb the city's green proposals rather than tally its successes. "Any systemic change in a city as big and complex as New York is going to be a challenge," he said. "However, it is going to happen."

Nonetheless, Greenbuild left the impression that it is easier being green in cities where the mayor doesn't

have to navigate state authorities, private utilities, and community boards. Representatives of the John Buck Company, which built one of Chicago's first LEED-certified office towers in 2005, drew gasps when they told tour-goers that the city had issued all necessary permits for a downtown tower now under construction in five weeks. And Kerry Dickson, the Related Midwest developer who conceived a new condo tower, No. 340, on Millennium Park as a "green luxury," said the complexity in New York creates a rickety cycle by stifling developers' ingenuity. "Our systems are more sophisticated than those in New York," he said in the condo's winter garden overlooking the park, "so the marginal costs of getting to LEED are much lower."

ALEC APPELBAUM



JAMES STEINKAMP PHOTOGRAPHY

CHANGE IS GOOD



In this age of heightened environmental concern much is said about the recyclability of building materials. But perhaps the archetypal form of sustainable design is the recycling of *buildings*—changing older, inefficient structures to allow new uses. Designing in steel makes this possible, as was the case at the **Institute for the Study of the Ancient World**, where **Seldorf Architects** relied on steel's strength, light weight, and simplicity in cutting, welding, and joining to create a modern, new library within a 19th-century townhouse.

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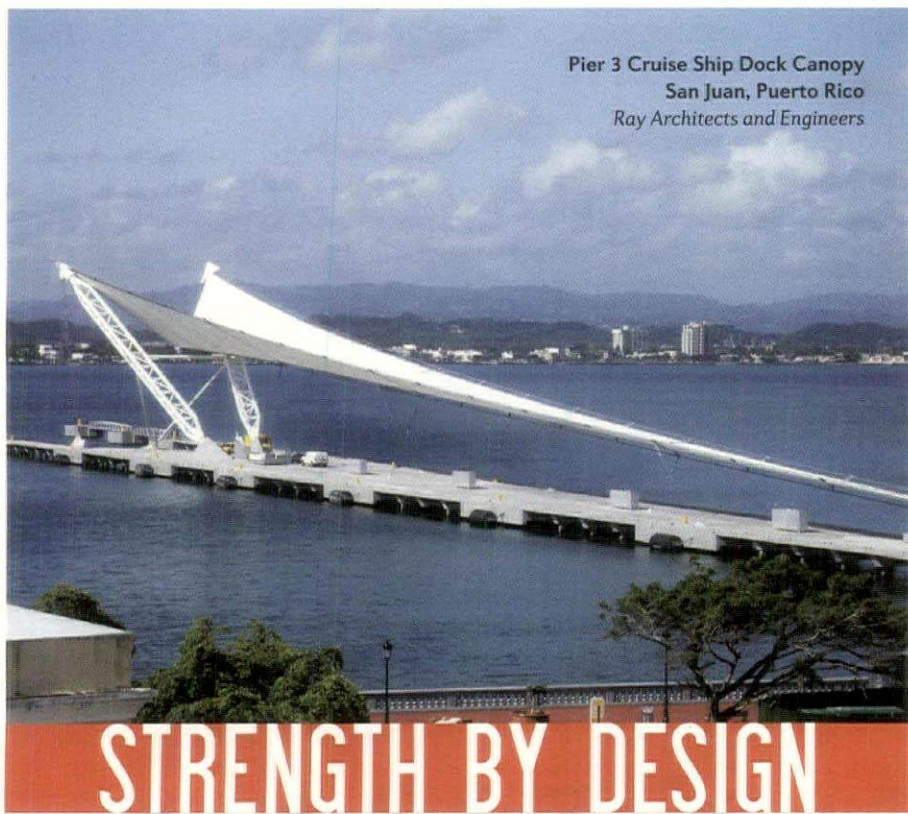
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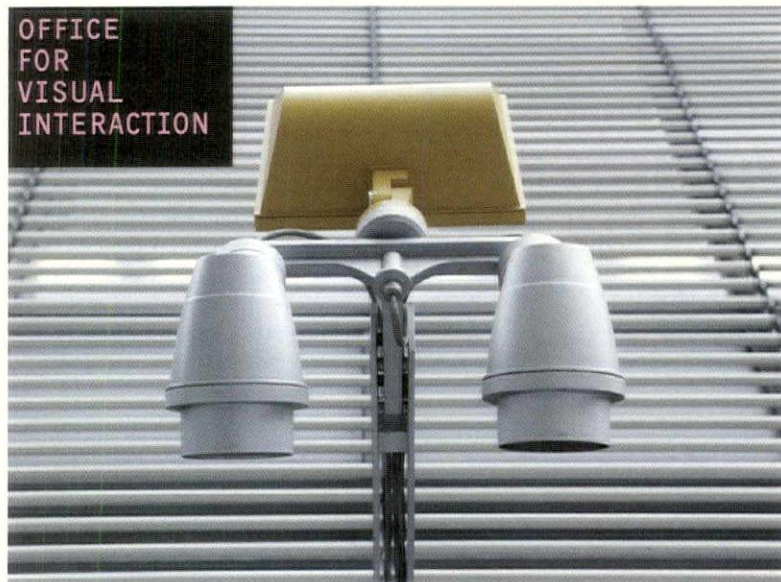


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IN DETAIL: LIGHTING THE NEW YORK TIMES BUILDING

OFFICE FOR VISUAL INTERACTION



FRIEDER BUCKLE

Times Square is probably not the most ideal context for a building designed by Renzo Piano. The hectic, low-brow conglomeration of high-rises hiding behind giant billboards and glittering lights must be the absolute antithesis of the placid world of clean lines and legible structures that makes up the architect's portfolio. But when designing The New York Times Building, which sits just on the edge of the district, he had to adhere to Empire State Development Corporation regulations that require edifices in the area to make their facades lively. (One can imagine the venerable fellow wincing in his Paris, Genoa, or Geneva, atelier when he read that.) Since ornamenting the exterior with a gargantuan Mickey Mouse profile or jumbo Megatron was out of the question, Piano and his team, including FXFowle, decided that an appropriate compromise would be to illumine the entire elevation of the 840-foot tower at night. Nothing tacky, mind you, just a clean gradation of white light, brightest at the bottom and tapering off at the top: the lighting equivalent of the building's subtle architectural tapering. To accomplish this they called on the New York-based lighting design firm Office for Visual Interaction (OVI).

In attacking this project OVI had two goals: They wanted to make the lighting scheme a model of sustainability, i.e. use the least amount of electricity, and they wanted to make it easily maintainable. Both were achieved through a little careful value engineering. As a practice, OVI tracks lighting hardware and they tapped into this well of information to draft a matrix of manufacturers, taking into account such factors as wattage, durability, whether the lights had to be refocused after changing, etc. Typically, exterior lighting schemes mix a variety of lamp types and wattages, but OVI discovered that they could light the entire Times' exterior with a single lamp type and at an extremely low wattage.

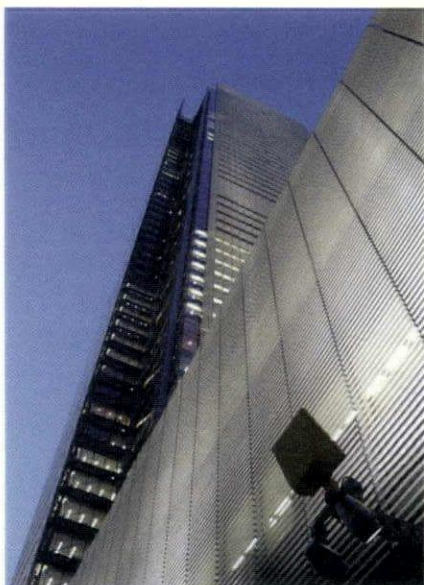
They chose Erco fixtures, Beamer, Lightscoop, and Focalfloods in various sizes, equipped with 250-watt metal halide lamps and varying optical reflector systems. The designers chose metal halide lamps for their extraordinary long 10,000-plus-hour

lives, and their warm neutral white 3,000K color temperature, which complemented the building's off-white ceramic screens. And having only one lamp wattage streamlined maintenance. For one, the building only has to stock one type of bulb, and having the reflector and optics of the luminaires shape light distribution eliminates the risk of accidentally replacing bulbs with ones of the wrong beam spread. OVI also chose fixtures with locking mechanisms to maintain precision aiming and integrated baffling to control glare and cut down on light pollution.

Next came the hard part: placing and aiming the fixtures to achieve the desired light gradation over the facade. "Most buildings, where you have a setback, it is no problem to put floods at the setbacks and wash the ten or so stories," said OVI principal Enrique Peiniger. But the Times building, with its clean, unbroken vertical plane, presented not only the challenge of finding a discreet place to place the lights, but also the difficulty of creating a smooth gradation up the entire surface. "People don't understand why it takes so much work to get an even wash of light over a plain surface," continued Peiniger. As an example of this ordeal, Peiniger likes to show the aiming diagram of a stadium's field lighting scheme, which resembles a strangely ordered, but no less dense, game of pick up sticks. Lighting the Times elevation was the same, he said, only vertical.

To test the scheme out, OVI took a field trip to New Jersey. "We didn't believe that these 250-watt fixtures could do the job," noted Peiniger. They needed a long flat building and one of the Times' printing plants fit the bill. Setting up their mockups in the parking lot, the team tested out the lights, horizontally, along the length of the building. Once satisfied that their plan would work, the designers placed their fixtures atop the Times' podium and on the Port Authority across 8th Avenue, aiming narrow optics at the top of the building to give a long throw of light and wider optics at the base to create a fully saturated wash.

OVI only washed those two facades, where the ceramic screens



COURTESY OFFICE FOR VISUAL INTERACTION

Facing and below: Positioned on outriggers, clusters of fixtures, some painted taxi-cab yellow, illuminate the sidewalk and cast light up across the ceramic screen.

Above: The night time lighting scheme casts a precise gradation of light up the elevation, fully saturated at the base and tapering off towards the top.

are the widest, leaving the 40th and 41st Street facades darker with Erco fixtures placed intermittently in the cross bracing of the building's exposed steel structure. This gives the building a sense of volume at night. They also lit the street facade with clusters of fixtures on custom designed outriggers. The clusters consist of one metal halide uplight aimed at the ceramic screen, and paired halogen downlights illuminating the sidewalk. Here, as with the fixtures in the cross bracing, OVI took another step to liven up Piano's restrained facade and bring a little cultural to the party: They had the fixtures painted taxi-cab yellow.

OVI also completed the lighting scheme for the lobby and Times Center Auditorium, where they continued the theme they started on the exterior, keeping lamp types down to a minimum and maintaining the industrial aesthetic of the exposed structural elements. Rather than have a large chandelier, the designers set up more uplights on steel outriggers. In all, inside and out, the scheme uses only 12 different lamp types, radically simplifying maintenance. They also carefully controlled light levels on the interior so that the building's famed transparency wouldn't be spoiled by glare on glass. But the project's greatest triumph is its energy efficiency. Peiniger likes to compare this project to the exterior lighting of the Empire State Building, where 208 fixtures pumping out 1,000 watts each (for a total of 208,000 watts) illuminate the top portion of the building. At the Times, OVI washed the entire elevation with a total of 42,000 watts. That's what this reporter would call a major improvement.

AARON SEWARD



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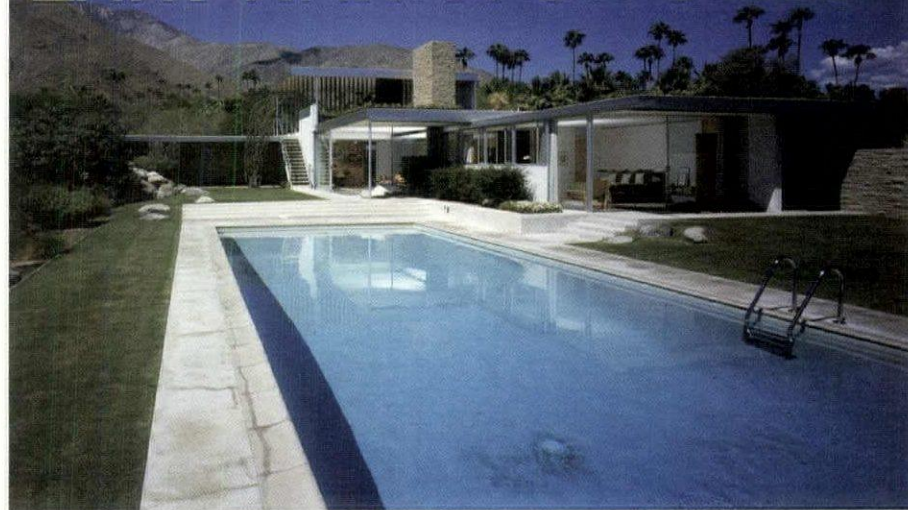
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NEUTRA'S RECENTLY RESTORED KAUFMANN HOUSE TO MEET THE GAVEL

ANOTHER MODERN LANDMARK FOR SALE



JULIUS SHULMAN AND JURGEN NOGAI

On Halloween, Christie's announced that one of Richard Neutra's best known buildings would be the next high profile house to hit the auction block. The Kaufmann House, built for department store magnate Edward Kaufmann in 1946, will be auctioned on May 13 as part of a sale of postwar and contemporary art. The current owners, Brent and Beth Edwards Harris, bought the house in 1993 for \$1.5 million and went about restoring it to its original design, obscured by several additions over the years. The couple are in the process of divorcing and are selling off assets.

Ron Radziner, a principal of Marmol Radziner and Associates, the Los Angeles-based firm that restored the Kaufmann House for the Harrises, recalls doing a full year of research before any physical work began. The architects worked with Beth Harris, who earned her PhD in architecture history from UCLA, to come up with what Radziner calls "restoration methodologies for various components of the house," including everything from the crimped sheet metal to the white concrete floors. He likened the job to working on an archaeological site: Over the years, the house had been doubled in size with various additions that needed to be removed before the architects could see the original contours. But when they got there, Radziner says, "All that was left was a carcass, a skeleton, but you could tell how beautiful it was, you could feel the shape again."

Julius Shulman immortalized the house—and Southern California modernist chic—in a 1947 photograph that featured Mrs. Kaufmann lounging at the pool. Arguably, it set off a craze for SoCal style that culminated—and crashed—in sitcom heaven. Is it any surprise that the Brady Bunch patriarch was an architect?

After seeing the restoration by Radziner and his partner, Leo Marmol, Shulman pronounced the current house an improvement on the original. He takes some credit for the job: "My photos were instrumental in recreating the house." Though the architects didn't have access to the original plans, they pieced together the design by studying Shulman's photographs and correspondence between Neutra and the Kaufmanns. Letters revealed critical information like

where in Utah the stone Neutra used for the house had come from.

Though a house comprised largely of glass might not seem ideal for a desert setting, Radziner defends Neutra's design, pointing out that the house was meant only as a winter residence. The rest of the year, the Kaufmanns lived outside of Pittsburgh in the house designed for them by Frank Lloyd Wright, Falling Water.

Christie's, which assigned the Kaufmann House a sale estimate of \$15–25 million, has auctioned other landmark buildings, most notably Pierre Koenig's Case Study House No. 21, which sold for \$11.1 million in 2006. Sotheby's sold Mies van der Rohe's Farnsworth House, an hour southwest of Chicago, to the National Trust for Historic Preservation for \$7.5 million in 2003. Radziner notes that location works in the favor of the Kaufmann House. "I do think this is very different from the Farnsworth House sale, which is in a location that a lot of people don't want to live in, whereas this house is in the most beautiful part of Palm Springs."

Modern houses have sold at auction at considerably higher prices than they would have yielded if sold on the real estate market. But deeming a house "art" doesn't work every time: In 2005, the owners of the Umbrella House by Paul Rudolph contracted with Sheldon Good & Company to auction the house, built in 1953 and considered an important example of mid-century modern in Sarasota, Florida, where today many Rudolph buildings face demolition. There were no buyers to meet the \$1.2 million opening bid. It eventually sold to exhibition designers Vincent and Julie Ciulla, who purchased it through a realtor. That house is now open to the public. "As long as we're dressed," Vincent Ciulla says, "we let them in."

Whether or not the Kaufmann House will be available for public viewing remains a question, but Radziner agrees with Beth Harris, who believes that the likely buyer will love the house specifically because it is a Neutra design and will likely preserve it.

And if one blog, Radar, has it right, the craze for mid-century modern has shed its sitcom tackiness forever—they report that there are rumors Brad Pitt might be eyeing the Palm Springs landmark. His agent had no comment. **ANGELA STARITA**



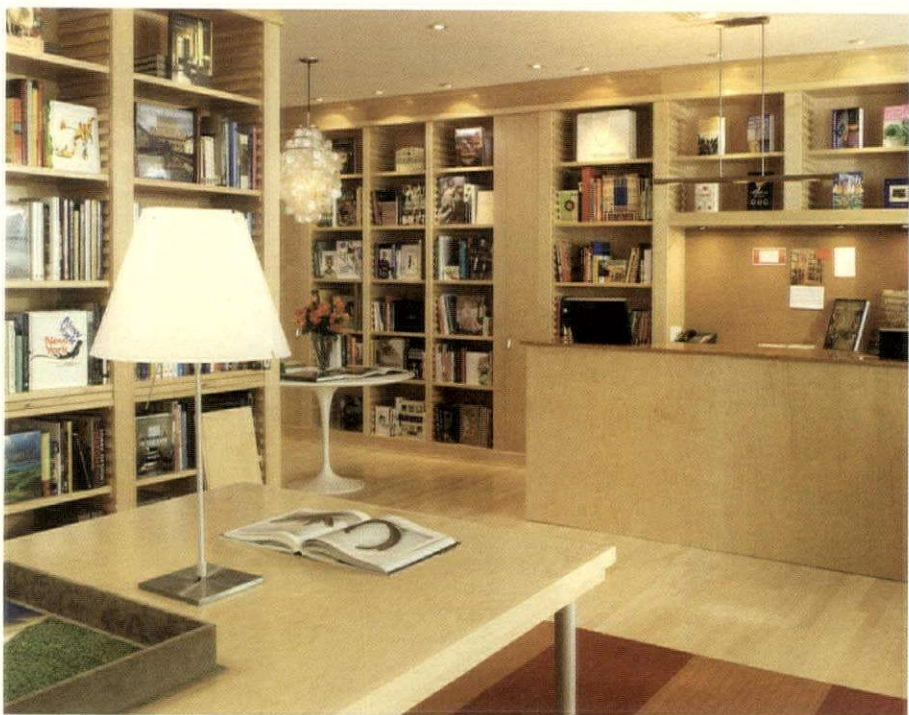
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ANDREW BORDWIN

THE INDIE ARCHITECTURE, ART, AND DESIGN BOOKSTORE REOPENS

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Back in the 1990s, Manhattan was home to a bevy of small independent bookstores focusing on architecture, art, and design—Perimeter, Jaap Rietman, Wittenborn Art Books, and Stubbs Books and Prints come to mind. Urban Center Books has endured, but many of its brethren have closed for one reason or another. With the city's high rents and competition from chains and online behemoths, it's been rare for new stores to spring up to take their place; bit by bit, the city's bookscape has gotten blander.

Now one shop from the past has been resurrected, with a contemporary focus and a new look to go with it. ArchiviaBooks—the well-loved architecture, garden design, art, and design bookstore—reopened November 1 in new digs at 993 Lexington Avenue.

Unlike, say, Barnes & Noble, Archivia is known as a haven for obscure titles that are rarely seen elsewhere. "I've always been interested in the stranger, the more idiosyncratic, the more difficult, the more unusual," said owner Cynthia Conigliaro, adding that her mission is to give her customers diverse sources of design inspiration. Her new shop has a highly curated collection of around 2,100 titles, including books by small publishers such as Pointed Leaf Press' *UltraModern: Samuel Marx Architect, Designer, Art Collector* by Liz O'Brien. "The thing I love about this book is it has not only photographs that document the architecture, the furniture, and the art that he collected, but it has plans, drawings, sketches, and certain archival photographs. It's a real period piece—it's like an old movie, in some ways," she said, with contagious enthusiasm. Her shop also offers a small selection of out-of-print books including *The Iron Gate of Jack and Charlie's '21'*, which gives a peek into the construction and clientele of the restaurant 21.

Conigliaro agonized about her decision to reopen her store, since she was concerned

about competing with Amazon.com. However, "I felt there was a gap in what the Internet could provide," she said. "I can't compete with Amazon in terms of price. So I have to compete by depth of interesting stock and personal service." She will also offer events that appeal to the community, such as book signings and lectures by architects and designers.

She studied architecture at Columbia and once worked as a Rizzoli book buyer before helping launch the store then called Archivia: The Decorative Arts Book Shop, located across from the Whitney, in 1991. After she had her second child in 2001, she and her business partner Joan Gers sold the store to Peter Kraus, who kept it open in a nearby location until 2003.

Some customers might complain that ArchiviaBooks' collection of out-of-print and foreign books doesn't yet rival that of the original store. But Conigliaro is building up her inventory; within a few months she plans to stock more than 3,000 titles, around 10 percent of which will be out-of-print books and 20 to 25 percent will be foreign titles.

Unlike the original store, which long-term customers will remember for its tiny space and Edwardian look, her new location is bright, airy, and decidedly contemporary, to go with a new emphasis on books covering 20th-century topics. It features an orange-hued rug in homage to Christo's *The Gates*, a Werner Panton chandelier, and simple maple furnishings. But is Conigliaro ready to delve into that most modern territory of all, the Internet? In fact, she's toyed with the idea of adding e-commerce, though she's been surprised to hear customers clamoring for the return of her popular print catalogues instead. As long as they don't use the catalogues to choose their orders for Amazon.com, she might oblige.

LISA DELGADO

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BRONX HOUSE



NATURE'S THEATER

Res 4 won an international competition to design this 500-seat performing arts amphitheater in Columbia, South Carolina in 2001. Set in a large, heavily wooded park, the theater hugs the natural contours of the land, and is topped with a faceted polycarbonate roof. Visitors follow a gravel path and enter underneath the stage facing out toward the trees and then climb up to their seats to face the stage. The foundation supporting the project originally planned to start fundraising on September 20, 2001 and has recently restarted its campaign.

BRONX HOUSE

"On the fringes of all the boroughs you find all these interesting sites," said Tanney. Overlooking Eastchester Bay and the Throg's Neck Bridge, this two-bedroom modular house in the Bronx combines a tight urban condition with tranquil water views. The house has a large roof deck as well as a rear deck that steps down to a small dock. The client, an engineer who works in Manhattan, was recently called up for service in Iraq. "It was a huge surprise for everyone," Tanney said. "I think about her all the time."

CAPE COD HOUSE

One of the most architecturally conservative, if Cape Cod, Massachusetts, is typically not a very hospitable environment for those looking to build modern. Using an existing foundation in Eastham, the architects packed a lot of uses into a narrow, including a master suite, two bedrooms, and a separate guest suite. By cladding the house in traditional cedar shakes, Res 4 showed that they can make a modern house fit the prevailing tastes of the region. The clients briefed their neighbors on what they intended to build, and used the large roof deck, complete with an outdoor fireplace, to entertain them after it was completed.

HOUSE ON FIRE ISLAND

This house, designed to be built with modular construction, was ultimately site built, due to the client's friendship with a local contractor. "The end product will be extremely high quality," Tanney said, "but site building the house will be more expensive." The house includes a 2,300-square-foot main house and an 1,100-square-foot guesthouse that are connected by a bridge. The exterior of the houses are complete and the interiors are currently being finished.

Following 9/11, work dried up for Resolution: 4 Architecture. Several projects were canceled or put on indefinite hold and the office shrank from 16 people to four. Principals Joseph Tanney and Robert Luntz used the time for reflection and research. "We started looking at pre-fab, which has always been the largely unrealized holy grail of modernism," Tanney said. Which is not to say that pre-fab doesn't exist all over the country. Trailers and conventional suburban houses with pitched roofs and Palladian windows, however, were not what they were after. "A lot of our friends were building second houses or were moving out of the city, and people were telling us that they wanted sophisticated, open, loftlike spaces, but built in the country for an affordable price," Luntz said.

Tanney and Luntz began visiting manufactured housing factories looking for companies that met their standards of quality and were willing to consider building modern houses. "Most people we talked to thought we were crazy. They thought there was no market," Tanney said. The firm developed a series of modules that can be assembled into different combinations, allowing the firm to customize their designs for different sites and client needs. After posting some of their studies online, *Dwell* magazine invited them to participate in a competition to design a pre-fab house. Res 4 won, beating out numerous other firms, including several in New York. In addition to leading to the construction of their first pre-fab home, the contest gave them tremendous exposure, leading to multiple commissions up and down the East Coast. Depending on the location, most of their pre-fab houses cost \$250–300 per square foot. Many of the houses have been built in places with high building costs, such as the Hamptons, where construction costs are in the \$400-per-square-foot range, so pre-fab has proven to be cost effective for clients.

While pre-fab has become a large part of their practice, Res 4 continues to do conventional ground-up construction and renovations, primarily residential and office work. They recently completed a pair of high-end lofts, one in SoHo and the other in Brooklyn Heights, as well as a design incubator in Long Island City. A long-slumbering project, the Nature's Theater, put on hold by 9/11, has sprung back to life. "We just got a call saying they are starting fundraising again," Tanney said. The office has also been on the rebound, now employing a staff of ten. **ALAN G. BRAKE**

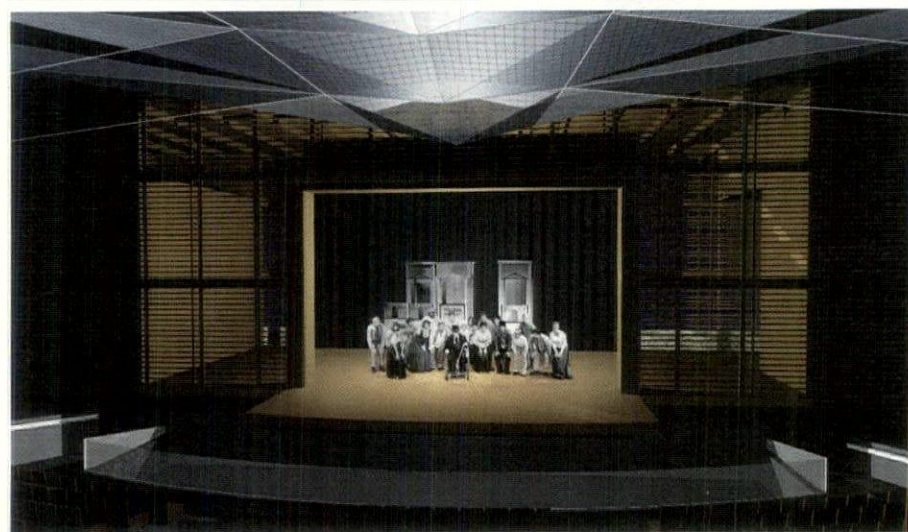
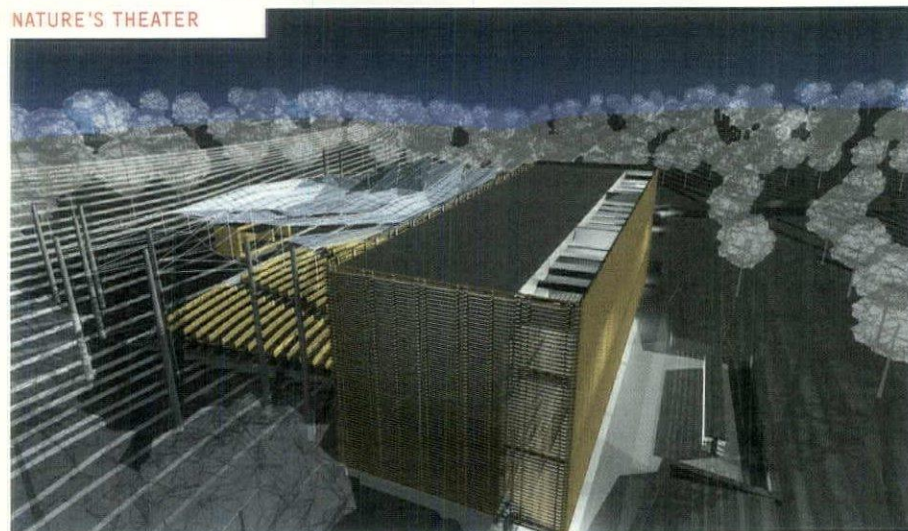
CAPE COD HOUSE



HOUSE ON FIRE ISLAND



NATURE'S THEATER



COURTESY RESOLUTION: 4 ARCHITECTURE

College of Architecture

ILLINOIS INSTITUTE OF TECHNOLOGY



OPEN FACULTY POSITIONS TENURE/TENURE-TRACK PROFESSORS

The College of Architecture of Illinois Institute of Technology (IIT) offers both graduate and undergraduate professional architecture degrees. In addition the College offers post-professional studies and a Doctor of Philosophy in Architecture. A new professional Master of Landscape Architecture program began in Fall 2006.

Multiple tenure/tenure-track positions are open starting in Fall 2008. Candidates should have experience in translating practice into teaching. Candidates with the Ph.D. are encouraged to apply. Applicants are sought in the following curriculum areas:

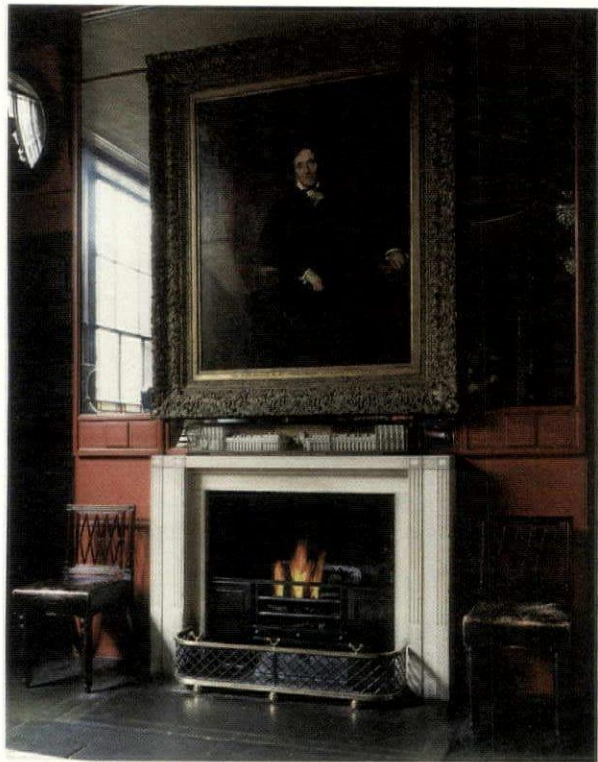
- **Design**
Fundamentals of design in the core design studios, and comprehensive design at advanced studio levels. Applicants should demonstrate design excellence and a strong understanding of structures, construction, and the integration of building systems.
- **Integrated Building Systems**
Building systems/architectural engineering in both lecture/seminar course works, and serving in an integrated faculty team in an architectural design studio. A sustainable future requires integration of all building components toward optimized building efficiency.
- **Structures**
Structures in lecture/seminar course work, and serving in an integrated faculty team in the architectural design studio. Structures as an integral component of building design at the foundation level, in Advanced Studios and in directed research. Candidates with completed PhDs will be given preference.
- **History and Theory**
Modern and contemporary architectural history and theory for all program levels. Individuals working on urbanism, landscape architecture and/or sustainable planning are encouraged. Must hold a PhD by August 2008.
- **Planning**
An ecological basis for physical planning in design studios, seminars and lecture courses. Candidates should have an in-depth understanding of natural systems, the built environment and how they interact.

How to Apply

Initial application should include a letter describing the areas of interest in teaching, practice and research; examples of design work, research, and/or studio teaching; *curriculum vitae*, and three academic or professional references. *Application materials will be returned if accompanied by return postage and envelope. The process for review of files begins in February and concludes by mid-March.*

Send materials to Professor Mahjoub Elneimeiri, Chair, Faculty Appointments Committee, College of Architecture, Illinois Institute of Technology, S.R. Crown Hall, 3360 S. State Street, Chicago, Illinois 60616.
T 312.567.3263; F 312.567.5820; Email: arch@iit.edu, arch.iit.edu

Illinois Institute of Technology is an Equal Opportunity/Affirmative Action Employer. Women and minority candidates are strongly encouraged to apply.



SOANES YOU CAN OWN

Sir John Soane is arguably the best-known architect of the British Regency period, and his reinterpretations of classicism have endeared him

to traditionalists and modernists alike. Thanks to an exclusive licensing agreement between Chesney's, the high-end British fireplace

manufacturer, and Sir John Soane's Museum in London, six of Soane's chimneypiece designs are now going into production in statuary marble. Perhaps more exciting for architects and designers, Chesney's is making the entire archive of Soane's fireplaces, nearly two hundred designs, available online, from which reproductions can be specified (www.chesneys.co.uk/soanearchive).

The agreement gives Soane's designs a second lease on life, while providing needed income for the Museum, including royalties on every piece sold. "Soane was one of the most entrepreneurial architects of his day, so we think he'd be delighted to see his work finding a larger audience," said Tim Knox, director of Soane's Museum in London.

The six patterns vary from the radically simple, as in Pattern VI (above), which Soane designed for his own library, to the starchily decorative Pattern II, which includes diminutive lyres supporting the mantle. The chimneypieces are priced from \$3,800 to \$7,400, not a bad price for a piece of Soanian genius to call your own. **AGB**

COURTESY CHESNEY'S

AT DEADLINE

SPITZER'S METROCARD TRICK

The three-card monte games may all be gone, but Eliot Spitzer still has no problems employing card tricks. On November 20, the governor announced that the base fare to ride New York City's subways and buses would not rise to \$2.25 at least until 2009. Thanks to a \$220 million windfall resulting from increased ridership, real estate tax revenues, budget savings, and lower-than-expected debt repayments, the cost of a single-ride MetroCard will not rise. The savings end there, however: Prices will still rise on the other cards and LIRR fares, which the majority of commuters use.

THE GREAT PAINT DEBATE

Gwathmey wins! Gwathmey wins! The Landmarks Preservation Commission decided at its November 20 meeting that the Solomon R. Guggenheim Museum, which is undergoing a \$29 million renovation, will receive the same light grey paint job it has sported since a 1992 expansion by Gwathmey Siegel & Associates Architects. There had been talk of restoring the exterior to a light yellow, which was revealed when 11 layers of paint were peeled away; the color was said to be the preferred choice of Frank Lloyd Wright, who notoriously hated white. The commission decided to side with prevailing tastes and history and voted 7 to 2 to retain the grey paint.

FULL STEAM AHEAD

The first phase of the 2nd Avenue subway got a major boost on November 19 when the U.S. Department of Transportation announced it would provide \$1.3 billion in federal money for the project. The money will cover roughly one-third of the expected \$4 billion price tag for the first phase of the new line, which will have stops along 2nd Avenue at 96th, 86th, 72nd, and 63rd streets. Completion is expected by 2014, when the line will begin running as an extension of the Q line.

THE ROCK GOES GREEN

Apparently, Jerry Speyer has been dreaming of a green Christmas. On November 20 on the roof of 45 Rockefeller Center, Speyer, the building's owner, unveiled a 363-panel solar array, the largest privately owned installation in Manhattan. In addition to reducing the center's peak energy loads and keeping 67,392 pounds of carbon dioxide out of the air a year, the panels will also help power the first ever "green" Christmas tree at the Rock. The iconic tree will now be lit by 30,000 light-emitting diodes, replacing the traditional, unreliable strings of incandescent bulbs.



School of VISUAL ARTS

DCRIT

The new MFA in Design Criticism at the School of Visual Arts is now accepting applications for Fall 2008. This innovative two-year program trains students to research, analyze, and evaluate design and its social and environmental implications. Study with some of the best design writers and thinkers of our time, including MoMA design curator Paola Antonelli, Pentagram partner and cofounder of Design Observer Michael Bierut, former editor of *I.D. Magazine* Ralph Caplan, graphic design historian and critic Steven Heller, *Metropolis* contributing editor Karrie Jacobs, and architecture critic Philip Nobel. The program is chaired by design writer Alice Twemlow.

For a full list of faculty, curriculum information, and an application form, please visit: <http://designcriticism.sva.edu>

left to right: Lazor Office, FlatPak house, 2004; Massimo Vignelli, New York Subway Map, 1972; P.J. and J.P.S. Hendriks, Q Drum water container, 1993; Mary Ping, "Richard" dress, model: Zuzanna from Trump, photo: Isabel Asha Penzlen, 2008; Antenna Design (Masamichi Udagawa and Sigi Moeslinger), Civic Exchange, Van Allen Institute, New York, 2005

THREE LANDMARK DAYS - ONE INTEGRATED APPROACH

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IntersectWest features innovative products and services at the intersection of commercial environment design and development. Over 100 manufacturers will be showing the latest industry products. Who should attend? Architects, A&D Firm Principals, Contract Interior and Product Designers, Design/Build Firm Principals, Furnishings Dealers and Distributors, Facility Planners/Managers and Consultants and Corporate and Government Client Executives.

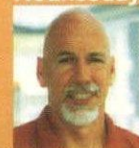
IT'S TIME TO PARTICIPATE

IntersectWest delivers a unique and fully integrated exhibit space and educational program experience that connects people to leading-edge ideas, issues, products and trends. CEUs for IntersectWest 2008 educational sessions are accredited by the Interior Design Continuing Education Council (IDCEC.) Through IDCEC, there is CEU reciprocity between ASID, IDC, IDEC and IIDA. All IDCEC-approved courses are automatically approved for all these organizations.

COMPLIMENTAR DAILY KEYNOTE PRESENTATIONS

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.

THURSDAY FEBRUARY 7, 2008
Exhibits 10:00 a.m. - 3:00 p.m.
Seminars 10:30 a.m. - 3:00 p.m.

A ONE-OF-A-KIND EDUCATION PLATFORM BRINGING TOGETHER THE INDUSTRY'S LEADING PRACTITIONERS AND THINKERS.

DAY 1 February 5, 2008
Biophilia

Judith H. Heerwagen, Ph.D.,
J.H. Heerwagen & Associates, Inc.

**An Energy Aesthetic:
Conservation Through
Interior Design**
Matthew Kubik, IDEC, RA,
Indiana University Purdue
University Fort Wayne

**The Demographics of
Color**
Jeanne Kopacz, ASID, IIDA,
IFMA, IDEC, Allegro Interior
Architecture of Boston

**The New ADA Guidelines –
What You Need to Know**
Donna Kirby, FASID

**Furniture and Space
Planning that Meet
Building Codes**
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
Allison Mason, principal, SunJuice

**Spa Design: Planning for
Wellness and Operational
Success**
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.,
Jeannette Steeves Interiors

Environmental Materials
Eugene Lisa, vice president of
sales and marketing, VERDE
Interior Products

**ASID Portfolio and Resume
Review**
Students should take full
advantage of this exceptional
event with top interior designers.
ASID professionals will be
available to share their expertise
as they assist attendees with
portfolio and resume suggestions
in one-on-one review
sessions. This is a valuable
opportunity to learn from leading
industry professionals and it
serves as a fantastic venue for
networking!

ASID Student Evaluation 1:30 p.m.



contract

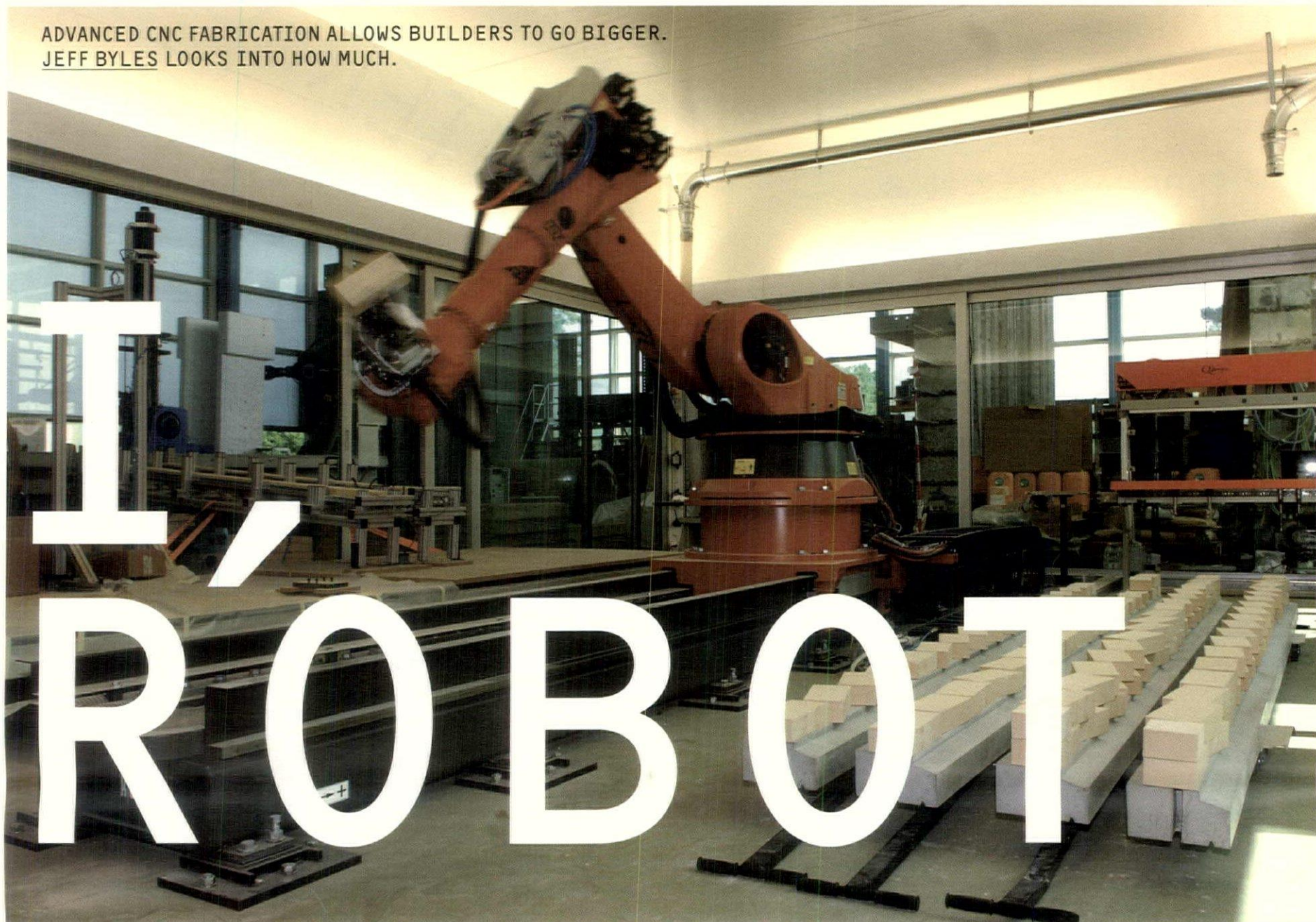
METROPOLIS

INTERIOR
DESIGN

FOR EXHIBIT SPACE INFORMATION

Stephan Phelps Show Director
sp@triadexpo.com
Chris Fonville
(919) 553-9006
contract@sprintmail.com

ADVANCED CNC FABRICATION ALLOWS BUILDERS TO GO BIGGER.
JEFF BYLES LOOKS INTO HOW MUCH.



COURTESY GRAMAZIO & KOHLER

Nestled high in the Swiss Alps, the tiny commune of Évölène is an unlikely place to find futuristic architecture. But there, amid rustic chalets and snow-capped mountains, is the unfolding saga of François Roche and his competition-winning scheme for a museum of ice.

The brief called for an exhibition space-cum-shrine to commemorate the region's retreating glacial landscape. Roche, with his Paris-based firm R&S(e)n, proposed a structure of bladderlike forms evoking ice cavities. Like most architects today, Roche could order up a scale model of this swooping confection on a computer numerically controlled (CNC) milling machine or a three-dimensional printer. But to actually build this beast? Thus began Roche's adventure into the future of digital architectural fabrication.

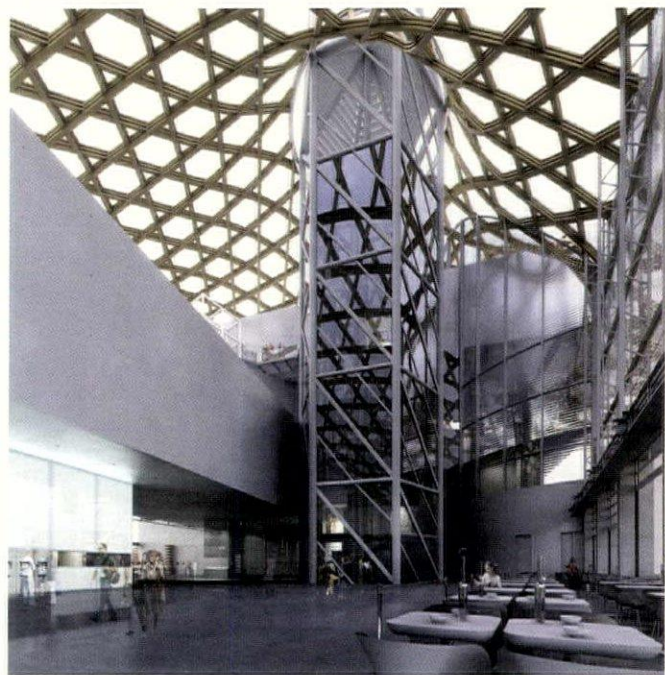
The future, as it happened, was not far away. Roche turned to a large-scale CNC facility run by the company Ducret-Orges, near Lausanne. Here, he found a five-axis machine originally developed to create components to restore the region's medieval buildings. With a working area measuring 40 meters long and 5 meters wide, the machine could fabricate not just a model of the building, or small parts of it, but full-scale structural slices. "We discovered that we could produce an enormous piece," Roche said. Moreover, the five-axis router allowed him to realize the computer-modeled design in its full ganglionic glory. "The jump to five-axis makes it all possible," he added. "Three-axis machines simplified the shape. Now with five-axis you get the original shape itself."

To build the museum, which is currently in design development, Roche plans to take 1,000 locally harvested trees, turn them into plywood, and mill them into fragments 2.5 meters wide by 7 meters long. These vertical "slices," each 90 centimeters deep, will serve as the structural system, holding mechanical services within their depth. Assembled like a loaf of bread on site, the slices will be glued together with a resin system and wooden dowels (code-required concrete is used only in the elevator core). And it's all generated directly from Roche's computer model, which in turn drives the milling machine.

While Roche's vision materializes, elsewhere in Switzerland researchers are working on even bolder fabrication plans. Architects Fabio Gramazio and Matthias Kohler,

both professors at the Swiss Federal Institute of Technology in Zurich (ETH), have devised what they call the world's first flexible construction installation featuring an industrial robot. Mounted on a seven-meter-long linear track, and with a reach of three meters, the machine is designed to produce large building parts on a one-to-one scale.

The robot, a German-made KUKA model used in the automotive industry, works on an eight-axis system (including a turning table) that enables it to go beyond subtractive processes (like milling) to additive procedures, such as building up porous concrete modules or foaming polyurethane. The robot has even mastered the art of brick-laying. In a seamless process controlled by design data, the machine will grab a brick, deposit glue, lay it in a custom



C&M/SHIGERU BAN ARCHITECTS EUROPE & JEAN DE GASTINES/ARTEFACTORY

The eight-axis robot, top, at ETH's digital fabrication studio in Zurich creates brick walls in custom patterns. Above, a rendering of Shigeru Ban's new Centre Pompidou in Metz with a hexagonal timber roof, resembling the cane-work on a Chinese hat, fabricated by a five-axis CNC machine.

Opposite page, top and middle, the brick facade at the Gantenbein Winery in Fläsch, Switzerland, was created by ETH Zurich's robot. Opposite, below, François Roche's Museum of Ice will be fabricated from large-scale structural slices milled at a CNC facility near Lausanne.



RALPH FEINER

pattern, and change tools to glue the bricks together. The results can be seen in the robot's first built project using digitally designed and fabricated brick walls. Collaborating with architects Bearth & Deplazes, Gramazio and Kohler designed an undulating facade for the Gantenbein Winery in the Swiss town of Fläsch. Completed in 2006, the structure serves as a climatic buffer for the facility while filtering daylight through the subtly rotated bricks.

Like proud parents, the architects see the project as a vindication of sorts for the robot's aesthetic savvy. "Stacking bricks was our 'proof of concept' that the digitally fabricated aggregation of materials offers architecturally expressive potential," Kohler said in an email. The architects, who also run an architectural practice, Gramazio & Kohler,

are now developing a mobile fabrication unit, housed in a shipping container, whose software allows their industry partner to create custom brick walls for clients.

Whether robots or five-axis CNC milling, some digital pioneers caution that one-to-one scale fabrication doesn't always add up. "Just blowing up the machines bigger and bigger doesn't really help in terms of scaling up from a model scale to the real-world scale," said Fabian Scheurer of the Zurich-based practice, design-to-production, whose projects have included parametric modeling for UN Studio's Mercedes-Benz Museum and fabrication strategies for Zaha Hadid's Hungerburg funicular in Innsbruck. "All the machines that use homogeneous materials like 3D printers or routers," he said, "very soon come to

their limits if you try to scale up."

Instead, Scheurer and colleagues break down structures into thousands of parts using the principles of mass customization. The Hadid project, for instance, called for double-curved glass panels held in place by 2,500 individually shaped polyethylene profiles. The engineering partner provided the geometry in the form of spline curves in a CAD model, and design-to-production automated the segmentation of the profiles, the placement of drillings, the nesting on boards, and the generation of code for the five-axis CNC router.

The firm is now working on the new Centre Pompidou branch in Metz. Designed by Shigeru Ban and Jean de Gastines, the project features a sweeping roof made of glue-laminated timber hexagons,

covered by a fiberglass and Teflon membrane. The double-curved beams are fabricated on a five-axis mill, but first, the firm had to tweak the structure's geometry, since breaking down a structure into parts depends largely on the machines that will create those parts—their dimensions, tools, and scope of movement.

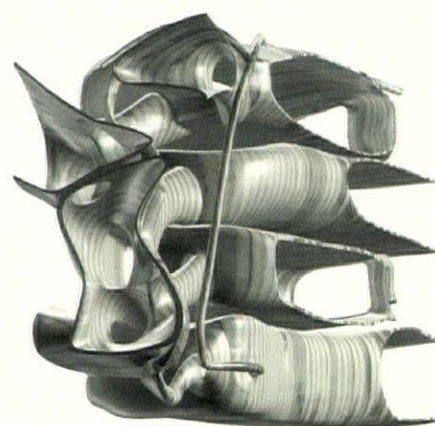
And that's a principle architects don't always grasp, Scheurer said: "All this top-notch modeling software out there effectively hides the complexity of the geometry. But the complexity is back as soon as you try to break it down into segments and manufacture it."

He added, a bit ruefully, "It's quite a challenge to find the geometry in the designs of the architect sometimes."

JEFF BYLES IS A FREQUENT CONTRIBUTOR TO AN.



RALPH FEINER



RUSSE(N)

AARON SEWARD
FINDS OUT
WHAT IT TAKES
TO MAINTAIN
TODAY'S
ADVENTUROUS
FACADES

HOIST ME UP

At the Engineering Transparency conference at Columbia University in September, Laurie Hawkinson, of Smith-Miller+Hawkinson Architects, quipped that with all the glass we are using these days, how will we ever clean it? Her discussion of window washing began and ended there, but the comment revealed an issue that is a growing concern for architects around the world. As buildings use more glazing and become more complex in form, the systems for accessing their facades—not just for cleaning, but also for repair—have had to keep pace. Not that there have been any major revolutions in access technologies, but architects, one hopes, are taking facade access into consideration much earlier in the design process: If you can build that bravely curved or drastically

angled envelope, you had better know how to get up there to keep it looking handsome (in an economically feasible way) throughout the life of the building.

Facade access technology has remained basically the same for the past 40 or 50 years. As was done in the time of the Seagram Building, you still hang a basket over the edge of the parapet, drop it down on ropes, and haul it back up. But two things have changed. For one, never-before-seen building profiles and rooftops crowded with mechanical systems have challenged facade access engineers to fit their machines within tighter spaces while pushing them to attain spans of over 100 feet and drops in excess of 1,000 feet. And secondly, this pushing of the envelope (along with code changes) has brought

about a convergence of the systems used in the United States and those employed in other countries.

As with many aspects of the building industry, facade access technology developed along different lines in the United States than it did in Europe. This divergence in approach centered on one essential point: Where to put the hoist that raises and lowers the basket? In Europe they favored mounting the hoist on the roof of the building and powering descent and lift from there, whereas here, with our love of individualism and need to be in control, we decided to put the hoist right in the basket.

Both methods have their virtues, of course, and are suitable for a variety of applications. The machinery for self-powered baskets, for example, is quite a bit cheaper than its

roof-mounted counterpart. But roof-mounted systems have become more sophisticated and versatile—employing cranes with telescoping booms and articulating heads—capable of reaching 100 percent of a building's envelope no matter how curvaceous it may be. This factor alone has made these systems a necessity for much of today's architecture. A quick glance around the recently completed high-profile buildings in New York, including the Hearst Tower, InterActive Corp's headquarters, and The New York Times Building, will reveal a spate of these European devices. The roof-mounted systems are also more suitable for tall buildings since they store all excess rope, wire, or other necessary tools on the roof. Federal Occupational Safety and Health Administration (OSHA) code states



Roof mounted hoist systems like the one used on the Hearst Tower, opposite page, were developed in Europe, while in the United States, the market grew up around self-powered baskets, such as the parapet-mounted davit carriage on a building in Battery Park, above. Now new code requirements compounded with ever-evolving building profiles have created a need in the United States for more versatile roof-mounted systems, such as the one at the Hearst Tower, above right, that can cope with its inverted corners, and the one at The New York Times building, which can reach over its 75-foot screen walls.

that rope cannot dangle beneath the window cleaning platform, meaning that self-powered systems must hold all excess rope on the basket. And when an elevation is very high, the amount of rope it will take to reach all the way down can begin to outweigh the lifting capacity of standard hoists.

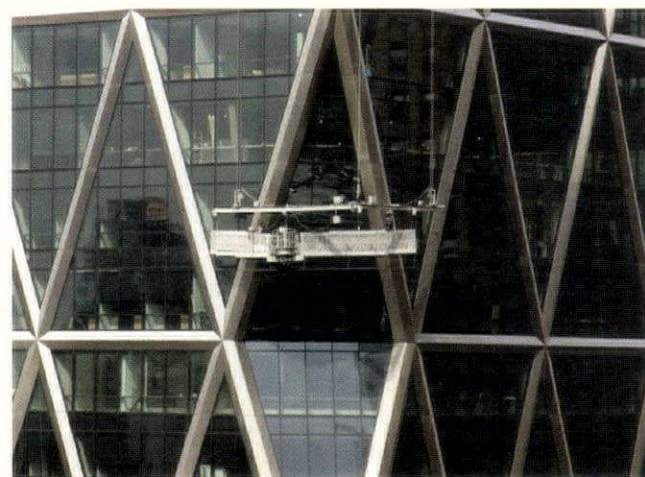
Someone very recently noticed this problem and, despite the grumblings of the penny-pinching American building market, decided to do something about it. The American Society of Mechanical Engineers (ASME) A120.1-2006 Revised Standard demands that buildings in excess of 490 feet use a system where the hoist is anchored on the rooftop. Of course, the vast majority of buildings going up across the country are well under 490 feet, and the codes that govern

facade access, like most codes in the building industry, are self-enforcing and loosely policed. Furthermore, where there is one code that demands you do the utmost, there is another that allows you to put forth the least amount of effort, not to mention upfront capital cost. The International Window Cleaning Association (IWCA) I-14 Safety Standard allows buildings under 300 feet tall to employ boatswain's, or bosun's, chairs—basically a plank dangling from a rope on which a window washer sits.

In fairness, the IWCA standard was targeted at building owners who were not equipping their roofs with any system, an all too common phenomenon that led to workers tying off to vent pipes and then falling to their deaths. Liability con-

cerns aside, facade access consultants, as a rule, do not recommend bosun's chairs. "Facade access isn't just about window washing, but about building maintenance," said Keenan Potter of Lerch Bates, one of the country's largest facade access consulting firms. "In bosun's chairs you can't replace glass, just wash windows." His point is an important one for those who think about the life cycle of buildings. While expensive, the price of sophisticated facade access systems is nominal when compared to overall building costs. And they get even cheaper when you consider that in 15 to 20 years, when your mullions begin to leak, you won't have to cover your building in scaffolding just to patch it up.

AARON SEWARD IS AN ASSOCIATE EDITOR AT AN.



HEARST TOWER

The Hearst Tower has perhaps the most groundbreaking and sophisticated window washing system of any building in New York or the nation. What drove this innovation is evident from even a casual glance at the building: those "bird's mouths" in the corners courtesy of the diagrid framing system. To reach these tricky places, the basket—a long narrow scaffold—is hinged toward its middle, and the boom from which it suspends is capable of folding, thus creating a 90 degree angle in the platform. The rig can wrap around the corner and, as it descends into the bird's mouths, it can be configured to reach in and out of that gaping space by shifting the angle of the boom and platform. To keep the basket from blowing around in the wind, operators tie off to buttons on the facade, spaced approximately every 50 feet.

IAC/INTERACTIVE CORP

IAC incorporates two facade access systems, one of them the product of the latest in engineering and technology, the other a throwback to the ancient world. The building itself consists of two distinct glass volumes: the tower and podium, both of which bulge and bow in a series of sail-like forms. The tower system is akin to the crane found on Hearst, which rides around the roof on a rail to peer over each edge of the building. The boom itself can turn this way and that to align the basket to the facade's curvature. To reach into those especially tight crannies, there is a second, smaller basket. To reach the podium, davits are placed along the parapet of the setback, and window washers are lowered on bosun's chairs. On both tower and podium, window washers tie off to buttons.

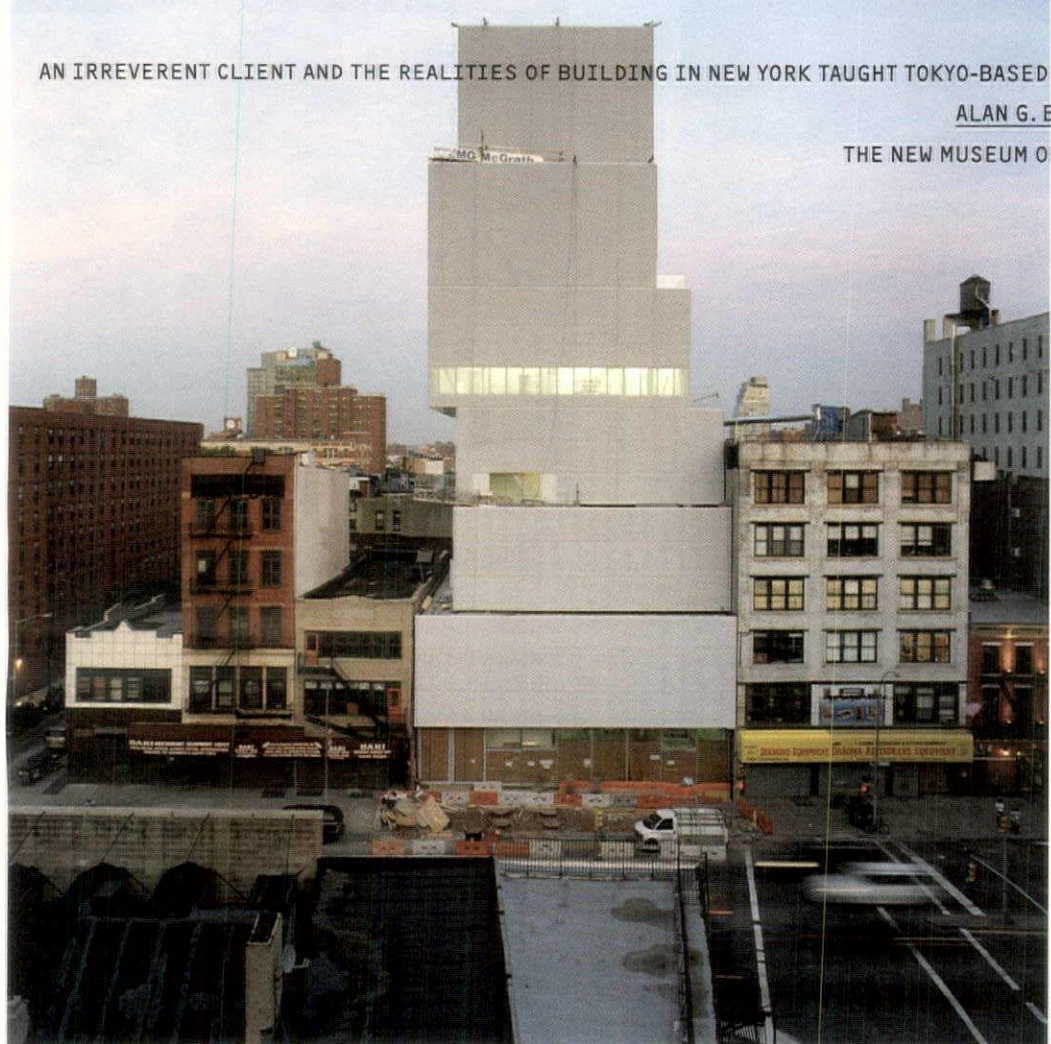
THE NEW YORK TIMES BUILDING

The New York Times Building's facade access system is perhaps the most conventional of the three, it just looks difficult because of those ceramic screens. In fact, their linearity provided the perfect place to imbed tracks for the basket, keeping it stabilized during descent—a technique much older than the buttons used on IAC and Hearst. The tracks also keep the personnel safe and protect the screen from being chipped. From the platform, window washers reach through the screen's ceramic bars with squeegees on sticks for washing. The real challenge here was building a crane that could reach up and over the building's screen walls, which range from 55 to 75 feet tall. To crest these heights, the crane sits on a platform 40 feet above roof level with an extra long and wide boom.

A ROUGH BEAUTY

AN IRREVERENT CLIENT AND THE REALITIES OF BUILDING IN NEW YORK TAUGHT TOKYO-BASED SANAA TO GET TOUGH.

ALAN G. BRAKE STEPS INSIDE
THE NEW MUSEUM OF CONTEMPORARY ART.



Zoning required a setback roughly in line with the building's third box. A tight budget prevented a full build out to that line, creating the opportunity for SANAA's playful composition.

DEAN KAUFMAN

Some renderings, like some photographs, become fixed in the brain. Architects equipped with ever more sophisticated techniques for producing ever more seductive—and seemingly real—images must contend with the expectations their renderings produce. Some visitors may grouse that the built reality of SANAA's New Museum of Contemporary Art does not correspond exactly with the shimmering rendering that the late Times critic Herbert Muschamp breathlessly called "little SoHo lofts that died and went to heaven," but so much the better. The building's unexpected toughness is appropriate for its location on the Bowery, where a still-active flophouse sits next door and restaurant supply wholesalers line the block across the street, and for its client, known for showing experimental work and for eschewing the preciousness of more established institutions.

Which is not to say that the building doesn't shimmer, sometimes. When sunlight or nighttime illumination strike the aluminum mesh cladding just right, it glints and sparkles. More often, however, the building appears somewhat muted except at the transparent street level, which, with its delicate electronic signage, visible rear gallery, retail space, café, and exposed loading area, promises to be full of activity. This tension between stillness and animation—emphasized so much further by the arrangement of the building's offset box-like floor-plates, perfectly balanced between the deliberate and the haphazard—creates a fascinating, somewhat off-axis terminus to Prince Street.

Initially the architects had planned to clad the building in galvanized or stainless steel panels, but testing found that New York's lead-filled air would have quickly left the

surface pitted and dirty, exposing its seams. Eventually, they settled on the mesh, an industrial material manufactured in England that was originally used to stabilize roadbeds. The sheets of mesh overlap, creating an almost seamless look from the street. Suspended by simple aluminum clips, the mesh covers a system of extruded aluminum panels. "We wanted it to read as a single surface," said Florian Idenburg, one of the two people from SANAA's office who relocated to New York to run the project. Gensler is the executive architect on the job, acting, said Idenburg, "like the big brother firm, showing us how things work," he said.

The rugged materials are carried inside: poured concrete floors with circular scuffs from the finishing, plain white plaster and sheetrock walls, grids of fluorescent lighting, and polycarbonate panels over the

skylights. Aluminum mesh is used on counters and shelving in the bookstore as a subtle marker of identity for the institution. "Initially the concept for the building looked luminescent, like a giant Noguchi lamp, but what they delivered is industrial strength," said Richard Flood, the New Museum's chief curator. "Since Dia in Chelsea closed, the city has lacked a museum with industrial strength galleries. These spaces are very virile with a real sense of purpose."

Using ordinary materials, albeit carefully detailed, is something of a departure for SANAA, whose aesthetic identity has been defined by ultra-refined surfaces: nearly invisible glass walls, such as in the Tokyo Dior headquarters or the Glass Pavilion in Toledo, Ohio, or razor-thin steel partitions, as in the House in a Plum Grove, also in Tokyo. Idenburg admits that the firm's comfort with commonplace materi-

als called for a learning curve, but thinks it is better suited to their client. "They asked us to design a black box theater and we asked if we could make it white instead, and they said sure, we'll just paint it black if we don't like it," he said with a laugh. The architects may be prominent, but at the New Museum there are few sacred cows. "Sejima calls it beautiful rough," said Toshihiro Oki, the other member of SANAA's office in New York, of principal architect Kazuyo Sejima.

If the materials are simple, the sequence of spaces is rich. "When you are designing galleries for contemporary art, you are basically designing spaces for art that doesn't exist yet," said Idenburg. SANAA responded by creating three distinctly different galleries with varying levels of natural light. All three are restrained white boxes lit by grids of fluorescent tubes: unpretentious, blank canvases for artists and curators. The fourth floor gallery feels vast with 24-foot ceiling heights. An unadorned staircase edges outside the elevator core, offering a glimpse outside through a side window. This outside stair is also the only point of access for a small art alcove, carved out of the building core, which also serves as an air return. The third floor is more moderately scaled at 21 feet high, while the second, accessed by elevator or through an internal stair in the core, is the lowest, at 18 feet, but has the largest floor-plate. Above the galleries, an event space offers sweeping views of downtown, including from a somewhat vertiginous glass-railed terrace. Educational spaces and offices are located on the fifth and sixth floors. The top box holds mechanicals and is open to the sky.

Flood praises the galleries, which at press time were just beginning to be filled with art. "Some people were concerned about the fluorescents, but they're proving to be wonderful for hanging art," he said. "There's something that's very honest about the lighting. It creates a very direct experience." This idea of honesty seems well suited for much of the work the museum shows, which, according to Flood, "often isn't interested in seamlessness. It shows the process of its making."

SANAA's work has often been referred to as evanescent, and their early conception of the building may have fit that description, but they have delivered a much firmer and well-defined work of architecture. By initially offering an image that could bewitch the imagination of the public—and perhaps more importantly, the imagination of the press—and then moving away from it to serve the needs of their client, SANAA has satisfied the contemporary lust for spectacle while creating a museum building that is all about the art. **ALAN G. BRAKE IS AN ASSOCIATE EDITOR AT AN.**

DECEMBER

WEDNESDAY 5

LECTURE

Sharon Marcus
Apartment Stories, Cities, and Home in 19th-Century Paris and London
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

WITH THE KIDS

New York City History Day
4:30 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

THURSDAY 6

LECTURES

Roger Kahn, Dave Anderson, Jimmy Breslin, et al.
Walter O'Malley, Horace Stosham, and Robert Moses: When the Dodgers and Giants Left
6:30 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

NYIT Solar Decathlon Discussion with Faculty and Students
6:30 p.m.

Old Westbury Campus, Education Hall
Northern Blvd., Long Island
www.nyit.edu

Mitch Epstein, Brian Wallis
American Power: What's Really at Risk?
7:00 p.m.
Donnell Auditorium
20 West 53rd St.
www.archleague.org

EXHIBITION OPENING

Cory Arcangel, Jakob Kolding, Ryan McGinley
Art Basel Miami Beach
Team Gallery
83 Grand St.
www.teamgal.com

FRIDAY 7

FILM

Learning from Bob and Denise
(James Venturi, 2007), 13 min. trailer followed by Q&A
7:00 p.m.
The Urban Center
457 Madison Ave.
www.archleague.org

SATURDAY 8

EXHIBITION OPENING

Jane Benson, Stephen Collier, Diane Meyer, et al.
Imaginary Essentials
Cuchifritos
120 Essex St.
www.lmcc.net

WITH THE KIDS

Family Day @ the Center: Festival of Lights, Session I
11:00 a.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Family Day @ the Center: Festival of Lights, Session II
1:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

The High and Mighty in America
6:00 p.m.

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

TUESDAY 11

LECTURE

Julia Foulkes
Streets and Stages: Urbanization and the Arts after World War II
12:00 p.m.
The New School
80 5th Ave.
www.newschool.edu

THURSDAY 13

LECTURES

Jim Whitten
Coffee and Credits: Energy Efficiency, Sustainability, and Roof Insulation
8:30 a.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Bob Wolff, Rick Wolff, John Wolff
Harvard Boys
6:30 p.m.

Museum of the City of New York
1220 5th Ave.
www.mcny.org

SYMPOSIUM

Milton Glaser, Steven Heller, Elizabeth Resnick, et al.
Designism 2.0: An Event in 3 Parts
4:45 p.m.
ADC Gallery
106 West 29th St.
www.adcglobal.org

EXHIBITION OPENING

Olaf Bruening, Folkert de Jong, Yun-Fei Ji, et al.
Mask
James Cohan Gallery
533 West 26th St.
www.jamescohan.com

FILM

Riso amaro
(Giuseppe De Santis, 1949), 109 min.
6:00 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

THEATER

Uncivil Wars: Collaborating with Brecht and Eisler
8:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

FRIDAY 14

LECTURE

Mark Shepard, Adam Greenfield
Urban Computing and Its Discontents
7:00 p.m.
The Urban Center
457 Madison Avenue
www.archleague.org

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SATURDAY 15

SYMPOSIUM

Marc Alt, Nicholas Blechman, Seymour Chwast, et al.
Cause/Effect: Design as Change Agent
8:00 a.m.
Parsons the New School for Design
Tishman Auditorium
66 West 12th St.
www.parsons.edu

THEATER

Holiday Family Tree
2:00 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

SUNDAY 16

EXHIBITION OPENING

Lucian Freud
The Painter's Etchings
Museum of Modern Art
11 West 53rd St.
www.moma.org

JANUARY

WEDNESDAY 2

WITH THE KIDS

Start with Art at the Met
3:30 p.m.
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THURSDAY 3

EXHIBITION OPENING

Matt Bollinger
The Hypnotism
Plane Space
102 Charles St.
www.plane-space.com

MONDAY 7

LECTURE

Klaus Jacob
New York, Climate Change, and Sea Level Rise: New Demands on Urban Planning and Architecture
7:00 p.m.
The Urban Center
457 Madison Avenue
www.archleague.org

TUESDAY 8

FILM

Up from Zero: A Documentary Film on the Cleanup of Ground Zero
(Anne DeStefano-Sutherland and Tim Banyo, 2003), 60 min.
6:00 p.m.
General Society of Mechanics and Tradesmen
20 West 44th St.
www.generalsociety.org

WEDNESDAY 9

EXHIBITION OPENING

The (Self)Promotion Project
apexart
291 Church St.
www.apexart.org

THURSDAY 10

EXHIBITION OPENINGS

Kati Heck
Mary Boone Gallery
745 5th Ave.
www.maryboonegallery.com

Christina Lei Rodriguez

Team Gallery
83 Grand St.
www.teamgal.com

Form Is a Verb: Richard Pousette-Dart Drawings and Paintings on Paper
Knoedler & Company
19 East 70th St.
www.knoedlergallery.com

Warren Isensee

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

SATURDAY 12

EXHIBITION OPENINGS

Luis Gispert
Mary Boone Gallery
541 West 24th St.
www.maryboonegallery.com

Karen Kilimnik

303 Gallery
525 West 22nd St.
www.303gallery.com

SUNDAY 13

EXHIBITION OPENING

ARCO, Madrid
Team Gallery
83 Grand St.
www.teamgal.com

TUESDAY 15

EXHIBITION OPENING

Ramak Fazel:
49 State Capitols
Storefront for Art and Architecture
97 Kenmare St.
www.storefrontnews.org

WEDNESDAY 16

LECTURE

Design Remixed: Jakob Trollbäck
6:30 p.m.
Apple Store, Soho
103 Prince St.
www.aigany.org

THURSDAY 17

LECTURES

Liz Kotz, Lawrence Weiner
As Far as the Eye Can See
7:00 p.m.
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

Damon Rich

Red Lines, Death Vows, Foreclosures, Risk Structures
7:00 p.m.
The Urban Center
457 Madison Avenue
www.archleague.org

SATURDAY 19

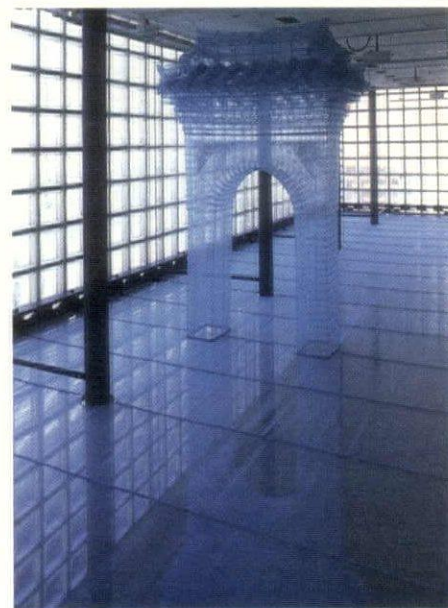
EXHIBITION OPENING

Dan Perjovski
Lombard-Freid Projects
531 West 26th St.
www.lombard-freid.com

TUESDAY 22

LECTURE

Shigeru Ban
2007-8 Franzen Lecture on Architecture and the Environment
7:00 p.m.
Great Hall
Cooper Union
7 East 7th St.
www.archleague.org



COURTESY THE ARTIST AND LEHMANN MAUPIN GALLERY, NEW YORK

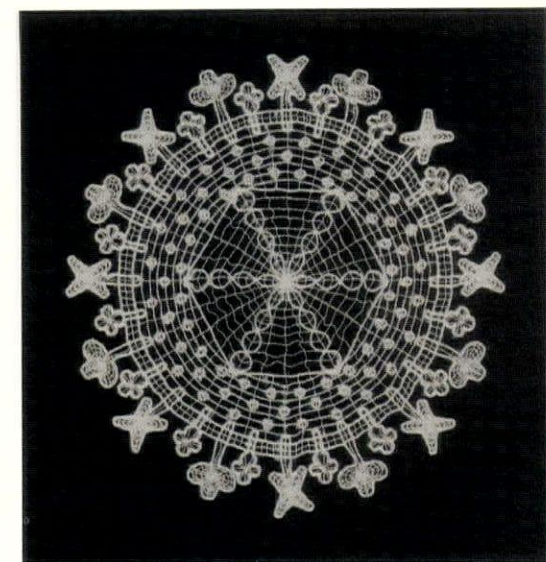
REFLECTION

Lehmann Maupin
201 Chrystie Street
Through February 2, 2008

CAUSE & EFFECT

Lehmann Maupin
540 West 26th St.
Through December 22

As a child, Do Ho Suh routinely walked through an ornate gate carved with dragons that connected two parts of his family's house in Seoul. Like a ghostly memory, the artist's translucent sculpture reproduces that gate, but replaces its solid materiality with hand-sewn translucent blue nylon. Two gates face each other across a horizontal plane of nylon; the entire 21-foot-high sculpture is suspended in midair. The piece is meant to evoke reflection on the significance of space and memory. Previously shown at Hermès in Tokyo (above), *Reflection* comprises the inaugural show for Lehmann Maupin's new, second gallery space at the Bowery. There is a related show of Suh's work at the gallery's Chelsea location, which includes his sculpture *Karma* and a massive installation titled *Cause & Effect*.



LAURA SPLAN

PRICKED: EXTREME EMBROIDERY

Museum of Arts & Design
40 West 53rd Street
Through March 9, 2008

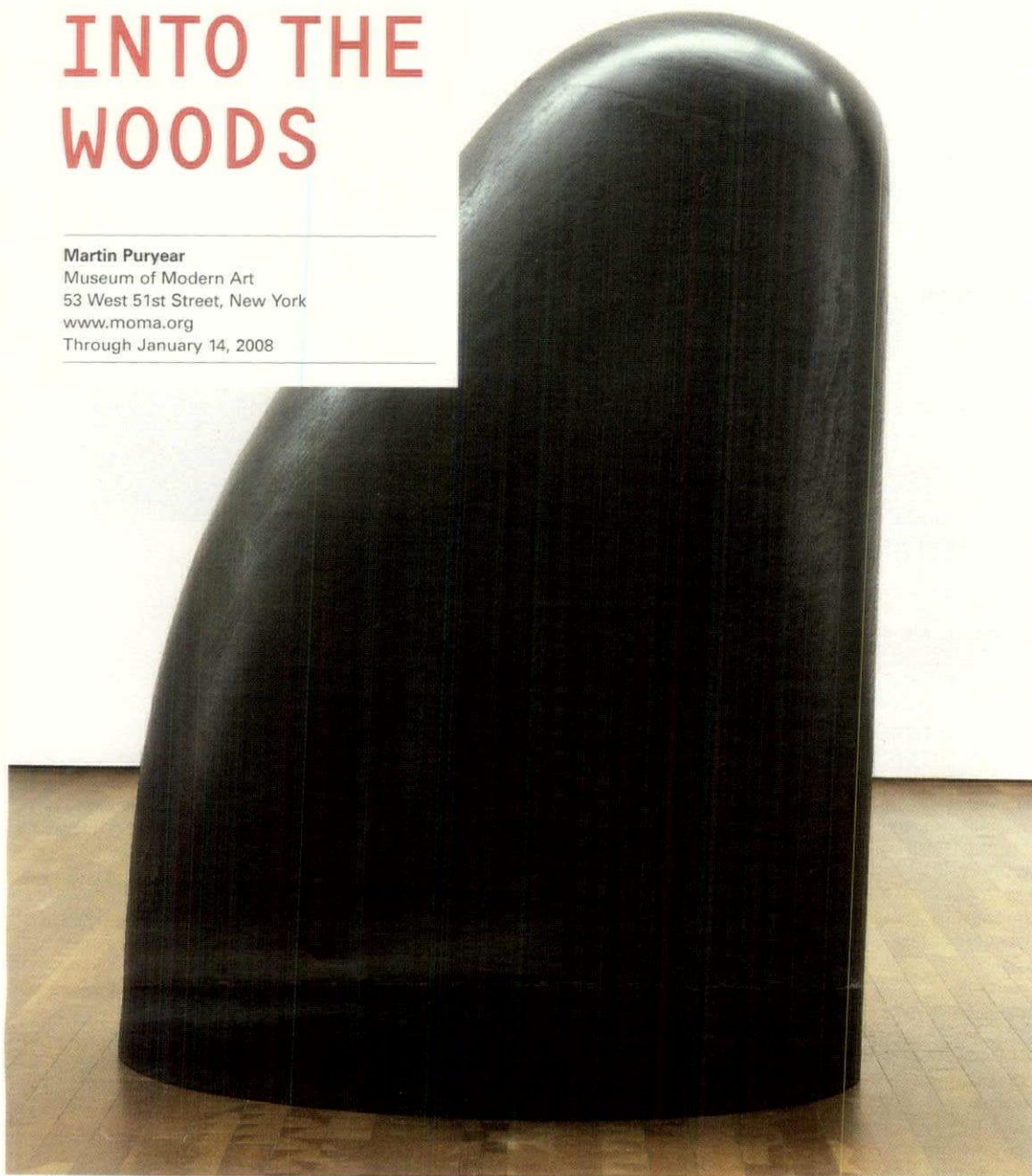
This is not your grandmother's doily—the intricate machine-embroidered creation by Laura Splan depicts the herpes virus. Her piece is one of more than 70 in this show, which explores the sometimes-surprising uses contemporary artists are finding for the ancient craft of embroidery. Some artists make a piercing political point. For *Garden Party*, Christa Maiwald embroidered bourgeois-looking, frilly girls' dresses with the faces of dictators. Others explore unconventional materials: Kate Kretz used human hair for a portrait of a human mouth. Pieces such as Angelo Filomeno's luxuriously ornate *Death of Blinded Philosopher* evoke awe at their intricacy and skillful execution. But even sewing-challenged architects might find a thread of inspiration: One artist wove the words "embroidery penetrates" into a museum wall.

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INTO THE WOODS

Martin Puryear

Museum of Modern Art
53 West 51st Street, New York
www.moma.org
Through January 14, 2008



Martin Puryear is a rare artist, a sculptor who still creates hand-made objects of wood; he does not shun the craft of sculpture. At 66, he hammers nails and bends wood into the patterns of woven baskets or a ship's hull. He can sand raw boards into marbled surfaces or wind cedar strips into a Brancusian bird.

Puryear's is not the vocabulary of installations, ready-mades, and found objects. He is a builder, and almost everything in the retrospective of his work at the Museum of Modern Art (MoMA) is constructed. For more than thirty years, he has entered and understatedly challenged a series of sculptural movements, stretching wood's formal vocabulary. Yet his focus isn't all formal; African-American history is often a subject.

The MoMA show, organized by chief curator John Elderfield, follows Puryear's journey through his shapes. Long tool-shaped implements hang in horizontal lines on the wall, like ancestral weapons. Sculptures too tall for most museum galleries rise dreamily toward a vanishing point. Perilously thin branches form a 36-foot ascending *Ladder for Booker T. Washington*, suspended in the air. In *Desire*, a huge wooden wheel some 16 feet high is affixed by an axle to an inverted basket. Puryear's mute *ballet en bois* makes MoMA's pompous atrium seem the right size for once.

Upstairs, Puryear's works in wood move in and out of styles. Branches wound in circles on the wall mimic and mock minimalism. *Reliquary* (1980), a thick upright slab of gessoed pine that resembles a house, could be an ancient sarcophagus or

a rural tombstone. *Self* (1978), a rounded upright hulk in red cedar and mahogany, is sanded smooth as a shaved head and painted black. It seems to be a meditation on anonymity not unlike Ralph Ellison's novel, *Invisible Man*. With Puryear, a piece is never just about one thing.

And not all of his work is in wood. *Some Lines for Jim Beckwourth* is an homage to a slave living in the 19th-century American West who became a Crow chief and a scout for the United States Army. Each of the seven parallel strands of stretched rawhide on the wall has hair-like tufts on it, as if Beckwourth left part of himself on the barbed wire fences that demarcated the frontier.

Born in segregated Washington, D.C. in 1941, Puryear abandoned painting for sculpture in 1968, working with the humble forms of *arte povera*. By 1979, he had moved to quasi-abstract constructions, which evoke figures or familiar shapes on closer view. Sometimes he simply makes frames in woven cedar or hammered unfinished pine, suggesting works in progress, or creative endeavors revealed or turned inside out. Critics often cite his roots in craft, and Puryear, who studied furniture making, freely acknowledges this, but these roots show sparingly. His surfaces are often left raw, or covered with coarse black wire mesh.

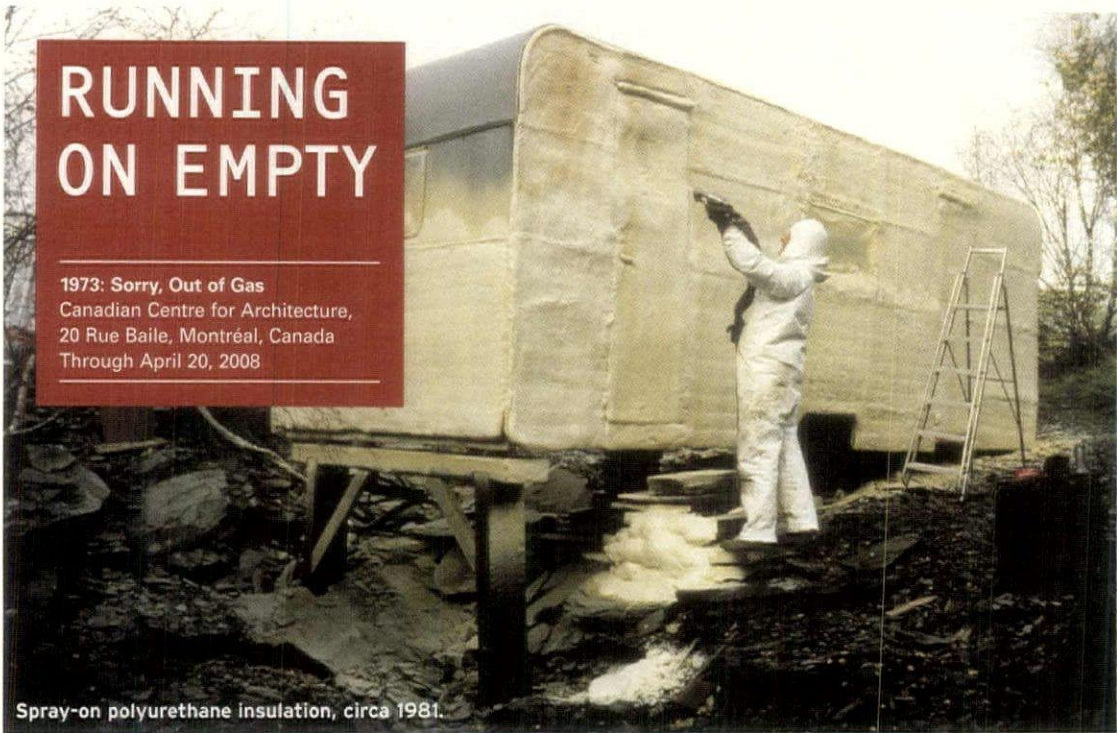
Any MoMA retrospective for an African-American artist is pivotal, but this one can't be called complete. No preliminary drawings are on view. Nor is work from before 1977, much of which was lost in a fire that destroyed Puryear's Brooklyn studio.

RICHARD BARNES/COURTESY MOMA

RUNNING ON EMPTY

1973: Sorry, Out of Gas

Canadian Centre for Architecture,
20 Rue Baile, Montréal, Canada
Through April 20, 2008



Spray-on polyurethane insulation, circa 1981.

1973: *Sorry, Out of Gas* is a timely show at the Canadian Centre for Architecture (CCA) that takes its title from the ominous signs at filling stations across North America that became familiar after the radical increase in oil prices triggered when Arab countries stopped exporting

oil to nations that supported Israel. Its aim is to analyze the global consequences of the energy crisis and the responses they provoked in terms of architecture and urbanism. Huge photographs introduce the exhibition: streets in Germany, crowds of cyclists in the piazzas of

Rome, and long lines of automobiles waiting for gas in American cities. This worldwide approach, however, is soon abandoned in favor of a close-up on North American development of alternative energy sources with a particular focus on the counterculture. The curator,

Mirko Zardini, explains this decision by celebrating the prescience of innovators such as Steve Baer (solar energy), Michael Reynolds (recycling), Eileen and Robert Reines (integrated support systems) and Malcolm Wells (earth shelters); precursors that confronted a situation similar to the one we are facing today—energy crisis, environmental emergency, and unbalanced use of resources. The parallel between the two periods is undeniable. Nevertheless, a sustained analysis of the European versus the North American reactions to the oil crisis would have helped to clarify problems the exhibition leaves open.

The exhibition addresses the political dimension: An entire wall is devoted to televised speeches of world leaders reacting to the rise of the cost of oil. The empty promises of strict conservation and development of permanent renewable energy sources that presidents Nixon (in 1973) and Carter (1977) made are self-explanatory. The U.S. government is still very far from instituting measures to ensure the application of the programs announced 30 years ago, and clearly without a strong political

will to transform the patterns of production and consumption of energy, experiments and prototypes are condemned to oblivion.

The political stance of a significant portion of the American counterculture also contributed to the inability of the pioneers of sustainability to proselytize on a vast scale. Part of their attitude is conveyed to the visitors of *1973: Sorry, Out of Gas* by interviews with the protagonists, filmed in 2001, by the French scholar Caroline Maniaque. What the counterculture was preaching was a radical transformation of an entire way of life, the rejection of the consumerism and values of affluent postwar America. The inventors of the new alternative architecture were "drop outs," or "outlaw designers," operating outside conventional politics, doing their best to maintain autonomy from the government and its infrastructures. They were also "against" architecture or advocates of an "architecture without architects." Most of the time, their proposals were presented in the form of do-it-yourself manuals, with an emphasis on the engineering aspects and, almost invariably, a total disregard

COURTESY CENTRE FOR ALTERNATIVE ENERGY, MACHYNILETH, WLAES

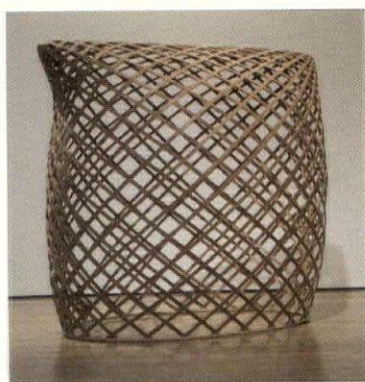
Opposite: *Self* (1978). Right: *Brunhilde* (1998–2000).

Among 40 works, signature forms recur, like the snail or dinosaur shape of a framed base from which a long neck or crane-like appendage extends upward at about 45 degrees. In *Le Prix* (2005), the "neck" is a chain—a suggestion of human bondage? Another Puryear staple is the veneer-like ribbon of wood that he bends, twists, or droops into a minimalist calligraphy, reminding us that malleable wood is his alphabet.

It's easy to call Puryear's work architectural. He uses building materials and his structures are just that, structures. *Brunhilde* (1998–2000) is a weightless lattice cage of cedar and rattan, of Wagnerian proportions at eight feet in height. Yet what strikes us is the work's pattern and volume, not the space that it creates.

Still, Puryear can't resist the architecture of surface. He decorated his black-mesh enclosure, *Confessional* (1996–2000), with a face-like scramble of holes and curves that resemble the windows of Le Corbusier's Notre Dame du Haut chapel at Ronchamp. Of Ronchamp, Puryear once said, "It captures a spiritual essence in a sculptural way."

Puryear's new work tends toward the three-dimensional fable, the kind of statement made (or sought) by public art or monuments. These may be his real architectural

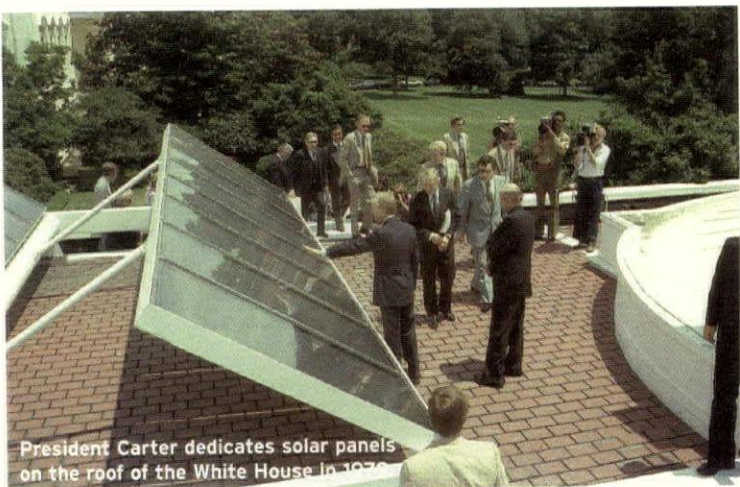


RICHARD BARNES/COURTESY MOMA

creations, because scale and public siting gives them dramatic power as stand-alone constructions.

CFAQ, along those lines, was commissioned for the MoMA exhibition. The title abbreviates the name of the company that ran trade between the French colonies and West Africa from the 19th century until the postwar era of colonial independence. (Puryear spent two years observing traditional crafts and rituals while a Peace Corps teacher in Sierra Leone in the 1960s.) A long concave face carved in pine (like masks made by the Fang of Gabon) is embedded in a thicket of small pine crosspieces, which are nailed in an indecipherable pattern. All atop a wheelbarrow, it conjures up a historical paradox of treasured art carted off from pillaged lands. Somber and eloquent, it points to stories that future Puryear works might tell. **DAVID D'ARCY CONTRIBUTES REGULARLY TO AN AND OTHER PUBLICATIONS INCLUDING THE ART NEWSPAPER.**

WWW.ARCHPAPER.COM



COURTESY JIMMY CARTER LIBRARY AND MUSEUM

for formal and spatial qualities. The CCA show follows this attitude, assembling the exhibits according to the different strategies of energy conservation or production. *Passive Solar* presents buildings designed to take advantage of solar heat; *Active Solar* investigates technologies that capture and convert the sun's energy; *Insulation and Underground Buildings* introduces structures integrated in the landscape in order to conserve heat and preserve their surroundings; *Wind* traces the development of windmills and turbine designs;

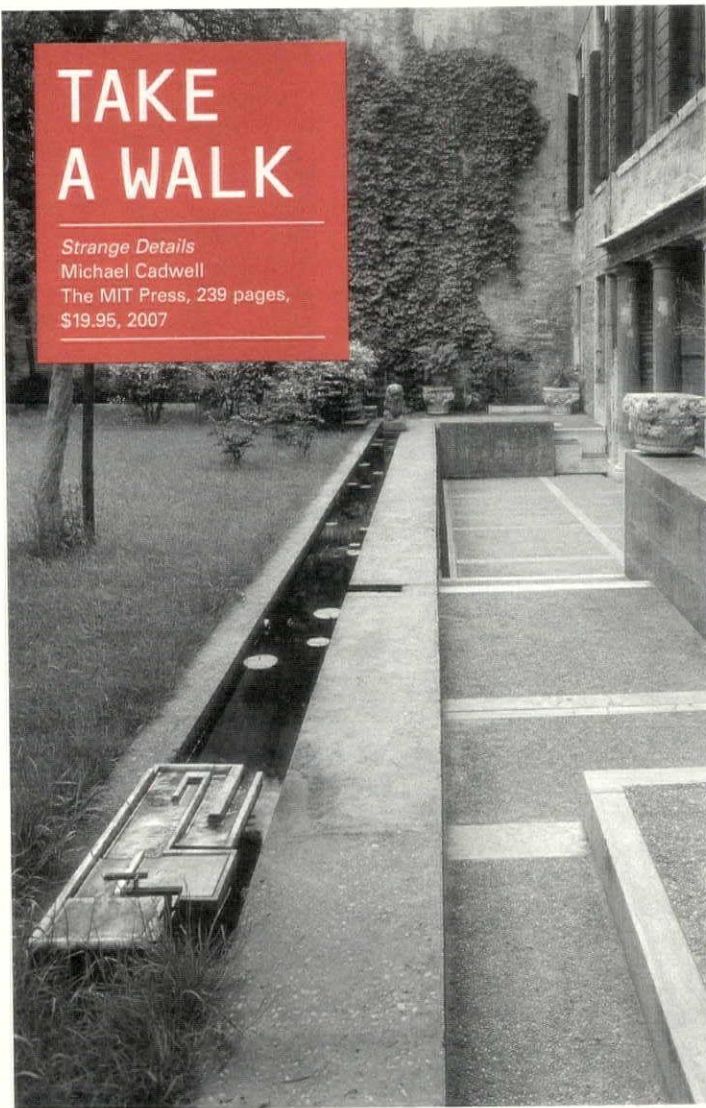
and *Integrated Systems* analyzes more complex apparatuses to control heating, cooling, ventilation, light, and food production for large groups of occupants.

Most of the projects represented in the exhibition are situated in remote locations and many are illustrated with photographs taken during a legendary 1975 trip across America by photographer and author Jon Naar. This comes as no surprise given the anarchic, anti-urban ideology of much of the counterculture, a topic briefly touched

continued on page 26

TAKE A WALK

Strange Details
Michael Cadwell
The MIT Press, 239 pages,
\$19.95, 2007



Left: Carlo Scarpa's Querini Stampalia Foundation in Venice. Below: The Farnsworth House.

meticulously argued theory of how the material, details, and structure of a building convey the meaningfulness of its design through our sensory engagement, and alchemizes it into lyrical and specific prose. The same architects Frampton spotlights—Scarpa, Wright, Kahn, and Mies—are recontextualized with stunning simplicity. Cadwell's Scarpa essay, itself as elegant a construction as Scarpa's monuments, concludes with the disclosure of the author's blueprint for *Strange Details*: "Every essay was precipitated by a building visit, one that startled me. I grew up on a dairy farm where construction was as regular as milking cows, and I am now a practicing architect who teaches design and construction in the university. It is not surprising, therefore, that what often startled me was unorthodox construction... After my initial visit, I read the available critical and historical commentary, all the while revisiting the building... If I remained flummoxed, as I was by all four of these buildings, I began to write."

With a forthright and sweeping historical consciousness untainted by ideological proselytizing, Cadwell has invented a new form of architectural writing fusing the personal essay, the journalistic critique, and the academic treatise. Perhaps Cadwell's novel form is a mapping of the deep psychological experience, the unsettling odyssey that happens when we puzzle over quizzical details marking major architecture.

The Scarpa essay opens with Le Corbusier's puzzlement over Scarpa's design for the Querini Stampalia. Then Cadwell segues into how his teachers tried, unsuccessfully, to make him pay attention to Scarpa's achievement. The essay then leaps from Cadwell's college days to his recent time as a Fellow at the American Academy in Rome that gave him the opportunity to experience the Scarpa he knew only from academic analysis. After that, Cadwell drops his personal reveries about Scarpa and the architecture of Venice and warmly announces, "Very well. Let's take a walk."

Who could resist this invitation? **NORMAN WEINSTEIN WRITES ABOUT POETRY, JAZZ, AND ARCHITECTURE FOR PUBLICATIONS INCLUDING AZURE AND ARCHITECTURAL RECORD.**



The most difficult part of writing intelligently about architecture may be how to write so that a reader has the vivid illusion of actually moving in, through, and around it. Try to recall the writing of major architectural journalists in terms of how well they gave you the feel of a building you never actually visited: More often than not, one remembers the outrageousness or primness of their opinions (Michael Sorkin or Ada Louise Huxtable), their activism (Blair Kamin or Allan Temko), or their fair-handed treatment of polarized ideologues (Robert Campbell). The more academically flavored writers range from the panoramic (Vincent Scully) to the hermetic (Peter Eisenman).

Strange Details follows none of these well-worn paths, and is thus the most astonishing example of innovative writing about modern architecture I have read in years. Architect and educator Michael Cadwell moves a reader through the immediate, sensual encounter with architecture with unsurpassed lucidity, poetic lyricism, and an engaging spirit of adventure. He does so over the course of four concise essays centered on four architects and their signature buildings. His book is a Baedeker to Carlo Scarpa's Querini Stampalia Gallery, Frank Lloyd Wright's Jacobs House, Mies van der Rohe's Farnsworth House, and Louis Kahn's Yale Center for British Art.

Unifying the studies of these canonical architects is Cadwell's penetrating perception of the construction details that he describes, convincingly, as strange. In the case of Scarpa's gallery, this results from the maze-like stone and concrete motifs which contribute to the uncannily aquatic atmosphere of the building. Wright's Jacob's House presents the strangeness of a design communicated to his contractor through "Build the roof first, and put the house under it," resulting in oddly thin wooden walls that appear too insubstantial to support the house. The steel frame of the Farnsworth House was designed by Mies to deny any logical onlooker's comprehension of how a steel frame should act structurally. And Kahn's Yale Center for British Art offers the disorienting strangeness of a monumental structure that somehow resists its own monumentality.

Cadwell is most concerned with the telling evidence offered by the details of construction. In non-academic language, he is focused upon experiencing, and faithfully recording for our delectation, the design surprises that arise from an architect's choice of materials and construction methods. His intellectual foundation, which he freely acknowledges, is Kenneth Frampton's seminal, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*. Cadwell takes Frampton's

RUNNING ON EMPTY continued from page 25 but not explored in the exhibition and catalogue.

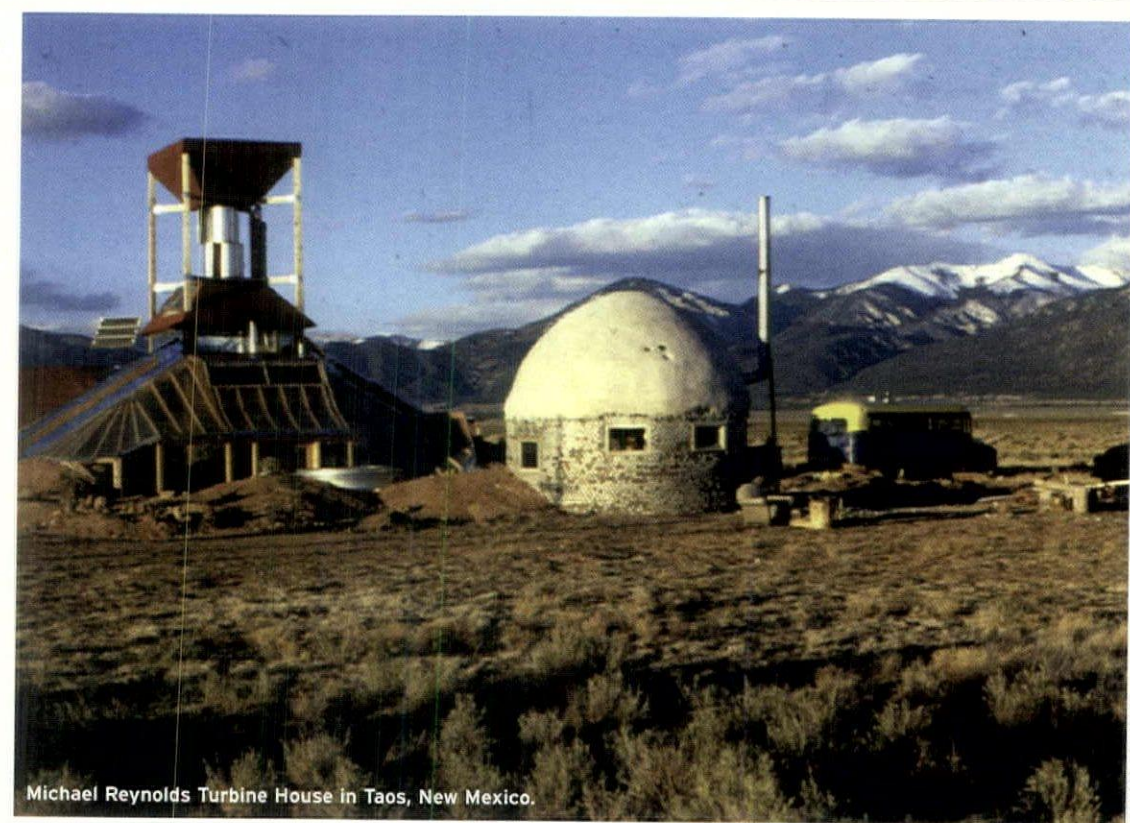
This is the show's greatest missed opportunity. In North America, nobody, and especially the "outlaw designers," ever dreamed of questioning the culture of the automobile, proposed a massive development of public transportation systems, or really thought about reversing the trend of suburbanization—all logical measures to reduce consumption that did emerge from the European debate. The automobile, with its mythology of individuality, freedom, and self-sufficiency was a cult for the counterculture.

Three projects illustrate urban prototypes, one German and two American. The German scheme for 400 houses supplied with active and passive solar energy, by Oswald Mathias Ungers, was the result of an international competition launched in 1979, by the West German Ministry of Research and Technology. Of the American examples, the first (1979–1980), was built on the roof of a New York University building by the wind turbine's inventor, Barry LeBost, partly with the help of the New York State Energy Development Authority. The second (1976–1979) was the result of the initiative of a tenant-owner cooperative on the Lower East Side of New York, helped by

architect Travis Price and biologist Ted Finch, an expert in wind energy. It was a successful attempt to gain independence from the urban power grid, a success that led to a legal battle between Con Ed, the supplier, and the owners of the building. Against the European government-sponsored proposal promoting the common interest of saving resources and involving a famous architect, we see American schemes generated by individual initiatives, centered on the technological solution and the will to obtain autonomy from public infrastructure. The two contrasting attitudes are worth exploring.

Ungers is the only designer in the exhibition famous beyond his work on sustainable architecture. Again the show underlines a parallel between the seventies and the contemporary situation—the disjunction between research into engineering solutions, and the architectural debate that appears to follow its own separate agenda. Montréal architect Gilles Saucier's clever installation bridges this gap. Inspired by oil pipes, a dark, multifaceted and continuous element twists, turns, and transforms the geometry of the galleries as it passes through them, providing a link between the various themes.

1973: *Sorry, Out of Gas* is the first major show developed by Mirko Zardini in his role as CCA director,



Michael Reynolds Turbine House in Taos, New Mexico.

a position he accepted in 2005 after acting as visiting curator since 2004. Zardini, working in tandem with Giovanna Borasi, curator of contemporary architecture since 2005, has introduced at the CCA a less scholarly, more agile approach, proposing events accessible to a more diverse audience. The attitude in the current show is manifested

by the attention devoted to popular culture, particularly in the section devoted to board games with titles like *Oil: The Slickest Game in Town* or *Energy Quest*, that reflect the desires and anxieties of the time. In the catalogue, edited by Zardini and Borasi, the opening section is dedicated to children. A delightful series of drawings by illustrator

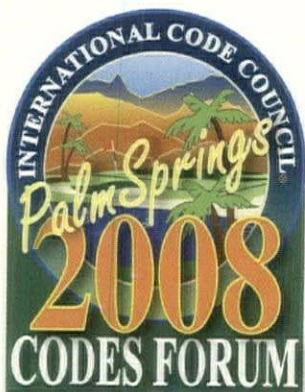
Harriet Russell compose a 32-page story that reinterprets in a humorous way the content of the exhibition. This populist approach is valuable, especially when dealing with a subject that is so vitally important at this time.

ALESSANDRA PONTE IS AN ASSOCIATE PROFESSOR AT PRATT INSTITUTE AND AT THE UNIVERSITÉ DE MONTREAL.



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Open: Boutique (p. 5): The display cases and wall panels for Tiffany's Wall Street were made by Modern Woodcrafts, P.O. Box 464, Farmington Industrial Park, Farmington, CT 06034, 860-677-7371, www.modernwoodcrafts.com. The lighting was designed by Cooley Monato Studio, 665 Broadway, Ste. 706E, New York, NY 10012, 212-674-4488, www.cooleymonato.com. The lighting fixtures were supplied by TPL Lighting, 171 East Liberty St., Ste. 201, Toronto, ON M6K 3P6, 416-538-8989, www.tpllighting.com.

Foster Cover (p. 7): The structural engineering for the Arlene Kogod Courtyard at the Smithsonian was done by Buro Happold, 17 Newman St., London W1T 1PD, England, 44-20-7927-9700, www.burohappold.com. The enclosure cladding subcontractor for the canopy was Josef Gartner, Gartnerstraße 20, 89423 Gundelfingen, Germany, 00-49-9073-840, www.josef-gartner.de. The general contractor was Hensel Phelps Construction, 4437 Brookfield Corporate Dr., Ste. 207, Chantilly, VA 20151, 703-828-3200, www.henselphelps.com.

Archivia Beckons Bibliophiles (p. 13): The general contractor for the bookstore was Crew Construction, 200 Park Ave. South, Ste. 1118, New York, NY 10017, 212-505-3190. The woodwork was done by 10-31 Cabinetry, 2 West Crisman Rd., Columbia, NJ 07832, 908-496-4946. The rugs were supplied by FLOR, 116 N. York Rd., Ste. 300, Elmhurst, IL 60126, 866-281-3567.

Studio Visit: Resolution: 4 Architecture (p. 14): The Bronx and Cape Cod houses were modular projects both fabricated by Simplex Homes, 1 Simplex Dr., Scranton, PA 18504, 570-346-5113, www.simplexhomes.com. The general contractor for the Bronx house was V.A.M. Development, 7 Corporate Dr., Peekskill, NY 10566, 914-737-4403. The

general contractor for the Cape Cod house was Twine Field Custom Builders, 130 Daniels Dr., Wellfleet, MA 02667, 508-847-7148. The structural engineering for the Fire Island house was provided by Robert Silman Associates, 88 University Pl., 10th fl., New York, NY 10003, 212-620-7970, www.rsapc.com. The general contractor was Island Painting & Contracting, P.O. Box 111, Ocean Beach, NY 11770, 631-583-9521.

Hoist Me Up (p. 20): The facade access consultant for the Hearst Building was Lerch Bates, 8089 South Lincoln St., Ste. 300, Littleton, CO 80122, 800-409-5471, www.lerchbates.com. For the New York Times Building, the facade access consultant was Entek Engineering, 200 Broadway, Ste. 5, Troy, NY 12180, 518-274-5550.

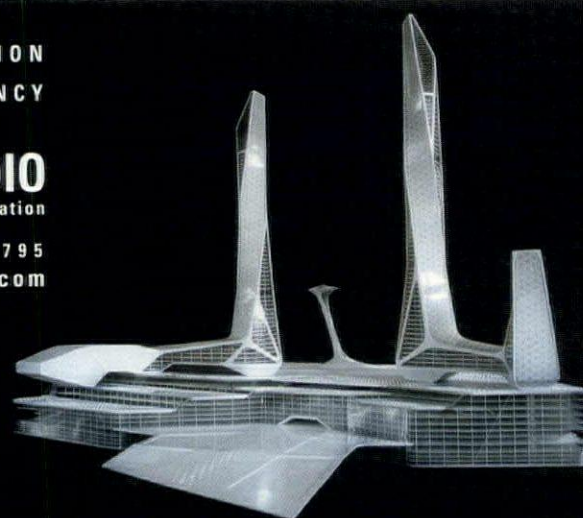
A Rough Beauty (p. 22): The facade contractor for the New Museum was M.G. McGrath, 1387 E. Cope Ave., Maplewood, MN 55109, 651-704-0300, www.mcgrathshmtl.com. The facade was designed and built by James & Taylor, Mitchell House, 2 Montem Rd., Surrey KT3 3QW, England, 44-20-8942-3688, www.jamesandtaylor.co.uk. The facade mesh was fabricated by The Expanded Metal Company, P.O. Box 14, Longhill Industrial Estate (North), Cleveland UK TS25, England, 44-14-2986-7388, www.expandedmetalcompany.co.uk. The storefront, ornamental metal, and architectural glass was fabricated by Competition Architectural Metals, 52 Newtown Plaza, Plainview, NY 11803, 516-753-6200. The custom mesh and polycarbonate ceilings were made by Adams Campbell, 15343 Proctor Ave., Los Angeles, CA 91745, 800-816-8830, www.adamscampbell.com. The electrical contractor was Dooley Electric, 45-54 37th St., Long Island City, NY, 718-937-0770.

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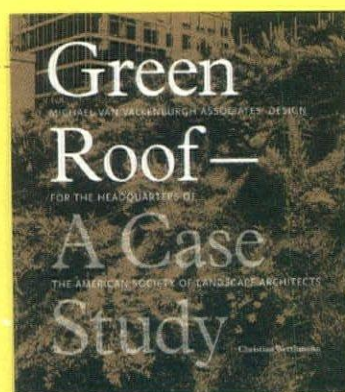
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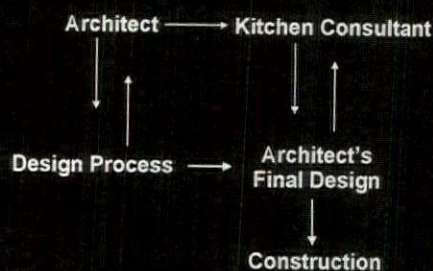
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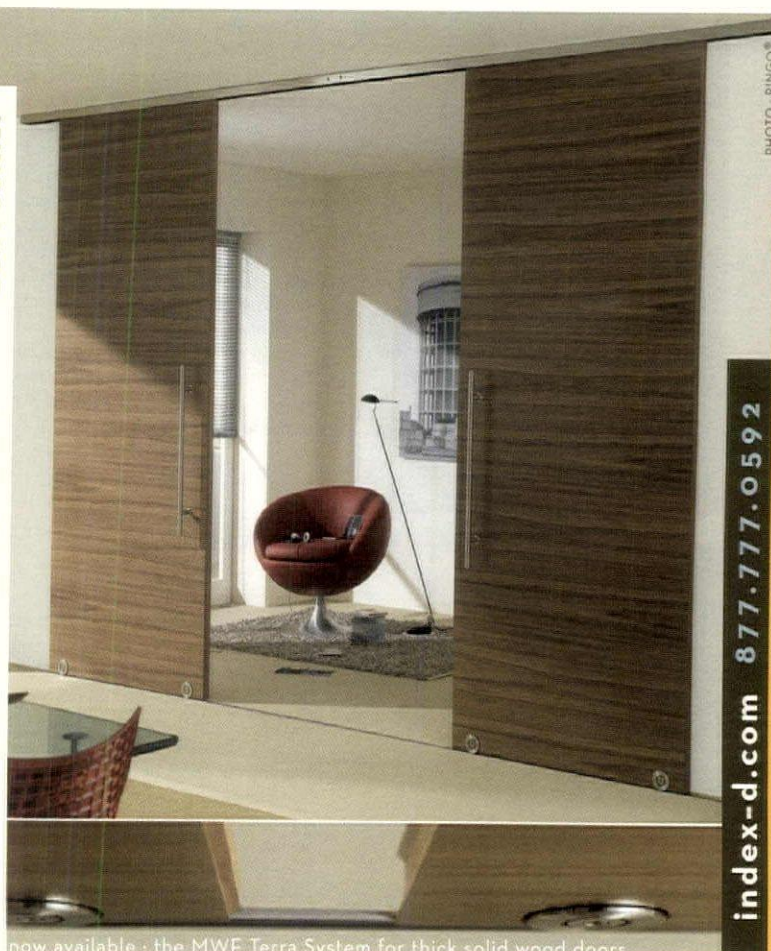
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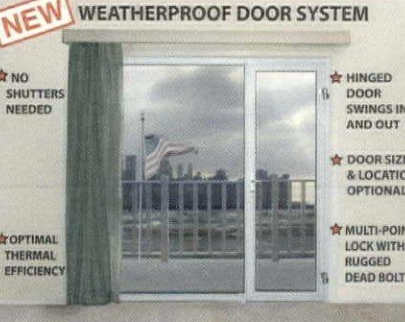
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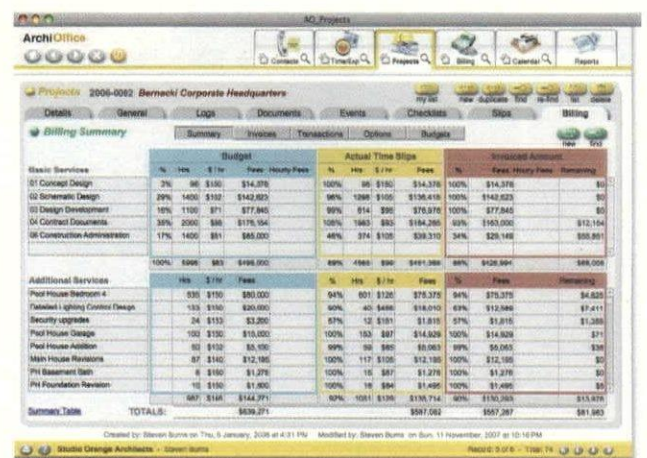
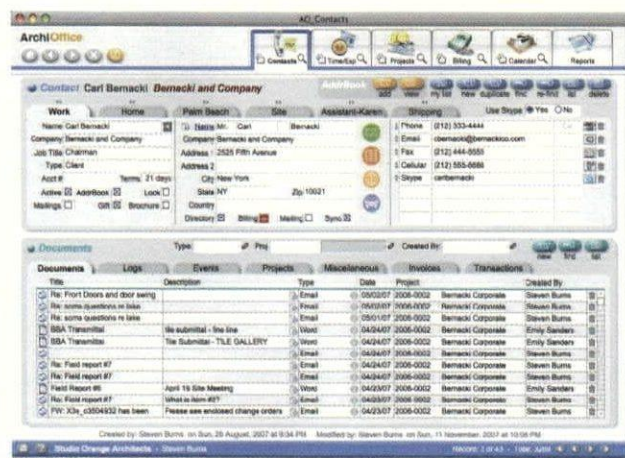
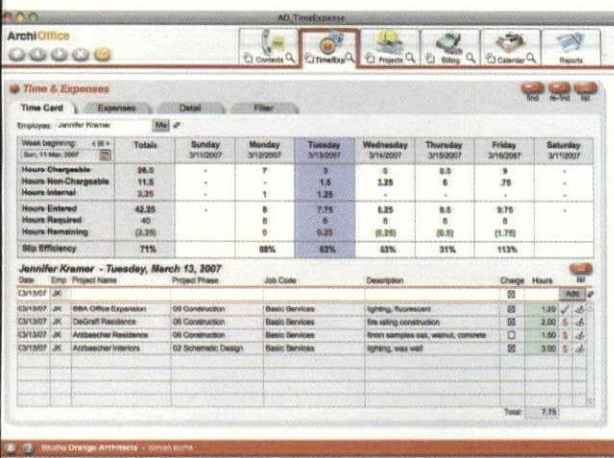
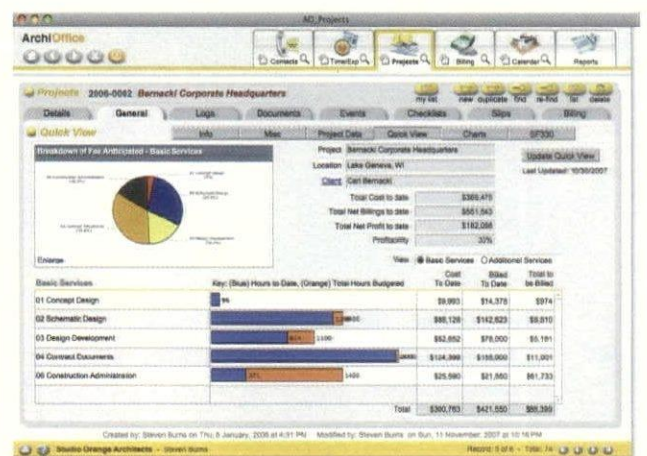
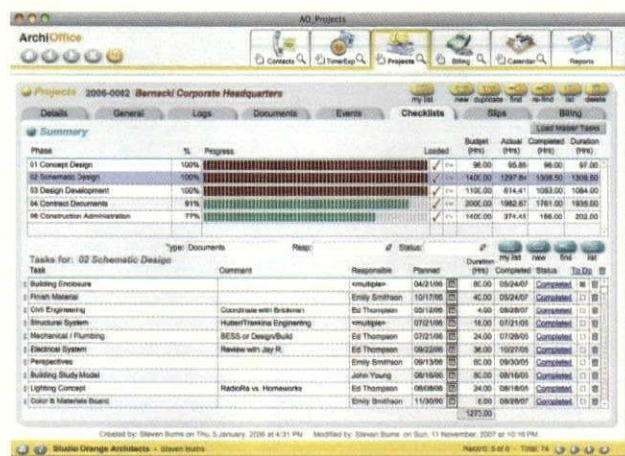
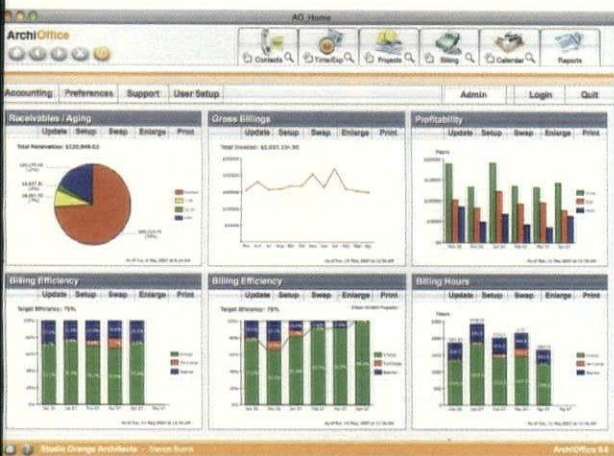
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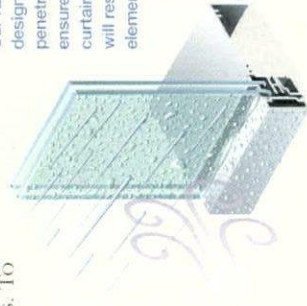


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