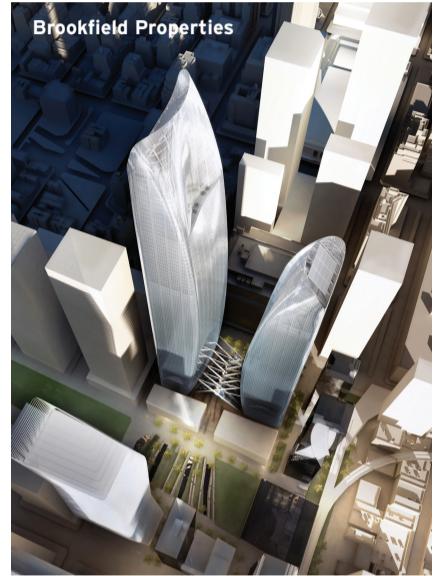


THE ARCHITECT'S NEWSPAPER

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DESIGN PROPOSALS FOR WEST SIDE RAILYARDS EXAMINED

PARSING THE YARDS

Since the November 19 unveiling of five competing schemes for the MTA's Hudson Railyards, media coverage and architectural commentary have (for once) been commensurate with the size of the projected development, [continued on page 24](#)



On December 19, New York Mayor Michael R. Bloomberg and Governor Eliot Spitzer announced that the team of West 8 / Rogers Marvel Architects / Diller Scofidio + Renfro / Quennell Rothschild / SMWM will design the 90 acres of open space on Governor's Island. The design will begin the island's transformation from a disused harbor site to a recreational magnet between the booming Lower Manhattan and Brooklyn waterfronts. Then-Deputy Mayor Dan Doctoroff said that once

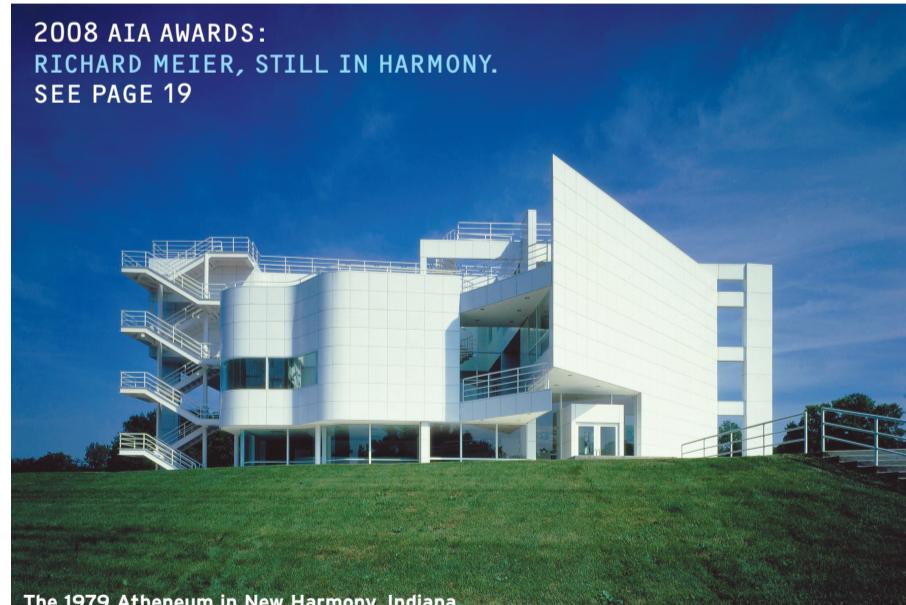
complete, the public spaces will lure visitors from "across the water to experiences [they] could not have anywhere else in the world."

West 8, a Dutch firm that has completed similar restoration jobs in Toronto, Utrecht, and Madrid, beat four finalists to create a grand waterfront promenade and trio of public parks on the stretch of the island closest to Manhattan. Field Operations, Hargreaves Associates, [continued on page 9](#)



COURTESY WEST 8 ET AL

2008 AIA AWARDS:
RICHARD MEIER, STILL IN HARMONY.
[SEE PAGE 19](#)



The 1979 Atheneum in New Harmony, Indiana.

The Architect's Newspaper
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DESPITE CONCERN, COUNCIL VOTES IN FAVOR OF EXPANSION

COLUMBIA'S WEST HARLEM PLANS APPROVED

The New York City Council approved Columbia University's expansion plans for Manhattanville on December 19, despite member concerns over the potential use of eminent domain and due process. The council also passed Community Board 9's proposal for West Harlem, which encompasses the entire 30-acre district, including the 17 acres where Columbia wants to build a new campus. The board had proposed that the area remain zoned for manufacturing, but that designation is superceded by the adoption of the school's plan.

All that remains is the announcement of the Community Benefits Agreement, which outlines financial and political commitments the school will make to its neighbors, including affordable housing, job training, and education. This package is meant to offset the negative effects the university's expansion might have on the area's poor and working-class residents and businesses. Details of the [continued on page 8](#)

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CONTENTS

- 14 CALATRAVA'S COPYRIGHT FIGHT**
- 16 MIAMI VICES**
- 39 A WINTRY MIX IN DUMBO**

38 DIARY
44 MARKETPLACE
49 CLASSIFIEDS

DEPUTY MAYOR STEPS DOWN THE DOCTOROFF IS OUT

Dan Doctoroff, who shaped the city's zoning and development more energetically than any public official in two generations, resigned as deputy mayor of economic development and rebuilding on December 11. Though many compared him to Robert Moses, Doctoroff stressed his collaborative approach in the news conference announcing his resignation.

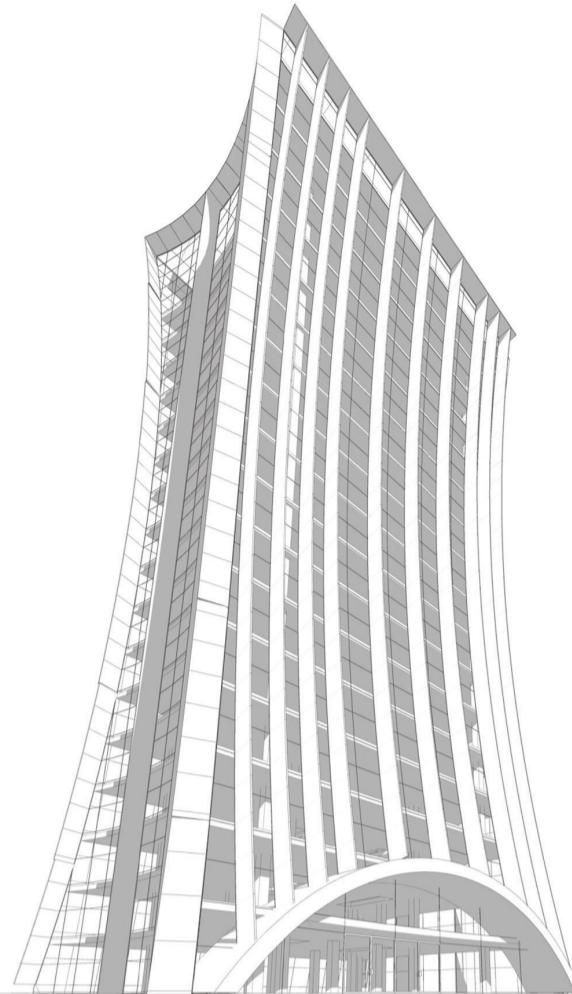
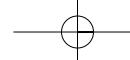
Doctoroff brought many changes to New York's building inventory. When he came to City Hall in 2001 from a Connecticut hedge fund, New York Stock Exchange chief Richard Grasso had said that nobody would buy a tall tower in Manhattan. Today, city council candidates promise to control the growth of tall towers around the five boroughs. Doctoroff will take over as president of Bloomberg, the media company the mayor owns. He leaves behind a city that looks busier and glossier, but what's less clear is how differently the city works.

Vishaan Chakrabarti, who ran the Manhattan office of the Department of City Planning during Bloomberg's first term, says the scope of Doctoroff's "physical legacy" will clarify [continued on page 6](#)



Dan Doctoroff (right) with the mayor.

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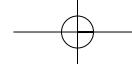
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LETTERS**TRUMP SOHO TOWER COLLAPSE PREVENTABLE**

First and foremost, our thoughts are with the victims of this tragedy and their families and loved ones. But this is a tragedy that never should have happened. This building was illegal and never should have been approved by the City. But the City bent over backwards to push it through, and then the developers worked at lightning speed to get the building up while the legal challenge has been making its way through the system.

This building was already a monument to greed and hubris; now, sadly, it will be a monument to tragedy as well.

ANDREW BERMAN
 EXECUTIVE DIRECTOR, GREENWICH VILLAGE SOCIETY FOR HISTORIC PRESERVATION NEW YORK

CORRECTIONS

The article "In Detail: The Institute for the Study of the Ancient World" (AN 15_09_19.2007) should have mentioned Levien & Company, Institute co-founder

Leon Levy Foundation's representative, whose involvement was crucial in realizing the project.

The article "Extra Wide-Screen TV" (AN 18_10_31.2007) omitted a credit: 2x4 of New York worked on the early design concept for the LED display at the WGBH headquarters in Boston.

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EDITOR

Perhaps the MTA took a few cues from the debacle surrounding the original presentation of the Ground Zero schemes, because the five massive schemes for the proposed developments of the Hudson Yards have been greeted with more interest than skepticism, at least on the part of the general public. That all five preserve the High Line in some form, and that each respects (to a greater or lesser degree) the requirements for mixed-use and affordable housing have led many New Yorkers to think "Well, it's inevitable, and it sure could have been worse."

That's no small accomplishment, considering that at 26 acres, the Hudson Yards site is much larger than Ground Zero. But there is a similarity: At this early stage, each proposal should be judged entirely on the planning decisions of its designers; instead, they are being evaluated almost entirely by the quality of the renderings. Some may prefer Brookfield's images of pale towers in a regimented march down towards the river, while others vote for Related's "No Style Left Behind" architectural mash-up. Either way, questions of style are beside the point. (Though it was admittedly a fiasco, one wishes that Beyer Blinder Belle's original presentation of massing models for options at Ground Zero had been better understood, because a similar approach would be helpful here.)

What's more, nobody quite seems to know how many other projects are about to bloom on nearby sites, especially to the south where auto shops, mysterious jobbers, garages, and vacant lots have proved irresistible to developers. In September, *The Real Deal* put the count at something more than 34 major new towers in the vicinity of the yards. So when looking at Brookfield's 16 on-site towers, don't forget to add in four more office buildings that the company is developing, with a total of 4.7 million more square feet, one block over on 9th Avenue between 31st and 33rd streets. That'll put them cheek by jowl with the new Penn Station and Madison Square Garden on the site of the Farley Post Office. Extell also has plans for lots near the yards, including a 1.5-million-square-foot 50-story tower on the site of the Copacabana Club at 34th and 11th and an office-hotel-condo complex at 31st and 10th rumored to be well over 50 stories.

When the RFP for Hudson Yards was issued, Steven Spinola of the Real Estate Board of New York told AN that he hoped small developers would be invited to the party and that the site could be divided into eight or nine smaller parcels, as it was at Battery Park City. Otherwise, he predicted that the only bidders would be large-scale developers. He was right; all of the midsize developers have been chased to the periphery, and with them, the texture, scale, and potential for connections to the surrounding neighborhood.

Earlier this month, the estimable critic Ada Louise Huxtable minced no words in her critique of the Hudson Yards schemes in *The Wall Street Journal*, calling all the best-laid plans "awesomely bad." She was especially appalled at the failure to coordinate a coherent overall plan for a Westside "bursting with development." And in an open letter, Community Board 4 offered its own carefully weighed judgment, bemoaning among other things the lack of public infrastructure. It even suggested that the public space might actually be too big and desperately needs some more thoughtful programming.

It's not too late for more thought to go into reducing the scale and animating the street-level experience where Hudson Yards meets the rest of the city. Right now it looks as walled off as the Emerald City and just as isolated from the world. As they are right now, these schemes don't need a field of poppies to put us to sleep.

FDNY AND DOB TO COORDINATE SAFER MATERIALS STANDARDS**LIGHT AND PRESENT DANGER**

Lightweight building materials provide a number of benefits over their traditional counterparts: they are easier and cheaper to produce, transport, and install, and because they use less material and energy to produce, they are more environmentally sensitive. But there is one major difference that has the city concerned: Because of a lower heat threshold, they pose a greater risk to the city's first responders to fires. And with Mayor Michael R. Bloomberg's push for increased building efficiency, they will become ever more commonplace.

Due to these concerns, the Department of Buildings (DOB) and the Fire Department launched a joint inspection program in Staten Island this fall intended to gather information on the application and installation of lightweight building materials. Both will perform spot inspections on construction sites to ensure the materials are being properly identified and installed.

"Lightweight construction materials can pose a danger to our firefighters, and this new pilot program will help us identify where those materials are being used," said Fire Commissioner Nicholas Scoppetta in a release announcing the program. He added, "Knowing where these materials exist within a building will help to ensure the safety of our members, construction workers, and the public."

Lightweight building materials have been in use for at least the last 15 years, said DOB commissioner Ira Gluckman, but the last five years have seen an explosion in their use because of skyrocketing costs for building supplies in the city and worldwide.

"What really led to it," Gluckman said of the pilot program, "was the Fire Department kept calling us up because they were seeing more and more of it. Their personnel wanted to be educated on how to approach this stuff."

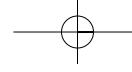
This has lead to increased vigilance by the city because lightweight materials—namely laminated wood I-beams, plate-connected wood floor trusses and light gauge cold-formed steel—behave differently in a fire and therefore pose greater risk if firefighters are unaware of their presence. Improper installation can exacerbate these problems, which is why inspections are so important. When used and insulated properly, lightweight building materials pose only a marginal threat.

The program was launched in Staten Island because the scale of development there is more manageable but also more appropriate—lightweight building materials are normally used only in smaller residential and commercial projects, which predominate there. **MATT CHABAN**

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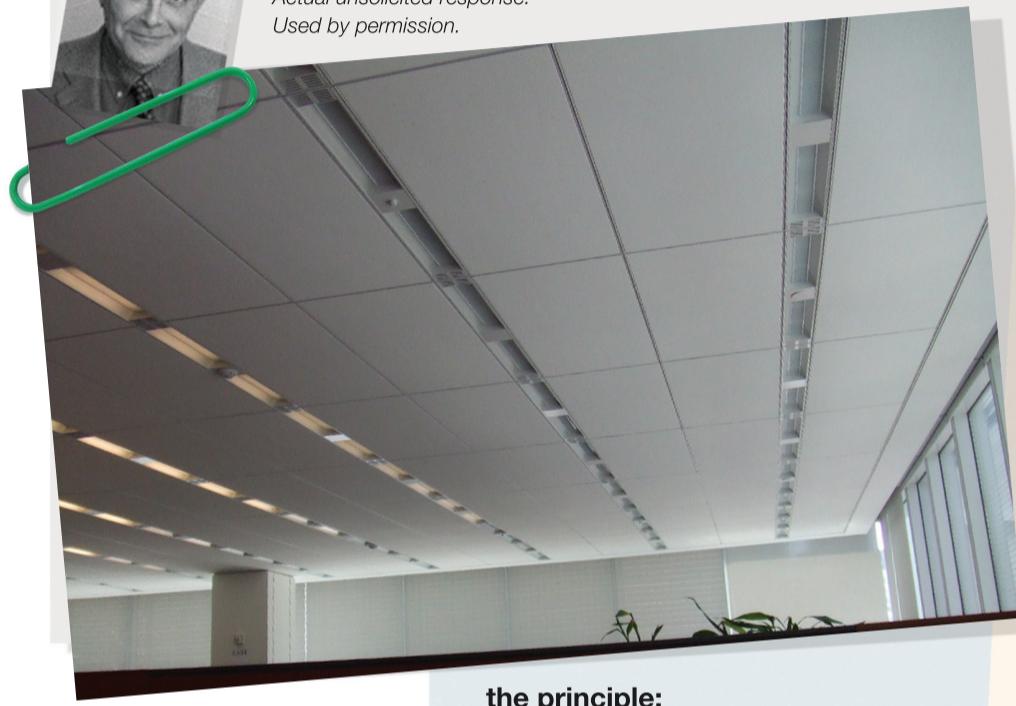
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EAVESDROP: EDITORS

THIS ONE GOES OUT TO THE LADIES...

We are recovered, at last, from the haze of the holidays, though still haunted by the memory of **Steven Holl's** office party: Did the slideshow projected on the wall *really* show the man in question shirtless? At the time, we asked him, and he mentioned something about being a young architect, just getting started, etc. Footloose and garment-free, eh? But we digress... In the spirit of self-sacrifice for which we are widely unknown, we dispatched ourselves over to Madison Square Park the other day to test out the **Nicholas Grimshaw**-designed *pissoir* that has caused so much twittering since it was installed in mid-January. (Admittedly, there was some self-interest involved, as we are cursed with what could be described as the bladder of a third-grader, and—happier thought!—the Shake Shack, to whose burgers we are very partial, is right nearby.) So, Gentle Reader, off we went! As we waited for the man in front of us to, ahem, take care of business, we spotted a CEMUSA truck parked on the curb, and a young man in a CEMUSA jumpsuit leaning up against it, undoubtedly to watch his employer's snazzy new toilet. (For those oddities among you who are not fascinated by the sanitary habits of New Yorkers, CEMUSA is the Spanish company producing these miraculous cabins of comfort.) Channeling our inner Brenda Starr, we smiled broadly and asked how it was being received. Our charming young informant told us all about it and said it's a hit: "The men, the ladies, they all love it. But especially the ladies, who like how clean it is." We agreed that clean is good and continued to chat away when, suddenly, the young man blurted out, "FINALLY! You can pee in style!" Were the cabin door not opening, and our turn arriving at last, we would have cheered because we couldn't agree more: We pride ourselves on doing *everything* in style.

MISSION ACCOMPLISHED

Robert A. M. Stern may have already gotten the commission to design the **George W. Bush** Presidential Library, but some folks apparently think he could use some help: *The Chronicle of Higher Education* is holding a competition to deliver Stern a wealth of ideas. Standard architecture contest rules apply, with one catch: Your entire concept must fit on the back of an envelope. (Insert your own joke here; we made ourselves delete it.) Readers will vote on the best design, the winning designer will get an iPod Touch, and the architecture world will earn the undying admiration of the Republican Party. Deadline is February 1, for details and to vote, visit chronicle.com/indepth/architecture/architecture-contest.htm.

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INSTALLATIONS HELP UNTANGLE CONSTRUCTION CHAOS DOWNTOWN

BROADWAY BOOGIE-WOOGIE

Lower Broadway between Fulton, John, and Dey streets is a pedestrian nightmare. The sidewalks surrounding the construction site for Grimshaw Architects' Fulton Transit Center at Broadway and Fulton have vanished behind barricades, and pedestrians must navigate a labyrinth of temporary wooden decks and the first lane of the street behind concrete jersey barriers. Dey Street, across Broadway from the Transit Center site, is not only a staging area for the adjacent World Trade Center construction (constantly mobbed with Century 21 shoppers), but is carved up to make way for an underground passageway to the PATH station.

In order to help the public move through and make sense of this mess, the Downtown Alliance and the Lower Manhattan Cultural Council sponsored a modest public art program called Re:Construction. It asked architects and artists to offer proposals that used the construction materials on the site to highlight its temporary nature.

The most ambitious of the three winning projects is by the New York firm GRO Architects. Nicole Robertson and Richard Garber worked with engineers at Buro Happold to create *Best Pedestrian Route*, a laser-cut aluminum and Plexiglas structure that acts as ramp, wall, and shelter. The telescoping form guides pedestrians around the gauntlet of construction on John Street.

and takes its graphic cues from the traffic signs and symbols that clutter the area. The two other projects are more whimsical: the artist Tattfoo Tan gave an orange zebra-stripe paint job to jersey barriers along Broadway at Ann Street, while a barricade fence along Fulton Street's sidewalk got an electric shot of color from Venezuelan artists Carlos de Llarena, Mateo Pinto, and Carolina Cisneros. The Re:Construction projects will be guiding pedestrians through April of this year. **WILLIAM MENKING**



FABIAN BIRGFELD, PHOTOTECTONICS

OPEN> RESTAURANT

> MATILDA

647 East 11th Street
Tel: 212-777-3355
Designer: Carlo Frugueule,
Urban Office Architecture



URBAN OFFICE ARCHITECTURE

It is rare to stumble across a restaurant whose decor reflects its owners' distinctive backgrounds as vibrantly as does Matilda in Alphabet City. Founded by Maristella Innocenti and her husband Esteban Molina, Matilda is a fusion of Mexican and Tuscan foods; the influence of both cultures can be seen in everything from the alternating Spanish and Italian words on the restaurant's walls to the menu itself. "The owners asked us for a rustic, mosaic-like ambience," said Carlo Frugueule, a principal with Urban Office Architecture, a design firm in New York and Milan. Matilda is divided into formal and casual dining spaces by a stained maple closet-cabinet, near which hang dozens of red wine bottles. The cabinet, according to Frugueule, is "a container of memories and possibilities." The front dining room is lit with handmade lamps from Florence, while Artemide suspension dome lamps bathe the back room in pink light. "We wanted to portray the duality of the cultures involved while finding a common ground," said Frugueule. **RODNEY DEAVULT**

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THE DOCTOROFF IS OUT

continued from front page

around 2015, when the thousands of square feet in rezoned areas around the High Line have all entered the market. But Chakrabarti, who now runs Related/Vornado Realty Trust's joint venture to rebuild around Penn Station, said Doctoroff was an engineer, not a bulldozer. "He's much more of a process thinker than Robert Moses was," Chakrabarti told AN. "What he figured out was how to work with the bureaucracy to get results."

Indeed, while Moses started digging expressways before opponents could protest, Doctoroff worked most major decisions through city law, with the notable exception of Brooklyn's Atlantic Yards project. "My proudest moments are when we all got together and tossed ideas back and forth across many agencies," he told the press conference. His boss praised him for breaking patronage's grip on the city's development agenda while promoting expediency. "He took on jobs that had festered for years, like street furniture," said Bloomberg. "By integrating economic development with city planning, affordable housing, and parks for the first time, Dan created a new model."

This new model, which involves systems rather than isolated projects, can be hard to see behind the dazzling architecture and gargantuan projects that the city has seen in recent years. But whenever he discussed PLANYC, the 127-point agenda to reduce New York's greenhouse gas emissions by a third and expand parks and transit while adding a million people by 2030, Doctoroff talked about how analysis of land use led to water management strategies, and other macro concerns. Doctoroff described the work that drove the failed 2012 Olympic bid as "the blueprint for much of what we've done here."

PLANYC echoes the audacity of Manhattan's 1811 grid plan by binding the major projects at Hudson Yards, Atlantic Yards, Lower Manhattan, the Queens waterfront, and Coney Island with durable transit, energy-efficient density, and amenities that

serve all income groups. It also reveals the limits of Doctoroff's faith in grand strategy. Majora Carter, founder of the Sustainable South Bronx initiative, tussled with Doctoroff over city plans to build a jail in the neighborhood and warns against reading his calculations as vision. "I fail to see where his partnership with communities really took place when you've got two developments with the biggest impact on the South Bronx and none of them had any community input," Carter told AN. "True sustainability requires support from the bottom up, and people on the bottom aren't going to be very interested if all you tell them about is a trophy building."

Carter is not alone in arguing that the city's big projects reflect too much expediency and too little consensus-building: Former planning commissioner Ron Schiffman has made a similar critique. But Carter calls the \$30 million in greenway funds "one of the biggest infusions of utterly positive money to come into my neighborhood."

"If you took an aerial shot of the five boroughs five years from now you will see an incredible transformation—at Hudson Yards, at Queens West, at Columbia—that's really a legacy of the Bloomberg-Doctoroff-Amanda Burden troika," said Chakrabarti. "Dan initiated a dialogue about the competition we face. He woke us up as a city and said: We cannot rest on our laurels. And I don't think anyone else in the administration would have done that."

Doctoroff believes that his once and future boss has that vision. "This mayor established a culture of civility that has enabled us to build consensus in this most diverse city," he said at the press conference. In an interview with AN, he expressed confidence that his successor, Robert Lieber, former head of the Economic Development Corporation, would continue his agenda. "As long as the mayor is mayor, we take direction from him," Doctoroff said. After Bloomberg leaves office, the city will determine Doctoroff's future reputation by how the aerial shot comes together.

ALEC APPELBAUM

PLANS FOR THE CON EDISON SITE STILL LOOK BIG AND BULKY TO SOME

EAST RIVER RISING

The New York City Planning Commission has begun reviewing a controversial development proposal by the East River Realty Company (ERRC) for a mixed-use project with 4,100 residential units on what is reportedly the largest privately controlled, undeveloped portion of land in Manhattan. The four parcels formerly occupied by Con Edison comprise 8.7 acres on the far East Side of Midtown, near the United Nations. However, many are saying that at its current height and density the project, which requires zoning text changes, waivers, and a large-scale special permit, has little hope of receiving required city approval.



Although the AIA is supporting the ERRC project, community members, the influential Municipal Art Society, and elected officials, including the local city council member and the Manhattan borough president, have come out in strong opposition to the project. "Today, this could not get through the city council," said New York City Councilmember Daniel Garodnick. "The plans still include buildings that are too dense for the neighborhood, and we will need to see significant changes."

The ERRC masterplan developed by architects Richard Meier and David Childs of Skidmore, Owings & Merrill calls for a "tower-in-the-park" type of development with seven sheer rising glass towers ranging in height between 433 and 721 feet. One of the buildings, slated to be a commercial office tower extending almost the entire length of the city block along 41st Street, would also be 320 feet wide, making it one of the widest buildings in the city. Four of the towers would be built along an east-west axis on a three-block-long superblock formerly

WASHINGTON SQUARE PARK CLEARS FINAL LEGAL HURDLE

PARK RENOVATIONS BEGIN

For a park long associated with protest, the fight may finally be over. On December 3, the last lawsuit attempting to block the three-year-old renovation plans for Washington Square Park was decided in the city's favor. Within days of the decision, the Department of Parks and Recreation began loading earth-moving equipment into the park, and a spokesperson said workers will begin the first of three phases in January.

The renovations include moving the central fountain in line with the park's iconic arch as well as moving and reorienting two statues; adding additional landscaping, lighting, and furniture; and making access to the main plaza compliant with the Americans with Disabilities Act. The department emphasizes that the renovation will create 20 percent more green space within the park, but critics counter that this comes at the cost of the park's gathering space that has defined it for decades.

"They want a prettier park to look at," said Jonathan Greenberg, one of the plaintiffs in the suit. "They are going to make it less impromptu, less of a gathering place, somewhere you don't linger."

Greenberg played games there as a child and music as a teenager, and when he heard about the city's plan, he helped organize the Open Washington Square Park Coalition to fight it. The group has argued that the new design will irrevocably alter the park from an agora for protestors, political rallies, tourists, and college students to an overly manicured garden with fences to keep people off the grass and out at night.

But what frustrated critics is not so much the department's plans as the secrecy with which it handled them. Greenberg contends that the department refused to fully explain the renovations even when required by the public review process, and this has been the central concern of lawsuits the plaintiffs filed against the city.

The December 3 decision by Manhattan Supreme Court Judge Joan Madden found

that the department had not misrepresented itself during the public review. It did, however, reinforce claims made by department officials about openness and access, which will be legally binding. Greenberg said this was small consolation. Contacted by AN, a department spokesperson declined to comment beyond the lawsuit.

The only remaining challenge facing the renovations is Councilmember Alan Gerson, who made an agreement with the department in 2006 that if it cost more to move than to repair the fountain—a contention the department has long dismissed—then it would not go forward. It has taken over a year, but Gerson spokesperson Paul Nagle said the financial documents have just been received and an announcement will be made by the start of the year.

As for the renovations, Nagle said they will almost certainly go forward, one way or another. "There are a lot of people who do like it, there are people who don't like it, but by the charter, Parks can pretty much do what it wants," he said. **MC**



MATT CHABAN

occupied by a Con Edison power plant, which is bounded by East 39th and East 41st streets, and 1st Avenue and FDR Drive. Pedestrian walkways lining up with East 39th and East 40th streets across 1st Avenue would lead past the new towers into a park designed by Field Operations that would be built on a deck overlooking the East River.

Manhattan Community Board 6 has a different vision for the site, as well as for redevelopment projects planned for the surrounding neighborhood, such as the expansion of the United Nations complex and the realignment of FDR Drive. The community board's plans call for height limits of 400 feet, less dense development across the ERRC site, significantly more street level retail, and, instead of the pedestrian walkways, remapping the public streets that formerly ran through the site to break up the superblock massing.

According to Michael Gross, a spokesperson for ERRC, the developer has already made substantial concessions to the community board by agreeing to build a public school at the site, lowering the overall heights of the buildings, and also by agreeing to create affordable housing as part of the city's 80/20 program.

Although the current design goes against

standard city zoning restrictions for bulk and open space, AIA New York City Chapter officials sent a written testimony to the City Planning Commission on December 5 in support of the exceptions that the developer is requesting: "It makes sense to us that the general large-scale development allows for an exemption from the usual bulk, setback, and yard restrictions, making it possible for the public plazas and other open space to be located in a more flexible manner and permitting some existing buildings to remain without interfering with the overall plan," wrote Joan Blumenfield, president of the AIA New York Chapter, in the letter.

However, Edward Rubin, Chair of Community Board 6's Land Use Committee, says that the ERRC project still constitutes a tower-in-the-park-style development that is too dense and doesn't relate well to the surrounding neighborhood. "We have dealt with this project for six years," he said, "and we have voluminously critiqued it, but it has gone through a long process without any substantive changes."

City planning is expected to vote on the project in late January. If the agency approves the project, it would then be submitted shortly thereafter for review by the city council.

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Designer: Mark Zeff



ERIC PIASECKI

Greenwich Village is steadily transforming, but designer and architect Mark Zeff's almost hostile aversion to formula ensures that this West Village eatery still has personality, albeit a more refined one than many of its neighbors. Inspired by the precious materials and detail of Eastern European tearooms, Zeff's design merges delicacy and comfort. Custom designed ironwork tops large black leather booths, and Persian patch-work rugs cover the ebony-stained oak floors, while mirrors seem to cover everything else. "I think mirrors are an underrated material," Zeff said. Although seemingly everywhere, they also fade away in their artfulness, inconspicuously sheathing the front tables and the bar, the vitrines carved into the window cavities, and, most strikingly, the barrel-vaulted ceiling. "I wanted to find a way to develop a design that would give life to that long, dark tunnel, so we came up with this prismatic antique mirrored ceiling," Zeff said. Hidden in the back, vintage French art deco light fixtures project a star/leaf pattern on the ceiling of the bar, whose plush velvet walls complete the sensory experience. Latin music, American food, French light fixtures, Italian chairs, and custom designs by the originally South African architect create an intercontinental affair that suits MacDougal Street's eclectic variety of piercing joints, smoke shops, bars, and ethnic restaurants. **AUDREY JAYNES**

COLUMBIA'S WEST HARLEM PLANS

APPROVED continued from front page

agreement have not yet been released, but a promise of \$150 million for housing is in the offing. But due to on-going mistrust, community board chair Jordí Reyes-Montblanc remains skeptical. "The devil is in the details," he told AN.

"Today culminates a very difficult and long process," Harlem Councilmember Inez Dickens said at a press conference before the council voted 35-5 in favor of both plans, with six abstentions. "The community has long had this devastated, lonely area that has not benefited from the development of the rest of Harlem. Today, that changes."

Not everyone on the council agreed with Dickens. At a pre-vote rally held by the Coalition to Preserve Community on the steps of City Hall, councilmembers Tony Avella and Charles Barron said the project was being rushed through the land review process and the community had not been given enough time to comment. "Let's take every day necessary to give Columbia and the community the opportunity to come to a compromise," Avella said. The council had until January 15 to make a decision, and Barron made a motion to delay the vote until then, but it was defeated.

The plan's supporters insisted the time was right for the vote and there was no need to delay. "There was no rush," Land Use Committee Chair Melinda Katz said at

the press conference. "This was certified on June 18; it has had six months of review. To go forward on the Columbia expansion is the right thing to do now." However, several councilmembers said at the meeting they had been given short notice and were not fully prepared. Some community members suggested that with more time to review the different proposals and to further consider the university's controversial threats of using eminent domain, votes might have shifted away from Columbia—hence the rush.

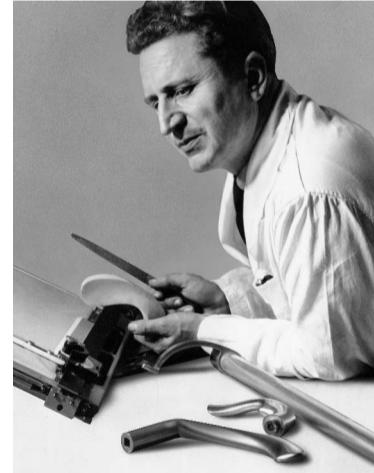
While there was contentious debate over the two plans, most of the council seemed less concerned about the Harlemites (many of whom packed the council chambers) who felt threatened by Columbia's encroachment than by the school's proposed use of eminent domain. For those on the council, any acknowledgement of this right could threaten their own districts. "We are going to regret voting on this," Avella said.

Despite these reservations, most of the council backed their West Harlem colleagues Dickens and Robert Jackson, expressing confidence that the two must be acting in the best interest of their constituents. Still, Jackson acknowledged the difficulty of reaching the vote. "Was a consensus reached?" he asked rhetorically. "No, it was not. But I will tell you in my opinion, I will stand up in front of anyone and say this is the best plan for the community."

MC

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WESTWARD HO! continued from front page
REX, and WRT led other bids. The REX bid, which proposed a grid of developable lots, drew buzz for its unsentimental take on the broad economic challenges facing the island's transformation.

The West 8 scheme focuses on converting the midrise barracks currently on the site into a hilly landscape of rubble and on creating what principal Adriaan Geuze called a "warm enclosure" of 90 acres with a botanic garden behind a 2.2-mile promenade. Geuze gained some notoriety by arriving at a public design presentation this past summer astride a wooden bicycle, but the team's original idea of providing 2,000 similar bikes for free use by visitors has slipped off the agenda.

Some, for now, have questions about how the improved landscape will encourage private investment for a fuller restoration of the island. The Governors Island Preservation and Education Corporation (GIPEC) issued a Request For Proposals for large-scale development plans in February 2006, but after considering the submissions, deemed them financially unfeasible and decided to go forth with the public spaces first. ("A Lift for Governors Island," AN 04_03.08.2006) The New York Harbor School, a public high school currently in Bushwick, was the sole proposal GIPEC approved; it will relocate to the island in fall 2008 or 2009.

At the announcement, officials talked all about beauty and recreation: Assembly Speaker Sheldon Silver, who represents Lower Manhattan, praised the selection for promising green space to an area where "recreation is in short supply." Both Doctoroff and Lieutenant Governor David Paterson said the public space could match legendary urban parks in Luxemburg, Sweden, and Singapore.

"As beautiful and expansive as [those parks] are," said Doctoroff, "Governors Island has the potential to outshine them. If you don't believe me, walk up to the top of one of those buildings that will be demolished and turned into hills and see the 360-degree views."

For the next two years, such views will remain accessible only via scheduled summertime visits while the team prepares a design and GIPEC oversees an environmental impact study. Any eventual full-scale development would follow a request for proposals to academic, research, and philanthropic organizations.

Officials hope the park planning will fix Governors Island in New Yorkers' consciousness and provide a focus for what Doctoroff calls an emerging "Harbor District" linking Hudson River Park, the planned South Street esplanade and pier playgrounds, the East River Park, and Brooklyn Bridge Park. (Gregg Pasquarelli, whose firm SHoP Architects is masterplanning both the public East River work and the South Street Seaport, served as a juror for GIPEC.) Doctoroff promised that GIPEC, whose chairmanship he will soon cede to Lower Manhattan Development Corporation chief Avi Shick, would reach out to "community residents and other stakeholders" for input on modifications to the design.

And broader realities, from the city's crowded political agenda to the complexity of upgrading the island's infrastructure and transit links, may challenge the whimsy that design jurors praised. But Geuze seems serious about the patience and political savvy his job will require, which means that the wooden bike may be back. "We need an iconic element to stay in people's minds in the first years," he told AN. "Maybe bikes could be the draw." AA



New ecological habitat, aka marsh, on the island's southern tip.



Public art in the botanical forest.
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KATRYNA CARTER, PRINCETON UNIVERSITY SCHOOL OF ARCHITECTURE

ROBERT GUTMAN, 1926–2007

The day after celebrating Thanksgiving with his extended family, Robert Gutman, the influential professor and critic of architecture, died unexpectedly in Princeton, New Jersey at the age of 81. A mentor to several generations of students and junior faculty, Gutman was known for his intelligence, wit, and humanity, as well as his commitment to studying architecture in broad social and political contexts.

Like so many others, I treasured my friendship with Gutman, whom I met when I was a graduate student in architecture school at Columbia University. (I never studied with nor am I related to Bob, although I was often asked about one or the other connection, given our shared interests and spelling of our last name.) In the early 1980s, Richard Plunz, professor of architecture at Columbia, convened a meeting to plan a new housing curriculum (funded by an NEH grant), and of course Plunz invited Gutman. A key figure in American academia, Gutman was a sociologist who, like Herbert Gans and Nathan Glazer, took heed of the failures of modern architecture, especially in public housing following the upheavals of the 1960s. Gutman, who was a Quaker and a politically progressive sociologist with a background in psychoanalysis and demography, insisted that social science be integrated into the core of architecture education and practice. He arrived at the meeting affable, genial, and sporting the usual bow tie, ready to share his expertise in public policy, housing, and pedagogy. Several of us hoped the outcome would be to revive ties to progressive moments in the school's past, when housing and design were understood to be one and the same. That didn't happen (as Bob predicted), but for me there was an equally significant outcome: Bob became a mentor and dear friend.

By phone and email and especially over lunch, always at the Princeton Club and always his treat, we chatted about personal joys (children and grandchildren), commiserated over sorrows (the tragic death of his beloved wife Sonya Rudikoff), and talked about new books, architecture education, and practice. Bob was charming, and I would leave lunch thinking I'd helped him understand an important problem. After a few years, I realized that this was how Bob did his research: Like most sociologists,

he worked through talking to people. Sarah Whiting, a Princeton colleague, shared similar sentiments in a recent email: "Despite the fact that Bob knew everybody and everything he often started conversations with any junior faculty member by saying, 'Well you know far more about this than I do, but I was wondering,' at which point he would zero in and reveal the central question upon which everything hinged. For a man with every right to have a big ego, he selflessly engaged junior faculty and students: not by pontificating, but by talking with and listening to. The mystery I still haven't solved, however, is just how many lunches he ate, given that everyone I know seems to have lunched regularly with him."

Born in New York City in 1926, Bob studied at Columbia and taught sociology at Rutgers University for 39 years. He won respect in the field, but his greatest influence was in architecture. As he loved to tell colleagues, Bob came to Princeton as a special student in 1965, supported by a grant from the Russell Sage Foundation. He returned in 1969, teaching at the architecture school until he died. In 1972, Bob edited the classic collection of essays *People and Buildings* (Basic Books, 1972) and made it his life work to scrutinize people and buildings as well as politics, architecture, and public policy. As he stated at the symposium held in his honor at Princeton University in 2003, "It is not really a question then whether architecture and public policy, and architecture and politics are connected. They are linked inextricably. The critical issue now is whether contemporary architects as a professional group and a community should be more active in formulating public policy as it affects the built environment." His other books are *Neighborhood, City, and Metropolis*, co-edited with David Popenoe (Random House, 1970), *The Design of American Housing* (Publishing Center for Cultural Resources, 1985), and *Architecture Practice: A Critical View* (Princeton Architectural Press, 1988), a standard text in many architecture schools. A volume of collected essays is forthcoming from Princeton Architectural Press.

Gutman's generosity of spirit, intellectual curiosity, and passion for architecture, as lived in and designed, brought him many professional honors and visiting professorships; his friendships included leading painters, architects, and intellectuals of his generation. He loved to entertain, to talk, and yes, to gossip; he also did not tolerate pretentious design, sloppy thinking, or tedious prose. At a studio review or during a seminar, he'd cut to the chase and ask, with a mischievous smile, "What's the question?" according to Roy Kozlovsky, one of his doctoral students. Gutman's housing courses were packed, he put in long hours working for institutional change (taking an active role in campus planning at Princeton, for example), and he supported women in architecture schools. Bob was not a feminist, but he had no truck for prejudice of any kind, and after the Ivy Leagues desegregated on the basis of sex in late 1960s and early 1970s, he encouraged Diana Agrest, Mary McLeod, Hilary Ballon, Peggy Deamer, Sharon Haar, and others to proceed in fields traditionally unfriendly to women. Word has it that Bob wanted his graduate students to write a manifesto this coming semester. Perhaps the assignment should proceed.

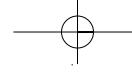
MARTA GUTMAN IS AN ASSOCIATE PROFESSOR OF ARCHITECTURAL HISTORY AND THEORY AT THE CITY COLLEGE OF THE CITY UNIVERSITY OF NEW YORK, WHO, WITH HILARY BALLON, ORGANIZED THE 2003 SYMPOSIUM AT PRINCETON UNIVERSITY HONORING ROBERT GUTMAN.

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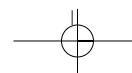


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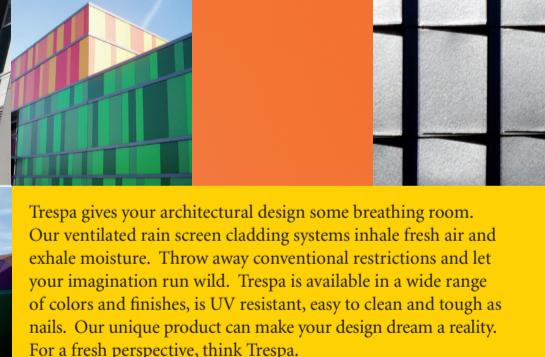
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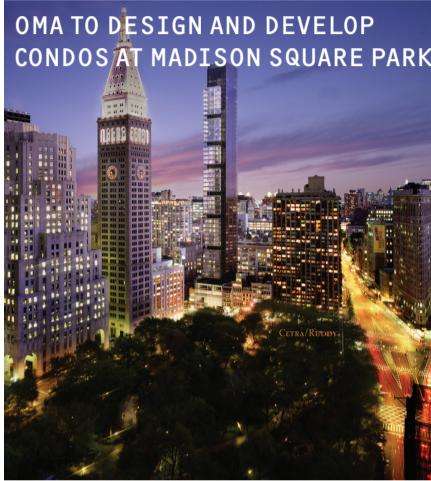


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These include what Shapiro called "a screening room unlike any other" as part of a collaboration with the Creative Artists Agency (CAA), an LA talent agency. CAA is no stranger to big-name architecture—its former headquarters were designed by I.M. Pei, and just moved to a new Century City complex by Gensler—and the OMA partnership was, in part, the agency's idea. According to a statement from Slazer Enterprises, CAA will represent OMA/Koolhaas and brokered the joint venture with the developers.

The One Madison Park project will be OMA's first residential building in New York City, but it is the second in the region. In early 2007, Koolhaas proposed a 52-story tower for Jersey City's Powerhouse Arts District, complete with condos, artist studios, and retail spaces. As of last June, the Jersey site has been cleared, but construction has yet to begin. In Madison Square Park, as in Jersey City, OMA's tower is part of a large-scale transformation of the area into a residential neighborhood. The park is brimming with new developments, from FXFOWLE's Sky House on the north end to Daniel Liebeskind's rumored 900-footer at One Madison Avenue to the south.

Despite high prices and tough competition, OMA is confident its plan will pay off. In an unprecedented move, it will share some of the developers' stake in the project in exchange for lower design fees. "This is the first time our office will participate on such a financial basis in a project," said managing partner Victor van der Chijs. "We not only incur the risks of being involved but we will share the value normally gained only by the developers." **WILLIAM BOSTWICK**

REMSIDENTIAL UNITS

If you're one of the few who's already shelled out a couple million dollars for a condo at One Madison Park, the 60-story tower currently in construction on East 22nd Street, get ready for a new neighbor. Early last month, Slazer Enterprises' Ira Shapiro and Marc Jacobs, developers of One Madison Park, announced plans for a new, 22-story sibling, to be designed by OMA's New York office.

The original building, designed by Cetra/Ruddy and formerly called the Saya, is a 72-unit glass tower marked by seven Jenga-style "pop-outs." Still in construction, the project is already shattering records: A triplex sold for \$33 million, while its penthouse is priced at a staggering \$45 million.

Rem Koolhaas and OMA New York director Shohei Shigematsu will be in charge of the new tower, which is slated to open in 2010. There's been no word yet from OMA about the design, but it's expected to contain

ROGER FERRIS' MODERN GOLF CLUBHOUSE

NOUVEAU TEE



PAUL RIVERA/ARCHPHOTO

British magazine *Golf Course Architecture*, the bible of golf course design, has embraced the idea that courses should now be "green" and "sustainable." But it doesn't extend that opinion to the clubhouses: Nearly every new building featured in the magazine seems to replicate a historical structure intended.

It is a bit of shock, therefore, to drive onto the grounds of the Bridge Golf Course in

Bridgehampton, Long Island, and come upon the stunning new building there designed by Roger Ferris. The course is set on a 500-acre site midway between Bridgehampton and Sag Harbor (actually Noyak), and the clubhouse has spectacular views overlooking the course at an elevation of 245 feet. The site was a winding 2.86-mile racetrack that hosted sports car racing until its owner, Robert Rubin,

closed it in 1997, overwhelmed by neighbors' noise complaints.

The road to the clubhouse is the old racetrack straightaway, which leads to a sloping lawn surrounding a semicircular concrete service entrance. This fronts the steel- and cypress-paneled clubhouse, which is a modest, simply detailed one-story structure sited very lightly on the crest of the sandy hill. **continued on page 14**

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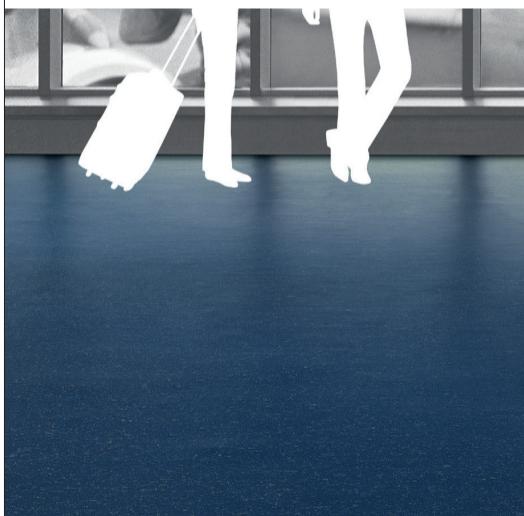
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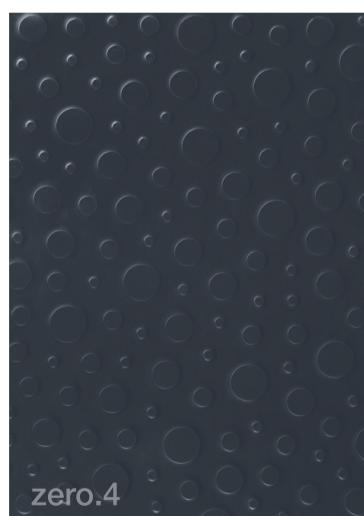
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SPANISH COURT REJECTS CLAIM OF COPYRIGHT INFRINGEMENT

Calatrava's Shaky Legal Footing

The waters aren't troubled in Bilbao, but a bridge sure is. The legal battle surrounding Santiago Calatrava's Campo Volantin bridge closed late last month when a judge dismissed the architect's claim that an extension to his bridge was a copyright infringement.

Calatrava had sued the city of Bilbao under Spain's Law of Intellectual Property, with his lawyers arguing in court that the extension—a walkway by the Japanese architect Arata Isozaki—"damages the integrity of his work." The legal question was a first for the Spanish courts. Does an architect have the same rights over his work as an artist? The answer, judge Edmundo Rodríguez Achútegui said, is no. The judge ruled against Calatrava's private interests as the designer, and said that something built for public use, like a bridge, can be changed to accommodate a public need.

The ten-year-old, 250-foot-long bridge, nicknamed the Zubi Zuri (Basque for "white bridge"), spans Bilbao's Nervion river. It's classic Calatrava, with a white, sinewy arch holding up a razor-thin deck of glass tiles, and, perched just upstream from the Guggenheim, it anchors that futuristic part of the city's industrial skyline.

The extension is its polar opposite. Only 50 feet shorter than the Zubi Zuri, it's a more traditional concrete span, with a dark, solid deck balanced on heavy columns over a riverside boulevard. Bilbao commissioned it to connect the bridge with Isozaki's housing project next door, and when it opened earlier this year, Calatrava announced his suit: \$360,000 if the extension comes down,

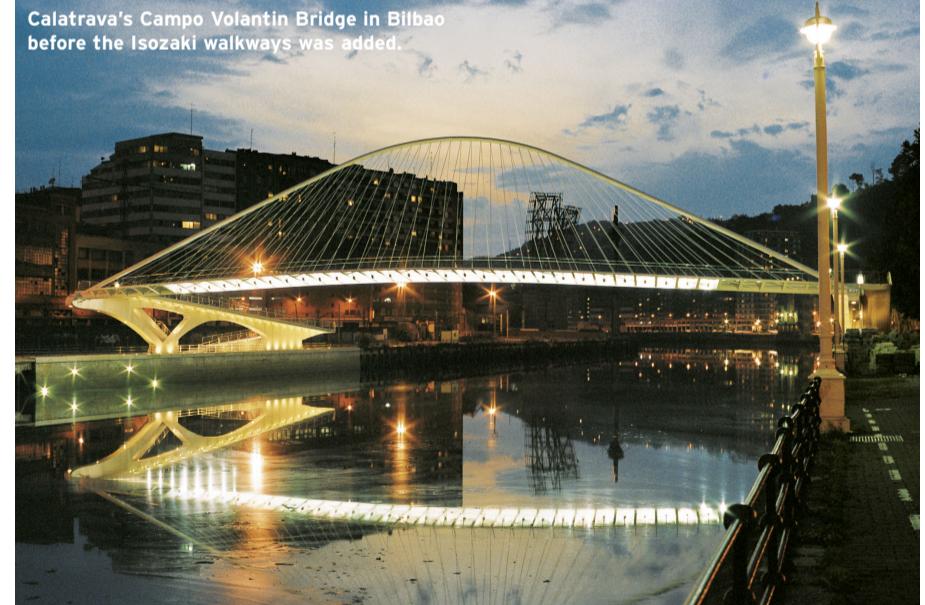
\$4.3 million for "moral damages" if it stays.

Extension or not, the Zubi Zuri has been a source of controversy ever since it opened. The deck's glass tiles, meant to mimic the river's glossy gray sheen, are slippery and easily cracked. Bilbao's mayor, Iñaki Azkuna, said the city has had to replace all 560 of them at one point or another. This has been bad news for pedestrians. Not only have they had to shoulder the replacement effort—Azkuna says it has cost taxpayers more than \$250,000—but many have been injured in falls on the bridge. Some have even sued.

The judge explained in his decision that he saw no connection between those lawsuits and this one. Still, Azkuna took Calatrava's complaints as an opportunity to make clear that he was fed up with Calatrava's bridge and his attitude. "We've had enough of the dictatorship of Calatrava saying we can't touch his little bridge," he said last spring, when Calatrava announced his suit. "We've had enough of this superstar."

Though last month's decision reassures Spanish cities of their control over public works, it came with a caveat. The judge recognized that the extension does alter Calatrava's original design and admonished the city of Bilbao for not consulting him before green-lighting Isozaki's project. This is only a small victory for the architect, and his office is appealing the decision. Overall, the court validated the mayor's position. "The paintings of Goya are works of art," Azkuna said, according to the Spanish daily *El Mundo*. "A bridge is for people to walk on." **WB**

Calatrava's Campo Volantin Bridge in Bilbao before the Isozaki walkways was added.



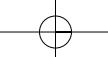
PAOLO ROSSELLI

NOUVEAU TEE continued from

page 12 The clubhouse is filled with "racecar-themed" art by artists like Richard Prince and has a restaurant and two simple but beautiful dressing rooms with walls of glass and white Corian. A series of four sail-like roofs soar above these interior spaces, framing the golf

course spread out below with its spectacular views over Shelter Island and Gardiner's Bay to Long Island Sound. These roof structures are dramatic and even a bit grand, but help the building hold its hilltop site and provide a contemporary take on a building type that avoids the usual golf club clichés. A

project like The Bridge could only happen with a client like Rubin, who is an architecture junkie (he owns several Jean Prouvé structures and the Maison de Verre) and an architect like Roger Ferris who has built many modern houses in the area. If only the Hamptons had more pairings like this! **WM**



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THIRD ANNUAL DESIGN EVENT WAS MORE EXTRAVAGANT THAN EVER



COURTESY MOSS

MIAMI CONFIDENTIAL

Miami has always been a city of extremes, but never more so than during the week of Art Basel/Design Miami in December. On Design Miami's opening evening, the usually sleepy streets of the Design District, a stone's throw from impoverished Little Haiti, were jammed solid with flashy sports cars, luxury sedans, and even a few stretch limos. Inside the Moore building, where dealers in vintage modern and contemporary design exhibited their pricey wares, there were so many beautiful people with foreign accents milling and swilling champagne that it was a challenge to see what was on show. The most visible—and tone-setting—"art design" piece may have been the golden Cross Cabriolet concept car from Audi, a Design Miami sponsor, which sat on a platform surrounded by tension cables "simulating its design lines in three dimensional space."

Recycling is a current trope in the design world and Design Miami took it literally, recycling several installations that first previewed in Milan last spring, such as Diller Scofidio + Renfro's *Light Socks* display for Swarovski. Composed of hundreds of lozenge-shaped crystals heaped into mesh sacks with a halogen bulb hidden within, the deconstructed chandeliers offered a fresh and truly dazzling take on modern glamour, even though the "double socks" looked like an illuminated scrotum. On the top floor, Design Miami Designer of the Year Tokujin Yoshioka also reprised his Milan hit *Tornado*, an installation of huge, undulating swathes of plastic straw tubing, in which he nestled his "art chairs" made of experimental materials like glassine paper and baked polyester elastomers. Yoshioka greeted admirers while sitting on a futuristic crystalline throne. It was an image that spoke volumes, but seemed lost in translation to the crowd.

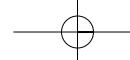
Next door and inside the fair were the dealers in contemporary design. Moss was center stage with the Dutch duo Studio Job's limited-edition, gilded bronze Robber Baron furniture suite, comprised of a monumental table (above), cabinet, clock, lamp, and jewel safe, each an assemblage of emblems representing industrial power, pollution, war, and obscene wealth. Was it art, design, or satire? Who cares! Three of the tables from an edition of five sold immediately at around \$180,000 each.

As a reaction against all this ostentation

and excess, another band of designers presented sweetly provocative performance pieces. Among the most engaging: Brit Stuart Haygarth's patient assembly of a striking teardrop-shaped chandelier made from water bottle bottoms, and Mexican-born, LA-based furniture maker Tanya Aguiñiga's transformation of metal folding chairs into festive seating swathed in brightly colored felt. Outside at the so-called "GlassLab" set up by the Corning Glass Museum in collaboration with Vitra Design Museum, Constantin and Laurene Boym were among a group of designers playing gingerly but inventively with molten shards of glass. In keeping with its "Sustainability is an Attitude" theme, Artek recycled its Milan-premiere Shigeru Ban-designed pavilion, constructed out of a fiberboard made from surplus self-adhesive labels, to exhibit its 2nd Cycle initiative of reclaimed Aalto stools. Nearby, Dornbracht staged graphic designer Mike Mieré's Farm Project. The controversial pioneer of the "New Ugly" trend in European magazine design, Mieré turned the chic minimalist kitchen on its head with a sensory-rich living/cooking environment replete with Staffordshire dishes, potted herbs, hay bales, chickens, bunnies, and goats (which is just how people in Little Haiti live, but with Martha Stewart-worthy pottery).

Next day, in downtown Miami, the British urban planner Ricky Burdett spoke to a packed auditorium about how urban design was affecting the lives of more than three billion city dwellers and the planet's dwindling resources. After scaring the audience with factoids such as "58 people move every hour to Lagos, Nigeria, a city with no coherent urban planning," he showed how cash-strapped cities like Bogotá, Colombia, were transforming themselves into sustainable organisms through modest but clever urban design and mass transit initiatives. After his talk the audience fled, apparently uninterested in local Miami responses. This reporter stayed long enough to hear Elizabeth Plater-Zyberk, dean of the University of Miami's Architecture School, observe that if global warming continues at its current pace half of the city will be under water within a generation. Not the kind of climate forecast real estate developers want to hear, especially those behind Art Basel/Design Miami.

MARISA BARTOLUCCI



CITY EXTENDS PERMITS FOR TROUBLED 'BURG PROJECT

THUMBS UP FOR THE FINGER

Despite outcry over Williamsburg's 144 North 8th Street—notoriously dubbed the Finger Building—and ongoing concerns about its developer and architect, the city's Board of Standards and Appeals granted an extension to the project's lapsed building permits on December 11. The board said that despite the litany of complaints from the community and other critics, those issues did not fall under its jurisdiction and the project could continue, pending a private lawsuit unrelated to the board hearing.

Locals have expressed concerns about the building since it broke ground in early 2005. At ten stories, it towers over its three-and four-story neighbors and is in direct opposition to rezoning that the city finished in June 2005. The developer, Mendel Brach, would not have been able to finish the project except that he completed his foundation before the change, which allowed the project to be vested under the old zoning laws.

Vesting also meant Brach only had two years to complete his project, but numerous stop work orders meant the project was far from done when the 24 months expired. When members of Brooklyn Community Board 1, which encompasses Williamsburg and Greenpoint, learned of the pending hearing before the Board of Standards and Appeals, they saw an opportunity to possibly dismantle the building. As land use committee chair Ward Dennis told AN at the time, extending permits "only rewards bad behavior, not discourages it." The board voted unanimously to disapprove the project.

At the first hearing before the Board of Standards and Appeals on October 16, a number of locals gave reasons the building permits should not be renewed, including damage to surrounding buildings, safety violations, noncontextual and oversized architecture, and, above all, the fact that the vesting was achieved through "illegally working after-hours, seven days a week," as Peter Gillespie, the executive director of Williamsburg's Neighbors Allied for Good Growth, put it.

But board chair Meenakshi Srinivasan repeatedly told those testifying that while their concerns were valid, they were not relevant to the application, which was simply concerned with whether or not significant construction had been undertaken and that there was little else to do but certify the permits. "It's hard, when you look at a building that's built already and it's close to ten stories high, to say that substantial construction has not been done," she said. "It has been done."

MC

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IN CONSTRUCTION: 1095 AVENUE OF THE AMERICAS



MOED DE ARMAS & SHANNON WITH GENSLER AND TISHMAN CONSTRUCTION

Aesthetics aside, many of Manhattan's aging modern skyscrapers have two great faults: their single glazed facades are leaky and poorly insulated, and their clunky mechanical systems are inefficient by today's standards and often in the way. This both gives them a larger carbon footprint than is currently acceptable and banishes any owner's dreams of attracting deep-pocketed tenants willing to pay Class A rents. What most of them do have, however, is a good set of bones; and where that is the case many owners wanting to upgrade their portfolios are now finding it economically and environmentally advantageous

to give their buildings extreme makeovers rather than knock them down and start from scratch.

Such was the case when Chicago-based Equity Office acquired 1095 Avenue of the Americas, a.k.a. the Verizon building, which sits prominently on Bryant Park and is currently undergoing a major renovation. Originally designed by Kahn & Jacobs and completed in 1974, the 40-story tower is desirably located and features 14-to-20-foot floor-to-ceiling heights, but its black glass and white marble curtain wall let in too much wind and not enough light. Making matters even more out of date, old induction heating units ringed the perimeter of the floor plates, cutting down on the usable/rentable square footage and further separating tenants from views. But seeing the potential in the structure itself, Equity hired architects Moed de Armas & Shannon (MdAS)

and Gensler to reclad the building in a contemporary double glazed curtain wall and replace the induction units with an overhead air displacement system.

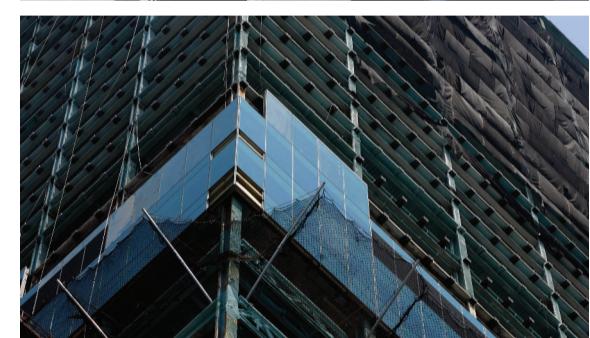
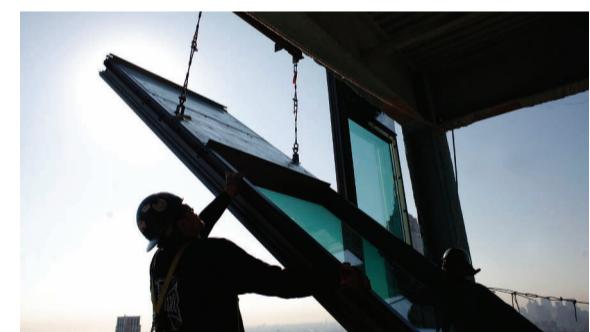
While Equity and MdAS agreed on an all-glass facade, that choice did present certain obstacles. In addition to slotting in comfortably with 1970s modernism, the vertical white marble stripes of the original design masked cable risers that go from the ground up to floors six through 12, where Verizon has its main switching station for Midtown. The risers had to be carefully maintained as the telephone company stayed on as the anchor tenant, but inspired by the building's unbroken rectangular elevation, the architects wanted to create a sheer glass face. Rather than express the risers on the exterior, MdAS employed a shadow box effect to mask their presence. They also specified extra-thick glass panels ($\frac{3}{8}$ -inch

outer lite and $\frac{1}{8}$ -inch inner lite) to cut down on distortions in the surface. And to disguise the building's varied floor-to-ceiling heights MdAS visually broke the facade into three-floor increments with painted aluminum bands. Israel Berger Associates provided facade consulting services and Benson built and installed the wall.

Implementing 1095's redesign required creative construction management. Not only is Verizon continuing to occupy its floors while the building is being taken apart and put back together, Equity leased out much of the rest of the building's one million square feet early in the process, giving certain tenants move-in dates that severely challenged the construction schedule.

Before putting the new skin on, Tishman Construction had to take the old one off. It first removed the metal and glass, recycling the metal and sending the glass to the dump. The marble was glued to large precast concrete panels. These were sawed apart and the stone was sent for reuse in road projects and such, while the precast was broken up and carted off. Once the skin was removed the floors were cocooned, the asbestos was abated, and new fireproofing was applied to the steel structure. Before uncovering the Verizon floors, Tishman erected temporary weather walls to keep the 160 employees stationed there comfortable. It also insulated the standpipes throughout the building to keep the toilets flushing throughout the freezing winter months.

While the original plan had been to reuse the old imbeds to hang the new curtain wall, testing revealed that they were not up to current code standards for wind loading. In response, the designers developed a new clip system, which welds onto the spandrel beams and clips onto the panels. The system can be adjusted to $\frac{1}{2}$ of an inch to absorb construction tolerances in the imperfect frame and create a truly flat plane for the wall. Tishman also had to develop an unorthodox system for installing the enclosure to seal certain floors before the tenants arrived.



Benson's wall is a stacking system, which is designed to be erected from the bottom up, but to meet the move-in dates Tishman began installing the wall at various points up the elevation and creating what the team termed "zipper floors" where the sections meet. The unusual erection sequence allowed Equity to take advantage of prevailing market conditions and is a first for construction in New York. **AARON SEWARD**

JASON DECROW

NEWS
69

AIA ANNOUNCES 2008 LAUREATES

AND THE AWARD GOES TO...

In December, the American Institute of Architects announced this year's top honors, and by its choices, seems to be making a statement about the importance of interdisciplinary and sustainable approaches in architectural practice. Renzo Piano received the Gold Medal, Stanley Tigerman earned the Topaz Medallion, and KieranTimberlake Associates netted the Architecture Firm Award. The 25-Year Award, which recognizes a building that has stood the test of time, will go to Richard Meier's Atheneum in New Harmony, Indiana. The awards will be presented at the American Architectural Foundation's Accent on Architecture Gala in February at the National Building Museum in Washington, D.C.

In winning the Gold Medal, Piano was recognized for the impressive scope of his oeuvre. "His work demonstrates the complete range of architectural concerns," Thomas Howorth, chair of the nominating committee, said in a statement. "It is sculptural, beautiful, technically accomplished, and sustainable. He integrates the diverse disciplines that combine in contemporary building into cohesive, humane environments."

Piano came to the world's attention for his work on the Centre George Pompidou in Paris, which he completed in 1977 with fellow Pritzker Prize winner Richard Rogers. He has gone on to create an internationally recognized body of work, including his expansion of the Morgan Library and his design for the New York Times Building, both in New York City, the Broad Contemporary Art Museum in LA, and the California Academy of Sciences in San Francisco. He is also involved in Columbia University's controversial plan for a new campus in Harlem.

Tigerman won the Topaz Medallion, an award in recognition of an outstanding architectural educator presented jointly by the AIA and the Association of Collegiate Schools of Architecture. He has been teaching for almost five decades, including repeat stints at the University of Illinois at Chicago. "Tigerman is a nonpareil instructor whose impact on the students he has taught formally and informally for so long is magnified many times over by the

informed and passionate love of architecture those students, now teachers and practitioners themselves, bring to the world," Jane Weinzapfel, principal at Leers Weinzapfel Associates Architects, wrote in her nominating letter.

But Tigerman said that more than his teaching, the judges were impressed with ARCHEWORKS, an interdisciplinary design school that he and Eva Maddox founded in 1994. The school brings together a range of professionals to tackle social issues through architecture, art, and design. Tigerman sees the medallion as recognition not only of his work but also that of the school. "They realize that there are other ways to educate a designer," he said.

The AIA has honored KieranTimberlake Associates before, awarding it the first Latrobe Fellowship in 2001 to help the firm pursue its R&D-driven approach to architecture. That approach, in addition to its commitment to sustainable design, helped it win the Architecture Firm Award. "They see the holistic approach to what we do," partner James Timberlake said of the AIA.

Stephen Kieran, another partner, said he is pleased to have won the Firm Award because of what it represents. "What's really gratifying is that it's not about a building," he said. "This is an award for a collaborative process that creates all these buildings; it's really an award about what we believe, which is the power of collaboration."

With the recognition of these architects, the AIA may be trying to lead the industry in a more progressive direction, according to Tigerman. "It's in the air," he said. "There are three things kind of floating around: The first is a multidisciplinary approach, the second is global issues, and the third is social cause. The AIA is sending a message that ethical practice and ethical behavior seem to count."

Richard Meier, who won the Gold Medal in 1997, completed the Atheneum in 1979, and the project has been lauded ever since. In 1979, it won a *Progressive Architecture* award, and in 1982, an AIA Honor Award. According to juror Peter Eisenman, it is one of Meier's seminal works. **MC**



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THE ARCHITECT'S NEWSPAPER JANUARY 23, 2008

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 **Selldorf 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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ADDITION TO ASPLUND ICON WON'T EVEN TOUCH IT



COURTESY SWEDISH ASSOCIATION OF ARCHITECTS

RESPECTFUL DISTANCE

Designing a major addition to an iconic building that's well chronicled in architectural history—in this case, Gunnar Asplund's Stockholm City Library—is a tall order. Winning an international competition to do so, having never built anything remotely close in scale to the competition entry, makes German architect Heike Hanada's win that much more significant.

In a competition held by the City of Stockholm and organized by the Swedish Association of Architects, Hanada's proposal beat out some 1,170 other entries from 120 countries. She named her project "Delphinium," after the flower of the same name found on Observatory Hill where the library stands. Delphinium was one of six finalist proposals from architects in England, Lithuania, Finland, Denmark, and Italy. Initial entries were submitted in 2006, and the finalists, identified in February 2007, further refined their designs for consideration. Based on a program with a mix of public gathering spaces, an auditorium, and reading areas specifically for children and the elderly, the \$120 million expansion is to be funded entirely by the City of Stockholm.

An academic at Bauhaus University in Weimar from 1999 to 2006, Hanada, 44, has largely focused her work on exhibition installations and small architectural projects. In a phone interview with AN, Hanada said that actually winning the commission "was a surprise, of course." She added, "I [entered] as an exercise to find a good solution that I could discuss with my students."

That solution called for a ten-story, glass-

enclosed rectangular structure set as far from the Asplund building as possible on the site, with a one-story, street-level entry hall that connects to the original building underground. Using the adjacent topography of Observatory Hill to her advantage, Hanada designed her building to not physically touch the Asplund building above ground. "I wanted to respect the Asplund building as a kind of monument," Hanada said. "I tried to set the new building far away to be a backdrop and not to compete with the Asplund building."

Inside, Delphinium features a very clear hierarchy of spaces, including a three-story-tall reading room, a nod to Asplund's functional clarity and central reading room.

Hanada, who recently lived and practiced in Japan for two years, said that she is inspired by the use of transparency and translucency in the work of Kazuyo Sejima and Ryue Nishizawa of SANAA, whose New Museum on the Bowery has attracted much international interest. "How to work with light is something that is very essential to me, and the question of light and dissolution is very significant in Japanese architecture too," she said.

Of the competition's 1,170 entries, approximately 225 were from the United States, including such local notables as Stan Allen, Craig Schwitter of Buro Happold Consulting Engineers, Della Valle Bernheimer, and an entry from Michael Graves & Associates.

To learn more about the competition and see the other finalist designs, visit www.arkitekt.se/asplund. Stockholm City Council will vote on the funding for the project in early 2008. In the meantime, Hanada is hiring staff and moving her practice from Weimar to Potsdam, Germany, to be closer to Berlin airports for flights to Stockholm.

JOHN CZARNECKI



THE FORMER PRESIDENT JOINS THE CITY TO SUPPORT SUSTAINABLE PUBLIC HOUSING

THE CLINTON GREEN THUMB

Nearly six months after he joined Mayor Michael R. Bloomberg at the Waldorf-Astoria to announce a \$5 billion global fund for retrofitting old buildings to waste less energy, Bill Clinton showed New York the money at a public housing complex in the Bronx. The Clinton Foundation will help the New York City Housing Authority retrofit its 2,600 buildings, thus helping Mayor Bloomberg toward his goal of reducing overall greenhouse gas emissions 30 percent by 2030.

Clinton's December 7 announcement brought a welcome jolt to the Housing Authority, which had struggled in recent years with delays in redesign work at major complexes. The foundation will tap experts to help the authority execute ambitious programs initiated in 2005. If these programs all reach their intended scale, the nation's largest public housing network will replace an average of seven light bulbs at each unit with compact fluorescent lights, introduce instant-steam hot water heaters at some sites, and let residents adjust their heat from personal computers. Clinton's money will let the authority tap a buying consortium for favorable prices on showcase technology; it will also help authority managers measure carbon output and reduction.

This commitment may help shore up efficiency improvements for the 408,000 public housing residents who might otherwise lack a strong champion in energy politics. Several key sources of federal, state, and city support for low-income housing will expire in the next 20 years, the same interval during which Mayor Bloomberg's efficiency improvements figure to become law. Buildings emit four-fifths of the city's greenhouse gases, and some reports say that affordable housing comprises two-fifths of this total. Yet fixing old buildings where poor people live—unlike luring businesses to Manhattan with energy cost savings—has rarely dominated city boosters' rhetoric even as the mayor has stressed its importance. The Clinton money, chairman Tino Hernandez said, helps "take an important step in promoting the environmental health of our city while continuing to preserve public housing."

Clinton and Mayor Bloomberg dubbed the new commitment "the public housing

component of PLANYC," nailing a key question about the mayor's agenda. In October, about five months after the Clinton Foundation announced its Climate Initiative's worldwide retrofit program, the city pledged \$80 million per year to reduce municipal buildings' emissions by 30 percent in the next decade. Speculation at the time suggested that Clinton's money would go to local universities and other large landowners. But the December announcement delivers a relatively clear way for Mayor Bloomberg to make big efficiency gains. Other efforts to upgrade the city's energy network will require negotiations with Con Edison and with state lawmakers, who would have to approve any new city rulemaking on power generation.

The Clinton Climate Initiative, an independent unit of the former president's expansive foundation, has struck deals in cities from Paris to Chicago and enlisted rapidly growing cities like Mumbai and Bangkok, a sure indicator that Clinton's system enjoys a far-reaching flexibility that municipal budgets lack. As evidence, Clinton made another announcement five days after the public-housing news. He joined Enterprise Community Partners, a potent nonprofit developer, in promising to raise \$30 million for 15,000 sustainable homes for low-income New Yorkers over the next five years. The stringency of green criteria in that project, Enterprise executive Abby Jo Sigal, told reporters, "depends on the degree to which state and city funding sources embrace those criteria." Always popular in the five boroughs, Clinton is likely to make sure that embrace is tight.

Clinton may also help tie low-income job opportunities to the mayor's sustainability agenda. He often talks about how retrofits bring progressive jobs to struggling American cities, saying, "You can't outsource the greening of a roof." James Chase, a spokesperson for Sustainable South Bronx, an environmental advocacy group, promises to monitor whom the city eventually hires to put retrofits in place. "We need to make sure that people who live in public housing get the jobs on these retrofits," said Chase. "It's great that they're doing it, but we just want to make sure they do it with folks we can train." AA

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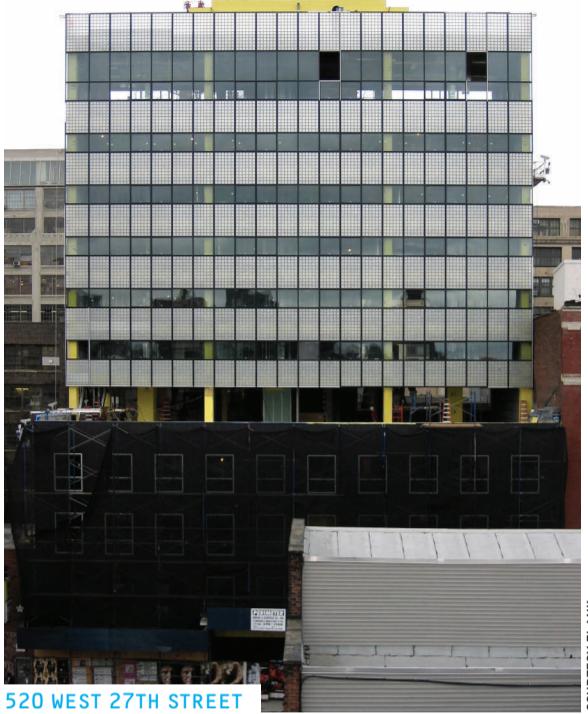
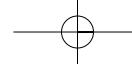


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520 WEST 27TH STREET

Some architects might work up a design and consider their work done. But then what happens when they lose control of how the details are carried out? No worries along those lines for FLAnk, a young Manhattan-based firm that takes a holistic approach to its projects. Development, design, overseeing construction and marketing, establishing relationships with buyers, interior design and even extensive concierge services—there's little that FLAnk doesn't do. "We're seeking to eradicate boundaries," said principal Jon Kully. "We like the all-under-one-roof mentality." The result? A nimble, streamlined studio that can offer more design bang for the buck, Kully said.

The inspiration for FLAnk came in 2002 when Kully teamed up with fellow student Mick Walsdorf to write a thesis at Columbia University GSAPP exploring the concept of an architecture/development firm that was highly attuned to and responsive to the marketplace. Flirting with mixed metaphors, the name FLAnk has multiple meanings. In military terms, to "flank" is to approach from the side. Likewise, the firm seeks to be neither part of the avant-garde nor the rear guard, but to move nimbly with the action while playing by its own set of rules. The capitalized letters also stand for "architecture on the front lines." "We're remaking the front lines over and over," Kully explained. "Guerilla architecture—always dynamic, always moving, always resetting that front line in a marketplace that's always changing."

The duo formed the firm while still students, and their first project was to design and develop their own residential and studio space. In a mere six years, FLAnk has grown to a thriving firm of more than 20 members, with around a dozen projects recently completed or in construction across Manhattan. Their work ranges from high-end condos to hotels to a new 11-story commercial building in Chelsea, which houses the firm's new studio space. Their new home looks out on the High Line and a nearby flurry of construction sites spurred by its presence, providing a perfect ambience for these development-minded designers. **LISA DELGADO**

135 WEST 4TH STREET NEW YORK

An abandoned church might not seem like the most likely site for luxury condos, but as architect-developers, FLAnk could envision the potential, said Walsdorf. The firm bought the 1860 building, the former Washington Square Methodist Church, and converted it into an eight-unit residential building. Because the structure lies in a landmarked district, FLAnk preserved the original facade on three sides. The interior was open space, thanks to the church's soaring ceiling, so the conversion essentially involved creating a new building within a historic skin. Two central lightwells bring sunlight down through the modern living spaces. Elsewhere, the units look out on a communal atrium featuring ornate stained-glass windows. For use by all residents, the atrium was a nod to the building's history as a social institution, according to Walsdorf.

385 WEST 12TH STREET NEW YORK

"Naked lunch" might be a great book title, but dining in the buff is probably not a good idea for the future residents of this West Village condo. Three flats in the 12-unit building feature floor-to-ceiling plate-glass windows in the dining rooms, giving passersby below a clear view. "We chose the dining room, not the living room or the den, because not only is it the least often used, but when it is used, it is about the spectacle," Walsdorf explained. "If you're going to have a formal dining event, maybe people even dress up and come over, cooking is a show, and your finest china is displayed." The bay windows of those three units fall directly one atop another, creating a shared visual identity for residences with the same layout. In addition to glass, the facade features copper panels whose patina will ensure that "the building will develop with the neighborhood over time," Walsdorf said.

441 EAST 57TH STREET NEW YORK

Like the 12th Street project, this building is designed to give passersby visual clues to the programs and forms of the living units within. Dark strips of anodized aluminum on the facade act as borders delineating the seven units inside. "Down the street you look up, and you're like, 'Hey, that's my home,'" Kully said. "It's not just a ubiquitous facade that doesn't reveal anything." Those strips dividing the units will be highly visible during the day, but at night, divisions between programs will become more apparent, as lights in various rooms turn on. Despite an abundance of glass, the designers were careful to avoid a fishbowl effect: Areas that demand privacy, such as the bedroom, have less fenestration, whereas the living room features clear windows arranged in a huge grid recalling Mondrian. Rectangular frit patterns elsewhere in the glass facade echo the forms of the orthogonal panels on a smaller scale, a subtle homage to New York's history of brick architecture.

520 WEST 27TH STREET NEW YORK

FLAnk codeveloped this 50,000-square-foot building, in addition to designing it, which gave the firm the freedom to design some pleasant amenities, such as devoting the fifth floor to a communal outdoor public space. Having outgrown its previous two studios, FLAnk found a new home in one of the building's high-ceiling spaces with bountiful windows. A gallery sits on the street level, and a variety of other businesses occupy the rest of the 24 units. A brick warehouse that formerly occupied the site provided design inspiration for the lower volume's size and pattern of fenestration. The lower area facade is made of epoxy-glazed concrete blocks, not brick like the original structure, but it's still an industrial material, said project manager Dennis Vermeulen. Above the fifth floor, the glass blocks in the upper volume's facade were inspired by the early modernist industrial look of the Maison de Verre in Paris; the steel-framed window grid was also a tip of the hat to a local icon, the Starrett-Lehigh Building, he said.

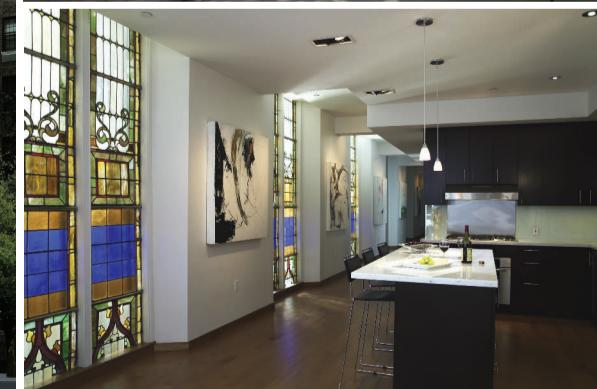
385 WEST 12TH STREET



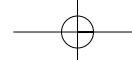
441 EAST 57TH STREET



135 WEST 4TH STREET



57TH STREET, WEST 12TH STREET RENDERINGS: BROOKLYN DIGITAL FOUNDRY; WEST 4TH STREET: NEVIL DWEK



DIG THIS

The Gratz Industries Building in Long Island City is sandwiched between a Sunoco station and the Queensboro Bridge on-ramp. Inside, workers from Local 210 cut, weld, and polish stainless steel beams into custom furniture and Pilates equipment. At the back of the factory stands a spare metal ladder leading 18 feet up to a narrow trapdoor in the ceiling. After wriggling onto the

roof as cars and trucks whiz by less than 20 feet away, one discovers a botanical oasis within the industrial landscape.

"The project was the dream of Donald Gratz, the company founder," said David Rosencrans, a managing partner at Gratz. "After traveling to Germany in 2003, Donald saw green roofs on many buildings and was inspired to build one here. When he

died, Roberta Gratz, his wife, completed the project as a tribute to him."

Green roofs are nothing new, having been around since the 1960s, but they have only begun to make inroads in the United States in recent years. Chicago Mayor Richard M. Daley has been pushing for them, even putting one on the roof of city hall, and the Northwest has seen its fair share.

New York is a different story, but with the implementation of PLANYC that could soon change.

Green roofs provide a number of benefits, from improved insulation to roof protection and runoff reduction, but perhaps the greatest potential benefit is eliminating the heat island effect, which can cause noticeable temperature increases as a result of the replacement of native soil with manmade coverage. Ideally, every building would have a green roof, but to begin to mitigate the heat island effect, at least 15 percent coverage is needed.

In a place like New York, where the building stock remains rather old in spite of the recent real estate boom, adaptive or extensive green roofs may be the only option to achieve green roof saturation.

"There's no problem putting a green roof on a new building," said Bill Riley, senior construction manager at the Pratt Center for Community Development, which developed the Gratz roof with Balmori Architects. "It gets harder with older buildings. They can't carry the weight."

The main challenge is structural loading. A standard intensive green roof on a new building can add up to 100 pounds per square foot, which most existing buildings cannot support. In the case of the Gratz Building, the threshold was 10 pounds. But the transition from intensive to extensive is relatively

easy. "There is nothing different other than we used the lightest possible aggregate," said Balmori spokesperson Christina Ross.

Once the planters were developed and built, the designers tested various, a family of succulent shrubs with high water retention, and made final plantings this summer. Pratt hopes to study the effectiveness of the system, and so a monitoring system was installed to track insulation and runoff.

The biggest challenge facing green roofs in the city is cost. The 11,000-square-foot Gratz project cost \$335,000. Thankfully, there is a considerable amount of public funding available, which Riley sees as essential. "It's going to take some kind of incentives," he said, "because the economics aren't there." In the case of Gratz, the New York State Energy Research and Development Authority (NYSERDA) supported almost half of that cost through a grant, along with additional grant support from the Rockefeller Brothers Foundation. The remaining costs were financed through the NYSERDA Energy Smart Loan Fund, which offers low-interest loans for sustainable projects.

Riley also pointed out that green roofs should be altruistic as much as anything else. "You don't do it for purely economic reasons," he said. "It's a public good."

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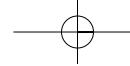
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Beatriz Colomina (Architectural historian, New York)
Stefano Boeri (Editor-in-chief, Abitare magazine, Milan)
Liz Diller (Diller Scofidio + Renfro, New York)
John Maeda (President Elect, Rhode Island School of Design) (RISD)
Geoff Manaugh (BLDGblog and Dwell magazine, San Francisco)
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THE ARCHITECT'S NEWSPAPER JANUARY 23, 2008

**PARSING THE YARDS**

continued from front page

likely to be the most significant new Manhattan neighborhood since Battery Park City. The World Trade Center site is 16 acres, but Hudson Yards is 26, spread over the six city blocks between 30th and 33rd streets, from 10th Avenue to the West Side Highway, and zoned for up to 12 million square feet. This site, unlike Ground Zero, is a true blank slate: The team chosen by the MTA in concert with the Hudson Yards Development Corporation (whose board includes a range of city officials) will have to build new ground either as a deck or suspension bridge over the Long Island Railroad tracks spanning 11th Avenue.

The MTA initially seemed unprepared for the high level of interest and quickly had to add an architects' presentation open to the public and to extend the exhibition of the proposals in December. Unlike previous ideas for the site—most famously a Jets stadium—this time, the public wanted to review the options, despite having no official say in the selection (tentatively scheduled for February or March).

Several community groups have been gathering public input, and the City Council speaker, Manhattan borough president, and chair of Manhattan Community Board 4 are all on the HYDC board.

The heavyweights of the city development community (plus big-league newcomer Extell, represented by Steven Holl Architects) all made bids for both the eastern and western rail yards, vacuuming up almost every landscape architect currently working in the city (Peter Walker, Laurie Olin, Field Operations), new architecture stars like SANAA, and 1980s players like Helmut Jahn. The five schemes are correspondingly grandiose, with new forests of office and residential towers, cultural facilities in every fashionable iteration of box and blob, and greens to rival those twin icons of urban landscape, Central and Bryant parks.

If the plans look repetitive at first glance, it is because most bidders closely adhered to design guidelines created by FXFowle and WRT (who teamed with Pelli Clarke Pelli for the Durst/Vornado bid). The guidelines cover the eastern rail yard between 10th and 11th avenues;

the western yard will be rezoned and go through the city's ULURP process as soon as a winner is chosen. Those guidelines mandate a cultural facility (for whose tenant there will be a separate search) at the corner of 30th and 11th, and an L-shaped green space connecting the site to the new "Hudson Boulevard" to the north—the mid-block boulevard to be built between projected office towers lining 10th and 11th avenues—and the western rail yard. Any winner should include (as most entries do) a new school, at least 20 percent affordable housing, and a high level of sustainability. Each plan struggles to shape the knuckle between the north-south and east-west parks, and to make the cultural building do as much work as possible to welcome the public: bring life to the central plaza; negotiate the level change between 30th Street, the High Line, and the new deck; and become a Guggenheim-level icon. And any plan could be split in two, potentially creating a game of urban Exquisite Corpse with Helmut Jahn tower abutting a SHoP condominium.

ALEXANDRA LANGE

1 Extell Properties/
Steven Holl Architects

- a Looking north at cultural building along the High Line;
- b View of the towers from the river;
- c Looking south from Hudson Boulevard Park in eastern portion of the site.

2 Brookfield Properties/SOM et al.

- a View of the site from the river;
- b SANAA's cultural building;
- c The High Line as it turns west toward 10th Avenue.

3 Related Companies/KPF et al.

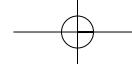
- a View of the site from the river;
- b On the High Line looking at cultural building;
- c Looking south across plaza in front of the News Corp. lobby towards cultural building.

4 Durst Vornado/FXFowle et al.

- a Looking east across open space;
- b Walkway tracking over open space past Condé Nast building (foreground) to Hudson River Park;
- c Where the High Line meets the Kunsthalle looking west.

5 Tishman Speyer/Helmut Jahn et al.

- a Thirteen towers with 13-acres of open space;
- b Staircase leading to a plaza;
- c The site at night.


1 EXTELL DEVELOPMENT COMPANY
 STEVEN HOLL ARCHITECTS,
 OLIN PARTNERSHIP

This is a planning competition, so all architecture is only a suggestion, but Steven Holl's visuals suggest the Empire State Plaza, with slim, sterile white towers all in a row. They are transplanted here from a marble slab to a sloping green (albeit one that appears equally windswept and desolate), its gentle curve following that of the suspension bridge, which Extell would build spanning the LIRR tracks rather than a deck. This move, which is truly brilliant, would save hundreds of millions of dollars and allow Extell to build slimmer, shorter buildings on the solid ground at the site's edges, leaving 19.5 acres as open space. Holl spoke convincingly of the need for a major park north of Chelsea, where residential towers will soon be cheek-by-jowl, and of the "porosity" of his plan, where that park meets the sidewalks at grade along 33rd and 30th streets with a multitude of openings between and through the buildings. But his stark visuals told a grimmer tale, one that seems at odds with the humanity and good sense of the ideas behind them.

2 BROOKFIELD PROPERTIES
 SOM, FIELD OPERATIONS,
 THOMAS PHIFER & PARTNERS,
 SHoP, DILLER SCOFIDIO + RENFRO,
 SANAA, HANDEL ARCHITECTS

On paper this scheme has so many elements not to like: the tallest skyscraper, the smallest parks, and the kind of starry architect list that usually results in unfocused, overstuffed competition entries. But in model it appears head and shoulders above the others in urbanity, public amenity, and contemporaneity. SOM and Field Operations threw out parts of the guidelines, subdividing the open space into three different but highly shaped parks: a great lawn open to the river and south, a programmed Bryant Park-like space adjacent to the office towers, and a linear park that brings the High Line down to the ground along 30th Street with a promenade of trees and shops below. There's no vastness, no suggestion of the bowling alley as occurs in other schemes. Meanwhile, above the parks, each boutique architecture firm was given an assignment tailored to its expertise: a floating, transparent SANAA cultural center, slim SHoP condos, and some craziness from Diller Scofidio + Renfro (a glowing running track in the sky). No one knows if any of these particular buildings will be built, but it is heartening to see variety at the outset, and that variety as all new.

3 RELATED COMPANIES
 KPF, ARQUITECTONICA,
 ROBERT A.M. STERN,
 WEST 8/WEISZ + YOES

This entry is from another baggy all-star team, but this time, the result is a dull pastiche. The buildings are sprinkled along the northern and southern edges of the site, rendered with fashionable curves in plan, and alternate masonry for residential and glass for office uses. What was old is new again, and the success of Related and Stern's many East Side condos may herald a return to the postmodern apartment tower. Rupert Murdoch's News Corporation's involvement as the anchor tenant of this scheme is being touted as guarantor of excitement, but the rendering shows a Times Square-like public plaza that might be more exciting than any condo owner really wants. The team's rhetoric about different blocks having different personalities was appealing, but those personalities seem like imitations of somewhere else, and many sit on enormous retail podiums.

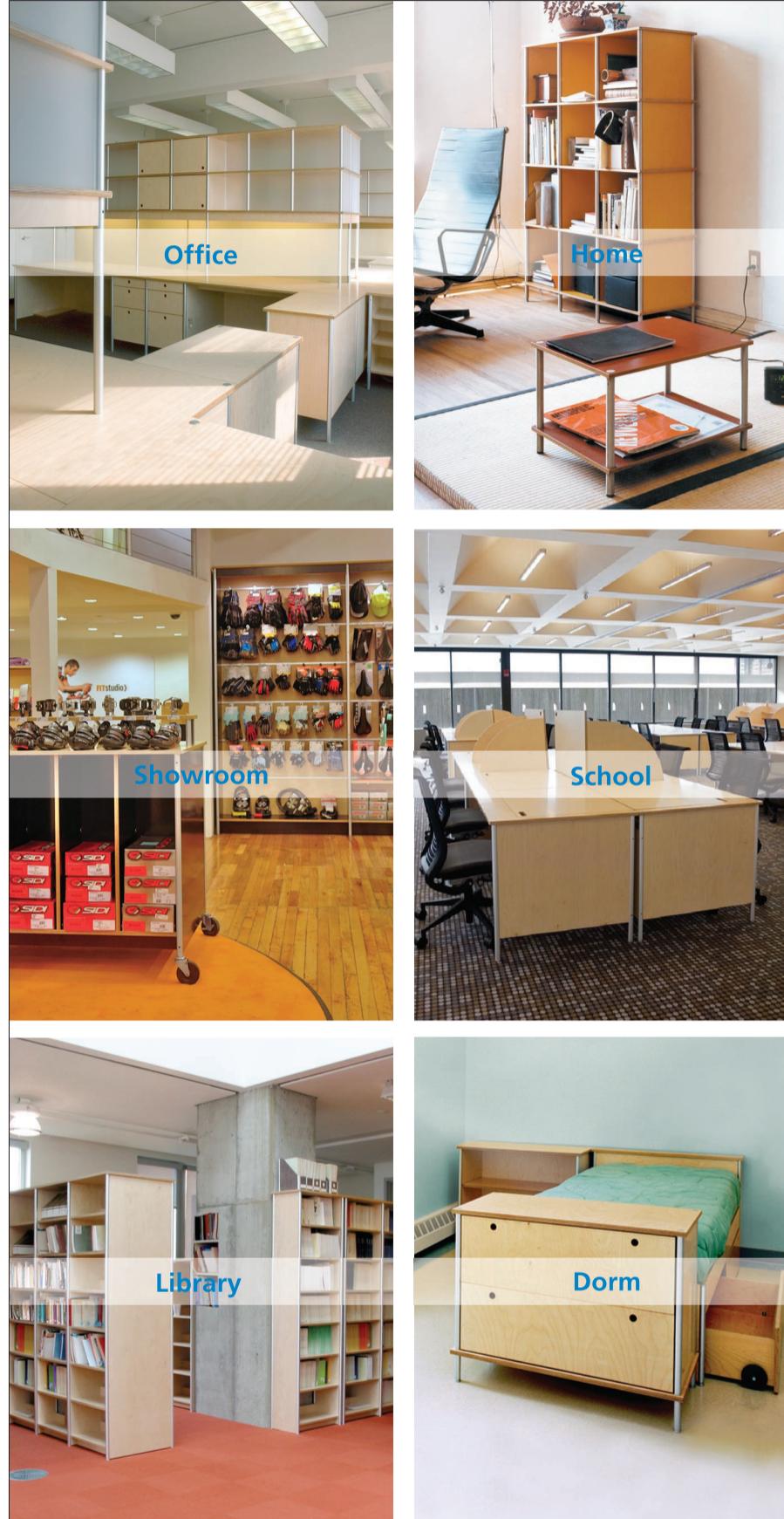
4 DURST/VORNADO
 FXFOWLE, PELLI CLARKE PELLI,
 WRT

Since two team members created the design guidelines, and the co-developers have been buying in this part of town for years, one might have expected a refined, integrated, and sensitive plan. It does sound good, as Durst continues its commitment to green development, and the planners adopted locals' priorities for affordable housing, a school, and community spaces. But this scheme does not cohere: The buildings are arranged with almost Beaux Arts symmetry, culminating in an 80-story tower on 10th Avenue that looks like the new New York Times Building (for which FXFowle was the co-architect) with curves added to the top. The landscape below has an entirely different language, with a ganglia-like "Skyline" of elevated pathways branching off the High Line and bridging the park from office tower to waterfront. This strange structure, which would have concessions built in below, seems destined to cast shadows over the greens and make park-goers feel as if they are in the basement. The only audacious piece of architecture is the block-long Kunsthalle, 120,000 square feet on one level, which latches on to the High Line and channels people moving up from Chelsea into the central square or out to the river.

5 TISHMAN SPEYER
 HELMUT JAHN,
 PETER WALKER & PARTNERS

At first glance, Helmut Jahn's shiny, shiny scheme looks like Ground Zero put back on the street grid and tidied up. The ten million square feet of office space has been concentrated in four stubby, chubby skyscrapers set on the east sides of 10th and 11th avenues. These dwarf the residential buildings, imagined as slender towers and slim slabs, set in the western park and over the High Line. That western park looks like it might have the same desolate, bottom-of-the-well feeling as Extell's, but the open space on the eastern end has the second-most-satisfying solution to the bend in the park: a terraced set of circular steps that would work as performance space, provide ample seating, and carefully direct pedestrians toward paths in every direction. The four big towers create balance and structure so that the cultural facility isn't the only street-level focal point but is weighted evenly with a semisecluded grove and a sparkling galleria. The overall style is formal, even a little fusty, but it seems like it would work as a destination, if not as a neighborhood.

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AT DEADLINE

DEAL OR NO DEAL

As expected, Marcel Breuer's Wolfson Trailer House sold at auction on October 7 for \$1 million ("Buy, Buy Breuer," AN16_10.03.2007). The owner, artist David Diao, had hoped for more, so when the buyer balked in mid-December, abandoning the deal, it proved to be a blessing in disguise. "I was at first devastated, but upon reflection it was too low," Diao wrote in an email to AN. Like many of Breuer's mid-century houses, the Wolfson house, located in Salt Point, New York, cantilevers dramatically, with almost half of the upper floors hanging in mid-air, but what makes this one so special is that it was built around a Spartan Royal Mansion mobile home. The house is now listed with H.W. Guernsey for \$1.44 million.

DUMBO NEVER FORGETS

As the city's manufacturing base has dwindled, industrial architecture has come under threat throughout the five boroughs. On December 18, however, the Landmarks Preservation Commission saved 91 of those buildings with the designation of DUMBO, the neighborhood down under the Manhattan Bridge overpass. Though the area has become a hive of luxury lofts, commission chair Robert Tierney stressed the importance of protecting the neighborhood's industrial architecture, which dates from the 19th and 20th centuries, and its cobblestone streets.

IT'S PEI'S DAY FOR CHURCH IN D.C.

It was a good day for preservationists December 6 was when the city's Historic Preservation Review Board voted unanimously to preserve the Third Church of Christ, Scientist, a concrete chapel designed by I.M. Pei and completed in 1971. The only problem is, most congregants have never liked the building and hope to replace it with a new one soon, especially considering that their number has shrunk from 400 to about 50 on an average Sunday. They contend that the cost of renovating the building to suit their new needs would be prohibitive, as well. The Becket Fund for Religious Liberty, a local non-profit, has said it is considering a lawsuit to reverse the designation.

TROUBLED TOWER DEMO TO RESUME

Though the city had hoped to resume demolition in November, it took until January 8 for the Lower Manhattan Development Corporation to find a new subcontractor willing to finish the job at 130 Liberty Street, better known as the Deutsche Bank Building. Severely damaged during the collapse of the World Trade Center, the 41-story office tower languished for years as the city struggled to find a company willing to dismantle the highly toxic building. Deconstruction finally got underway last year, but a fire erupted on the site in August that cost two firefighters their lives ("Many Question in Ground Zero Fire," AN14_09.05.2007). LVI Services will take over from the John Galt Corporation, whose smoking workers are believed to have caused the fire. The company remains under investigation by the Manhattan district attorney's office.

WTC MALL OPERATOR RETURNS

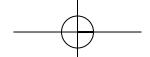
Around the corner from 130 Liberty Street, construction has just gotten underway on World Trade Center towers 3 and 4, which, along with tower 2, will house much of the retail that once resided in the complex's underground mall. On December 18, the Port Authority of New York and New Jersey announced a deal with the Westfield Group to construct and operate 490,000 square feet of retail in the lower floors of the three towers as well as a concourse connecting the PATH station and MTA transit hub. Westfield won the contract in part because it operated the mall before its destruction on 9/11.

DALLAS' MAYNE MAN

Dallas' burgeoning cultural hub, the Arts District just got another big-name addition: On January 8, the year-old Museum of Nature & Science announced that LA's Morphosis would design a new \$150 million facility with the purpose of promoting innovative science and technology for all ages. When the project is complete, Morphosis principal Thom Mayne will join the Art District's other architectural impresarios: I.M. Pei, Renzo Piano, Rem Koolhaas/Joshua Prince-Ramus, Snøhetta, and SOM. The new museum was formed by the recent merger of the Dallas Museum of Natural History, The Science Place, and the Dallas Children's Museum.

NJ TOLLS COULD SKYROCKET

During his State of the State address, New Jersey governor Jon Corzine finally released his plans for the state's toll roads, which had been the subject of speculation for months. Previously thought to be up for sale, the roads will remain under state control but with significant fare hikes of 50 percent starting in 2010 and increasing every four years through 2022. The \$38 billion generated over the programs 75-year life would help pay down the state's multi-billion dollar debt, now standing at \$32 billion, as well as improvements to the transportation infrastructure. The governor said he had considered every option and challenged lawmakers to take action on a solution of their own if they disagreed.



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YOU'RE THE TOPS

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Audrey Matlock
Audrey Matlock
Architects

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Hanrahan Myers
Architects

"**Leecon** is a partner on pretty much all of our projects. Jason Lee is a Pratt-trained architect, and great. I don't feel like we need to shop around and look for anyone else."

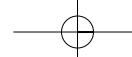
Adam Meshberg
Meshberg Group

"We like working with Paul Grassfield at **Zoon**. They're small, but the best in terms of attention to detail. You can trust them. They're tried and true."

Laurie Hawkinson,
Smith-Miller +
Hawkinson



J.C. PAZ



ENGINEERS

Ambrosino DePinto and Schmieder Consulting Engineers
275 7th Ave., New York;
212-645-6060
www.adsce.com

Arup
155 6th Ave., New York;
212-229-2669
www.arup.com

Cosentini Associates
Two Pennsylvania Plaza,
New York;
212-615-3600
www.consentini.com

DeSimone Consulting Engineers
18 West 18th St., New York;
212-532-2211
www.de-simone.com

Flack + Kurtz
475 5th Ave., New York;
212-532-9600
flackandkurtz.com

Goldman Copeland Associates
520 8th Ave., New York;
212-868-4600
www.goldmancopeland.com

IBC Engineering Services
N8 W22195 Johnson Dr.,
Waukesha, WI;
262-549-1190
www.ibcengineering.com

Pavane and Kwalbrun
121 West 27th St., New York;
212-727-3408

Plus Group
210 West 29th St.,
New York;
212-233-2700
www.plusgroupce.com

STRUCTURAL

Buro Happold
100 Broadway, New York;
212-334-2025
www.burohappold.com

Gilsanz Murray Steffeck
129 West 27th St., New York;
212-254-0030
www.gmslp.com

Goldstein Associates
31 West 27th St., New York;
212-545-7878
www.gace.net

Guy Nordenson & Associates Structural Engineers
225 Varick St., New York;
212-766-9119
www.nordenson.com

Ivan David Associates
153 Centre St., New York;
212-991-8138

Robert Silman Associates
88 University Pl., New York;
212-620-7970
www.rsapc.com

Thornton Tomasetti
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www.thettgroup.com

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212-367-3000
www.wai.com

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212-687-9888
www.cantorseinuk.com

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www.atelerten.com

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Langan Engineering and Environmental Services
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360 West 31st St.,
New York;
212-479-5400
www.langan.com

Vanasse Hagen Brustlin
101 Walnut St.,
Watertown, MA;
617-924-1770
www.vhb.com

MUSEUM OF ARTS & DESIGN
ROBERT SILMAN STRUCTURAL ENGINEERS
ALLIED WORKS ARCHITECTURE



"Our structural engineers at **Robert Silman** helped take a technically challenging and rather daunting idea—creating three continuous cuts through the facade and floors of Two Columbus Circle, thereby allowing light and views into the space and in the process transforming the building from a solid, load-bearing structure to an open, cantilevered one that will be the new home for the Museum of Arts & Design—and make it a reality. They are intuitive and gifted, and they got the job done."

Kyle Lommen
Allied Works
Architecture

"We use **Ivan David Associates** for any project we do that needs structural work. They started a couple years ago, so they're young, but they're really great to talk to. You can discuss creative things with them, and they don't get bogged down trying to cover their behind."

Yen Ha
Front Studio

"We use **Flack + Kurtz** has been very active in LEED. It's important to get an engineering firm who has sustainable experience and a wide range of interest in the technologies and methods."

Nat Hoyt
Davis Brody Bond

"We use **Goldman Copeland** for mechanical systems. Charley Copeland won engineer of the year last year. They're interested in all the environmental issues."

Thomas Hanrahan
Hanrahan Myers
Architects

"Imtiaz Mulla at **Plus Group** is so calm, he must be a Zen practitioner. He looks at your situation and really divines what the best solution will be. I love working with him."

Craig Konyk
konyk architecture

"**IBC Engineering Services** is amazing at integrating complicated geothermal systems into several uses."

Charlie Kaplan
Peter L. Gluck and Partners

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www.bensonglobal.com

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www.dewmac.com

Front Inc.
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212-242-2220
www.frontinc.com

Israel Berger & Associates
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212-689-5389
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www.josef-gartner.de

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212-652-2966
www.heintges.com

TriPyramid Structures
59 Power Rd., Westford, MA;
978-692-0555
www.tripyramid.com

UAD Group
299 Vandervoort Ave.,
Brooklyn;
718-599-0350
www.uadgroup.com

Seele
115 West 30th St., New York;
212-239-3600
www.seele-usa.com

"**Front** is great. They are a nice bridge between design intention and people who are out there building the stuff, suppliers, and subcontractors. They know a hell of a lot, and have a great design sense."

Thomas Hanrahan
Hanrahan Myers
Architects

"The best metal work for curtain walls comes from Tim Eliassen at **TriPyramid**. Their background is in manufacturing fittings for sailboats, so they know precision. The first thing they did architecturally was the

Pyramid for the Louvre, which arguably started the whole trend of mullionless curtain walls."

Laurie Hawkinson,
Smith-Miller + Hawkinson

"The Lincoln Center Synagogue is going to have an undulating ribbon wall of laminated glass, and **Israel Berger** is really more than just a consultant. Some people design walls without thinking about how they will get built, but not

Berger. Especially for a project with such a tight budget that will probably use non-union labor, buildability is a big concern."

Nancy Ruddy,
Cetra/Ruddy



CETRA/RUDDY

THE ARCHITECT'S NEWSPAPER JANUARY 23, 2008

METAL**Architectural Dimensions**2600 John St.,
Markham, ON, Canada;
905-475-1602**Architectural Metal
Fabricators**314 48th St., Brooklyn;
718-765-0722www.arcmet.com**Associated Fabrication**72 North 15th St., Brooklyn;
718-387-4530www.associatedfabrication.com**Bowery Restaurant Supply**183 Bowery, New York;
212-254-9720www.boweryrestaurantsupply.com**Caliper Studio**

67 Metropolitan Ave.,

Brooklyn;

718-302-2427

www.caliperstudio.com**Chef Restaurant Supply**

294-298 Bowery, New York;

212-254-6644

David Mastny

113 Franklin St., Brooklyn;

718-383-9490

www.davidmastny.com**Ironshop**

400 Reed Rd., Broomall, PA;

888-323-4652

www.ironshopcustom.com**L-M-C**

77 2nd Ave., Paterson, NJ;

973-279-3573

www.l-m-c.com**Mariani Metal Fabricators**

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marianimetal.com**MarinOWARE**

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www.marinoware.com**Mark Albrecht**44-02 11th St.,
Long Island City;
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718-599-3910hotrod73@mindspring.com**Supermetal Structures**1955 5th St., St-Romuald,
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418-834-1955www.supermetal.com**Veyko**216 Fairmount Ave.,
Philadelphia, PA;

215-928-1349

www.veyko.com**Workspace 11**174 North 11th St.,
Brooklyn, NY;

718-218-7643

www.workspace11.com

"We had struggled to find a really good, small-scale metal work for residential projects—often, something like a table base or some custom door handles—but Gabrielle Shelton of **Shelton Studios** is wonderful and does really beautiful work."

Oliver Freundlich
MADE

"**L-M-C** is an incredible French metal works now in Jersey. They came over here to refinish the Statue of Liberty, and stayed on. Their iron railings and steel work are beautiful."

Yen Ha
Front Studio

"The perforated stainless steel we specified, Well-tec, through **Metal Cladding Systems**, is a standard, industrial material, so given our tight budget, it was the perfect solution to create an economical and beautiful shading panel for the Salt Point House."

Greg Reaves
Thomas Phifer & Partners

"Bruce Gitlin at **Milgo/Bufkin** is the alchemist-meister of anything unusual—if it's weird he loves to do it. He'll connect you with any product, any installation, the more out of the ordinary, the better. He did the stained, blackened panels at Pratt. He just pulled it out of his hat."

Thomas Hanrahan
Hanrahan Myers
Architects

"Bill Zahner is a visionary and a perfectionist. For the Contemporary Jewish Museum in San Francisco, the **Zahner** team worked tirelessly to help us develop a truly unique stainless steel cladding system. The complexity of the geometry was never greeted with doubt, rather with sincere enthusiasm. Zahner's expert team is peerless in the industry."

Carla Swickerath
Studio Daniel Libeskind

"Since we do so much restaurant work, we work with a lot of metal fabricators for custom fittings. **Mark Albrecht** has a shop in Queens, and he did the barstools for The Modern at MoMA. He could not be a nicer guy, and the quality of his work is outstanding."

Peter Bentel
Bentel & Bentel
Architects

THE MODERN, NEW YORK
MARK ALBRECHT BARSTOOLS
IRONSHOP WINE RACK
BENTEL & BENTEL ARCHITECTS



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800-606-7621
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Brooklyn, NY;
718-875-1531
flickingerglassworks.com

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212-661-1694
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800-378-9042
www.galaxycustom.com

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www.rudyglass.com

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New Rochelle, NY;
914-632-8008

Urban Glass
647 Fulton St., Brooklyn
www.urbanglass.org

W&W Glass
300 Airport Executive Park,
Nanuet, New York;
800-452-7925
www.wwglass.com



"Thruway Glass
helped us put a brand new facade on a condo on 118th Street that was on a tight budget. It's a really nice window wall system from Redco, and Thruway helped us to customize and install it."

Charlie Kaplan
Peter L. Gluck and
Partners

"We have been investigating issues of bird-safe glass with the Audubon Society. We found a product called Ornilux that comes from **Isolar Glas** in Germany, which has vertical banding that is visible to birds. We hope this will become more generally available and that architects will pay attention to the fact that glass buildings kill birds."

Sylvia Smith
FXFowle

WOOD

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732-465-0411
www.aiv.com

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Bettencourt Green Building Supplies
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www.citilogs.com

Oregon Lumber Company
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oregonlumber.com

Rosenzweig Lumber
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www.rosenzweiglumber.com

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+03-9391-0466
www.urbansalvage.com.au

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Chris Perry Woodworking
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718-596-7185

Custom Plywood
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New Albany, IN;
812-944-7300

Hird/Blaker Architectural Woodwork
620 East 132nd St., Bronx;
718-665-0500
www.hirdblaker.com

JV Woodworking
16-63 Cody Ave.,
Ridgewood, NY;
718-628-6309

Made
141 Beard St., Brooklyn;
718-834-0171
www.made-nyc.com

Materials Design Workshop
830 Barry St., Bronx;
718-893-1954
www.matwork.com

Midhattan Woodworking
3130 Bordentown Ave.,
Old Bridge, NJ;
732-727-3020
www.midhattan.com

Milder Office
181 North 11th St., Brooklyn;
718-387-0767
www.milderoftice.com

Mielach Woodwork
9 Kilmer Ct., Edison, NJ;
732-287-1100
www.mielach.com

MillerBlaker
620 East 132nd St., Bronx;
718-665-3434
www.millerblaker.com

"The Center for Global Transformation is on a forested site in the Bronx Zoo. We saved the major trees, but those that had to come down, we had harvested by **CitiLog**. They will come to the site, chop down the trees, take them away, mill them into flooring, cabinetry, casework, veneers, etc., and bring it back. They'll even do it with horse and wagon if you're looking for a photo op. We had a lot of ash on site that we're using as trim."

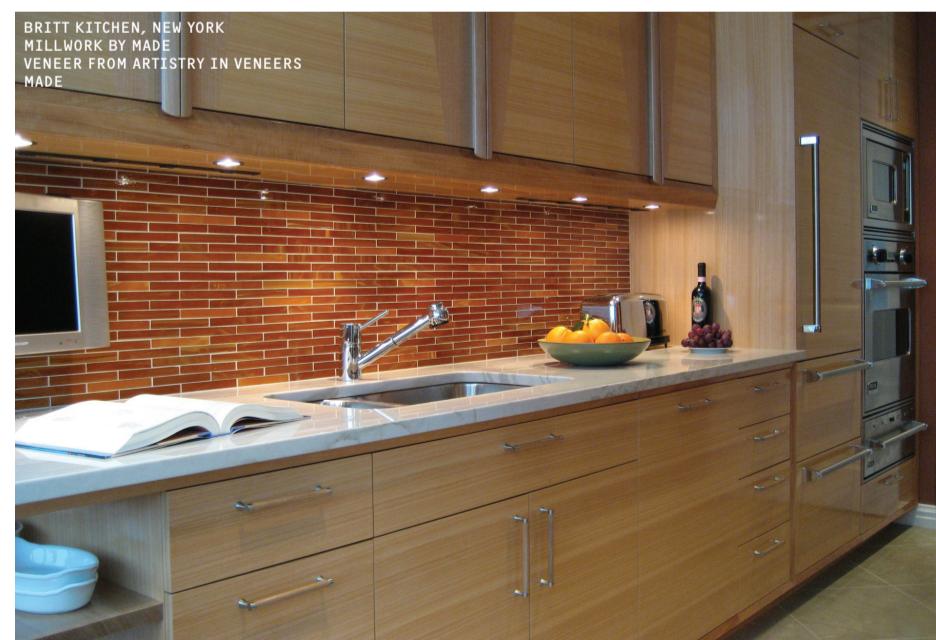
Sylvia Smith
FXFowle

"Jim and Jonathan at **JV Woodworking** are particularly good at making sure that everyone is on the same page in terms of design intent, and it is in this context that the crew at JV Woodworking are pro-active trouble-shooters and great collaborative problem-solvers. We love working with them."

Deborah Berke
Deborah Berke &
Partners Architects

"The millwork in an apartment we are working on needs replacing, and we are working with **MADE**, a design firm in Red Hook with a fabrication side, too. They were students of mine at Yale and are knowledgeable, conscientious, and very responsive. Besides, they are really cool guys!"

Gordon Kipping
G-Tects



THE ARCHITECT'S NEWSPAPER JANUARY 23, 2008

**CONCRETE,
MASONRY,
STONE,
& TILE****Art in Construction**55 Washington St., Brooklyn;
718-222-3874www.artinconstruction.com**Azzarone Construction**110 East 2nd St., Mineola, NY;
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732-441-2500www.patternconcrete.com**Bisazza**43 Greene St., New York;
212-334-7130www.bisazza.it**Coverings ETC**138 Spring St., New York,
212-625-9393[www.coveringetc.com](http://www.coveringsetc.com)**Domestic Marble & Stone**264 West 40th St., New York;
212-343-3300**Floor & Window****Fashion Gallery**36 Ridge St., Pearl River, NY;
845-735-9100www.floorandwindowfashion.com**Freshwater Stone**4 Upper Falls Rd., Orland, ME;
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212-979-6400

www.stonesource.com**Tri State Brick & Stone**151 West 25th Street,
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212-366-0300

www.tristatebrick.com**Walker Zanger**37 East 20th St., New York;
212-844-3000www.walkerzanger.com

Freshwater sources, substrates, so we distributes, fabricates, never went farther and even own a quarry with the product.

In speaking with Ardex directly and explaining our past experiences, Ardex put us in touch with

Floor and Window Fashion Gallery.

They provided a quote the same day, gave us addresses of galleries where they had installed the same product

so we could evaluate the craft and finish and were quick to fit us in their

schedule; they even installed over the Thanksgiving

holiday."

Lauren Crahan
Freecell

"We had wanted to use Ardex products in the past, but other distributors and installers were slow to respond and gave unreliable information regarding suitable

LEVER HOUSE OFFICE TERRAZZO FROM PORT MORRIS TILE & MARBLE SLADE ARCHITECTURE



KEN HAYDEN

"I've been amazed at the variety you can get in tile these days, and it is something we have been using more and more. You can find ones that mimic every material from stone and river rocks to terra cotta or even grass."

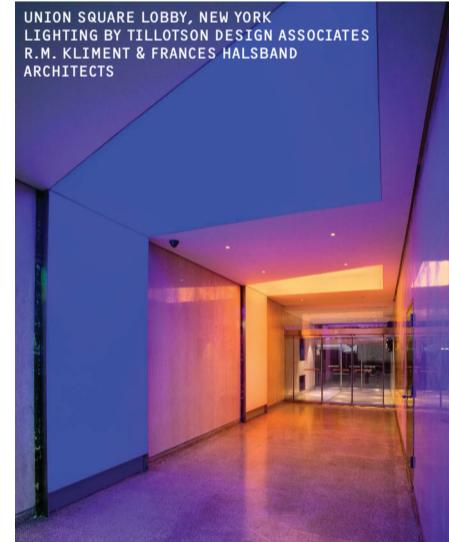
Stephen Jacobs
Stephen B. Jacobs Group

LIGHTING**DESIGNERS****AWA Lighting Designers**504 La Guardia Pl., New York;
212-473-9797www.awalightingdesigners.com**Brandston Partnership**122 West 26th St., New York;
212-924-4050www.brandston.com**Carpenter Norris Consulting**145 Hudson St., New York;
212-431-4318www.carpenternorris.com**Cline Bettridge Bernstein**Lighting Design
30 West 22nd St., New York;
212-741-3280www.cbbld.com**Fisher Marantz Stone**22 West 19th St., New York;
212-691-3020www.fmfp.com**Focus Lighting**255 West 101st St., New York;
212-865-1565www.focuslighting.com**L'Observatoire**295 Lafayette St., New York;
212-255-4463www.lobsintl.com**Leni Schwendinger**Light Projects
212-947-6282www.lightprojectsld.com**Lindsley Consulting**259 West 30th St., New York;
212-564-2800www.lcilight.com**Luxpopuli**Plaza San Jacinto 8
San Angel, Mexico;
718-521-4956www.luxpopuli.com**Office for Visual Interaction**207 West 25th St., New York;
212-206-8600www.ovinc.com**Tanteri & Associates**665 Broadway, New York;
212-674-4488www.tanteri.com**Tillett Lighting Design**172 North 11th St., Brooklyn;
718-218-6578www.tillettlighting.com**Tillotson Design Associates**40 Worth St., New York;
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732-225-8856www.erco.com**Lightolier**631 Airport Rd.,
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508-679-8131www.lightolier.com**Lutron**7200 Suter Rd.,
Coopersburg, PA;

888-588-7661

www.lutron.com**Nulux**1717 Troutman St., Queens;
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845-691-7723www.selux.com**Zumtobel Lighting**44 West 18th St.,
New York;
212-243-0460www.zumtobel.com

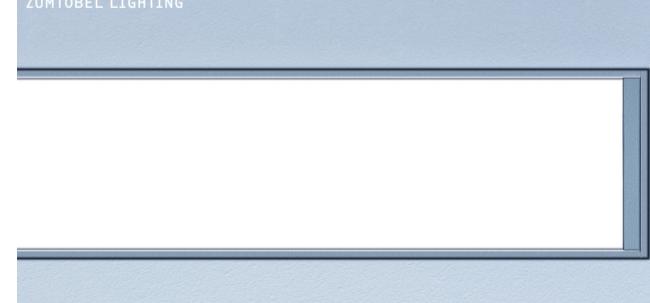
UNION SQUARE LOBBY, NEW YORK
LIGHTING BY TILLOTSON DESIGN ASSOCIATES
R.M. KLIMENT & FRANCES HALSBAND
ARCHITECTS



ROGERO VANI

"We're working with Thomas Paterson of Luxpopuli on all of our current projects. He's out of Mexico and has a virtual office. He's really good at designing lighting so that the fixtures are not there."

Charlie Kaplan
Peter L. Gluck and
Partners

SLOTLIGHT PRO**ZUMTOBEL LIGHTING**

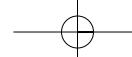
"Suzan Tillotson is absolutely the best lighting designer in NYC right now." Frances Halsband
R.M. Kliment & Frances Halsband Architects

Jerry Kugler did the lobby lighting on 1095 Avenue of the Americas. We used new technology there, like a feature wall backlit with LEDs. He did very good work."

Dan Shannon
Moes DeArmas & Shannon

"We've worked for the past 30 years with Paul Marantz at Fisher Marantz Stone. We have an excellent relationship with them. Our aesthetic is very sympathetic and we work together well."

Nat Hoyt
Davis Brody Bond

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www.saccocarpet.com
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305-437-7975
www.luminaire.com

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www.martelfab.com

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718-387-0767
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www.olioffices.com

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212-966-5797
www.henrybuilt.com

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www.poggenpohl-usa.com

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718-715-0843
www.purekitchen.com

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www.rifra.com

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RIFRA FIXTURES
DELLA VALLE + BERNHEIMER

HOUSE IN BOCA RATON
FURNITURE FROM LUMINAIRE MIAMI
MADE

"We've used **Offices Limited** on a number of projects. They can spec residential, but they generally supply institutional furniture. We like them because they act as consultants even though they rep the furniture."

Joe Haberl
Leeser Architecture

"We are working on a house in Boca Raton, and my colleague Ben swears that for furniture, **Luminaire** in Miami is the best; it would almost be worth flying there to do your shopping."

Oliver Freundlich
MADE

"We're really excited about this Turkish company called **Derin** that we saw at ICFF last year. Every piece is minimal and clean. It's a consistent line of furniture that's affordable, and it's not coming from the usual suspects, like Italy or Scandinavia. You could specify it for everything in an office or residential project."

Craig Konyk
Konyk Architecture

"For inexpensive off-the-shelf stuff we've used a lot of **KraftMaid**, which is amazing. They have modern cabinets with overlay doors, and a product called Mira, which has an almost mirrored finished that's pretty slick."

Charlie Kaplan
Peter L. Gluck and Partners

"**Rifra** is a decades-old family-run company outside of Milan, but the sons have started to take over and introduce more modern designs. We specified their products on a project a few years ago, and in the process established a relationship with them. They are fabricating custom kitchens and bathroom vanities, sinks, tubs, and showers for two of our condominium projects, 245 10th Avenue and 459 West 18th Street, and incorporating the line into their catalogue."

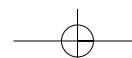
Andrew Bernheimer
Della Valle + Bernheimer

"**Sacco Carpets** did a custom silk carpet for a residential loft we did in the city. They've got an incredible color palette and deliver top quality and service."

Hayes Slade
Slade Architecture

"**Mary Bright**'s work goes beyond curtains. It seems too lowly to call them that, since they are really works of art. I mean, people copy her stuff."

Laurie Hawkinson
Smith-Miller Hawkinson



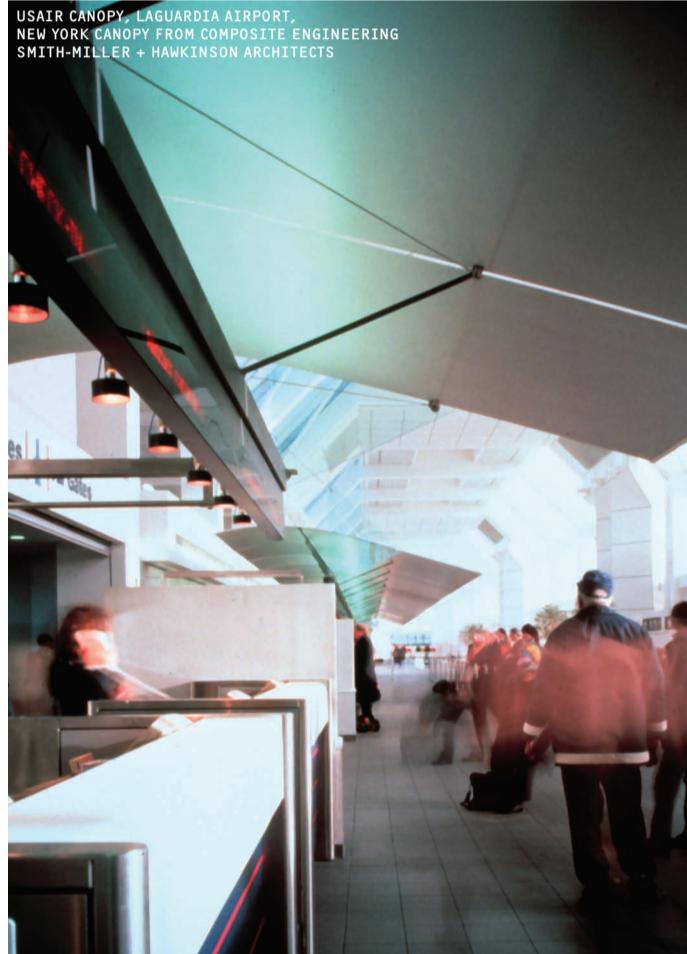
THE ARCHITECT'S NEWSPAPER JANUARY 23, 2008

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"If you were going to use carbon fiber in a building application you would call on Eric Goetz at **Goetz Boats**. He makes all the shelves for the Olympic sailing team. He's great. I have him come to my course at Columbia. Another wonderful resource is Bill Voegle at **Extech Exterior Technologies** in Pittsburgh. We are doing a polycarbonate facade with him, and he's just great."

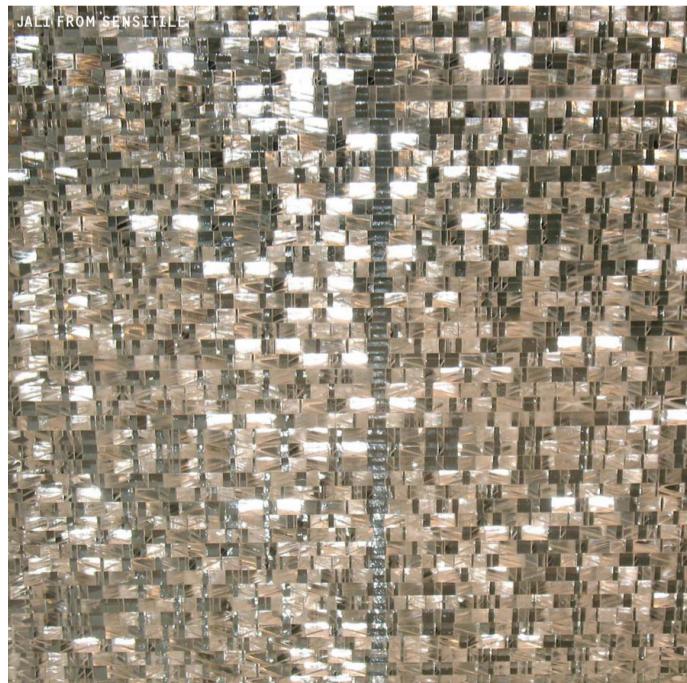
Laurie Hawkinson
Smith-Miller + Hawkinson

"We are using more and more materials that are more environmentally sound and have an organic quality. Resin panels like those from **3form** fit the bill, and another source is **Veritas**, a company in Florida. You can choose the interlayer, and we are using panels with reeds impregnated into the resin."

Nancy Ruddy
Cetra/Ruddy

"Joel at **Sterling-Miller** is one of the most thoughtful, self-possessed fabricators we've ever worked with. He has grace under pressure; a complete craftsman using modern technology to shape modern materials."

Martin Finio
Christoff:Finio
Architecture



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"Many companies we have used for custom glass were able to custom laminate mirrored glass, but not custom silver clear glass in a specific area. Our challenge was to find a company that silvers glass. **Walter's Mirror**, whose primary business is in resilvering old mirrors or aging the silver of new mirrors, was able to silver clear glass per our specifications."

Lauren Crahan
Freecell

Encore Graphics is a rendering shop that does beautiful work, not like the standard slick renderings you see on billboards all over town (though their work is on the billboards for our condominium projects). They are a group of great French guys who make artful compositions and do wonderful post-production work. Their renderings have an ethereal quality that we love."

Andrew Bernheimer
Della Valle Bernheimer

I've just started using a soy-based spray foam insulation called Heatlok Soy, and I'm really impressed. It has a tremendous R-value compared to standard pink fiberglass, and it's less toxic. Though there is a 10- or 20-percent cost premium, I think it will pay for itself within a few months. It's also cheaper to install: The truck rolls up, the guys in spacesuits come in and spray it on, all in a day."

Adam Meshberg
Meshberg Group



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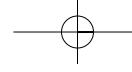
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ABSTRACT

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Judges include:

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THE ARCHITECT'S NEWSPAPER JANUARY 23, 2008

JANUARY/FEBRUARY 2008

JANUARY

WEDNESDAY 23

LECTURE

Nina Katschnig
Gallery Talk:
The Gugging Artists
6:30 p.m.
The Drawing Center
35 Wooster St.
www.drawingcenter.org

EXHIBITION OPENINGS

Botanical Paintings from the Garden of HRH The Prince of Wales
New York School of Interior Design
69th Street Gallery
161 East 69th St.
www.nysid.edu

Jan De Cock
Museum of Modern Art
11 West 53rd St.
www.moma.org

THURSDAY 24

EXHIBITION OPENING
Elliott Puckette
Paul Kasmin Gallery
293 10th Ave.
www.paulkasmingallery.com

FRIDAY 25

EXHIBITION OPENINGS
Caitlin Berrigan
Initial Public Offerings
7:00 p.m.
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

Diebenkorn in New Mexico
New York University
Grey Art Gallery
100 Washington Square East
www.nyu.edu/greyart

Michelangelo, Vasari, and Their Contemporaries: Drawings from the Uffizi
The Morgan Library and Museum
225 Madison Ave.
www.themorgan.org

SATURDAY 26
EXHIBITION OPENINGS
Carlos Little, John Furgason
Art in General
79 Walker St.
www.artingeneral.org

The Art of Lee Miller
Philadelphia Museum of Art
Benjamin Franklin Parkway and 26th St., Philadelphia
www.philamuseum.org

From Berlin to New York: Karl Nierendorf and the Guggenheim
Solomon R. Guggenheim Museum
Peter B. Lewis Theater
1071 5th Ave.
www.guggenheim.org

Chris Martin
Mitchell-Innes & Nash
534 West 26th St.
www.miandn.com

FILM
Slumming It: Myth and Culture on the Bowery
(Scott Elliot, 2005), 55 min.
3 p.m.
New Museum
235 Bowery
www.newmuseum.org

WITH THE KIDS

Archikids

10:00 a.m.
Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

SUNDAY 27

LECTURE

Roberta Brandes Gratz, Jill Gotthelf, Walter Sedovic, et al.
Rescuing Eldridge Street
3:00 p.m.
Eldridge Street Project
12 Eldridge St.
www.eldridgestreet.org

EXHIBITION OPENING

Bronze and Boxwood: Masterpieces from the Robert H. Smith Collection
National Gallery of Art
National Mall and 3rd St., Washington, D.C.
www.nga.gov

EVENT

Pioneers of the Lens: Graham and Diness—Photographers in Jerusalem Printmaking Workshop
4:00 p.m.
Yeshiva University Museum
15 West 16th St.
www.yu.edu/museum

MONDAY 28

LECTURE

Andrea Wagner
Golden Clogs, Dutch Mountains

7:00 p.m.
92nd Street Y
Lexington Avenue at 92nd St.
www.92y.org

EXHIBITION OPENING

Project Showcase: One Bryant Park
Center for Architecture
536 LaGuardia Place
www.aiany.org

TUESDAY 29

LECTURES

Patricia Williams
The Nation: Diary of a Mad Law Professor
6:00 p.m.
General Society of Mechanics and Tradesmen
20 West 44th St.
www.gensociety.org

Pierre de Ravel d'Esclapon, Valerie Paley French Founding Father: Lafayette's Return to Washington's America
6:30 p.m.
New-York Historical Society
2 West 77th St.
www.nyhistory.org

Jeff Koons in Conversation with Katy Siegel
8:15 p.m.
92nd Street Y
Lexington Ave. at 92nd St.
www.92y.org

EXHIBITION OPENING
Parmigianino's Antea: A Beautiful Artifice
Frick Collection
1 East 70th St.
www.frick.org

VISIT
WWW.ARCHPAPER.COM
FOR COMPETITION LISTINGS

WEDNESDAY 30

LECTURES

Margo Jefferson, Marco Williams, Michelle Parkerson
Slow Fade to Black
7:00 p.m.
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

PATRICIA JONAS

Horticultural: Constant Gardens—500 Years of Plants in Art
6:00 p.m.
New York School of Interior Design

Arthur King Satz Hall
170 East 70th St.
www.wavehill.org

Kimberly Orcutt, Vincent DiGirolamo, Joyce Schiller Henri, Sloan, and their New York

6:30 p.m.
New-York Historical Society
2 West 77th St.
www.nyhistory.org

EVENT

Travis Stewart
Second Avenue Treasures
7:00 p.m.
Eldridge Street Project
12 Eldridge St.
www.eldridgestreet.org

THURSDAY 31

LECTURE

Leopold Foulem, Cornelia Thomsen Porcelain Is My Muse
6:00 p.m.
Bard Graduate Center
18 West 86th St.

www.bgc.bard.edu

EXHIBITION OPENINGS

Glass Beads of Ghana
Newark Museum
49 Washington Street, Newark

www.newarkmuseum.org

SILVIO WOLF

Voyager
Robert Mann Gallery
210 11th Ave.
www.robertmann.com

FEBRUARY

FRIDAY 1

EXHIBITION OPENINGS

Ana Mendieta, Hans Breder Transformation
Galerie Lelong
528 West 26th St.
www.galerielelong.com

STREET DANCE:

The New York Photographs of Rudy Burchhardt Under New York Skies: Nocturnes by Yvonne Jacquette
Museum of the City of New York
1220 5th Ave.
www.mcny.org

SATURDAY 2

WITH THE KIDS

The 2008 School Art Festival
2:00 p.m.
Parrish Art Museum
25 Job's Ln., Southampton

www.parrishart.org

SUNDAY 3

LECTURES

Impressed By Light: British Photographs from Paper Negatives, 1840–1860
National Gallery of Art
National Mall and 3rd St., Washington, D.C.

www.nga.gov

TUESDAY 5

EXHIBITION OPENING

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

WEDNESDAY 6

LECTURE

Omer Bartov Erased: Vanishing Traces of Jewish Galicia in Present-day Ukraine
6:30 p.m.
Museum of Jewish Heritage
36 Battery Pl.
www.mjhnyc.org

THURSDAY 7

LECTURE

Julie Emerson When Porcelain Hits the Wall: Historic and Modern Installations
6:00 p.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

EXHIBITION OPENINGS

Juan Uslé Cheim & Reid
547 West 25th St.
www.cheimread.com

CARRIE MAE WEEMS

Jack Shainman Gallery
513 West 20th St.
www.jackshainman.com

CATHERINE SULLIVAN

Metro Pictures
519 West 24th St.
www.metropicturesgallery.com

EVENT

Bob Friedhoffer, George Schindler, Kenneth Silverman New York Magic & Harry Houdini
6:30 p.m.
New-York Historical Society
2 West 77th St.
www.nyhistory.org

FRIDAY 8

EXHIBITION OPENINGS

Robert Mapplethorpe
Sean Kelly Gallery
21 East 26th St.
www.seankelly.com

CARLO MOLLINO

Casa Del Sole
Salon 94
12 East 94th St.
www.salon94.com

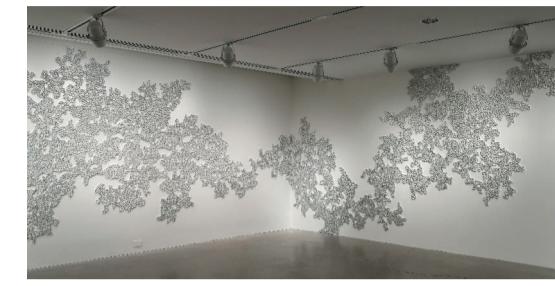
SATURDAY 9

EXHIBITION OPENING

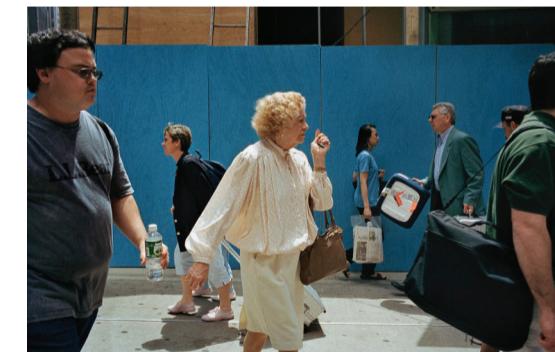
Matthew Rodriguez
Rare Gallery
521 West 26th St.
www.rare-gallery.com

WITH THE KIDS

Sky Boys
10:30 a.m.
Skyscraper Museum
39 Battery Pl.
www.skyscraper.org



ELLEN LABENSKI/COURTESY PACEWLDENSTEIN, NEW YORK



GUS POWELL

MANHATTAN NOON: PHOTOGRAPHS BY GUS POWELL

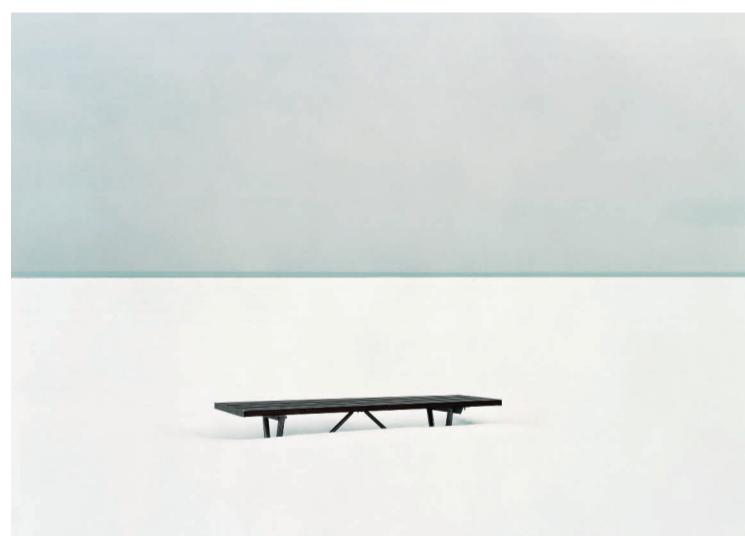
Museum of the City of New York
1220 5th Avenue
Through March 16

On lunch breaks from his receptionist job at the Museum of Modern Art in the 1950s, the poet Frank O'Hara wrote verse on a display typewriter on the sidewalk in front of an Olivetti showroom, banging out words imbued with the vibrant spirit of the city in front of him. Inspired by this technique, photographer Gus Powell made a series of photos of New Yorkers on their lunch breaks. Interspersed with O'Hara's poems, this exhibition features some 40 of Powell's photos, which often reveal as much about people's interactions with the surrounding architecture as with each other. One image (above) shows city dwellers and their surroundings in a moment of transition: Busy pedestrians are captured in vivid relief against the blue fence of a construction site. In another, a skinny teen unwittingly stands in comparison to a muscle-bound model in a giant billboard. One photo recasts an ordinary young woman as John Singer Sargent's *Madame X*, her camisole's slipping strap summoning the shade of that famous beauty.



BABY, IT'S COLD INSIDE

Snowbound
Klompching Gallery
111 Front Street, Brooklyn
Through February 29



COURTESY KLOMPCHING GALLERY

For those who may be lamenting the dearth of snow in New York this winter, there is now plenty of it in Brooklyn. Over the course of five winters, Lisa M. Robinson, a young New York-based photographer, set out to visit sites across the United States to capture images of snowfall. After taking on a larger project to photograph water, she became mesmerized by its manifestation as snow. Her views of these various states of winter landscapes are now on display at Klompching Gallery, a new gallery in Brooklyn's DUMBO neighborhood devoted to emerging and overlooked talent. All of the images capture the paradox of nature's still beauty in what viewers

can only imagine—and what the photographer must have experienced—to be varying degrees of inhospitable conditions.

She captured each frame as she found it, without intervention or stylization. The trackless snow leaves no record of the photographer's presence. Some scenes she sought out, but most she stumbled upon. *Wish*, one of the most iconic images of the show, was entirely accidental. Setting out to photograph a frozen lake, she first went marching across a meadow to get there, when, in the distance, she noticed a speck of black along the way. As she got closer, it revealed itself as a park bench almost submerged under

Left: *Olsoul* (2003);
below: *Wish* (2005)

snow. The lake that she was originally intending to capture picks up a new presence and meaning in the photograph—as a thin green line in the distance, dividing earth and sky.

And this is one of the work's main themes: the relationship between earth and sky. Robinson manages to draw out some evocative horizons, accentuated by the gentle palette she uses. She divides many of the photographs, each 28-inch-by-36-inch digital C-types, into broad horizontal registers, with white on the bottom, and a dark, but soft, sea green sky on top. The lake in *Wish* and a grove of trees in *Solstice* provide a band of darker color, clearly defining the distinction between bottom and top. And in others, a torrent of snowfall blurs this line or sometimes makes it disappear entirely.

By using snow as her subject, Robinson is able to immediately force the viewer to recognize issues of temporality. As dramatic and substantive and pure as these landscapes are, they will be quick to vanish. When someone or something leaves its tracks, the scene will be marred, and when spring comes, it will literally evaporate.

In this world, architecture only underscores a sense of the transitory. In two photographs, she captures fishing huts placed over holes in a frozen lake. There but for a moment; the ice on which they are built will disappear come spring.

While the work is most definitively wintry, Robinson manages to generate a sense of paradox by leaving traces of other seasons in some of the frames. Snow stills summer's trampoline and basketball hoop and park bench. Frozen garden plants or the ropes of a golf course seem caught in a silent death. Blades of fresh, green grass emerge from under the blanket of an early snowfall, creating a tension between seasons coming and going. Though not stated directly, what remains hauntingly implicit in the show is an awareness of changing environmental conditions brought about by human intervention. JOHN P. GENDALL IS A REGULAR CONTRIBUTOR TO AN.

ONWARDS AND UPWARDS IN THE GARDEN

Dumbarton Oaks Colloquia
I: *Sacred Gardens & Landscapes*, \$35
II: *Performance and Appropriation*, \$40
III: *Botanical Progress, Horticultural Innovations and Cultural Changes*, \$40
IV: *Contemporary Garden Aesthetics, Creations and Interpretations*, \$35
Edited by Michel Conan
Harvard University Press

These volumes were published together in June 2007, yet they are the result of multiple colloquia on garden studies—covering such topics as performance, aesthetics, innovations, and rituals—held over a period of four years at Dumbarton Oaks in Washington, D.C., and led by the director of the Garden and Landscape Studies program there, Michel Conan, who is also their editor. Conan, who is a noted French sociologist, has focused on the cultural history of garden design for more than three decades. The four volumes are beautifully illustrated, with hundreds of drawings and maps as well as photographs.

Individually, many of the essays are remarkable.

Conan calls explicitly for more importance to be assigned to garden studies. This overarching mission to demonstrate the cultural relevance of gardens is laudable as well as difficult and demanding. But who better to undertake this mission than a Frenchman, coming from a tradition in which philosophers, writers, and artists have considered landscape as a cultural production for centuries?

Conan comes across as wanting to be a one-man force of scholarly legitimization for garden studies. The books suffer from taking on too

much. Between 200 and 280 pages each, they could have benefited from significant editing. As it is, each book establishes a disparate, intellectually uneven field through which to consider the particular colloquium topic. This breadth is common in publications that emerge from symposia, yet the reader wishes that the books could go further in distilling as well as weaving together the various contributions, to attain a more precise cut across their topics, rather than remaining the registration of an event, and therefore subject to its circumstantial conditions.

continued on page 39

THE ARCHITECT'S NEWSPAPER JANUARY 23, 2008



Fitch called Mies van der Rohe's Tugendhat House in Czechoslovakia "a model of domestic felicity."

throughout his work, culminating in the essay "Murder at the Modern" (1997) published in *Architectural Review*. In it he acknowledges both the triumphs and the failures of modern architecture, especially the "ecological disasters" of Paul Rudolph's Art and Architecture Building at Yale and Louis Kahn's Richards Medical Center at the University of Pennsylvania. He decries the drift from true functionalist modernism to "increasingly formalistic ends." Nevertheless, the article is a heartfelt defense of the modernist ideal, triggered by what he sees its betrayal by one of its original supporters, the Museum of Modern Art. And what was the act of betrayal? It was a show on Beaux Arts architecture and publishing by Robert Venturi's book attacking modernism ("a young man with no real track record in either scholarship or architecture"). Fitch's outrage is palpable.

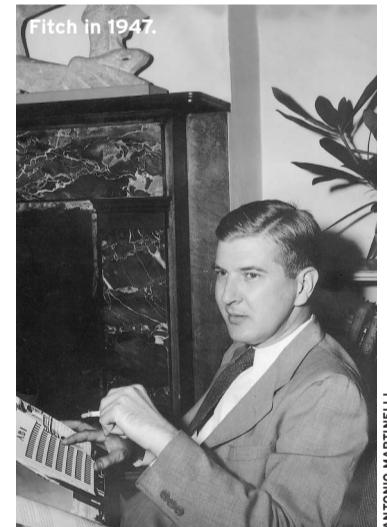
The reference to an ecological or environmental approach represents another recurring theme throughout his work: the need to design buildings that work in terms not only of climate but of design suited to the environment. For instance, his essay "Physical and Metaphysical in Architectural Criticism" from 1982 is an explanation of the difference between his approach to architecture criticism and that of many commentators who are not architects. He concludes that nonarchitects don't understand "the environmental physics of architecture and its psychosomatic impact on its users." For Fitch, this lack of understanding of building ecology disqualifies them from commentary.

The essays have been well organized. They can be read in sequence or sampled as curiosity leads. As a preservationist, I was interested to see what he had to say on that subject. The essays range over a variety of topics, from philosophy to restoration. Perhaps the most interesting is the unpublished 1974 position paper he wrote on Central Park. At the time he had just been made "Preservator of Central

Park" and designated to lead a project to restore the park, which was in horrible and often dangerous shape due to neglect stemming from the city's fiscal crisis. A masterplan was to be created against which all restoration work would be judged. Unfortunately, Fitch lost his job within a year due to internal Parks Department politics, but the product produced by his successors, some of whom had been his students, strongly resembles the ideas presented in that paper.

Much of Fitch's work was published anonymously in his years as an editor of architecture magazines whose policies prohibited bylines on staff-written articles, so this selection cannot be comprehensive. (One of those magazines was *Architectural Forum*, where his office was next door to that of Jane Jacobs; one wonders what they talked about at lunch.) Not everyone will agree with his opinions. I, for one, disagree with his argument that only architects should be architecture critics; I think that users have a right to criticize, too. Nevertheless, the book provides insight into the thinking and ideas of a man who influenced many and can fairly be credited with creating the role of the preservation professional.

ERIC ALLISON IS COORDINATOR OF THE GRADUATE HISTORIC PRESERVATION PROGRAM AT PRATT.



ANTONIO MARTINELLI

TRUE TO HIS WORDS

James Marston Fitch: Selected Writings on Architecture, Preservation, and the Built Environment
Edited by Martica Sawin, W.W. Norton, \$27.95

Those who know James Marston Fitch primarily from his role as founder of the graduate program in Historic Preservation at Columbia University (the first such program in the United States) will find this book a revelation. For other readers, it will present a well-rounded view of an influential critic and thinker about architecture whose work stretches from the 1930s to the 1990s.

A collection of essays, articles, and papers, the book *James Marston Fitch* reveals a writer with many interesting things to say. His writing is clear and uncluttered by ambiguity. The book is divided into five thematic sections: Criticism, History, Preservation, Climate and the Environment, and Toward a Philosophy of Building.

Some of these articles are very revealing. "The Houses We Live In," Fitch's first published paper from 1933, presages his later interest in historic preservation. As pointed out in Michael Tomlin's excellent brief biography, Fitch, who left Tulane for financial reasons without completing his architectural degree, began his career helping to design period houses in and around Nashville, Tennessee. In this essay, written after architectural work had dried up due to the Depression, Fitch states: "the 'style' house of today is hopelessly antiquated, a deceitful and patched-up old wench dressed in the trappings of another

day and looking always to the past for more tricks of allure." Fitch was a modernist, and he remained a modernist long after modernism was superseded in the late 20th century. Whether he was familiar with the works of the Bauhaus when he first wrote or not, he would have been happy in the company of its supporters. "If I am genuinely modern and not modernistic...my house will be honest, exactly what it seems to be. The roof will be of a nature to suit the climate and the family; the windows will have for reveal only what the minimum in wall allows; the chimney will locate the heating plant and not the entrance door. Everything not essential will be discarded, including any hint of permanence, and frivolities will be conspicuous for their absence." Fitch would later build three houses in New City, New York between 1951 and 1960 that embodied his ideas.

This love of the principles of modernism in architecture runs

SURFACE TREATMENTS

The Function of Ornament
Edited by Farshid Moussavi and Michael Kubo, Actar, \$29.95

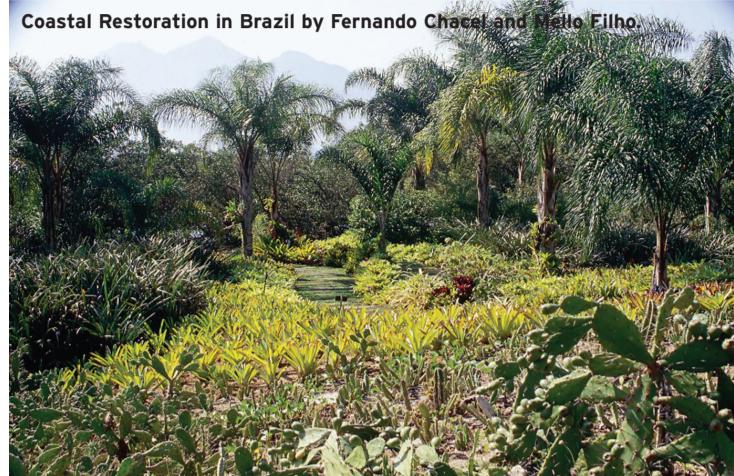
Farshid Moussavi and Michael Kubo's *The Function of Ornament* is a graphic guide to the designs of 42 building facades from 1905 to the present. With a heavy emphasis on drawing and little on text, the book's format is consistent with its argument: Today, sensation has taken over for language. In the introduction, the authors argue that ornament doesn't communicate messages; it creates "affects." For the late philosophers Gilles Deleuze and Félix Guattari, affect was a property that transcended historical, cultural, and ideological boundaries through direct appeal to the senses: "the smell of oil," "the thrust of metal," "the ascent of Gothic stone." *The Function of Ornament* draws upon this idea in classifying archi-

tectural affects into four major groups. Buildings like Bertrand Goldberg's 1964 Marina City Apartments (better known as the Corncob Towers in Chicago), in which the design's logic is organized around its surface expression, are included under the heading Form. The Structure category includes projects whose appearance is generated by their structural systems and includes everything from Frank Lloyd Wright's 1923 Millard House in Pasadena to Toyo Ito's 2002 Serpentine Pavilion in London. The category Screen juxtaposes modernist classics like Pierre Chareau's 1932 Maison de Verre in Paris and Gordon Bunshaft's 1963 Beinecke Rare Book Library at Yale University with more recent projects like

Moussavi's own John Lewis Department Store, completed last year in Leicester, England. The final section addresses the idea of Surface, which is dominated by the contemporary work of Jacques Herzog and Pierre de Meuron, pioneers of the paradigm that *The Function of Ornament* so thoroughly documents.

Each project is allotted two spreads in the book with exquisite drawings made by students from Harvard University's Graduate School of Design, who undertook the work as part of a design studio led by the authors; all the images are clean black-and-white renderings to give the book an overall consistency. The first spread is always a drawing of a portion of the given

building's facade meant to convey its affect. However, the absence of photography prevents the drawings from conveying the reality of the affects they are meant to describe; in the real world, these are activated by light and shadow, and depend on their reaction to the surrounding environment. For example, the tonal affect of the facade of Herzog and de Meuron's Laban Center in London (2003) only makes sense when its semitransparent lime, turquoise, and magenta polycarbonate envelope is seen against the bright green lawn on the building's west side or the grey postindustrial landscape surrounding Deptford Creek to its south. The second of the two spreads is devoted to diagrams that explain the mechanisms by



ONWARDS AND UPWARDS IN THE GARDEN continued from page 39

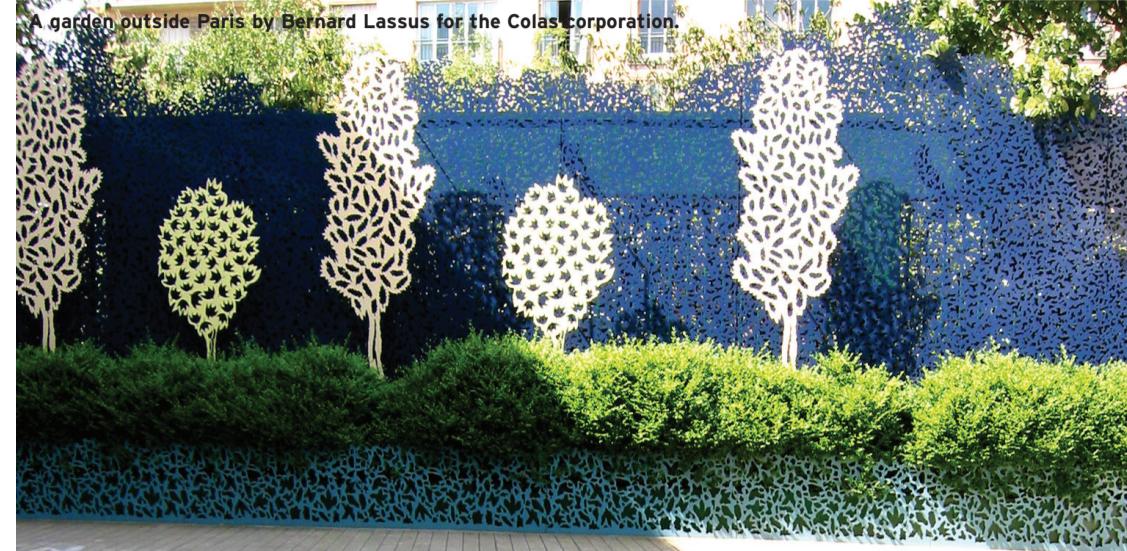
As recently as 15 years ago there was a profound lack of theoretical frameworks for the design of outdoor spaces. That situation has changed, along with the field of landscape architecture itself, to the point that some of the most innovative contemporary design practices of any discipline belong to landscape architects. It may be that writing on gardens has not traveled the same distance as landscape urbanism. Yet garden studies have existed for a long time. Conan's predecessor at Dumbarton Oaks, John Dixon Hunt, the editor for many years of the journal *Studies in the History of Gardens and Designed Landscapes*, is an active member of a new school of landscape architecture, conversant with contemporary challenges.

The first volume, from the 2002 colloquium *Sacred Gardens and Landscapes/Ritual and Agency*, focuses on practices (rather than "images") in gardens from disparate times and places—the societies of India, ancient Greece, Pre-Columbian Mexico, medieval Japan, post-Renaissance Europe, and America. In this case, "practices" refers to the mode of agency through which the garden as a space engaged its visitors, including "as anterooms spurring encounters with the netherworld; as journeys through mystical lands; and as a means of

establishing a sense of locality... in a well-defined part of the material world."

The second volume, *Performance and Appropriation/Profane Rituals in Gardens and Landscapes*, from the 2003 colloquium, carries a cover illustration of naked boys being chased by a female in uniform brandishing a long stick. Yet the content of this volume is unable to sustain the provocative potential of its title, and seems rather to reflect an encyclopedic approach, with essays on public landscapes in the Netherlands, 17th-century Parisian gardens, Freemason gardens in Tuscany, public parks of modern Tokyo, vernacular gardens in the French Caribbean, Japanese-style gardens in California, and struggles for political change in gardens of Yuan China and modern Britain.

A third volume, *Botanical Progress, Horticultural Innovations and Cultural Changes* from 2004 and edited by Conan in partnership with John Kress of the Smithsonian Institution Department of Botany, is the most straightforwardly historical of the four volumes in its exploration of how knowledge of plants and their cultivation has influenced cultural transformations. The book examines the consequences of horticultural pursuits on Jewish and Persian mystical poetry and Ottoman arts, as well as economic and political changes in Judea, Al Andalus, Japan, and elsewhere.



FAR LEFT: FERNANDO CHACEL; LEFT: MICHEL CONAN

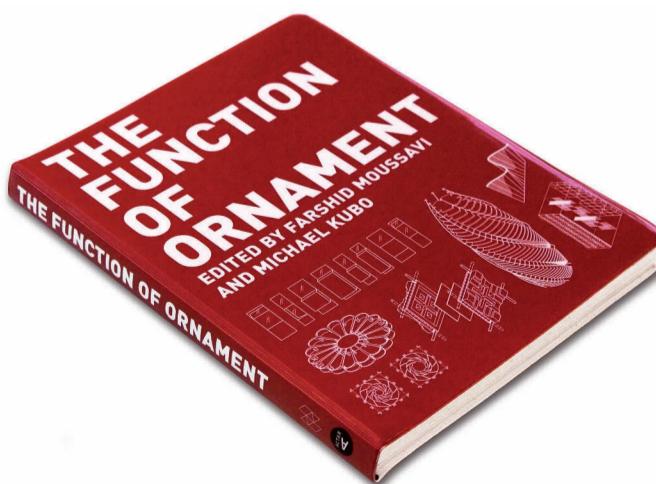
The final volume, *Contemporary Garden Aesthetics, Creations and Interpretations*, from the 2005 colloquium, is a collection of essays on contemporary gardens around the world—gardens designed by Fernando Chacel (Brazil), Andy Goldsworthy (Great Britain), Charles Jencks (Great Britain), Patricia Johanson (United States), Dieter Kienast (Switzerland), Bernard Lassus (France), and Mohammed Shaheer (India). If the geographical range of these gardens is broad, Conan's intellectual framework, as expressed in his introductory essay, is even broader, with references that move from Arnold Berleant to Edgar Allan Poe to Viktor Shlovsky

to John Dewey, Martin Heidegger, and Maurice Merleau-Ponty. The book takes on large questions regarding the relationship between cognition and the senses, and between science and the visual arts, with the goal of bridging everyday and aesthetic experience. Yet there are odd choices, including Conan's idea to call the visitors to gardens "patients," following his determination that John Dewey's approach to aesthetics "precludes speaking of people experiencing the gardens as mere users, or visitors, since they are exposed to a work that challenges them to respond."

Though uneven, these four volumes represent a significant

addition to garden literature. On library shelves and in catalogues, they will provide a welcome resource for that scholar or student in search of knowledge about sacred groves, skinny-dippers in Hyde Park, the contemporary gardens of Mirei Shigemori, and other circumstances related to the suggestive force of enclosed natural spaces. The endeavor these volumes represent speaks to the resonance that millennia of cultural history have found in gardens, with their opportunities to express questions that remain relevant today.

LINDA POLLAK IS A PRINCIPAL OF MARPILLERO POLLAK ARCHITECTS.



which these affects were produced, culminating in a sectional perspective that precisely explains the material and structural logic under-

lying each facade's aesthetic expression. These drawings are the strength of the book.

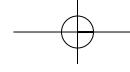
The most convincing case studies

in *The Function of Ornament* are those where affects are inseparable from material systems busy at work solving problems like filtering light, air, or view. Unlike in modernism, ornament in these projects neither attempts to represent function, nor to critique it like in postmodernism. It is instead the byproduct of efficient and innovative design. The captivating spiral affect of Norman Foster's 30 St. Mary Axe in London (2004) is produced by a tapering circular form that reduces wind loads and a series of triangular interior air shafts which, by rotating through successive floor plates of the building, provide stack ventilation for the tower. The problem is that only half of the facades in the book achieve this elegant bond between function and affect.

For the other half, ornament seems almost gratuitous, coming dangerously close to the decoration that Moussavi bemoans in her introduction. The pinwheel grid of Lab Architecture Studio's Atrium at Federation Square in Melbourne (2003) whose affect the book labels "complex," doesn't seem to have any identifiable function other than, well, looking complex. It seems that the less a facade is tied to a building as a whole, the more self-conscious the ornament, and thus the affect, becomes. That is why examples in the Form and Structure categories are the most persuasive, while many under the headings of Screen and Surface are less so. This is a concern because as the authors argue, the building envelope is

where architecture is beginning to concentrate its energies. With facades acting as branding devices for department stores, shopping malls, and museums, and with the urgent demands of sustainability, "the architect's role is becoming increasingly specialized in the design of the outer shell, leaving the interior to other designers." As such, Moussavi and Kubo's taxonomic reference is a critical first step in the process of distinguishing ornament that wastes valuable resources to achieve fashionable affects from ornament which takes on the environmental challenges of the 21st century and truly functions.

BRADLEY HORN IS AN ARCHITECT AND WRITER LIVING IN NEW YORK.



THE ARCHITECT'S NEWSPAPER JANUARY 23, 2008



ROBERT WENKAM/COURTESY HONOLULU ACADEMY OF ARTS

PARADISE'S LAST HOPE

Hawaiian Modern: The Architecture of Vladimir Ossipoff
Honolulu Academy of Arts, 900 South Beretania St., Honolulu
Through January 27

For a moment in 1958, it seemed as if the architecture world's attention was riveted by the nascent modernism of the Hawaiian Islands. On the cover of *House Beautiful* that July was the 1952 Liljestrand House, named Pace Setter house of the year. Fifty-three pages of the magazine displayed its angular redwood and glass, open to the elements, perched high above Honolulu. At the heart of this iconic residence was an architect named Vladimir Ossipoff and a movement to redefine Hawaiian regionalism.

Yet only a year later, two major factors forever tainted Ossipoff's optimism. Hawaii became a state, which brought the inevitable mainland influences on its culture; and jetliners began depositing numbers of tourists that Hawaii's easygoing development culture couldn't accommodate. Honolulu became a sea of generic white condo towers of uniform height, descended from questionable Spanish-style ancestors, with Asian embellishments sprinkled over for good measure.

The traveling exhibition *Hawaiian Modern: The Architecture of Vladimir Ossipoff*, currently at the Honolulu Academy of Arts, shows what might have been. This retrospective of the man who trans-

formed Hawaiian architecture delivers lessons for place-sensitive development to any city that must resolve similar issues between the past and future. The exhibition will travel to Yale University's School and then to Frankfurt, Germany's Deutsches Architekturmuseum in February 2009.

Although barely on the radar of architects from the contiguous 48, Ossipoff is a household name for many Hawaii residents. Born in Russia, Ossipoff was raised in Tokyo and Berkeley, where he studied architecture at the University of California. He made an auspicious move to Hawaii at the behest of a classmate in 1931, and island life agreed with him: He founded his firm in 1936, which still bears his name—Ossipoff Snyder & Rowland Architects—became a civic leader, and completed more than a thousand projects, all in Hawaii. Although he was best known for his monumental residential projects, his works for institutions and industry are landmarks of an emerging modern age.

Architect and Hawaii native Dean Sakamoto grew up with Ossipoff's work (and even approached him for a job; Ossipoff wasn't hiring). In his current roles as director of exhibitions at the Yale School

of Architecture and principal of his own firm in New Haven, he approached the Honolulu Academy of Arts with the idea to curate an exhibition to coincide with the centennial of Ossipoff's birth in November 1907. Sakamoto's firm also designed the exhibition, which divides Ossipoff's work into five themes: Revealing the Site; Hawaiian and Modern; Darkness and Air; Native Materials and Modern Tectonics; and The Living Lanai. Perhaps the most signature element of Hawaiian modernism, the lanai is a traditional Hawaiian open-air shelter that was modernized into an indoor-outdoor living area.

The exhibition is laid out like an Ossipoff residence, transitioning between small, narrow corridors and larger, more dramatic spaces. The exhibition relies heavily on historic black-and-white photographs, with drawings, ephemera, and press clippings. Additional contemporary color photography by Victoria Sambunaris was also commissioned for the exhibition.

The 14 tabletop maquettes built by Sakamoto's office are especially effective for explaining Ossipoff's unconventional use of site, as at the Robert H. Shipman Thurston, Jr. Memorial Chapel at the Punahoa School (1967), which incorporated a sacred natural spring as a design element. A scale model also reproduces Ossipoff's most remarkable structural detail, the sunscreen on the IBM Building (Honolulu, 1962) whose steep curve doesn't let grime accumulate.

The most representative and intriguing element of Ossipoff's philosophy manifested itself not in a structure but in a scathing cultural commentary: As AIA Hawaii chapter

president in 1964, Ossipoff declared a "War on Ugliness" (though Ossipoff built one of the first of a wave of generic white towers, the Diamond Head Apartments, in 1958.) This direct attack on rampant overdevelopment, culturally insensitive design, irresponsible building practices, and lack of urban planning was widely reported in the media. One look at Waikiki Beach, and it appears to have been lost.

However outspoken in his expectations for Hawaii's future, Ossipoff was not one to reflect upon his own work. He reportedly shrugged off any comparisons to other architects, and the exhibition is forced to do the same. A timeline, which cross-references Ossipoff's life with Hawaiian politics, world events, and architectural milestones, further highlights these glaring questions about how (or if) Ossipoff connected to the architecture world at large. Although there are hints at influences—Frank Lloyd Wright is an obvious one—Ossipoff appeared to operate independently from their inspiration, or pretended he did. He attended a reputable Beaux Arts school, worked in the office of noted territorial Hawaiian architect Charles W. Dickey, but there are no mentions of mentors, nor are there apprentices who faithfully carried on his legacy. What is covered in depth is Ossipoff's brusque, at times abrasive personality and his often-silent demeanor.

The exhibition does not explain whether this isolationist tendency was self-imposed or could be blamed on Hawaii's remote location. Did the architect not receive commissions outside of Hawaii, or did he choose not to accept them? What prevented him from achieving

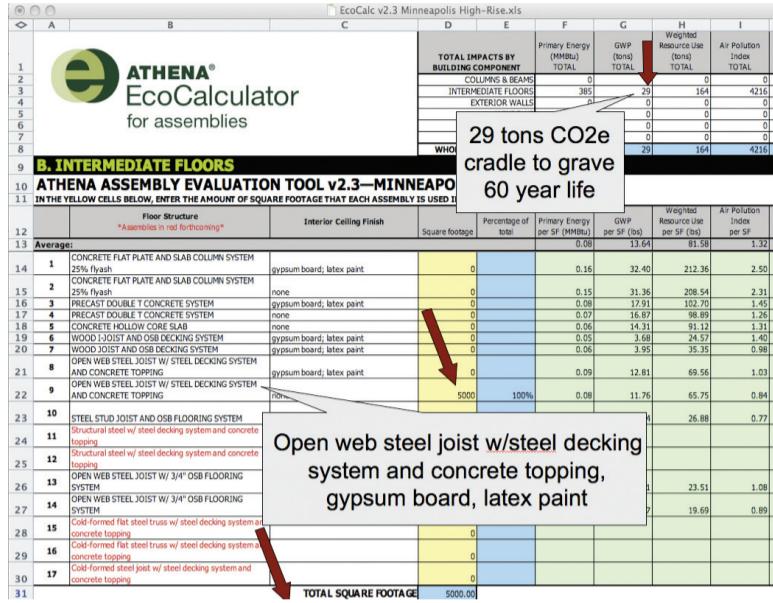


Top: Honolulu International Airport, 1978; **Left:** Pauling Residence, Oahu, 1957; **Above:** Ossipoff in 1975.

fame outside the state? Was it his choice to perfect a kind of regionalism because of his love for Hawaii, or did it arise from desire to be the most celebrated architect in a small community?

Toward the end of the exhibition, Ossipoff's last major project is given significant real estate. Almost every visitor to Honolulu experiences the delight of stepping off the plane and right back outdoors into the soaring lanais and palm groves of the Honolulu International Airport, which Ossipoff modernized in 1972. His eloquent embrace of the jetliner is endangered: A new masterplan for the airport might eradicate Ossipoff's contributions. If that happens, the high visibility of this exhibition is perfectly timed. At best, it will convince another generation of planners and architects that the War on Ugliness is even more relevant than it was when first declared, and—for Honolulu at least—it's not too late.

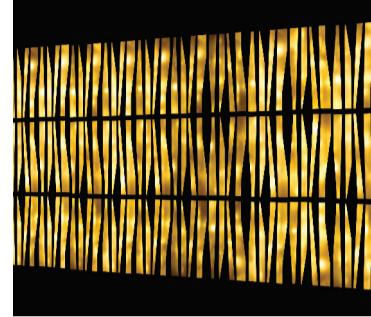
ALISSA WALKER IS BASED IN LA AND IS A REGULAR CONTRIBUTOR TO AN'S CALIFORNIA EDITION.

PRODUCTS**ATHENA EcoCalculator for Assemblies**

The Athena Sustainable Materials Institute

www.athenasmi.ca

This free downloadable life cycle assessment tool from the Athena Sustainable Materials Institute employs the U.S. Life-Cycle Inventory database and Athena's own data to aid architects in selecting environmentally friendly building materials. Developed in collaboration with the University of Minnesota's Center for Sustainable Building Research and Morrison Hershfield, the EcoCalculator allows users to compare and assess materials for exterior and interior walls, windows, flooring, columns, beams, and roofs based on global warming potential, and air and water pollution in various regions in the United States and Canada. The ever-expanding regions the software covers will soon include the West Coast and many specific Canadian and U.S. cities, including New York.

WWW.ARCHPAPER.COM**PRODUCTS****Silvus sconce**Ivalo Lighting www.ivalolighting.com

The flowing forms of water coursing across foliage and rays of sunlight filtering through forest trees inspired the look of this sconce designed by Roger Duffy and others from Skidmore, Owings & Merrill. Silvus may be used alone or in groups for a more dramatic effect (above). Equipped with clusters of interior LEDs, each 13-inch-by-24-inch-by-6-inch sconce can glow in white, red, green, blue, or a mixed color. And if a constant glow is too old-school, you can choose illumination that pulses or shifts between colors. It's a light to suit every changing mood.

RESOURCES**Open: Restaurant (p. 5):**

The custom tiles for Matilda were handcrafted by Sara Baldwin at Sara Baldwin Design, 3268 Broad St., Exmore, VA 23350, 757-442-3379, www.sarabaldwin.com. The general contractor was Katsura Construction, 761 Bruckner Blvd., Bronx, NY 10455, 718-585-7800, www.katsurainc.com.

Broadway Boogie-Woogie (p. 5):

Structural engineering for Best Pedestrian Route was provided by Buro Happold, 100 Broadway, New York, NY 10005, 212-334-2025, www.burohappold.com. Aluminum components were fabricated by Advanced Cutting Services, 169 East Highland Pkwy., Roselle, NJ 07203, 908-241-5332, www.acswaterjet.com. It was installed by Helix Partners, 40 Worth St., Mezzanine Level, New York, NY 10013, 212-732-6434, www.helixpartnersllc.com.

Open: Restaurant (p. 8):

The Edison Tello upholstery for the bar and banquets at Smith's was supplied by Genesis Upholstery, 224 West 29th St., 3rd Fl., New York, NY 10001, 212-947-0788.

All millwork, molding, trim, canvas wall finishing, and tile work was done by Carlos Mejia, Mejia's Builders and Maintenance, 50-22 60th St., Woodside, NY 11377, cmejia24@earthlink.net. Carpets were supplied by Sacco Carpets, 520 Broadway, 6th Fl., New York, NY 10012, 212-226-4344, www.saccocarpet.com.

Nouveau Tee (p. 12): The glass-faced lockers at The Bridge clubhouse were fabricated by Prospec, 2170 Andrea Ln., Ft. Myers, FL 33912, 239-243-0778, www.prospectcontracts.com.

The rain screens were by Rheinzink America, 955 Massachusetts Ave., Ste. 770, Cambridge, MA 02139, 617-871-6777, us.rheinzink.de. The custom cypress side was milled by Plantation Cypress, P.O. Box 1325, Dothan, AL 36302, 334-793-1527, www.plantationcypress.com. The sliding glass doors were manufactured by Optimum Window Manufacturing, 28 Canal St., Ellenville, NY 12428, 845-647-1900, www.optimumwindow.com.

THE ALLIANCE FOR DOWNTOWN NEW YORK PRESENTS downtown third thursdays 2008



A lecture series featuring prominent architects, authors and historians

exploring themes and issues of particular relevance to Lower Manhattan.

All in architecturally significant Downtown locations. Admission is free.

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Date: **Thursday, January 17**Speaker: **Pete Hamill**, Author; journalist
Topic: **Downtown: My Manhattan**
Location: **Broad Street Ballroom**

At 41 Broad Street, this Classical Revival style building designed by Cross and Cross Architects was completed in 1929 as the headquarters of the Lee-Higginson Bank. The original grand banking hall with its marble mosaic columns now houses the Broad Street Ballroom.

Date: **Thursday, February 21**Speaker: **Kent Barwick**, President, Municipal Art Society
Topic: **City of Water: Examining the Past and Future of New York's Waterfront**
Location: **Museum of American Finance**

At 48 Wall Street, the Museum occupies the majestic banking hall at the landmarked former headquarters of the Bank of New York. Designed in the Renaissance Revival style by Benjamin Morris, the building was completed in 1928.

Date: **Thursday, March 20**Speaker: **Michael Arad**, Partner, Handel Architects
Topic: **Reflecting Absence: Designing a Memorial at the World Trade Center**
Location: **7 World Trade Center, 45th Floor**

At Vesey and Greenwich Streets, this is NYC's first certified "green" office tower. Designed by David Childs of Skidmore, Owings & Merrill, the building is notable for its state-of-the-art glass technology providing reflectivity, light and spectacular views.

Date: **Thursday, April 17**Speaker: **Barbaralee Diamonstein-Spielvogel**, Chair, Historic Landmarks Preservation Center
Topic: **Icons: NYC Landmarks to Remember**
Location: **New York Stock Exchange, 7th Floor**

At Broad and Wall Streets, this structure with its magnificent façade of 52-foot-high marble columns and sculptured frieze was completed in 1903. It was designed by architect George Post to mirror Federal Hall National Memorial across the street.

Date: **Thursday, May 15**Speaker: **David Rockwell**, Architect
Topic: **David Rockwell and Rockwell Group: Inspiration, Imagination and Innovation**
Location: **Federal Hall National Memorial**

At 26 Wall Street, this Greek Revival building designed by Ithiel Town and Alexander Davis stands on the site where George Washington was sworn in as the country's first president in 1789.

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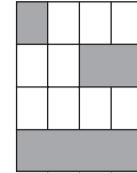
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Special thanks to Broad Street Ballroom, Silverstein Properties, New York Stock Exchange, National Parks of New York Harbor Conservancy, National September 11 Memorial & Museum at the World Trade Center, and National Park Service.

44

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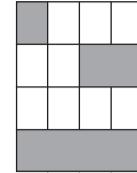
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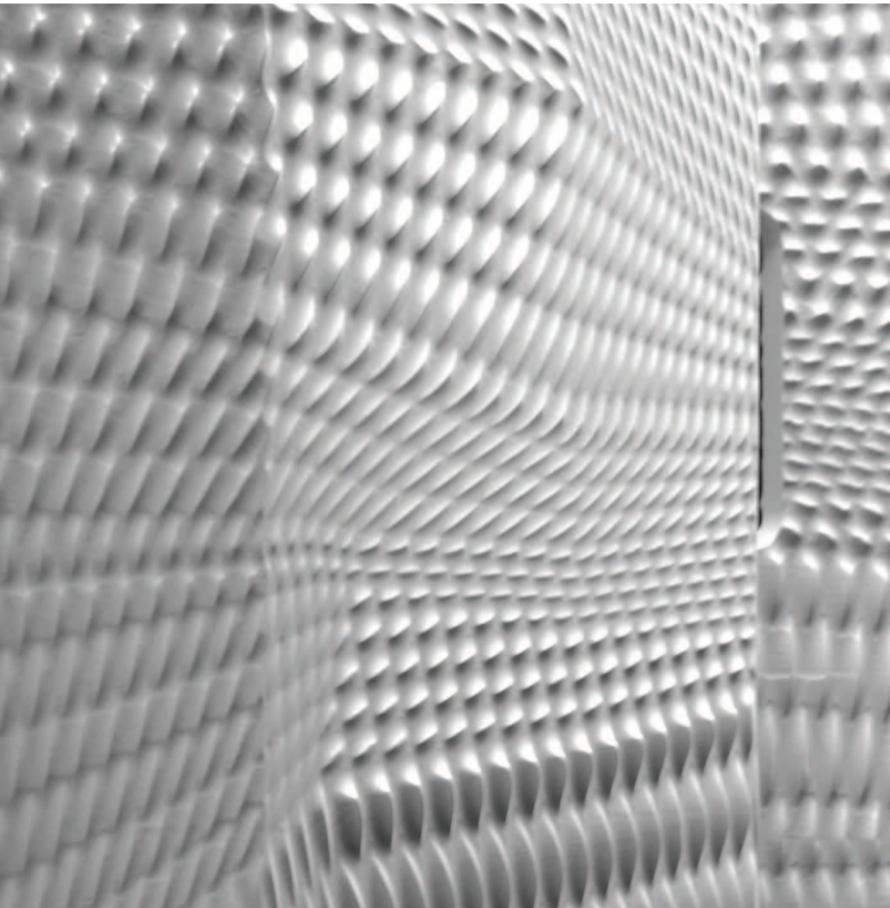
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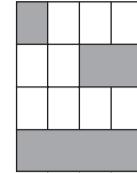
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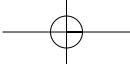
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URBAN CRITIC MIKE DAVIS POINTS OUT HOW NEW CAUSES ARE EXACERBATING SEASONAL WILDFIRES

WHERE THERE'S SMOKE

A helicopter hovering over the Harris fire.

zone is the principal, if seldom referenced, reason why wildfires incinerate such spectacular swathes of luxury. Certainly, other variables—including La Niña droughts, fire suppression, bark beetle infestations, and probably global warming—contribute to the semiannual infernos that have become so predictable. But what makes us most vulnerable is the abruptness of what is called the “wildland-urban interface,” where real estate collides with fire ecology. And castles without their glaciis are not very defensible.

On October 26, day six of the fires, I saw the ruins—perched precariously on a wild mountainside—of what my friend Kozy Amemiya described as a Tokugawa fortress, like you see in a Kurosawa film. Its twin turrets had been reduced to some twisted girders rising 9/11-like from a smoldering mound of gray ash, but the putting green next to the driveway remained eerily pristine.

Kozy and her English husband Tom Royden are Ramona avocado growers, the last of a dying breed in a suburbanizing landscape. One of their two ranches is located in the same hills east of Ramona where Van der Veer's horses once grazed; the other, larger orchard occupies the side of a boulder-studded mountain overlooking Lake Ramona. Tom's graduate degree is, literally, in avocados—from California State Polytechnic at Pomona.

Tom has Lloyd George eyebrows, always appears in pressed khaki shorts, and is armed with an encyclopedic knowledge of irrigation and semitropical agriculture. He could pass for one those planter types who caroused at Raffles and ran vast rubber estates in Malaya, or raised coffee and white mischief in the Kikuyu hills. Indeed, Tom's dad wrote “merchant adventurer” as his occupation on his passport, and his mother comes from generations of cherry farmers.

Tom has spent most of his working life advising village cooperatives in Tanzania and digging ditches with Andean farmers in Ecuador. Kozy and Tom are eloquent evangelists about the need to preserve, if not expand, what remains of an agricultural firebreak in Southern California. Their own fire history is instructive. In 2003, the Cedar blaze (which killed 15 people and destroyed 2,200 homes) passed south of the larger orchard; this time, 50-foot-high flames charged the mountain twice without success before returning a third time to scorch trees and incinerate nearby homes.

Still, as Tom points out, his trees put up a “bloody stiff fight,” providing a firewall that saved several of his neighbors’ large houses. “Except in an extreme conflagration, fire will only penetrate about 10 or 15 meters into orchards when the ground is cleared and well irrigated.” He takes a penknife and scrapes at charred bark: the flesh is still green. The burly toughness of the trees is reassuring, but there is bad news as well. When we drive along the dirt tracks we leave behind a mushy trail of guacamole. The fire and wind have stripped several hundred thousand fruit from the trees, and Tom estimates that he has lost 70 percent of the crop.

In wake of the latest firestorms, the future of local horticulture looks bleaker

than ever. Soaring land values and increasingly expensive water have conspired to squeeze bottomlines; while the monopoly power of the supermarket chains has forced growers to substitute alligator-skinned, easily refrigerated Hass avocados for the thin-skinned, anise-flavored Fuertes that connoisseurs prefer. Finally, to close this circle of economic and ecological misery, California’s honeybees are dying en masse from a mystery disease (the so-called Colony Collapse Disorder). Kozy sighs: “You have no idea how difficult it is to pollinate avocado flowers.”

True, I know as little about the delicate maneuvers of avocado pollination as I do about the mechanics of putting stallions to stud. But I do care deeply about avocados. In the 1930s, my older sister cantered her Indian pony through my parents’ small avocado *ranchito* outside Bostonia, about 10 miles south of Ramona, and the little house my father built with its knotty-pine walls and Mexican patio has survived every fire. Otherwise, little of my childhood Bostonia remains. The Barker family’s 1880s general store, the irrigation ditches, the country-western dancehall, the gas station that sold 12-year-olds cigarettes, the Fryes’ hardware store, the lemons and pomegranates—all vanished in a whirlwind of “growth.” What endures are aging tract homes, a plague of auto body shops, methamphetamine addiction, and long lines of tail lights headed out to the brave new suburbs.

Kozy thinks my nostalgia is sheer defeatism and tries to cheer me up. “Did you know there are some really magnificent Fuertes still bearing fruit on Chase Avenue? They’re probably a century old.”

This is not quite the consolation I need. Avocados have always been the icon of the San Diego countryside (which produces most of the U.S. harvest), and if the remaining growers are forced to sell out, the past will become as inaccessible as the future will be combustible. Ramona is also special, at least to old geezers like me, because it preserves some of the wonderful small town eccentricity that elsewhere has yielded to the mass-produced landscape. But I can easily visualize the coming apocalypse: more view homes on the graves of trees, the wonderful art deco Ramona Theater bulldozed for a Home Depot, the Turkey Inn turned into a Starbucks, a Cineplex where Judy van der Veer’s home used to be....

I suppose the realist view is that our problem will be ultimately solved by a combination of burning all the fuel and then paving the ashes. In Southern California, catastrophic fire only fertilizes more sprawl.

I pop the big question to Tom. “Can you really get this ranch up and running again, or will some home developer make you an offer you can’t refuse?”

Tom furrows his eyebrows for a moment, then smiles.

“Do you know the etymology of the word avocado?”

“Aguacate in Spanish,” I mumble.

“Yes, but the Nahuatl original is *ahucat*: ‘balls.’”

THIS ESSAY IS ADAPTED FROM ONE THAT ORIGINALLY APPEARED IN THE LONDON REVIEW OF BOOKS (WWW.LRB.CO.UK).

MIKE DAVIS’ LATEST BOOK IS *IN PRAISE OF BARBARIANS* (HAYMARKET, 2007).

Every year, sometimes in September but more classically in October just before Halloween, when California’s wild vegetation is driest and most combustible, high pressure over the Great Basin and Colorado Plateau unleashes an avalanche of cold air toward the Pacific coast. As this huge air mass descends, it heats up through compression. There is little enigma to the physics of these devil winds, although their sudden arrival is always disturbing to greenhorns and nervous pets as well as to truck drivers and joggers (sometimes scythed by razor-sharp palm fronds). Technically they are “fohns,” after the warm winds that stream down from the leeward side of the Alps, but the Southern California terminology, of course, is “Santa Ana” (or in the Bay Area, “Diablo”). For a few days every year, these dry hurricanes blow our world apart or, if a cigarette or a downed power line is in the path, ignite it.

They also offer lazy journalists another opportunity to recite those famous lines from Raymond Chandler and Joan Didion, in which the Santa Anas drive the natives to homicide and apocalyptic fever. But Didion’s LA books are notoriously allergic to the local landscape, while Chandler was a connoisseur of mean streets, not chaparral. To understand the real phenomenology of weather and combustion in Southern California, it would be more worthwhile to read Judy Van der Veer: an unfairly forgotten writer who spent most of her life ranching in the rugged hills near the hamlet of Ramona, 35 miles northeast of downtown San Diego. Despite the media’s incurable penchant for portraying Southern California disasters through the lens of celebrity, it wasn’t Malibu but Ramona that was the epicenter of the Witch Creek Fire: the largest and most destructive firestorm of the recent swarm. Like a Barbara Stanwyck cattle queen, Van der Veer rode line and mended her own fences, and from the saddle of her cow-pony she had a much clearer view of chaparral ecology than did Chandler through his gin bottle or Didion through the rolled-up window of her speeding car.

Brown Hills (1938)—the second in a brace of carefully observed memoir novels—is the diary of a long drought similar to the current aridity in Southern California. (My twin toddlers, like the

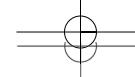
calves in Van der Veer’s book, scarcely remember what rain looks like.) “Should a fairy ask me what I wish, I know what I would say! I wouldn’t ask for a golden palace, or Arabian horses, or a handsome lover. I would wish for rain.” But instead, an October Santa Ana howls over Black Mountain and blasts Ramona ranch.

“I could see herds of dust being driven into the eastern end of the valley and hurried down the river, leaving, for a second, clearness behind them. Then another gust and the east was hidden and more yellow clouds came surging through the valley. ... My eyes hurt, my chest felt full of dust, my hair stood stiffly up like the horses’ tails. We seemed to be watching a big fire whose flames were yellow instead of red, and it was consuming our land while we looked helplessly down.”

Luckily, the Santa Ana abates before the lightly inhabited backcountry of the 1930s catches fire, the good fairy finally brings rain, and the brown hillsides turn green with clover, deerweed, and alfileré. But as Van der Veer insists, such happy endings are not inevitable. Southern California is a land of risk and natural drama, where the unpredictable cycle of the seasons is as suspenseful as any noir novel. Ramona valley ranchers and farmers don’t so much “settle” the land as learn to roll with its punches, enjoying luxurious interludes of beauty between disaster. Moreover, in Van der Veer’s time, it was truly the “back country,” and a broad corridor of avocado and citrus orchards separated the cow ranches and turkey farms from the urbanized coastal strip.

Three generations later, the vast citrus forests have been transformed into pink-stucco death valleys full of bored teenagers and desperate housewives. The edge of the sprawl is a firefighter’s nightmare. East of LA, for example, in the San Gorgonio Pass above Palm Springs, where 4,000 wind turbines harvest the Santa Anas, new subdivisions are being built next to 50-year-old chaparral standing 8 feet tall and yearning to burn. Likewise throughout the foothills, free-range McMansions—often castellated in unconscious self-caricature—occupy rugged ocean-view peaks surrounded by what foresters grimly refer to as “diesel stands” of dying pine and old brush.

The loss of more than 90 percent of Southern California’s agricultural buffer



Drawing by Guido Scarabottolo

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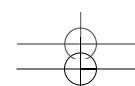
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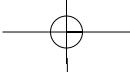
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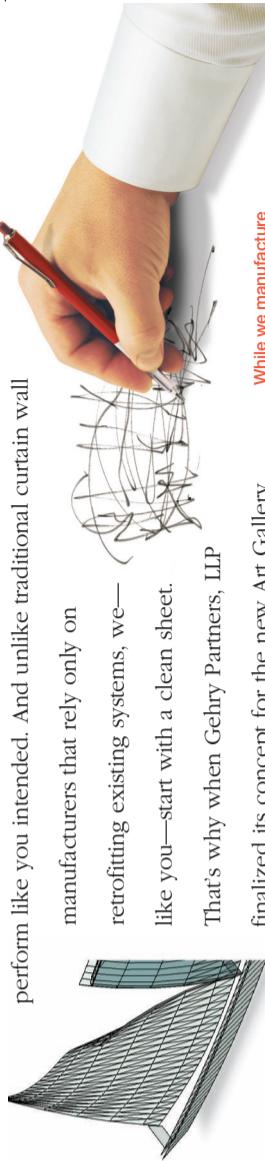


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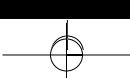
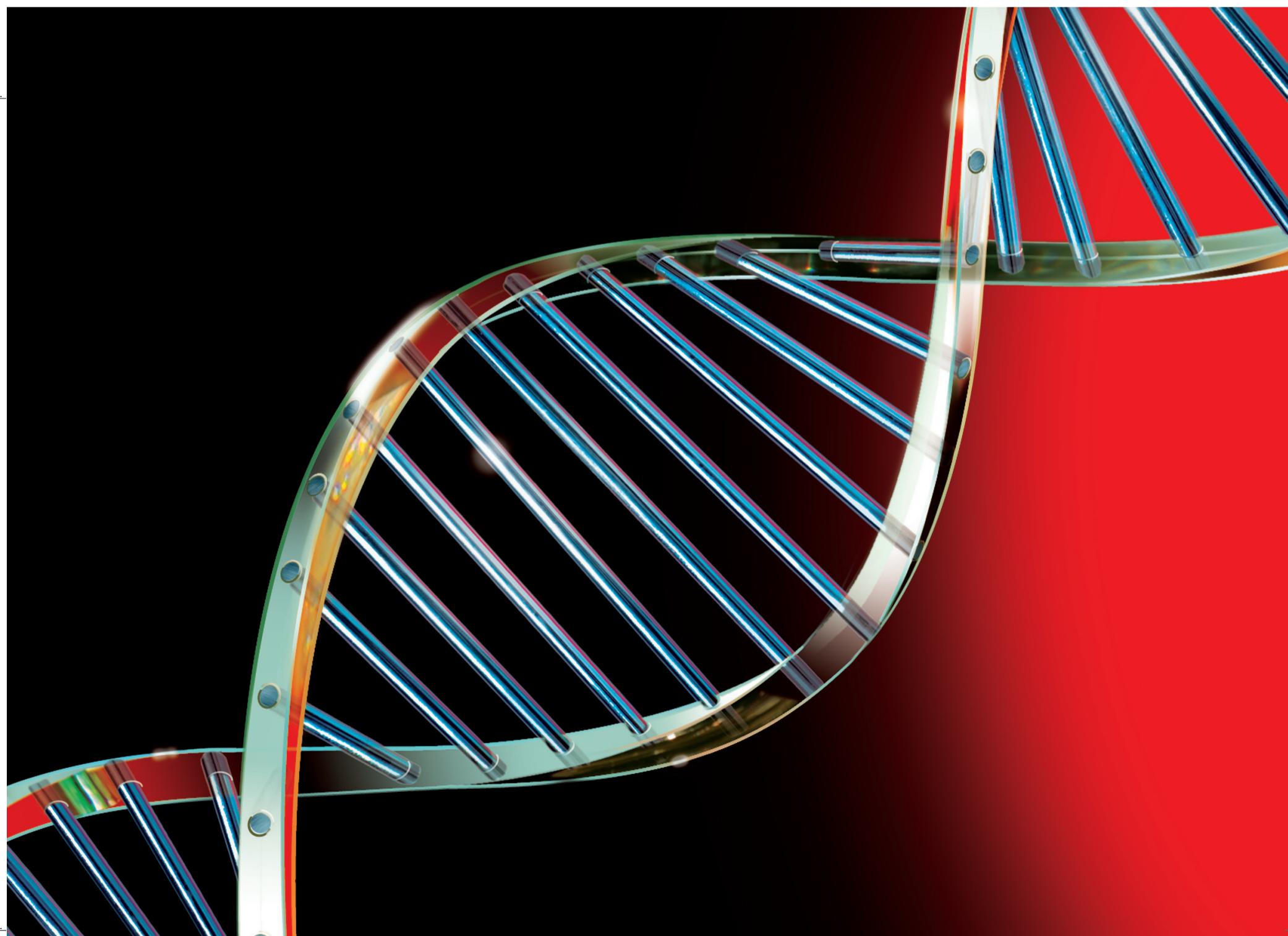


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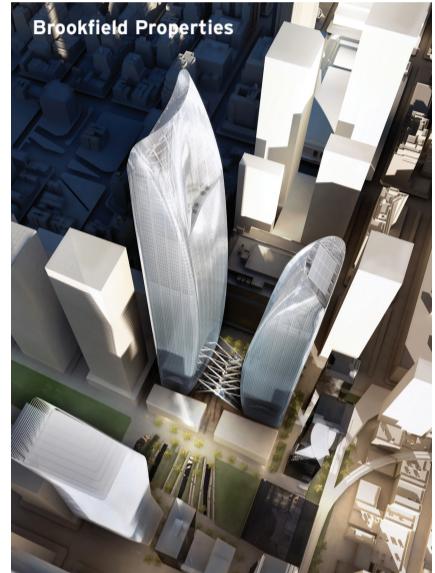


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DESIGN PROPOSALS FOR WEST SIDE RAILYARDS EXAMINED

PARSING THE YARDS

Since the November 19 unveiling of five competing schemes for the MTA's Hudson Railyards, media coverage and architectural commentary have (for once) been commensurate with the size of the projected development, [continued on page 24](#)



GOVERNORS ISLAND LANDSCAPE TEAM CHOSEN WESTWARD HO!

On December 19, New York Mayor Michael R. Bloomberg and Governor Eliot Spitzer announced that the team of West 8 / Rogers Marvel Architects / Diller Scofidio + Renfro / Quennell Rothschild / SMWM will design the 90 acres of open space on Governor's Island. The design will begin the island's transformation from a disused harbor site to a recreational magnet between the booming Lower Manhattan and Brooklyn waterfronts. Then-Deputy Mayor Dan Doctoroff said that once

complete, the public spaces will lure visitors from "across the water to experiences [they] could not have anywhere else in the world."

West 8, a Dutch firm that has completed similar restoration jobs in Toronto, Utrecht, and Madrid, beat four finalists to create a grand waterfront promenade and trio of public parks on the stretch of the island closest to Manhattan. Field Operations, Hargreaves Associates, [continued on page 9](#)



COURTESY WEST 8 ET AL

CONTENTS

- 14 CALATRAVA'S COPYRIGHT FIGHT**
- 16 MIAMI VICES**
- 39 A WINTRY MIX IN DUMBO**

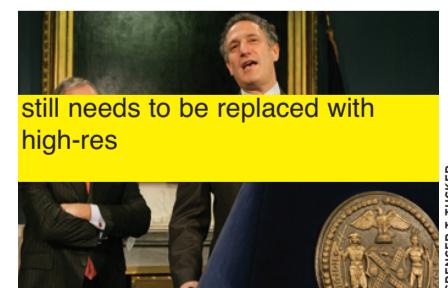
38 DIARY
44 MARKETPLACE
49 CLASSIFIEDS

DEPUTY MAYOR STEPS DOWN THE DOCTOROFF IS OUT

Dan Doctoroff, who shaped the city's zoning and development more energetically than any public official in two generations, resigned as deputy mayor of economic development and rebuilding on December 11. Though many compared him to Robert Moses, Doctoroff stressed his collaborative approach in the news conference announcing his resignation.

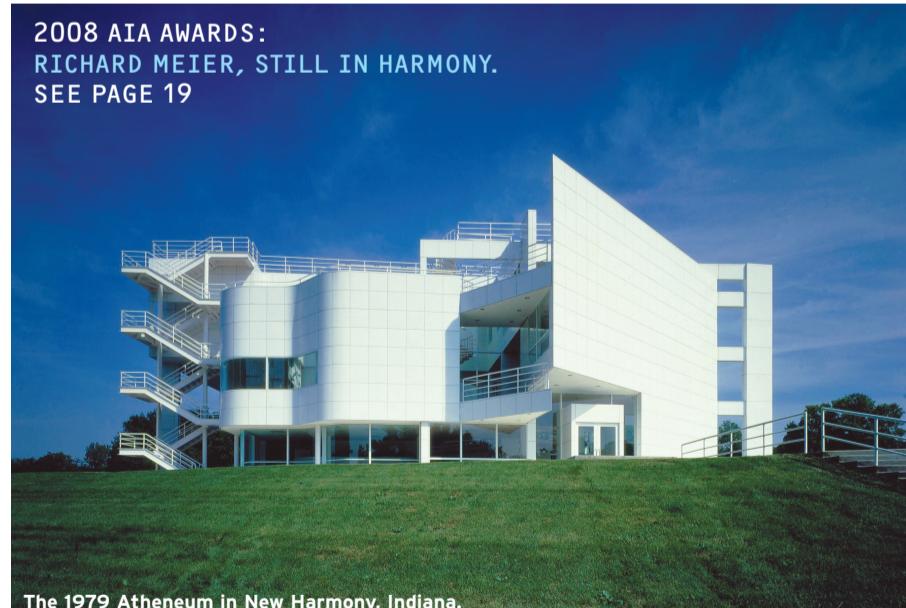
Doctoroff brought many changes to New York's building inventory. When he came to City Hall in 2001 from a Connecticut hedge fund, New York Stock Exchange chief Richard Grasso had said that nobody would buy a tall tower in Manhattan. Today, city council candidates promise to control the growth of tall towers around the five boroughs. Doctoroff will take over as president of Bloomberg, the media company the mayor owns. He leaves behind a city that looks busier and glossier, but what's less clear is how differently the city works.

Vishaan Chakrabarti, who ran the Manhattan office of the Department of City Planning during Bloomberg's first term, says the scope of Doctoroff's "physical legacy" will clarify [continued on page 6](#)



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2008 AIA AWARDS: RICHARD MEIER, STILL IN HARMONY. SEE PAGE 19



The 1979 Atheneum in New Harmony, Indiana.

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DESPITE CONCERN, COUNCIL VOTES IN FAVOR OF EXPANSION COLUMBIA'S WEST HARLEM PLANS APPROVED

The New York City Council approved Columbia University's expansion plans for Manhattanville on December 19, despite member concerns over the potential use of eminent domain and due process. The council also passed Community Board 9's proposal for West Harlem, which encompasses the entire 30-acre district, including the 17 acres where Columbia wants to build a new campus. The board had proposed that the area remain zoned for manufacturing, but that designation is superseded by the adoption of the school's plan.

All that remains is the announcement of the Community Benefits Agreement, which outlines financial and political commitments the school will make to its neighbors, including affordable housing, job training, and education. This package is meant to offset the negative effects the university's expansion might have on the area's poor and working-class residents and businesses. Details of the [continued on page 8](#)

SPENCER T. TUCKER