POUGHKEEPSIE RAIL BRIDGE TO BE PEDESTRIAN CROSSING
MAKING STRIDES

Plans to transform the dormant Poughkeepsie-Highland Rail Bridge into the world’s longest public pedestrian and bicycle bridge are advancing after the results of in-depth structural and economic studies were released at a public hearing in Poughkeepsie, New York, on January 9. Walkway Over the Hudson, the nonprofit owner of the 120-year-old bridge, unveiled the results of the studies just hours after Governor Eliot Spitzer announced his commitment to the project in his State of the State Address, declaring it “the first major investment in our parks leading up to the 400th anniversary of Henry Hudson’s first voyage up the Hudson River.”

The eight-week structural inspection of the 6,768-foot-long bridge was made possible by a $1.5 million grant from the Federal Highway Administration. The long abandoned Smallpox Hospital on Roosevelt Island slipped closer to oblivion as a large section of the north wing gave way over the New Year. The collapse, however, may also lead to the ruin’s redemption: An emergency stabilization plan is finally advancing as phase one of a new park is breaking ground. The Trust for Public Land (TPL) is working with the Roosevelt Island Operating Corporation (RIOC) to develop the park, which is being designed by landscape architects WRT. Preservation architects John Milner Associates are working to save the ruin as a “centerpiece of the park,” said Andy Stone, New York City program director for TPL. A team of RIOC, TPL, state preservation officials, and John Milner representatives recently inspected the site to assess conditions and safety concerns. “These are not Tinker Toys facing eminent collapse,” said Stephen Tinker, president of RIOC. “The safety concerns are real.” Emergency stabilization will shore up the remaining walls and prevent further deterioration. “We’ve just completed schematic design,” said Alfonzo Narvaez of John Milner. He expects...continued on page 3

Governor Eliot Spitzer proposed a $400 million fund for affordable housing, an encouraging sign for activists who say the state leaves its poorest residents in the lurch. Though the proposal breaks sharply with recent state precedent, Spitzer pitched it and other ideas as compelling to his allies and enemies in Albany. “Do not underestimate the power of this consensus,” he urged in his speech. There is not as much consensus on how to support low-income housing, however, as one might hope. The idea of a fund available to governments or nonprofit developers contradicts the way that Spitzer’s predecessor, George Pataki, approached affordable housing in his three terms. Pataki expanded the “80/20” program continued on page 7

In his annual address on January 9, Governor Eliot Spitzer proposed a $400 million fund for affordable housing, an encouraging sign for activists who say the state leaves its poorest residents in the lurch. Though the proposal breaks sharply with recent state precedent, Spitzer pitched it and other ideas as compelling to his allies and enemies in Albany. “Do not underestimate the power of this consensus,” he urged in his speech. There is not as much consensus on how to support low-income housing, however, as one might hope. The idea of a fund available to governments or nonprofit developers contradicts the way that Spitzer’s predecessor, George Pataki, approached affordable housing in his three terms. Pataki expanded the “80/20” program...continued on page 7

On January 10, the French insurance giant Aviva announced Robert A.M. Stern Architects as the winner of a three-firm competition for a new office tower at La Défense on the western outskirts of Paris. Stern’s proposal beat out entries by Jacques Ferrier Architecte of Paris and Foster + Partners of London. Dubbed the Tour Carpe Diem, the 35-story, 45,000-square-meter building will function as a component in turning the business district, home to at least 75 other steel and glass towers, into a pedestrian-friendly environment. The design connects a raised esplanade that continues the axis of the Champs-Élysées through the district to the urban fabric of the city of Courbevoie to the north. Stern also received help from environmental engineers Atelier Ten to design a building that will...continued on page 10

The Architect’s Newspaper
21 Murray St., 5th Floor
New York, NY 10007

WWW.ARCHPAPER.COM

The long abandoned Smallpox Hospital on Roosevelt Island slipped closer to oblivion as a large section of the north wing gave way over the New Year. The collapse, however, may also lead to the ruin’s redemption: An emergency stabilization plan is finally advancing as phase one of a new park is breaking ground. The Trust for Public Land (TPL) is working with the Roosevelt Island Operating Corporation (RIOC) to develop the park, which is being designed by landscape architects WRT. Preservation architects John Milner Associates are working to save the ruin as a “centerpiece of the park,” said Andy Stone, New York City program director for TPL. A team of RIOC, TPL, state preservation officials, and John Milner representatives recently inspected the site to assess conditions and safety concerns. “These are not Tinker Toys facing eminent collapse,” said Stephen Tinker, president of RIOC. “The safety concerns are real.” Emergency stabilization will shore up the remaining walls and prevent further deterioration. “We’ve just completed schematic design,” said Alfonzo Narvaez of John Milner. He expects...continued on page 3

Governor Eliot Spitzer proposed a $400 million fund for affordable housing, an encouraging sign for activists who say the state leaves its poorest residents in the lurch. Though the proposal breaks sharply with recent state precedent, Spitzer pitched it and other ideas as compelling to his allies and enemies in Albany. “Do not underestimate the power of this consensus,” he urged in his speech. There is not as much consensus on how to support low-income housing, however, as one might hope. The idea of a fund available to governments or nonprofit developers contradicts the way that Spitzer’s predecessor, George Pataki, approached affordable housing in his three terms. Pataki expanded the “80/20” program continued on page 7

In his annual address on January 9, Governor Eliot Spitzer proposed a $400 million fund for affordable housing, an encouraging sign for activists who say the state leaves its poorest residents in the lurch. Though the proposal breaks sharply with recent state precedent, Spitzer pitched it and other ideas as compelling to his allies and enemies in Albany. “Do not underestimate the power of this consensus,” he urged in his speech. There is not as much consensus on how to support low-income housing, however, as one might hope. The idea of a fund available to governments or nonprofit developers contradicts the way that Spitzer’s predecessor, George Pataki, approached affordable housing in his three terms. Pataki expanded the “80/20” program...continued on page 7

On January 10, the French insurance giant Aviva announced Robert A.M. Stern Architects as the winner of a three-firm competition for a new office tower at La Défense on the western outskirts of Paris. Stern’s proposal beat out entries by Jacques Ferrier Architecte of Paris and Foster + Partners of London. Dubbed the Tour Carpe Diem, the 35-story, 45,000-square-meter building will function as a component in turning the business district, home to at least 75 other steel and glass towers, into a pedestrian-friendly environment. The design connects a raised esplanade that continues the axis of the Champs-Élysées through the district to the urban fabric of the city of Courbevoie to the north. Stern also received help from environmental engineers Atelier Ten to design a building that will...continued on page 10

The Architect’s Newspaper
21 Murray St., 5th Floor
New York, NY 10007

WWW.ARCHPAPER.COM

The long abandoned Smallpox Hospital on Roosevelt Island slipped closer to oblivion as a large section of the north wing gave way over the New Year. The collapse, however, may also lead to the ruin’s redemption: An emergency stabilization plan is finally advancing as phase one of a new park is breaking ground. The Trust for Public Land (TPL) is working with the Roosevelt Island Operating Corporation (RIOC) to develop the park, which is being designed by landscape architects WRT. Preservation architects John Milner Associates are working to save the ruin as a “centerpiece of the park,” said Andy Stone, New York City program director for TPL. A team of RIOC, TPL, state preservation officials, and John Milner representatives recently inspected the site to assess conditions and safety concerns. “These are not Tinker Toys facing eminent collapse,” said Stephen Tinker, president of RIOC. “The safety concerns are real.” Emergency stabilization will shore up the remaining walls and prevent further deterioration. “We’ve just completed schematic design,” said Alfonzo Narvaez of John Milner. He expects...continued on page 3

Governor Eliot Spitzer proposed a $400 million fund for affordable housing, an encouraging sign for activists who say the state leaves its poorest residents in the lurch. Though the proposal breaks sharply with recent state precedent, Spitzer pitched it and other ideas as compelling to his allies and enemies in Albany. “Do not underestimate the power of this consensus,” he urged in his speech. There is not as much consensus on how to support low-income housing, however, as one might hope. The idea of a fund available to governments or nonprofit developers contradicts the way that Spitzer’s predecessor, George Pataki, approached affordable housing in his three terms. Pataki expanded the “80/20” program continued on page 7

In his annual address on January 9, Governor Eliot Spitzer proposed a $400 million fund for affordable housing, an encouraging sign for activists who say the state leaves its poorest residents in the lurch. Though the proposal breaks sharply with recent state precedent, Spitzer pitched it and other ideas as compelling to his allies and enemies in Albany. “Do not underestimate the power of this consensus,” he urged in his speech. There is not as much consensus on how to support low-income housing, however, as one might hope. The idea of a fund available to governments or nonprofit developers contradicts the way that Spitzer’s predecessor, George Pataki, approached affordable housing in his three terms. Pataki expanded the “80/20” program...continued on page 7

On January 10, the French insurance giant Aviva announced Robert A.M. Stern Architects as the winner of a three-firm competition for a new office tower at La Défense on the western outskirts of Paris. Stern’s proposal beat out entries by Jacques Ferrier Architecte of Paris and Foster + Partners of London. Dubbed the Tour Carpe Diem, the 35-story, 45,000-square-meter building will function as a component in turning the business district, home to at least 75 other steel and glass towers, into a pedestrian-friendly environment. The design connects a raised esplanade that continues the axis of the Champs-Élysées through the district to the urban fabric of the city of Courbevoie to the north. Stern also received help from environmental engineers Atelier Ten to design a building that will...continued on page 10
brushed
Emeco Navy 1006®
Made with 80% recycled aluminum
Standard U.S. Navy issue since 1944
Used by Petty Officer FTG3 | Tony Kost

polished
Emeco Navy 1006®
Made with 80% recycled aluminum
Selected by Bon Restaurant Paris 1999
Used by Parisienne socialite | Amelia-Louise Enright
03

LETTERS

SIGN OF THOSE TIMES

A reader sent us this letter from March 2, 1954, addressed to “Miss Susan Epstein,” a sophomor...
Back to Nature

Formed by heat, pressure and the passage of time, the earth reveals its treasures of genuine granite and marble in distinctive vanity tops shaped and polished to perfection by Rynone.

- 11 Distinctive colors
- 21 Stock sizes
- Unlimited custom possibilities

www.rynone.com

DIRECT CABINET SALES

Quality cabinets, tops and professional installation available from DCS- New York.
317-560-4116 • directcabinetsales.com

RYNONE

Cultured Marble, Natural Stone, Laminate Countertops & Casegoods

www.rynone.com

CULTURED MARBLE  NATURAL STONE  LAMINATE  STONE COUNTERTOPS
CINCINNATI DIRECTOR WILL BRING OTHER DISCIPLINES INTO 2008 ARCHITECTURE FAIR

BETSKY TO LEAD BIENNALE

Aaron Betsky, director of the Cincinnati Art Museum, has been appointed director of the 11th International Architecture Exhibition at the 2008 Venice Biennale. Before his appointment in Cincinnati in August 2006, Betsky led the Netherlands Architecture Institute in Rotterdam, starting in 2001.

According to Betsky, this year’s exhibition, Out There, Architecture Beyond Building, begins with the premise that architecture today cannot be practiced in isolation; that art, literature, film, landscape architecture, and design have a vital role in the way we think about and live in buildings. “These are ideas I have been thinking about for almost 20 years, starting with my book Violated Perfection,” he said. “I think that some interior designers are producing extraordinary and immediate effects, for example, and that true landscape architecture is not just about designing with plants but about revealing what already exists.”

In a comment suggesting that this will be an architecture biennale to regard other design disciplines on equal footing with Vitruvius’ mother of the arts, Betsky added that buildings are just the “tombstones” of the architectural impulse that also courses through making landscapes, films, theatrical sets, and graphics. It sounds as if he already has some of the categories worked out for the biennale. He had better! He has to fill some 150,000 square feet in the Arsenale alone, which is just one (if the largest) of the venues for exhibits. He has no time to lose. In years past, the director was appointed in August, not December, whereas Betsky has just nine months to put on the show that attracts some 190,000 visitors and is open for more than two months. Talking from Cincinnati, Betsky said he got the call over the holidays when he was on his way to Amalfi, Italy, for a brief vacation, and he made a quick detour to Venice. He said that he would be working with architects, artists, and designers from many fields. “That said, one must continually ask, ‘What is architecture? Where is the line?’”

When Betsky was appointed to the directorship at the Cincinnati Museum, he was asked to guide the institution through the selection of an architect for a major building expansion that will cost approximately $100 million. The search was carried out with the blessing of his trustees: “They are comfortable about it, knowing that I’ll also keep an eye on the prize, which is this art museum.”

According to Betsky, he will direct the biennale with the blessing of his trustees: “They are comfortable about it, knowing that I’ll also keep an eye on the prize, which is this art museum.” He added that there were also plans in the works to develop programming that both institutions will share.

The Venice Biennale alternates between a focus on art and one on architecture, film, theater, and dance, and will open to the public from September 14 through November 23, 2008. www.labiennale.org/en/architecture

ANNE GUINEY AND JULIE V. IOVINE

THE ARCHITECT’S NEWSPAPER FEBRUARY 6, 2008
to the lounge chair and films, and more. In addition to iconic furniture, architecture, and the works featured include, among others, the Eames House, the wire-base table, the hang-it-all, the house of cards, the molded plastic side chair, the storage unit, and the wire chair. One stamp even shows a portrait of the husband and wife duo, taken from a Christmas card they sent out in the 1940s.

Derry Noyes, daughter of famed modernist architect Eliot Noyes, who was friends with the Eameses, designed the stamp set. She, along with Eames Demetrius, grandson of Charles and Ray Eames and head of the Eames Foundation, worked with the postal service on the creation of the set. “We originally started talking to them about it over ten years ago,” Demetrius told AN. “It was originally going to be a single stamp,” added Noyes, “but I said no, no, no, no.” Both Noyes and Demetrius pressed to show the whole breadth of Charles and Ray’s work, not just the furniture, and also to choose works from the entire course of their lives. In the end, the USPS expanded the single stamp to a 16-stamp set, which is unheard of. “They deserve it,” continued Noyes.

The release of the stamps also coincides with Charles Eames’ centennial year, which the Eames Foundation is marking with events on the 17th of every month.

AARON SEWARD
Designer: Derry Noyes
Developer: U.S. Postal Service

LITTLE HAS CHANGED SINCE DEADLY ACCIDENT AT TRUMP SOHO

Despite complaints for months of an errant crane and other unsafe work conditions at the Trump Soho construction site; despite biweekly inspections by the city’s Department of Buildings; despite a previous tragedy on another of the general contractor’s work-sites; despite all these warnings and precautions, it was not until the death of Yuriy Vanchyskyy, a construction worker from Greenpoint who fell 40 stories when a portion of the 42nd-floor collapsed on January 12, that Bovis Lend Lease’s crane fell silent on the 46-story project. But they are still at large throughout the city.

Construction accidents are nothing new. And though their numbers had fallen in the city in recent years, last year they shot up by 83 percent. Tony Avella, chair of the city council’s zoning and franchise subcommittee and an outspoken critic of the Department of Buildings, sees this as the result of two factors.

On the one hand, Avella said, there are so many projects underway that talented contractors are spread thin and hard to come by, and on the other hand, there is such pressure to complete these projects before the market grows worse that the breakneck pace has created an untenably dangerous work environment. “When will this city learn?” he asked. “When will this city learn to put safety before money?”

It is not just small projects but major ones as well, including incidents at the New York Times Building, One Bryant Park, and the new Goldman Sachs headquarters in Battery Park City.

The city’s Department of Buildings is still trying to determine the exact cause of the collapse at the Trump Soho at the corner of Spring and Varick streets. If numerous reports are correct—it is still not official that it was the project’s crane carrying a massive concrete hammer that caused the accident—it would not be the first issue with the crane. Since the project began rising in July, there have been complaints to the department at least once a month since September and as recently as January 5, a week before the accident, that the crane was erratic, either hitting nearby buildings or dropping debris.

At least eight previous violations had been filed concerning the crane by the department, though it was allowed to continue “once the contractor [had] a preventative plan in place,” spokesperson Kate Lindquist explained. Lindquist said they had been placed under increased scrutiny but appeared to be in compliance. “Buildings has been and will continue to step up enforcement at the site,” she said. Despite the department’s redoubled efforts, Lindquist could not explain how the accident happened with inspectors on the watch. Bovis Lend Lease was also the contractor at 130 Liberty Street, the former Deutsche Bank Building that was heavily damaged on 9/11. When a fire broke out there (“Many Question in Ground Zero Fire,” AN 14, 09.05.2007), two died in part because a faulty standpipe robbed them of necessary water to combat the blaze. The standpipe was missing during a routine inspection. Calls for comment to the Trump Organization and Bovis Lend Lease were not returned.

Andrew Berman, executive director of the Greenwich Village Society for Historic Preservation and one of the loudest critics of the Trump Soho, said the city has long been complicit in the disastrous handling of the project. He decries the deal cut by the city council and mayor that allows the condominium project to masquerade as a hotel by restricting the number of days it can be occupied to 100. Adding insult to injury, while a lawsuit filed by the Soho Alliance and a claim to the Board of Standards and Appeals wend their way through the city’s bureaucracy, the project has hurtled ahead at a pace of two stories a week, which many believe contributed to the dangers on the site. The further along the project is, the harder it becomes to defeat or overturn. As Berman wrote in an open letter, “This building was already a monument to greed and hubris; now, sadly, it will be a monument to tragedy as well.”

Ali, a hot dog vendor who has worked for years at the corner of Broome and Varick streets, heard but did not witness the collapse firsthand. But he has seen other accidents, such as the flight of a half-dozen plywood panels off the top of the building, which damaged several cars nearby. He has a simple explanation for the troubles plaguing the project: “I think people jinxed the building. They didn’t want it in the first place.”

MATT CHABAN

www.selux.com/usa
800.735.8927
the sale of property around the Javits Association and to find $300 million from funds in the State of New York Mortgage upstate needs with $100 million from excess lined on January 22, proposes to cover Spitzer’s executive budget, which he out that bond investors will accept the perceived funding source. It’s also hard to guarantee run funds, leaving new bonds as a likely mortgage recording taxes to government- cating more real estate transfer taxes or Laws makers have shown little zeal for dedi- fund would need clear and deep sources.

For such targeting to work, though, the fund would need clear and deep sources. Lawmakers have shown little zeal for dedi- cating more real estate transfer taxes or mortgage recording taxes to government-run funds, leaving new bonds as a likely funding source. It’s also hard to guarantee that bond investors will accept the perceived risks of providing housing to the very poor. Spitzer’s executive budget, which he out- lined on January 22, proposes to cover upstate needs with $100 million from excess funds in the State of New York Mortgage Association and to find $300 million from “the sale of property around the Javits Center” for downstate housing. The fund would also need replenishment for many years to credibly enter lenders’ calculations. Spitzer promised on January 22 to replenish the fund as projects require, with no new borrowing. Advocates urge the state to dedicate a trust fund for housing. If that happens, local projects could blend it with a $130 million trust fund the city created from Battery Park City Authority revenues in 2006. That fund promised to create or preserve 4,300 units, with empha- sis on preserving large complexes for very poor families.

The budget process in February will determine much of the fund’s size and mechanics. Activists say the ambitious size of Spitzer’s proposal will encourage produc- tive debate. “I’m confident that this is a meaningful increase,” said Brad Lander, who runs the Pratt Center and has started a campaign for a City Council seat largely on his credibility as a housing negotiator. That said, the budget process may also shrink the governor’s ambitions. Spitzer begins at a political disadvantage to the lawmakers he once tried to bully. But housing advocates are hoping the governor will bring both his native willpower and his newfound tact to the messy task of a new housing deal. ALEC APPELBAUM

ARTIST OLAFUR ELIASSON BRINGS WATERFALL INSTALLATIONS TO NEW YORK HARBOR

Four installations will turn flowage into artworks along New York City’s waterfront in mid-July. Conceived by Berlin- and Copenhagen-based artist Olafur Eliasson and commissioned by The Public Art Fund, the New York City Waterfalls are meant to redirect an inward-facing populace back towards the natural beauty of the city’s waterways. As an added bonus, the Economic Development Corporation is hoping that increased tourism to the waterfront could bring an additional $55 million to the city’s economy. Eliasson chose everyday New York City building materi- als such as metal scaffolding, concrete, and steel to con- struct the 90- to 120-foot-tall installations, which will be on view through mid-October. He wanted the waterfalls to be experienced as a journey, said curator Rochelle Steiner of The Public Art Fund, locat- ing them at four carefully chosen sites around New York Harbor: Governors Island, Pier 35, the Brooklyn Bridge, and Piers 4 and 5 in Brooklyn Island. After sundown, LED lights will illuminate the water- falls from above, adding a curious touch to the city’s sky- line.

The $15 million price tag includes construction, opera- tion, demolition, and on-going educational programs that examine the waterfront through various activities for students and families. Construction is set to begin in March.

AUDREY JAYNES

SPITZER PITCHES NEW HOUSING TRUST FUND continued from front page that required developers to set aside a fifth of new units for people making less than four-fifths of an area’s midpoint income. But he drew crit- icism from housing advocates for allowing Housing Finance Agency bonds to support market-rate projects and for stinting on per- manent protections.

Activists are pressing the Democratic governor to reverse this record. “We hope the administration would use the money as gap financing to meet the needs of extremely low-income New Yorkers,” said Nina Dastur, an organizer with the Center “ for Community Change.

THE PUBLIC ART FUND

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 Selidofr 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.

Transforming design into reality

For help achieving the goals of your next project, contact the Ornamental Metal Institute of New York.

Ornamental Metal Institute of New York

Publisher of Metals in Construction
211 E. 43RD ST. | NY, NY 10017 | 212-497-9556 | www.ominy.org

Architect: Selidofr Architects
Photo: Leonard Smith
Presented by Architect magazine, the 55th annual P/A Awards were given last month at the Center for Architecture in New York City. Eight winning firms were honored for unbuilt projects that best embody “progressive architecture,” a term that each year’s jury redefines within the context of an ever-evolving field. After considering hundreds of submissions, this year’s jury considered a range of social, environmental, technological, and aesthetic considerations before arriving at their list of eight projects that best embody progress.

Jurors: Thomas Phifer, Karen Van Lengen, Sarah Herda, Julie Snow, Coleman Coker

Nodul(ar) House
Location varies
Tighe Architecture

East River Waterfront
Epipland and Piers Project
New York
ShoP Architects

Community Rowing Boathouse
Cambridge, Massachusetts
Anmahian Winton Architects

Obzee Fashion Headquarters
Seoul, Korea
Himma Architecture Studio/Office dA

Children’s Chapel and Community Center
Boston
Brian Healy Architects

Al Shuro Tower
Dubai, United Arab Emirates
Skidmore, Owings & Merrill

Taichung Gateway Park
Taichung, China
Stan Allen Architect

Barnard College Nexus
New York
Weiss/Manfredi

Introducing FSB’s
METRIC Series of Bath Accessories

After a century of manufacturing museum quality, ergonomic door hardware, FSB has broadened our offering to include the METRIC series of satin stainless steel bathroom products. METRIC’s astutely balanced proportions have a soothing effect and can blend harmoniously with a variety of design concepts.

FSB USA
Architectural Hardware
www.fsbusa.com
info@fsbusa.com
On January 15, Cuyahoga County opened bidding on the former Ameritrust Tower, Marcel Breuer’s only built skyscraper. The county set a minimum price for the property, which has remained vacant for the past ten years, of $35 million. Only one bidder responded: the K&D Group, northern Ohio’s largest residential developer, with a bid of $36,000,000. The sale, which insiders expect to be finalized within 60 days, will save the Bauhaus architect-designed building from the wrecking ball. In June 2007, the Cleveland City Planning Commission voted to approve Cuyahoga County’s plans to tear down the structure in order to make way for a new county government headquarters to be designed by Kohn Pedersen Fox (Breuer Tower To Fall: AN 13_08.01.2007). That decision ruffled the feathers of preservationists who had been fighting to save Breuer’s work even since the county purchased the complex in 2005 for $22 million. And while the structure’s proponents are now breathing a sigh of relief, it seems that in the end economic factors saved the building rather than any public outcry over its architectural merit. “People have been coming up to me in the street, congratulating me,” said Steven Litt, the art and architecture critic at the Cleveland Plain Dealer, who wrote volubly in favor of saving the building, “but I don’t know if I deserve the credit.” After getting the go-ahead to make way for its new headquarters, the county began removing asbestos at the site to prepare for a spring 2008 demolition. But by fall 2007 it became apparent that the project was no longer feasible. “The county has many construction projects going on and the new complex would put a strain on us,” said Tom Ford, a spokesperson for the Cuyahoga County commissioners. “The commissioners always intended the project to function as a catalyst for development downtown,” he continued, “we’re trying to work back from our old rust bucket days, and we decided that if we can get private development interested, then we’ve done our job.” Where the county saw shortcomings, K&D has found promise. The suburban developer, which has been strengthening its position in downtown Cleveland, plans to invest $200 million in a Class-A office tower and transform the Breuer building into a 170-room boutique hotel plus 258 local jobs and increase state and local tax revenue by $1.3 million. The walkway will be “a great tourist attraction,” said Fred Schaeffer, chairman of Walkway over the Hudson. “People will come from all over to view the Hudson Valley.” Though Bergmann’s design is still being refined, it may include glass panels embedded in the decking that will allow views down to the water below. Bergmann Associates is scheduled to release the final design report late in 2008. Completion of the walkway, expected in 2009, is estimated to cost $25 million, with funding provided by both the state and private partners.

© Fotoworks / Benny Chan

DGA Security Systems, Inc.
580 Fifth Avenue
New York, NY 10036

DGA is an Underwriters Laboratories Listed Company
DGA is an FPA Approved Central Station Nursery

CA Boool V
the west coast design show
barker hangar • santa monica, ca
march 14-16 08

modern design expo • architecture tours • prefab • modern kitchens

Save $4 per ticket
Type in “ArchNews” when you purchase at
www.caboomshow.com

THE ARCHITECTS NEWSPAPER
Official CA Boom V Media Partner
AN_02_01_17_mp_FINAL:AN_06_CLH_Mar25  1/29/08  1:39 PM  Page 10

THE ARCHITECT’S NEWSPAPER  FEBRUARY 6, 2008

NEWS

MATTA-CLARK

GORDON

FEBRUARY 2–MAY 4

“ You Are the Measure” features new material from his final project completed shortly before his untimely death. Celebrate the joy and brilliance of Matta-Clark—the man, his process, and his work.

Museum of Contemporary Art
200 E. Chicago Avenue
Chicago, Illinois 60611
mcachicago.org

If you can make it here...

Raw numbers are a crude indicator, but envy is an equally crude emotion, and architects always like to know how their firms stack up against their peers’. Crain’s, the indefatigable quantifier and list-compiler of all things business, has again ranked New York’s largest firms by number of registered architects. Topping the charts for at least the last four years, Perkins Eastman is the local behemoth with 169 registered architects in 2006 (the Crain’s 2008 Book of Lists ranking relies on 2007 lists, which are based on numbers from 2006). Other notables include SOM, roughly holding steady in the number of architects, but slipping slightly in the rankings. Gensler, meanwhile, has been on a hiring spree and jumped to third. Stephen B. Jacobs Group, best known for residential and hospitality projects, broke the top twenty-five for the first time. “It feels pretty good but we’re so busy we don’t really have a lot of time to worry about what company we’re in,” Jacobs, the eponymous company’s president, said. “Still it’s nice to be recognized.”

CRAIN’S RANKS NEW YORK’S LARGEST FIRMS

TOP 25 ARCHITECTURE FIRMS, BY NUMBER OF AREA ARCHITECTS*

2006

1 Perkins Eastman (169, $6.25 billion)
2 Kohn Pederson Fox Associates (159, $3 billion)
3 Gensler Architecture, Design & Planning (151, $1.6 billion)
4 Holmuth, Obata & Kassabaum (98, n/a)
5 Skidmore, Owings & Merrill (86, n/a)
6 Cooper Robertson & Partners (72, $935 million)
7 Mancini Duffy (66, $810 million)
8 Polshek Partnership Architect (65, $800 million)
9 Cetra/Ruddy (56, $601 million)
10 HLW (56, $600 million)
11 Stephen B. Jacobs Group (56, $500 million)
12 Beyer Blinder Belle Architects & Planners (55, $496 million)
13 Fasold Architects (55, n/a)
14 Costas Kondylis and Partners (51, $350 million)
15 Ehrenkrantz Eckstut & Kuhn (51, $257 million)
16 Davis Brody Bond (49, $297 million)
17 Davis Brody Bond (49, $297 million)
18 TPG Architecture (The Phillips Group) (48, n/a)
19 Polshek Partnership Architects (48, $250 million)
20 Polshek Partnership Architects (48, $250 million)
21 Polshek Partnership Architects (48, $250 million)
22 Polshek Partnership Architects (48, $250 million)
23 Polshek Partnership Architects (48, $250 million)
24 Polshek Partnership Architects (48, $250 million)
25 Polshek Partnership Architects (48, $250 million)

2005

1 Perkins Eastman (138, $3.6 billion)
2 Kohn Pederson Fox Associates (113, $4 billion)
3 Gensler Architecture, Design & Planning (107, $3.8 billion)
4 Holmuth, Obata & Kassabaum (98, n/a)
5 Skidmore, Owings & Merrill (93, n/a)
6 Cooper Robertson & Partners (72, $935 million)
7 Polshek Partnership Architects (60, $395 million)
8 Polshek Partnership Architects (60, $350 million)
9 Beyer Blinder Belle Architects & Planners (55, $257 million)
10 Beyer Blinder Belle Architects & Planners (55, $257 million)
11 HLW (54, $600 million)
12 Polshek Partnership Architects (52, $600 million)
13 Polshek Partnership Architects (52, $600 million)
14 Polshek Partnership Architects (52, $600 million)
15 Polshek Partnership Architects (52, $600 million)
16 Polshek Partnership Architects (52, $600 million)
17 Polshek Partnership Architects (52, $600 million)
18 Polshek Partnership Architects (52, $600 million)
19 Polshek Partnership Architects (52, $600 million)
20 Polshek Partnership Architects (52, $600 million)

* Ranked by number of New York area architects employed. In parentheses, that number is included along with each firm’s worldwide construction volume. Data in the 2005 and 2006 tables was published in Crain’s New York Business.
Incorporate BIM technology when the client and project demand—without turning your firm upside down

VectorWorks Architect’s approach to Building Information Modeling (BIM) lets you improve your design process instead of trying to replace it. Design the way you want with technology that allows you to work faster while reducing drawing errors—but keeps you in total control. Link plans, elevations, sections, perspectives, reports and even rendered views, so a change to one updates the others. Export models via IFC to a growing selection of validation, analysis and construction programs. To learn more, call 1-877-202-9100 or visit us at www.vectorworks.net/newyork

VectorWorks Architect 2008—Flexible to Fit Your Workflow

Image courtesy of WMCRP Architects, Maryland
It is difficult to write about Keenen/Riley, now known simply as K/R, without mentioning the name of a certain museum. But with founding partner Terence Riley now running a different museum in a distant city, the Miami Art Museum, the New York-based firm led by John Keenen is strengthening its own identity, quietly stepping into the spotlight with a variety of projects of differing scales and programs.

K/R has recently celebrated its twentieth anniversary, published a monograph, and is at work on its first institutional project, a small museum in Spain. “After graduate school, we were both interested in exploring various aspects of the profession, teaching, curating, developing relationships with clients, and seeing projects through to completion,” said Keenen. “Finishing the book was a wonderful way to close the chapter on our first twenty years and to reflect on where we’ve been and where we’re going.” For Keenen, where they are going would be increasingly toward building, and judging by the variety of forms the firm is producing, it would also signal a noticeable loosening of the firm’s modernist-white-box aesthetic.

Among the ten-person firm’s projects are a tower in Spain with curved balconies and floor-through openings that allow for panoramic views of sea and mountain, a gallery building with walls that peel away like an artichoke, and a house with a dramatic cantilever beyond its modest footprint. The firm even collaborated with the betes noire of modernism, Duany Plater-Zyberk, on a masterplan for the Miami Design District. “It’s a great moment for us in terms of the diversity of work that we have right now,” Keenen said.

Riley remains involved as a consulting partner and has been instrumental, either directly or indirectly, in landing projects for the firm, especially in Miami and Spain, but he is not involved in its day-to-day operations. “He continues to shape the direction of the firm,” Keenen said. “I think we’ll practice together again one day.”

Though Keenen enjoys Miami, he does not expect the firm to move any time soon. While Riley seems to relish life by the pool (see the Court Houses directional), Keenen remains a New Yorker through and through. “Miami is a very unique American city. It has a certain energy,” he said. “It’s maturing,” he added diplomatically.
Cheekily named after the number of zoning rules K/R seeks to bend, this house faces the Long Island Sound and is built on the foundation of an existing 1950s house. A dramatic cantilever, supported by a concrete north wall and a single column, nearly doubles the square footage of the new house while maintaining the existing footprint. The glazed south side of the house faces the wooded suburban lot, while the mostly solid north side conceals a power plant in the distance. The living area frames a view of the sound, while an office on the upper floor offers a glimpse of the plant.

For a private collection of Spanish national and regional artists, K/R is renovating an 18th century palazzo and adding a three-story building between it and an adjacent palazzo. The new glass and steel structure, with a discreet, muted entrance, includes a full height atrium for exhibitions and events and a suspended second floor gallery. A publicly accessible roof terrace offers views of the town and the nearby mountains, and an outdoor courtyard creates a layered sequence of indoor and outdoor spaces.

A parti wall divides, and mirrors, these two houses, which are identical but for their reversed layouts. Riley shares one house with his partner, the architect John Bennett who co-designed the houses with K/R, and the other was sold. Each house is further divided into two distinct zones by a lap pool, one area devoted to the living and dining areas and the other to sleeping. A concrete slab serves as a bridge between the two volumes. Floor to ceiling windows overlook a walled garden or the pool, making these houses feel like small sanctuaries.

This gallery building is being constructed on spec for noted Miami developer Craig Robbins. Located on an intersection at the entrance of the Design District, the building’s concrete exterior fans out to hug the property line, engaging both the sidewalk and passing cars with its transparent lower level. Mesh screens cover the south-facing windows. The mostly opaque second floor is suited for objects that cannot take intense direct sunlight.

Originally designed as a condominium building with ground floor retail and a gallery on the third floor, the building is being redesigned to house a hotel in response to changes in the real estate market. The 12-story, 120,000 square-foot building’s lower volume is largely transparent and is meant to be open and inviting to the street. The upper volume, visible from an elevated highway, has tougher, zinc panel-clad elevations on east and west sides and fully glazed north and south sides with balconies.

April 2–3, 2008
Seaport World Trade Center, Boston

Residential Design and Construction

A two day convention and tradeshow for the residential design and construction industry

Free admission to the exhibit hall if you register before March 17
Professional development workshops
Sustainable design
More than 240 exhibitors
Product demos

www.rdcboston.com
A MODEST NEW HOUSE IN QUEENS MAKES A MODERN POINT

The borough of Queens is not a place one associates with important residential architecture. Yet it is home to several of the most important urban housing typologies in this country: Forest Hills Gardens, designed by Grosvenor Atterbury and F. L. Olmstead, Jr.; Sunnyside Gardens, still shines as one of this country's most successful attempts at urban row housing; and Fresh Meadows, with its broad open spaces and mature trees was, according to Lewis Mumford, "perhaps the most positive and exhilarating example of community planning in the country.

Kew Gardens, Queens, would never be mistaken for one of these model projects, but it is a thoroughly urban mix of row houses, higher-density garden apartments, high-rise co-op buildings, and Housing Authority projects. While the row houses built between 1930 and 1950 are currently being renovated into ersatz McMansions by a new generation of owners, one household raised in the neighborhood has recently completed a renovation of her childhood home in Kew Gardens that is a prototype for how these undistinguished brick row houses can be improved with sensitive architecture. George and Phyllis Teitelbaum commissioned the architect Marcel DeWinter to update and modernize the house by taking his cue from the structure's simple lines and focusing on a few detail changes to make sure that the facade harmonizes with its neighbors. The residence's small ground floor spaces were opened up to create an open plan, and the kitchen was bumped out into the front car port. Horizontal and vertical band windows on the ground level give inside-to-out access that calls to mind J.J.P. Oud.

Mrs. Teitelbaum said "I only wanted to bring a sense of architecture to Kew Gardens." But the Teitelbaums and DeWinter have achieved something more by teaching an important lesson in how modest, simple architecture can upgrade an entire neighborhood, including a more active and cultural streetscape.

WEST HARLEM FIGHTS FOR ACCESS TO RIVERSIDE PARK

Calling all millionaires with a jones for modern architecture: There's a house on the market you might want to consider. The Alice Ball house designed by Philip Johnson in 1953 is up for sale. If it doesn't find a buyer, its days might be numbered. The house's owner, architect-developer Cristina Ross, has filed for a demolition permit, sparking a firestorm of controversy among preservationists and concerned townspeople.

The house is located in New Canaan, Connecticut, home of many modern gems including, most famously, Johnson's own Glass House. While smaller and less transparent, the Alice Ball house bears certain resemblances to that famous predecessor, such as several large expanses of glass that showcase views of a courtyard and the surrounding landscape. "It is a livable version of the Glass House," said Christy MacLear, executive director of the Glass House. "Large panels of glass create a relationship between the interior and exterior spaces, but there are brick and stucco walls that create divided living spaces.

WEST HARLEM FIGHTS FOR ACCESS TO RIVERSIDE PARK

OPENING THE FLOODGATES

Please do Savona Bailey-McClain a favor. Board No. A 1 train bound for West Harlem, disembark at 155th Street, and then try and walk down to Riverside Park. The park, which stretches ten blocks south and three blocks north, is easily visible from Broadway, but blocking the way to actually getting there is Riverside Drive, a steep and overgrown hillside, various Amtrak rail lines, and six lanes of clamorous traffic on the Henry Hudson Parkway. In addition, there is only one foot crossing at 148th Street. For locals, the park is more mirage than oasis.

Now, board a downtown train at 149th Street. Get off at any stop between 125th Street and 142nd Street. There lies an entirely different park, where the tracks run underground, the highway runs along the river, and there are one or more entrances on almost every block. For Bailey- McClain, founder and executive director of the West Harlem Arts Fund, the message is clear. "The city didn't invest in these kind of amenities because they didn't think it was important for the people uptown," she said.

Over the past few years, the West Harlem Art Fund has been hard at work righting this imbalance through a project known as Take Me to the River. Begun in earnest in 2005 when Manhattan Borough President C. Virginia Fields secured a $75,000 grant from the state's Division of Coastal Resources, the first phase involved the creation of a concept plan. Developed through intensive community review process, the planners—New York firms Nautilus International Development Consulting and Donna Valacavage Landscape Architecture + Urban Design—determined that residents of Harlem desired not only access to the park but also improved access throughout the neighborhood, including a more active and cultural streetscape.

Last year, the art fund received an additional $475,000 grant from the state, which is going towards a broader design for the project, due for completion this summer. With the help of Manhattan Borough President Scott Stringer—he is fond of saying that without access, the park "might as well be on the moon"—an RFP was released last fall, drawing 13 entrants, including such major firms as ARUP and HOK.

The winner, however, was the Nautilus team, announced on January 11. "It just feels like we're back home," said Nautilus principal Bonnie Harken.

WWW.ARCHPAPER.COM

A modest new house in Queens makes a modern point.

Kew Gardens, Queens, was one of our first "garden" suburbs; Sunnyside Gardens still shines as one of this country's most successful attempts at urban row housing.

WEST HARLEM FIGHTS FOR ACCESS TO RIVERSIDE PARK

OPENING THE FLOODGATES

Please do Savona Bailey-McClain a favor. Board No. A 1 train bound for West Harlem, disembark at 155th Street, and then try and walk down to Riverside Park. The park, which stretches ten blocks south and three blocks north, is easily visible from Broadway, but blocking the way to actually getting there is Riverside Drive, a steep and overgrown hillside, various Amtrak rail lines, and six lanes of clamorous traffic on the Henry Hudson Parkway. In addition, there is only one foot crossing at 148th Street. For locals, the park is more mirage than oasis.

Now, board a downtown train at 149th Street. Get off at any stop between 125th Street and 142nd Street. There lies an entirely different park, where the tracks run underground, the highway runs along the river, and there are one or more entrances on almost every block. For Bailey-McClain, founder and executive director of the West Harlem Arts Fund, the message is clear. "The city didn't invest in these kind of amenities because they didn't think it was important for the people uptown," she said.

Over the past few years, the West Harlem Art Fund has been hard at work righting this imbalance through a project known as Take Me to the River. Begun in earnest in 2005 when Manhattan Borough President C. Virginia Fields secured a $75,000 grant from the state's Division of Coastal Resources, the first phase involved the creation of a concept plan. Developed through intensive community review process, the planners—New York firms Nautilus International Development Consulting and Donna Valacavage Landscape Architecture + Urban Design—determined that residents of Harlem desired not only access to the park but also improved access throughout the neighborhood, including a more active and cultural streetscape.

Last year, the art fund received an additional $475,000 grant from the state, which is going towards a broader design for the project, due for completion this summer. With the help of Manhattan Borough President Scott Stringer—he is fond of saying that without access, the park "might as well be on the moon"—an RFP was released last fall, drawing 13 entrants, including such major firms as ARUP and HOK.

The winner, however, was the Nautilus team, announced on January 11. "It just feels like we’re back home,” said Nautilus principal Bonnie Harken.

WWW.ARCHPAPER.COM

A modest new house in Queens makes a modern point.

Kew Gardens, Queens, was one of our first "garden" suburbs; Sunnyside Gardens still shines as one of this country's most successful attempts at urban row housing.

WEST HARLEM FIGHTS FOR ACCESS TO RIVERSIDE PARK

OPENING THE FLOODGATES

Please do Savona Bailey-McClain a favor. Board No. A 1 train bound for West Harlem, disembark at 155th Street, and then try and walk down to Riverside Park. The park, which stretches ten blocks south and three blocks north, is easily visible from Broadway, but blocking the way to actually getting there is Riverside Drive, a steep and overgrown hillside, various Amtrak rail lines, and six lanes of clamorous traffic on the Henry Hudson Parkway. In addition, there is only one foot crossing at 148th Street. For locals, the park is more mirage than oasis.

Now, board a downtown train at 149th Street. Get off at any stop between 125th Street and 142nd Street. There lies an entirely different park, where the tracks run underground, the highway runs along the river, and there are one or more entrances on almost every block. For Bailey-McClain, founder and executive director of the West Harlem Arts Fund, the message is clear. "The city didn't invest in these kind of amenities because they didn't think it was important for the people uptown," she said.

Over the past few years, the West Harlem Art Fund has been hard at work righting this imbalance through a project known as Take Me to the River. Begun in earnest in 2005 when Manhattan Borough President C. Virginia Fields secured a $75,000 grant from the state's Division of Coastal Resources, the first phase involved the creation of a concept plan. Developed through intensive community review process, the planners—New York firms Nautilus International Development Consulting and Donna Valacavage Landscape Architecture + Urban Design—determined that residents of Harlem desired not only access to the park but also improved access throughout the neighborhood, including a more active and cultural streetscape.

Last year, the art fund received an additional $475,000 grant from the state, which is going towards a broader design for the project, due for completion this summer. With the help of Manhattan Borough President Scott Stringer—he is fond of saying that without access, the park "might as well be on the moon"—an RFP was released last fall, drawing 13 entrants, including such major firms as ARUP and HOK.

The winner, however, was the Nautilus team, announced on January 11. "It just feels like we’re back home,” said Nautilus principal Bonnie Harken.

WWW.ARCHPAPER.COM

A modest new house in Queens makes a modern point.
HOLL AND AN IVY
Princeton University announced on January 17 the selection of Steven Holl Architects to design a complex of academic buildings. With plans to replace the Princeton commuter station, the school has decided to create a new arts campus around the station, including Holl's buildings for the performing arts, music, and creative arts programs, as well as an art museum satellite, an experimental media studio, and two extant theater buildings. Renzo Piano Building Workshop had been working on the project but left because Princeton felt the firm lacked dedication, according to The Daily Princetonian.

GLASS ACT
Boston's Hancock Tower may soon be getting some new glass. No, the windows are not falling out again—new owner Broadway Partners is circulating plans for a winter garden at the tower's windswept Copley Square entrance. At 12,000 square feet, the garden will cover approximately half the plaza, with a 25,000-square-foot restaurant and retail space below grade. Akin to the garden at Edward Larrabee Barnes' IBM Building, the design is not by the tower's architects, Pei Cobb Freed & Partners, but instead by local firm Elkus Manfredi Architects.

ZAHA ZINGER
A small row has erupted in Azerbaijan and England over the recent decision by Zaha Hadid to design the Heydar Aliyev Cultural Center in Baku, the former Soviet republic's capital. Aliyev, a former KGB boss and president of Azerbaijan who died in 2003, was accused of human rights violations and election fixing but also built the country's economy through its considerable oil holdings. That Hadid laid flowers at Aliyev's grave in 2006 only further inflames tensions over the new project.

ARTISTS OUT
On January 20, the 150 tenants of 475 Kent Avenue in Williamsburg were evicted from their homes and workspaces when a Fire Department inspection found the 11-story loft building to be unsafe. In addition to more common violations, the owner, Nachman Brach, was also operating a matzah factory in the basement, which involved numerous flammable substances, such as coal and fine-grain powder. Residents insist they have been removed to make way for luxury units.
IN DETAIL: JOSÉ E. SERRANO CENTER FOR GLOBAL CONSERVATION

One expects a new building for the Wildlife Conservation Society (WCS) would strive to be sensitive not only to the natural environment in which it sits, but also to the human animals that occupy it. The José E. Serrano Center for Global Conservation (CGC), which consolidates the offices of the WCS’s international conservation programs, does nearly everything architecturally possible to confirm that expectation. And while the designers at FXFowle drew liberally from the hat of green tricks now standard for the industry, they also managed to break new ground for a building in New York City. Yes, they designed a pleasant-to-work-in, energy-efficient building on their journey to Gold LEED certification, but the structure they created, now rising in the forested northeast corner of the Bronx Zoo and a stone’s throw from Astor Court, also responds directly to the woodsly and avian creatures who frolic and flourish in the nearby glades and lakes.

The first step in achieving all of these goals was actually quite mundane: finding the right size for the structure. While plowing through the usual steps of schematic design, the architects discovered that by keeping the three-story center below 50 feet in height and 17,000 square feet per floor, they could save significantly on materials and keep the interiors more open, thus allowing for flexible layouts and better daylight penetration. Buildings within this envelope of schematic design, the architects discovered that by keeping the three-story center below 50 feet in height and 17,000 square feet per floor, they could save significantly on materials and keep the interiors more open, thus allowing for flexible layouts and better daylight penetration. Buildings within this envelope of schematic design, the architects discovered that by keeping the three-story center below 50 feet in height and 17,000 square feet per floor, they could save significantly on materials and keep the interiors more open, thus allowing for flexible layouts and better daylight penetration.

But the most unique nature-loving feature of the building is its bird safety measures. Since the CGC will be beside a lake, in a natural setting on a migratory path, protecting birds from smacking head first into the center’s glass walls became so much of a concern that Bruce Fowle, a founding partner of FXFowle, teamed with the Audubon Society to author a book on the subject, appropriately titled Bird-Safe Building Guidelines. Birds are lured into collisions with glazing by reflections, specifically reflections of trees. Introducing a pattern to a glass surface, however, will avert the problem. Accordingly, the architects applied wooden louvers to much of the building’s south side, which also help to control heat gain from sunlight. Where the facade remains pure glass, they used a product called Ornilux from Isolar Glas in Germany, which is patterned with a UV coating that birds can see but humans can’t. CGC will see the first use of bird-safe glass in the United States, but, we hope, not the last.  

1. Highly reflective roof
2. Air return plenum
3. Green roof with native vegetation
4. Salvaged stone wall
5. Low-E curtain wall and operable windows with bird-safe glass
6. Under floor displacement ventilation system
7. Water retaining meadow

The Center for Global Conservation incorporates principles of Biophilia, literally “love of nature,” which it manifests with such features as bird-safe glass and a sloping green roof, future playground of bunny rabbits and other critters.

As design progressed from there, formal considerations continued to be paramount. One concept in particular that animated the architects was Biophilia. Literally meaning “love of nature,” Biophilia is a hypothesis that seeks to explain why humans find kittens cute and keep plants in their house, among other evidences of our close connection to the natural world. In architectural practice, the notion has been formalized the idea, making the landscape literally embrace the building by way of a ramp on the south side that begins on the ground and slopes up to form the roof of the second floor. Planted with local vegetation, the ramp addresses the heat island effect and manages runoff, but the architects also hope that it will become a favorite haunt of rabbits and other wild critters that inhabit the zoo. The ramp also affords a view into the nearby sea bird aviary—another connection to the natural world. The CGC adheres to the conservationist’s sensitivity to nature in nearly every other way imaginable. The architects worked with the zoo’s arborist to carefully site the building so as to maintain important trees. A company called CitiLog harvested those trees that did have to go, hauling them to their New Jersey workshop and milling them into the trim that will line the interior. A sandstone feature wall is being fabricated with material salvaged from the Lion House, and the under-floor displacement ventilation system was recovered from another project.

THE ARCHITECT’S NEWSPAPER FEBRUARY 6, 2008
INTERNATIONAL ARRIVALS

MOVE OVER BIG BOYS! THANKS TO REMOTE-ACCESS TECHNOLOGIES AND AN INCREASINGLY SOPHISTICATED INTERNATIONAL CLIENTELE, NIMBLE DESIGN-INTENSIVE FIRMS ARE GETTING THE JOBS AND FIGURING OUT HOW TO WORK OVER THERE, AND ANYWHERE.

BY JEFF BYLES

Not long ago, Steven Holl Architects was known for its ultrarefined museums, a light-bathed chapel, exacting campus hubs—all minutely detailed, down to the laser-cut Canaletto walnut cabinets. Today the firm has 3.5 million square feet of urban space under construction, bristling forests of cranes rising above miniature cities destined for more than 3,000 inhabitants, and swarms of workers cranking out collisions of new buildings.

What a difference China makes.

In recent years, Holl and other small- and mid-sized New York firms have been winning the kind of overseas commissions that once only much larger firms with their relatively vast resources and support systems could handle. But these career-changing coups come at a price. Warp-speed schedules, foreign contractors’ quirks, and the nonexistent concept, in many countries, of shop drawings, have sent these by-comparison small but agile firms scrambling for tactics to keep their designs—and reputations—from getting slashed in some of the wildest construction zones on the planet.

Steven Holl’s enormous project, the Linked Hybrid, required the Cadillac version of connectivity: a fully staffed outpost next door to the idling concrete trucks. “The details are critical,” said Chris McVoy, senior partner at the firm. “We set up an office in Beijing to be able to be on-site and ensure this level of quality.” Headed by partner Li Hu, the
The Linked Hybrid in Beijing (above and facing page), designed by Steven Holl Architects, contains 1.2 million square feet of mixed-use space. It is scheduled for completion this summer. These photographs were taken on January 9, 2008.

A staff of 25 in the Beijing office (and 40 people in New York) are tracking every inch of those sites, which now account for half of the firm’s work—including a soon-to-be-unveiled commission in Chengdu spanning 2.7 million square feet. Key to corporate sanity on such sprawling sites, McVoy said, is that one of the two offices takes a lead role in each phase, usually with New York handling schematic and design development. For construction documents, Beijing typically takes over. In addition, Holl himself makes at least four trips a year to China and attends weekly videoconferences with Beijing. Like many firms with far-flung outposts, Holl leverages opposing time zones to boost productivity. The New York office posts electronic files at 9 p.m., as the Beijing office is getting to work. That office then spends the day on the project, returning the files at 9 p.m., China time. “It’s a ping-pong,” said McVoy. “We’re working 24 hours a day on these projects, and it has been very effective.”

Still, FTP sites won’t replace certain time-honored ways of doing business. “Nothing quite substitutes for actually being there and seeing that they bought the wrong color terra-cotta tile,” said Bradford Perkins, founder of Perkins Eastman and author of the recently published International Practice for Architects (John Wiley & Sons, 2008).

Perkins’ firm of 800 in ten offices (including Dubai and Shanghai) would seem the envy of smaller shops. Yet even he warns that overseas work can be a drain. “Most of us have found that if we are really intent on controlling the quality, we have to put in more effort at several stages than we’re probably going to be compensated for.” Perkins Eastman offices stay connected by several means including WebEx Internet conferences, in which users can interactively edit the same drawing. (According to WebEx, a typical $375 monthly fee allows an unlimited number of meetings of up to 15 participants.) The company also uses videoconferencing facilities, soon to be streamlined so that a designer in Chicago will instantly connect to Dubai and join other offices as well—with no intermediate IT assistance. (They flip a coin to see which office will get up at seven in the morning to look fresh in front of the camera.)

For true video fetishists, of course, a new generation of construction cameras is coming online that go far beyond the grainy image streamed from a nearby rooftop. “My experience as an architect
was that 90 percent of the issues I had were inside the building,” said Tom Allen, founder of iBEAM Systems. So Allen’s company markets a wireless handheld camera that beams live video from anywhere on a construction site to any computer screen. A base station on-site connects to the Internet, so local architects can point the camera at, say, a depth gauge next to structural fireproofing, and talk about it with multiple viewers elsewhere. A handheld camera will set you back $4,400, plus $400 per month for hosting. But as Allen says, one less trip per month to Tokyo rapidly recoups your investment.

More than any other gadget, some say, firms need tracking systems to manage monstrously chaotic document sets. “Nothing haunts architects more than the notion that there’s a document floating around out there in a version that has been long since abandoned, and there’s a team still working on that version,” said Campbell Hyers, partner at Control Group, which provides IT services for clients such as Studio Daniel Libeskind and Grimshaw Architects. Hyers notes that what he calls “massively glorified FTP tools,” such as Microsoft’s SharePoint, allow document transfers from a central repository, with version tracking, vaulting, and other tools. “It can’t be done just in email,” Hyers cautioned. “That’s a mistake.”

Control Group has managed the growing needs of Tod Williams Billie Tsien Architects (TWBTA), currently at work on a 23-acre office campus in Mumbai known as Banyan Park. When complete, the site will contain 12 buildings for 2,000 people, a project nearly ten times the size of the firm’s average project, and its first in India. As in other nations, the insanely accelerated schedule was one of the strongest concept possible with simple construction methods, including local architect Somaya & Kalappa Consultants, the firm field-tested a nearly two-story-tall version of exterior cladding and window details. Mockups have also helped take advantage of local construction methods, including hand-carved stone panels. The firm is also working with Women Weave, a collective supporting small-scale weavers throughout India, to provide custom tapestries.

At still smaller New York firms, international work can be downright hair-raising. “The control you have over the building is directly proportional to the size of your name,” said Giuseppe Lignano, principal of LOT-EK. “It’s what you’re able to leverage in your contract.”

LOT-EK, with a staff of around ten, leapt at the chance to work on two developments in Sanlitun, one of central Beijing’s fastest-changing zones. For the first project, known as Sanlitun North, LOT-EK designed one of four structures around a central piazza (the other buildings are by Kengo Kuma & Associates, SHoP Architects, and Beijing Matsubara and Architects). Each firm was given a predeter-

mined massing and a concrete structure, with a 9.8-foot-wide allowance around the exterior—
in effect, the space allotted for architecture. Wrapped in blue mesh, LOT-EK’s 97,000-square- foot structure is punctured by ductlike, steel-framed extrusions lined with stainless steel. Completed in October, the building is a triumph despite the odds. For even though the architects negotiated an extra package for construction supervision—and had one of their employees, who recently relocated to Hong Kong, spend two weeks per month in Beijing monitoring both projects—the mad dash to com-

pletion made oversight a moot point. Fortunately, LOT-EK’s design development plan outlined the strongest concept possible with simple construction methods, so little could be cut by builders.

For the second Beijing project, Sanlitun South, LOT-EK also contributed one of four buildings. Partly due to an ownership change during con-

struction, LOT-EK’s 250,000-square-foot structure required a manic schedule. Unglazed parts ended...
up glazed. Stone was swapped for concrete.
(But the firm’s signature prefab shipping containers kept their cool. “It’s the one thing that is perfect in the whole project,” Lignano joked.)

Forget about remote webcams: Monthly trips to China gave way, near the end, to progress reports emailed from an acquaintance who would drop by the site to snap a few pictures. “For the longest time I didn’t even bother to go there,” said Lignano, “because I knew how frustrating it would be.”

While not yet complete, it seems Sanlitun South will also survive—perhaps not unscathed, but intact. However fraught, working in China brings rewards of its own. “Everybody gets to do something you would never get to do anywhere else in the world,” Lignano said. “You really feel like you are part of a historic moment. It’s an experiment, a workshop, a chemical reaction of some sort. I would repeat that experience right away.”

JEFF BYLES IS A FREQUENT CONTRIBUTOR TO AN.

LOT-EK’s just-completed Sanlitun North, above, is a mixed-use development in Beijing within a master plan by Kengo Kuma. Sanlitun South, right, also by Lot-EK is a new retail complex within a master plan by the Hong-Kong-based The Oval Partnership.
Thursday 14

535 West 24th St.
Danese
Contemporary Art
Unmonumental Audio
www.danese.com

6:30 p.m.
My Life So Far
Feminist Revolution
WACK!: Art and the Feminist Revolution
www.wack.org

6:30 p.m.
Together
Kathryn Livingston,
Geraldine Fabrikant,
227 West 27th St.
6:30 p.m.
My Life So Far
www.sarameltzergallery.com

SUNDAY 17

EXHIBITION OPENINGS
Sara Meltzer Gallery
Shannon Plumb
Together
525-531 West 26th St.
www.sarameltzergallery.com

Yung Ho Chang,
Exporting China
2 East 91st St.
Permanent Collection
Works from the
Campana Brothers Select:
Ritual and Immortality
www.themorgan.org
Close Encounters:
525 West 25th St.
Yossi Milo Gallery
Muzi Quawson
Peter Beard: A Healthy Paranoia.
that’s fallen under the grim shadow of post-9/11 racism and the resulting documents—a truer portrait of a government at a darker turn, with detentions and harassment by officials falsely reported him as a suspicious character, his trip took (above). After an acquaintance he met on his flight to Hawaii on his journey, including a photo taken at the Honolulu capitol; the postcards became works of art in themselves, because he decorated them with a mosaic-like array of stamps from his childhood collection, chosen for their ritual and immortality. Both venues in the two-part show display works by the same artists, but the curators chose works that explore social issues to show at Yale, while the Aldrich portion may appeal more to architecture buffs, for it focuses on works depicting such icons as the Glass House.
Roof, for example, re-created Ljubljana under a common architectural presence. Her project the process taking on a sculptural way into her exhibitions, in inventions that then make their specific architectural interconnection to these places she inserts site- or economic distress. Into a sort of social, environmental, real-world condition in some America—always highlight a of exhibitions in Europe and projects—she has had scores specific works. Her art gallery gallery installations and site- that shuttles between art architect and artist Marjetica Potrc has created a practice that shuttles between art gallery installations and site-specific works. Her art gallery projects—she has had scores of exhibitions in Europe and America—always highlight a real-world condition in some sort of social, environmental, or economic distress. Into these places she inserts site-specific architectural interventions that then make their way into her exhibitions, in the process taking on a sculptural presence. Her project Ljubljana under a Common Roof, for example, re-created a proposal made by architect Josep Plecnik for Ljubljana in 1944 and featured a small sculpture-like wooden house placed beneath a corrugated plastic roof. The roof Plecnik imagined would be built by the municipality, including necessary infrastructure, and the houses beneath would be made by the residents. Just such a collaborative approach, Potrc claims, has been replicated in Johannesburg, South Africa. The project was featured at the 2004 Urban Growings exhibit at the De Appel Foundation for Contemporary Art in Amsterdam, and similar iterations have appeared in Istanbul (at its biennale); Caracas, Venezuela; and Kassel, Germany. Now Potrc has trained her architectural sensibility on the environmental and social disaster that is post-Katrina New Orleans in a show called Future Talk Now: The Great Republic of New Orleans. The exhibit features a colorful miniature—here, of a New Orleans shotgun house—that has become a staple of her exhibition style. The house facade has caryatid columns of African-American women in classical drapes that both reference the city’s Greek Revival tradition and its connection to African American roots. A cistern attached to the house proposes The Big Easy’s resettlement be tied to the region’s unique biodiversity. Potrc fills out the show by surrounding the sculpture with drawings in a unique graphic style that is her own. These include inkjet print views of the region photographed from the air, each placed next to her optimistic, colorful line drawings that depict the region’s history with sayings such as “Roots run deep here,” and “Here we know how to secure firm ground any way we can.” Firm ground feels good beneath our feet.” Potrc makes her argument for the creation of a new settlement pattern based on the biological uniqueness of the lower Mississippi or, as she claims, based on “the ways in which infrastructure is created from the bottom up by individuals either in response to political or ecological change or simply to improve their lives.” These drawings may suffer from the National Geographic tendency to make tragedy and devastation look beautiful, but Potrc never forgets that architects and artists need to offer beauty and hope along with suggestions for creative infrastructural improvements. In an adjacent gallery space, Potrc has also curated a small exhibition of drawings by Samuel Mockbee called Mythology. Potrc’s selection of Mockbee drawings seems to want to mythologize his work while simultaneously showing how closely related the two are in their approaches to architecture. In one drawing, a small Rural Studio pavilion with a little figure placed aside the temple-like building gives precedence to the human body, just as Potrc does with her caryatid columns. While Mockbee is often celebrated for his unique architecture, it is nice to be reminded how important the hand was to his architectural compositions.

SHOW ME THE WAY

Future Talk Now: The Great Republic of New Orleans
Max Protetch Gallery, 511 West 22nd Street
Through February 9

The Ljubljana, Slovenia-based architect and artist Marjetica Potrc has created a practice that shuttles between art gallery installations and site-specific works. Her art gallery projects—she has had scores of exhibitions in Europe and America—always highlight a real-world condition in some sort of social, environmental, or economic distress. Into these places she inserts site-specific architectural interventions that then make their way into her exhibitions, in the process taking on a sculptural presence. Her project Ljubljana under a Common Roof, for example, re-created a proposal made by architect Josep Plecnik for Ljubljana in 1944 and featured a small sculpture-like wooden house placed beneath a corrugated plastic roof. The roof Plecnik imagined would be built by the municipality, including necessary infrastructure, and the houses beneath would be made by the residents. Just such a collaborative approach, Potrc claims, has been replicated in Johannesburg, South Africa. The project was featured at the 2004 Urban Growings exhibit at the De Appel Foundation for Contemporary Art in Amsterdam, and similar iterations have appeared in Istanbul (at its biennale); Caracas, Venezuela; and Kassel, Germany. Now Potrc has trained her architectural sensibility on the environmental and social disaster that is post-Katrina New Orleans in a show called Future Talk Now: The Great Republic of New Orleans. The exhibit features a colorful miniature—here, of a New Orleans shotgun house—that has become a staple of her exhibition style. The house facade has caryatid columns of African-American women in classical drapes that both reference the city’s Greek Revival tradition and its connection to African American roots. A cistern attached to the house proposes The Big Easy’s resettlement be tied to the region’s unique biodiversity. Potrc fills out the show by surrounding the sculpture with drawings in a unique graphic style that is her own. These include inkjet print views of the region photographed from the air, each placed next to her optimistic, colorful line drawings that depict the region’s history with sayings such as “Roots run deep here,” and “Here we know how to secure firm ground any way we can.” Firm ground feels good beneath our feet.” Potrc makes her argument for the creation of a new settlement pattern based on the biological uniqueness of the lower Mississippi or, as she claims, based on “the ways in which infrastructure is created from the bottom up by individuals either in response to political or ecological change or simply to improve their lives.” These drawings may suffer from the National Geographic tendency to make tragedy and devastation look beautiful, but Potrc never forgets that architects and artists need to offer beauty and hope along with suggestions for creative infrastructural improvements. In an adjacent gallery space, Potrc has also curated a small exhibition of drawings by Samuel Mockbee called Mythology. Potrc’s selection of Mockbee drawings seems to want to mythologize his work while simultaneously showing how closely related the two are in their approaches to architecture. In one drawing, a small Rural Studio pavilion with a little figure placed aside the temple-like building gives precedence to the human body, just as Potrc does with her caryatid columns. While Mockbee is often celebrated for his unique architecture, it is nice to be reminded how important the hand was to his architectural compositions.

WILLIAM MENKING

SHOW ME THE WAY

Future Talk Now: The Great Republic of New Orleans
Max Protetch Gallery, 511 West 22nd Street
Through February 9

The Ljubljana, Slovenia-based architect and artist Marjetica Potrc has created a practice that shuttles between art gallery installations and site-specific works. Her art gallery projects—she has had scores of exhibitions in Europe and America—always highlight a real-world condition in some sort of social, environmental, or economic distress. Into these places she inserts site-specific architectural interventions that then make their way into her exhibitions, in the process taking on a sculptural presence. Her project Ljubljana under a Common Roof, for example, re-created a proposal made by architect Josep Plecnik for Ljubljana in 1944 and featured a small sculpture-like wooden house placed beneath a corrugated plastic roof. The roof Plecnik imagined would be built by the municipality, including necessary infrastructure, and the houses beneath would be made by the residents. Just such a collaborative approach, Potrc claims, has been replicated in Johannesburg, South Africa. The project was featured at the 2004 Urban Growings exhibit at the De Appel Foundation for Contemporary Art in Amsterdam, and similar iterations have appeared in Istanbul (at its biennale); Caracas, Venezuela; and Kassel, Germany. Now Potrc has trained her architectural sensibility on the environmental and social disaster that is post-Katrina New Orleans in a show called Future Talk Now: The Great Republic of New Orleans. The exhibit features a colorful miniature—here, of a New Orleans shotgun house—that has become a staple of her exhibition style. The house facade has caryatid columns of African-American women in classical drapes that both reference the city’s Greek Revival tradition and its connection to African American roots. A cistern attached to the house proposes The Big Easy’s resettlement be tied to the region’s unique biodiversity. Potrc fills out the show by surrounding the sculpture with drawings in a unique graphic style that is her own. These include inkjet print views of the region photographed from the air, each placed next to her optimistic, colorful line drawings that depict the region’s history with sayings such as “Roots run deep here,” and “Here we know how to secure firm ground any way we can.” Firm ground feels good beneath our feet.” Potrc makes her argument for the creation of a new settlement pattern based on the biological uniqueness of the lower Mississippi or, as she claims, based on “the ways in which infrastructure is created from the bottom up by individuals either in response to political or ecological change or simply to improve their lives.” These drawings may suffer from the National Geographic tendency to make tragedy and devastation look beautiful, but Potrc never forgets that architects and artists need to offer beauty and hope along with suggestions for creative infrastructural improvements. In an adjacent gallery space, Potrc has also curated a small exhibition of drawings by Samuel Mockbee called Mythology. Potrc’s selection of Mockbee drawings seems to want to mythologize his work while simultaneously showing how closely related the two are in their approaches to architecture. In one drawing, a small Rural Studio pavilion with a little figure placed aside the temple-like building gives precedence to the human body, just as Potrc does with her caryatid columns. While Mockbee is often celebrated for his unique architecture, it is nice to be reminded how important the hand was to his architectural compositions.

WILLIAM MENKING
The architectural avant-garde has always had it tougher than other disciplines. Whereas painters or ballet directors can conduct small-scale experiments judged by an audience of initiates, architecture’s requirement for vast topographical, financial, and administrative resources usually ensures the failure or fundamental compromise of radical undertakings. This seemed to be improving after World War II, when particular segments of the architectural vanguard drifted ever closer to a spirit of objectivity and research, and away from the more subjective and political project of the historic avant-garde. Surely, when properly allied with science and economics, progressive design would finally find its public audience and the official acceptance that eluded it? This was the question that had been raised by Cedric Price when he and the avant-garde theater director Joan Littlewood conceived of (and funded) the project that would have realized her dream of a true people’s theater, an architectural complex where the institutional boundaries between education and entertainment, leisure and culture, indeed, art and life would blur. The Fun Palace seemed to align itself perfectly with the social ambitions of global post-industrial culture and the local concerns of a liberal administration. It was to be a cybernetically conceived space for the cultural enrichment of all classes (whom economists predicted would soon be working much less thanks to new automation technologies).

Another of Price’s visionary works, the Potteries Thinkbelt, was to be a new kind of university, devoted to scientific and industrial research and meeting Great Britain’s urgent need for skilled professionals. The Thinkbelt was to be a transformable learning facility, changing the physical configuration of its prefabricated buildings with the help of cranes rolling on railroad tracks. Yet its literal mobility looked shockingly old-fashioned compared to the educational model that ultimately superseded it: the Open University that used television to bring education to the masses.

Mathews deftly constructs a social historical narrative to contextualize these failed experiments in interactive architecture, from the workers’ movements of the interwar period and the agit-prop theater that Littlewood ran at that time to the changing social landscape of the post-industrial world. His account relies on rigorous research from Price’s archives and a series of interviews with Littlewood, Price, and others.

Unfortunately, Mathews’ book is a lively and rewarding monograph that also serves as a bittersweet tribute to Price, who passed away in 2003 during its preparation. It offers a carefully crafted portrait of a remarkable individual in that his serious self-awareness that characterized his projects. Such an approach is fraught with the undeserved result of emphasizing not Price’s seriousness of purpose but his utter lack of the ironic and critical self-awareness that characterized his colleagues. Nevertheless, Mathews’ book is a lively and rewarding monograph that also serves as a bittersweet tribute to Price, who passed away in 2003 during its preparation.
A MANY SPLENDID THING continued from page 23
being modern was not only a matter of style; it also involved issues of social justice, racial integration, industrial rationality, economy, and new technology. Upon Johnson’s return, for her efforts she was relieved of her duties and had her catchy title hijacked, to resurface in a new catalogue by him that repudiated her thesis. I was one of the first to write about Mock and the episode at MoMA, and it would have been nice to have been acknowledged, but it is also good to see someone taking up Mock’s position once again. Each one of Wright’s essays is a model of the multifaceted modernism as an organizing principle to pull together a large and richly divergent selection of buildings. But whereas Mock concentrated on architecture, Wright paints a broad social, political, and cultural picture of the sectors involved with architectural modernization. The first chapters in particular, covering the laissez faire economy of the postbellum industrial North—in particular Chicago, about which Wright is a well-known expert—and then through to the New Deal, are exemplary. The pace of modernization in America was dizzying at this time and each of her chapters bristles with innovative but of accommodating times even contradictory modernization in America was taken, as is her presentation of the Johnson Wax Company as an exercise in enlightened workplace design. If the book has a shortcoming, it is in underestimating the originality and influence of Lewis Mumford’s multifunctional, systemic approach to design. He called it a rethought regionalism, and his approach no doubt influenced Mock along with many of her New Deal contemporaries. In general, she underestimates the regional ecological agenda today. And surely of all Lewis Mumford’s multifunctional, systemic approach to design. He called it a rethought regionalism, and his approach no doubt influenced Mock along with many of her New Deal contemporaries. In general, she underestimates the regional ecological agenda today. And surely of all modern architects best known for his military commercial and hotel work. Once disparaged by critics, these buildings are now valued by historians. The senior Lapidus’ autobiog raphy Too Much Is Never Enough, published by Rizzoli in 1996, captures the lively spirit of the man whose bon mots were as provocative as his designs. Here is the American Dream story of an architect who rises from humble immigrant beginnings to a life of success and recognition. His son’s autobiography, by contrast, is a darker, sadder, but perhaps more complex and honest version of that same American Dream. The story’s trajectory traces Alan’s lonely childhood, escape from his dysfunctional family into the military, and professional training in the early 1960s at Columbia’s architecture school. He continues through his early years as a young architect in his father’s office in the mid-’60s, years of independent practice, and the subsequent unraveling of that practice. All the while, this personal story reads as an interesting commentary on the social, cultural, and architectural changes taking place in New York City and America in the second half of the Twentieth Century. Alan Lapidus’ surprising Zelig-like interactions with various movers and shakers provides a unique insight into the recent past, as well as much humor. His writing style reflects an early lesson of his architectural work, Lapidus is a natural-born storyteller. Alan is the son of Morris Lapidus, the midcentury modern architect best known for his glitzy hotels on the Strip of Las Vegas. He is as “Architectural critics are like eunuchs: They can’t do it themselves, but, my, they certainly can tell everyone else how to do it” reveals more about personal slight-than well-deserved censure. The American Institute of Architects receives its share of provocative criticism. Comparing the AIA unfavorably with the American Medical Association and the American Bar Association for its archaic licensing regulations and lack of advocacy on behalf of working architects, Lapidus writes, “Putting AIA on the letterhead or after your signature is about as meaningful as putting down that you are a member of the Elks.” Looking back on his career, Lapidus wrote, “Architecture is a seductive field, and like any good seducer, the courtship is long and sensuous, a world of promised delight opened by the initial encounters. But the long-term relationship can be fraught with peril, and the pleasure/pain ratio in architecture is in constant flux.” The quote, like the book, is both insightful and bittersweet. JOHN KRISIEKIEWICZ is an architectural tour guide in New York City.
The Sottsass Collection
Artigo

Among the last designs to come from the Italian design master Ettore Sottsass, these rubber floor tiles from Artigo introduce whimsy and exotic flavor to a perennial classic product for commercial and residential uses. Kavar is flecked with coconut fibers and comes in 18 colors; Zero.4 (left) renders Artigo’s most popular raised bolt pattern in randomly scattered and sized dots, available in seven colors; and Ebony mimics the texture and striations of wood grain in a three-dimensional pattern in four dark hues, from black to chestnut.


In Detail (p. 16): The bird-safe glass for the José E. Serrano Center for Global Conservation was made by Isolar Glas, Auf der Mauer 13, D-55481 Kirchberg, Germany, 48-8763-521-522, www.isolar.de. The green roof was created by American Hydrotech, 303 E. Ohio St., Chicago, IL 60611, 800-877-6125, www.hydrotechusa.com. The green roof leak detection system was by International Leak Detection, 11 Bartlett Dr., Ontario, Canada, L1S 4V2, 866-348-5235, www.ileak-detection.com.


The goatskin bar top was fabricated by York Street Studio, 143 West St., New Milford, CT 06776, 860-350-5559, www.yorkstreet.com.


In Detail (p. 16): The bird-safe glass for the José E. Serrano Center for Global Conservation was made by Isolar Glas, Auf der Mauer 13, D-55481 Kirchberg, Germany, 48-8763-521-522, www.isolar.de. The green roof was created by American Hydrotech, 303 E. Ohio St., Chicago, IL 60611, 800-877-6125, www.hydrotechusa.com. The green roof leak detection system was by International Leak Detection, 11 Bartlett Dr., Ontario, Canada, L1S 4V2, 866-348-5235, www.ileak-detection.com.


The goatskin bar top was fabricated by York Street Studio, 143 West St., New Milford, CT 06776, 860-350-5559, www.yorkstreet.com.
MARKETPLACE

The Architect's Newspaper Marketplace showcases products and services. Formatted 1/16 page, 1/8 page, or 1/4 page, black and white ads are available as at right.

CONTACT:
Diana Darling
21 Murray St., 5th Floor New York NY 10007
TEL 212-966-0630 / FAX 212-966-0633
ddarling@archpaper.com

raydoor

newyork-architects.com

Profiles of Selected Architects

TGI
OFFICE AUTOMATION
Thinking Great Ideas

Serving New York and Florida for over 40 years

Call us for all your Wide Format needs!

Color Copiers
Scanners
Printers
Duplicators
Fax Machines

866-GO-TGIOA www.tgioa.com

radii inc
architectural models – imaging – effects – done well
Contact: Ed Wood or Leszek Stefański
66 Willow Ave, Hoboken, NJ 07030 201.420.4700 (p) 201.420.4756 (f)
www.radiiinc.com
MARKETPLACE

The Architect’s Newspaper Marketplace showcases products and services. Formatted 1/16 page, 1/8 page, or 1/4 page, black and white ads are available as at right.

CONTACT:
Diana Darling
21 Murray St., 5th Floor New York NY 10007
TEL 212-966-0630 / FAX 212-966-0633
ddarling@archpaper.com

PK-30 system
Attention to Aesthetics, Creates A Superior Sliding Door System

Esto
www.estro.com
estostock.com
Photo © Anton Grassl/Esto
Hatakeyama Academic Village - Machado and Silvetti with Gould Evans, Architects

DOME’L SLIDING DOOR REPLACEMENT SYSTEM

OUTDATED SLIDER
NEW WEATHERPROOF HINGED DOOR

BEFORE

AFTER

FITS IN SAME SPACE AS TROUBLESOME SLIDING DOOR.

DONOVAN & ASSOCIATES
architectural marketing services

Are they finding you?

In the online world, search engine marketing (SEM) is vital for the success of your web site. Without it, you will be unable to compete in the world where search rankings reign supreme. Let us help you with key search strategies to raise your search engine rankings and your conversion opportunities. Email us for more information at info@donovan-assoc.com or call Shawn Donovan at 813.951.0000.

CNC FABRICATION
and CONSULTANCY

SITU STUDIO
phone: 718 237 5705
www.situstudio.com

WSP ACOUSTICS
CONSULTANTS IN ACOUSTICS, NOISE & VIBRATION

FULL ARCHITECTURAL, MECHANICAL & ENVIRONMENTAL ACOUSTIC DESIGN SERVICES. NOISE & VIBRATION MEASUREMENT, ASSESSMENT & REMEDIATION

For more information contact Andrew McKee - andrew.mckee@wspgroup.com

475 FIFTH AVENUE, 9th FL. NEW YORK, NY (212) 273 9067 www.wspacoustics.com
NEW YORK - LONDON - DUBAI - OSLO - STOCKHOLM
www.wspes.com

IN MEMORIAM
ROBERT GUTMAN
1926-2007

With thanks for bringing clarity to the practice of architecture.

PRINCETON ARCHITECTURAL PRESS
Ruth Hirsch Associates Inc.

As the most recognized Architectural Search Firm in New York City, we represent a broad cross-section of Architectural, Design and Institutional firms in the tri-state area.

Listed here is a sampling of current positions:

**FIELD REPRESENTATIVE**, experienced in construction administration, project management, and site inspection, for a 40 million dollar educational project.

**SENIOR PROJECT MANAGER** who understands the operation process, scope of work, technical issues and is able to deal with all the financial aspects of large scale diverse projects.

**PROJECT ARCHITECT** for a midsize firm that is known for innovative institutional and commercial projects and long-lasting relationships with its clients.

**SENIOR ARCHITECTURAL INTERIOR DESIGNER** on diverse design esthetic, a portfolio showing a real flair and strong client interaction skills. A part of a large retail studio of a well-respected firm.

**PROJECT MANAGER/OWNER'S REPRESENTATIVE** with strong knowledge of the design and the technical aspects of Health Care planning and management, for a major institution.

**ARCHITECT/LEED FACILITATOR** to advise project teams on sustainability, LEED strategy and manage the documentation process for a not-for-profit eco-consulting firm.

**INTERIOR ARCHITECT** for a high-end residential contemporary Architectural office.

Ruth Hirsch Associates Inc.
Email: info@ruthhirchassociates.com or Fax: 212-396-0579

---

**ROZ GOLDFARB ASSOCIATES**

Leading recruitment and search consultancy with design and management assignments in architecture, interiors, retail, brand experiences, environmental graphics, and exhibition design.

**PROJECT DIRECTOR**, international landscape-hardscape LEAD ARCHITECT, varied urban projects / design firm

**PROJECT DESIGNERS**, hospitality / resort

**SENIOR DESIGNER**, wayfinding / mixed-use

Visit our web site and contact Margot Jacqz www.rgarecruiting.com

---

**CONTINUING EDUCATION**

**COLUMBIA UNIVERSITY**
School of Continuing Education

**GRADUATE PROGRAM IN LANDSCAPE DESIGN**

Columbus's part-time master's program in Landscape Design prepares students for careers as landscape designers specializing in residential and commercial projects.

**INFORMATION SESSION**
February 11, 6 P.M.
Midtown Manhattan
R.S.V.P. online at www.cs.columbia.edu/landscapedesign

---

**MICROSOFT RESOURCES**

Best Career Opportunities for Design Professionals

At Micrososft Resources, we work with talented people and help them build their careers. We strive to provide a personal, tailored service to meet your individual needs. Our team of placement specialists is comprised of industry HR veterans. We work with the top international architectural and design firms who are looking to fill the following positions:

**PROJECT MANAGERS**

- 10+ years experience to lead teams on retail, corporate interiors, hospitality, luxury and high-rise residential, and healthcare projects. Develop an understanding of overall project goals and parameters including client objectives, design criteria, construction and design programs, and schedule objectives. Establish a comprehensive work plan, lead client meetings, and present placements.

**PROJECT ARCHITECTS**

- 7+ years experience in retail, corporate interiors, hospitality, luxury and high-rise residential, and healthcare projects. Champion the project’s design intent by providing technical leadership through DD and CD to assure delivery of accurate, detailed, and coordinated project documentation amongst all disciplines. Perform related coordination and administrative tasks including shop drawing review, RFI clarification, and change order preparation.

**ARCHITECTURAL DESIGNERS**

- 7+ years experience responsible for design development and construction documentation of mixed-use projects within a collaborative team environment. Formulate project approaches, create design concepts and alternatives, manage day to day design process relevant to the project’s program, budget and time constraints, participate in client meetings and presentations.

**BIM ARCHITECTURAL SPECIALIST** for Microsoft’s New York City office to assist our clients in transitioning from a CAD environment to one based on Revit Architecture and in implementing Revit Architecture in their practices. A career opportuniy for a technology-driven architect looking for a stable, non- hectic working environment. Excellent technical proficiency and excellent organizational and communications skills are a must.

Those are just a sampling of over 50 open positions we have currently with our clients. For a complete listing of opportunities, please visit us at www.microsoftresources.com

To initiate a dialogue, please send your resume in confidence to recruiter@micrososftresources.com

---

**CLASSIFIEDS**

**DESIGN**

Talent acquisition + career management
for the built environment
national international

Are you interested in learning about career opportunities or curious about the marketplace for Architecture + Design professionals and want to explore confidentially? The following is a select list of positions:

**ASSOC. DIR. UNIVERSITY PLANNING**
(Licensed Architects or Planners - CT)

**ASSOCIATE PRINCIPAL ENGINEERS**
(Mechanic; Electric; Structure - NY, LA)

**SENIOR HEALTHCARE ARCHITECTS**
(NY, Houston, San Fran, Seattle, LA)

**INTERMEDIATE DESIGN ARCHITECTS**
(Cultural, Commercial, Hospitality - LA)

**SENIOR LEVEL DESIGN ARCHITECTS**
(Cultural, Healthcare, High Ed, Institute)

**SENIOR PLANNERS - HIGHER ED**
(Licensed Campus Planners - CT)

**SR. PROJ. ARCHITECTS / MANAGERS**
(Commercial, Hospitality, Healthcare)

**PROJECT ARCHITECTS / MANAGERS**
(Historical Rest/Pres, High Ed, Cultural)

**ASSOCIATE STUDIO DIRECTORS**
(Healthcare, Retail - NY, Houston)

Since 1995 API Partners has provided Talent Acquisition + Career Management solutions to A/E/C firms + professionals nationally & internationally.

Please send your resume to Lonny Rossman, AIA or Greg Sikk at careers@apipartners.com

---

**EMPLOYMENT**

**NEW YEAR, NEW OPPORTUNITY**
Premiere construction law firm representing high-end corporate, institutional and private owners seeks experienced, construction-savvy design/construction professional for its growing project management division. Strong communication and graphic skills a must and working knowledge of PM software and web-design a plus. Send a CV to brcornt@lapatan.com

---

**OUTSIDE SALES REPRESENTATIVE**

**FOR ITALIAN FURNITURE SHOWROOM**

Vivendum is a prestigious, high-end, custom Italian furniture design showroom that works with top interior designers and architects in the New York City area and across the country. We are seeking a highly motivated external sales-person to promote four Italian furnishing lines that includes kitchens, interior doors, offices and home furnishings.

Qualified candidates must possess the following:

- Must have furniture sales experience and/or extensive commissioned sales background
- Candidate should be a self-motivated and portray a professional image
- Must have consultative selling, closing, negotiation, persuasion and partnering skills
- Must be available to work day, evening, and weekend hours
- Applicants should be organized and possess excellent verbal and written communication skills

Knowledge of or familiarity with importing/exporting, is helpful but not necessary

Design knowledge is a plus

Salary and commission plan is negotiable and based upon experience.

For consideration, please submit your resume online via email to info@vivendumusa.com

---

**ARCHITECT**

B+B Architects LLP is seeking an architect with 10 to 15+ years experience in both architecture and Interior Design with great technical abilities and construction administration experience to become part of a great team that will be working among other things on a significant cultural Landmark Institution in New York City. Other projects will include office building re-clads, lobby renovations, corporate interiors, hospitality and occasional residential projects.

Must be a team player, organized, motivated, with good writing abilities and computer skills. AutoCAD expertise required.

We are an Equal Opportunity employer. Benefit package includes: Full Medical, Paid vacation, holidays and salary commensurate with experience.

Please submit your cover letter, qualifications, and work sample to: mbh@barchitects.com

---

**OUTSIDE SALE REPRESENTATIVE**

**FOR ITALIAN FURNITURE SHOWROOM**

Vivendum is a prestigious, high-end, custom Italian furniture design showroom that works with top interior designers and architects in the New York City area and across the country. We are seeking a highly motivated external sales-person to promote four Italian furnishing lines that includes kitchens, interior doors, offices and home furnishings.

Qualified candidates must possess the following:

- Must have furniture sales experience and/or extensive commissioned sales background
- Candidate should be a self-motivated and portray a professional image
- Must have consultative selling, closing, negotiation, persuasion and partnering skills
- Must be available to work day, evening, and weekend hours
- Applicants should be organized and possess excellent verbal and written communication skills

Knowledge of or familiarity with importing/exporting, is helpful but not necessary

Design knowledge is a plus

Salary and commission plan is negotiable and based upon experience.

For consideration, please submit your resume online via email to info@vivendumusa.com

---

**BUSINESS SERVICES**

**ANDREA BRIZZI**

PHOTOGRAPHY OF ARCHITECTURE AND INTERIORS

ANDREA BRIZZI

EXCELLENT VERBAL AND WRITTEN COMMUNICATION SKILLS

Knowledge of or familiarity with importing/exporting, is helpful but not necessary

Design knowledge is a plus

Salary and commission plan is negotiable and based upon experience.

For consideration, please submit your resume online via email to info@vivendumusa.com

---

**CLASSIFIEDS**

Place your classifieds with The Architect’s Newspaper $20.00 to post on-line, $150.00 to post on-line with 60 words classified listing in the newspaper.

CONTACT: Anastasia Fisyak
Addressing Sales
21 Murray St., 5th Floor New York NY 10007
TEL 212-966-0630 / FAX 212-966-0633
classifieds@archpaper.com

---

**www.archpaper.com**
The name Cai Guo-Qiang does not trip off the lips of New York’s culturalite like Takashi Murakami. That may change this February, when the Guggenheim presents a blockbuster mid-career retrospective of the Chinese-born, New York-based artist, entitled “I Want to Believe.” Among the many eye-popping installations on display will be his fabled “Inopportune: Stage One,” featuring nine light-shooting Ford Tauruses suspended in a tumble from the ceiling of the rotunda.

Those New Yorkers who don’t know Cai by name may know him as “the gunpowder artist.” They may recall braving wet weather almost five years ago to witness his Light Cycle over Central Park, or speak of being captivated by Transparent Monument, his 2006 installation on the roof of the Metropolitan Museum, where noontday explosive “moments” and various idiosyncratic monuments spoke of the precarious diversity and fragility of life in this post-9/11 age.

If up until now Cai has simultaneously inhabited the realms of artistic anonymity and celebrity, it has been intentional. He practices his art along the margins of the art world, specializing in site-specific installations and events that defy commodification, which makes his exquisite gunpowder paintings all the more prized for being so ephemeral. From his outsider vantage, he examines how shifts in context alter identity and meaning. This was the theme of The Rent Collection Courtyard, which first garnered him international acclaim. For that installation at the 1998 Venice Biennale, he hired academically trained Chinese sculptors to recreate a famous Social Realist tableau, depicting the persecution of peasants under feudalism.

During the Cultural Revolution, fiberglass replicas were exhibited in towns throughout the mainland. In Cai’s version, the clay figures slowly crumbled into dust. Calling into question the nature of art, originality, and ideology, the piece provoked controversy within China’s officialdom, while earning Cai the Biennale's prestigious Leone D’Oro prize. As deliberate as he is in his art making, Cai is the rare artist who welcomes unforeseen outcomes. This may explain why his favorite medium is a volatile agent. Known as “fire medicine” in China, gunpowder was originally concocted by ninth-century alchemists seeking the elixir of immortality. You may detect a sly irony in this detail, but Cai perceives a truth of terrible beauty. Gunpowder’s transmutable essence speaks to him of “the power of the universe—how we came to be.” Yet he concedes “we live in a world where explosions kill people.”

Examining how such paradoxes can occupy the same time and space is another recurring theme. Indeed, his life is a study in paradox. He was born in 1957 in Quanzhou, a port city on the Taiwan Straits. His father was a traditional Chinese artist and intellectual who worked for a government-run bookstore. That job protected him during the Cultural Revolution, yet he still felt compelled to burn much of his library. A child of his times, Cai embraced Mao’s exhortation that “to rebel is justified.” As a young artist, he rejected the classical art and philosophy of his father for Western oil painting, sculpture, and thought.

Since then, he has formulated his own aesthetic alchemy, a bracing brew of Eastern and Western theories spiced with pop culture. Nevertheless, his early immersion in Taoism is everywhere apparent. In making site-specific installations and explosive events, he draws on the place itself, the terrain, the people, their lore. By involving locals in a project as if it were a collective action—replete with Maoist-style slogans—he makes them co-creators. In this way, Cai’s art serves as a dialogue between the place and the people with the past, the future, the earth, and “the universe at large.”

More recently, Cai has become intrigued by the power of museums to transform themselves into artworks and to transmute objects into art. In 1998, to inaugurate the renovation of the Taiwan Museum of Art, he devised a reanimating ritual—No Destruction, No Construction. Gunpowder explosions traveled down from the sky into the museum and flashed through its galleries. In the remodeled building, the charring on the columns is still visible. Two years later, as director of the Echigo-Tsumari Triennial in Niigata, Japan, he launched his own museum franchise, DMoCA: Dragon Museum of Contemporary Art: Everything is a Museum No. 1. The museum is a true even of cultural production, a “dragon kiln” built by the locals under the direction of one of Quanzhou’s last traditional kiln makers. Situated on a hillside for its beneficial feng shui, it exhibited a display of enigmatic figurines by Kiki Smith. When not employed as a kunsthalle, locals use the space for poetry readings and concerts. Cai has gone on to found two other “occasional” museums: BMoCA, within the bunkers of an abandoned military outpost on an island in the Taiwan straits, and UMoCA, under the stone arches of a medieval bridge in Tuscany.

Now he is undertaking the construction of a “real” museum, replete with climate control and security systems, in Quanzhou, and is collaborating on the design with Lord Norman Foster. Called DMoCA, it is scheduled for completion in 2009. But both his studio and Lord Foster’s office say it’s too early to reveal any plans for the 10,000-square-foot structure. In the meantime, Cai will be making the Guggenheim his own metaphysical museum. “I do think that art can transcend time and space, and achieve something that science cannot,” he once told an interviewer. “The job of the artist is to create such time/space tunnels.” Under Cai’s direction, Wright’s ramps may soon become wormholes! I Want to Believe will be at the Guggenheim Museum from February 22 to May 28.

MARISSA BARTOLUCCI IS A DESIGN WRITER IN NEW YORK AND REGULAR CONTRIBUTOR TO AN.
Salone Internazionale del Mobile: excellence makes a come-back!

Salone Internazionale del Mobile / Eurocucina, International Kitchen Furniture Exhibition
SaloneUfficio, International Biennial Workspace Exhibition / International Bathroom Exhibition
International Furnishing Accessories Exhibition / SaloneSatellite

Milan Fairgrounds, Rho 16/21.04.08
Can a curtain wall be as environmentally responsible as a windmill? If anyone will find out it will be Oldcastle Glass®. Why? Simple. While many curtain wall manufacturers are jumping on the ‘green’ bandwagon—we are the only curtain wall company that can also custom manufacture glass. So our perspective and opportunity are unique. We call that opportunity Oldcastle Glass® Envelope.™ It’s a commitment to forward-thinking technologies that lead to more responsible building envelope solutions. We’re leaving our mark—just not on the environment. Call us at 1-866-OLDCASTLE (653-2278) or visit us online at the new www.oldcastleglass.com.