

# THE ARCHITECT'S NEWSPAPER

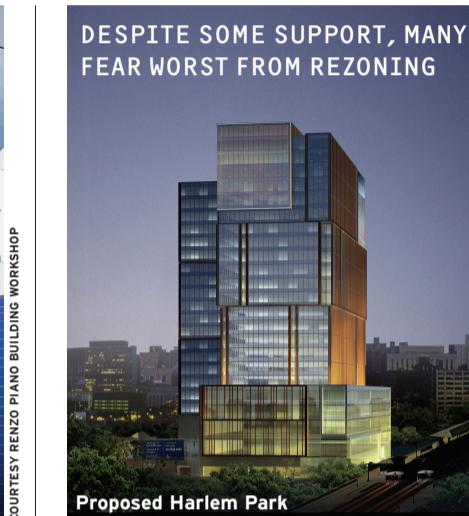
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## HARDWARE

PAGES 19-25

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## PIANO TO BUILD AT RONCHAMP

With a plan afoot for Renzo Piano to add buildings to the site of Le Corbusier's famed Chapel of Notre Dame du Haut in Ronchamp, France, a perfect storm of good intentions in conflict is brewing. At issue are ultimately two types of pilgrimage: the original religious one of contemplation and prayer, and the latter-day architectural version.

The Association Œuvre Notre-Dame du Haut that owns Ronchamp is within weeks of seeking a permit to build a new visitor center, a cluster of 12 habitats for nuns, and a meditation space down the slope from Le Corbusier's 1955 masterwork. And when a building permit is granted, the Fondation Le Corbusier, the Paris-

[continued on page 8](#)



HOUSING ADVOCATES STAND BY DOMINO AS NEW PLANS DISMAY PRESERVATIONISTS

## HARLEM'S FUTURE?

Harlem has long been a divided community, between color and creed, between haves and have-nots. The Bloomberg administration's recent proposal to rezone 125<sup>th</sup> Street, Harlem's historic, cultural, and economic epicenter, has brought some of those groups together while pushing others further apart. On January 30, during a hearing of the City Planning Commission on the project, these division and alliances came into full focus.

For landlords, [continued on page 7](#)



EISENMAN'S MEMORIAL IN BERLIN IS CRUMBLING

COURTESY EISENMAN ARCHITECTS

## BREAKING POINT

Barely three years old, Peter Eisenman's Memorial to the Murdered Jews of Europe is looking a little worse for wear. The German magazine *Cicero* has reported that the memorial, a rolling gray sea of massive concrete pillars, is cracking.

Joachim Schulz, a structural engineer, found that 1,361 of the monument's 2,711 blocks were cracked, a startling jump from the 400 or so originally thought to be damaged as of last year. "All these facts are new to us," said Felizitas Borzym, a spokesperson for the memorial foundation. "No one knows for sure what to do, or why this happened."

Schulz says the cracks were formed by water seeping into the concrete and freezing, but memorial officials suspect sun and shadow have, over time, stressed the blocks to their breaking point. The clue, said Bernd Hillemeier, an expert from the Technical University of Berlin hired by the memorial foundation, is that most of the damaged pillars are in the southwest corner of the five-acre site, where the sun falls the most directly. As the sunny sides heat up and expand, the opposite faces stay cool in the shade, building enough tension to crack the [continued on page 3](#)

## SUGAR COATING DOMINO

Only months after its designation as a city landmark, the Domino Sugar refinery on the Williamsburg waterfront is already back before the Landmarks Preservation Commission, now with plans for its renovation. On February 5, the Community Preservation Corporation (CPC) unveiled a design by Beyer Blinder Belle for the

1890 refinery building that would convert it to residences and community space while adding a five-story glass addition.

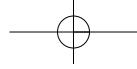
The repurposed refinery is meant to be the centerpiece of the New Domino, an 11-acre residential project on the former sugar factory site that has angered numerous preservationists. They fear

Though the Landmarks Preservation Commission only has power over the refinery, the entire New Domino project worries preservationists.

the addition, as well as a number of proposed 30- and 40-story towers, would all but erase the refinery's significance as a relic of Brooklyn's industrial past. [continued on page 8](#)

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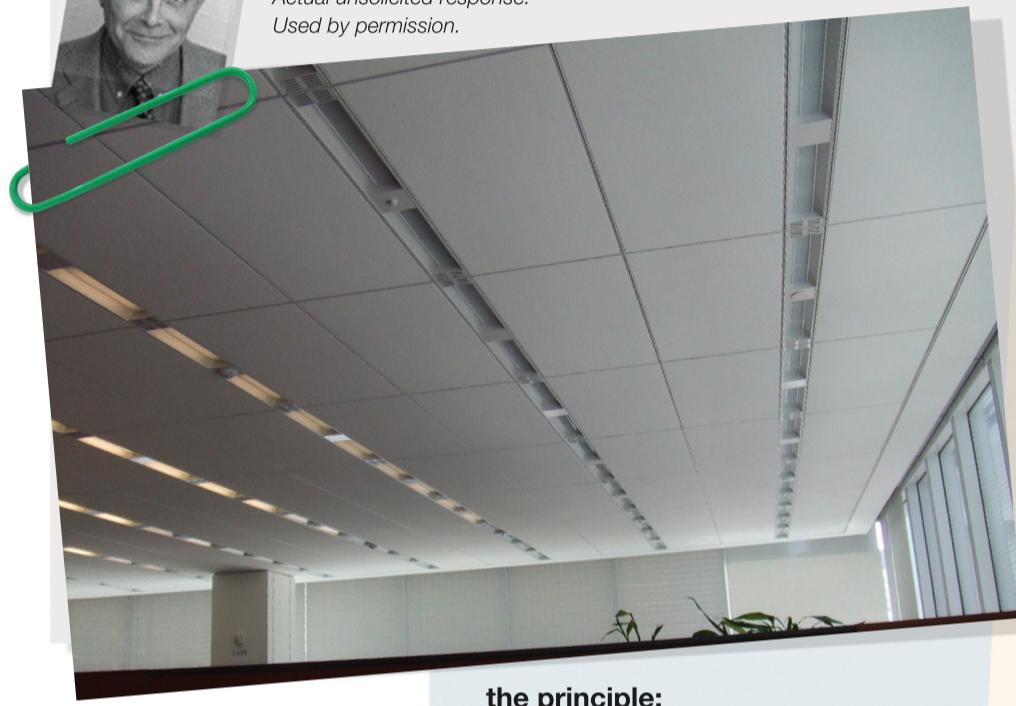
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Francis Rubinstein  
Staff Scientist  
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## LETTERS

**RENAISSANCE REVISION**

You've got to be kidding! The article "Residential Units" (AN01\_01.23.2008) makes the outrageous claim that One Madison Park is responsible for the residential transformation of the area and that Sky House is another ground-breaking residential development on the north end of Madison Park. Had the writer bothered to look a few feet west, he would have found Madison Green, a 423-unit luxury condominium that

began the residential transformation of Madison Square Park. It was built by Rose Associates in 1983.

On East 29<sup>th</sup> Street, directly across the street from and south of Sky House is another apparently invisible residential tower called the Madison Belvedere. It was built by Rose Associates in 1998. Just because both of these buildings were designed by so-called developer's architects [Costas Kondylis and SLCE, respectively] is no reason for AN to

pretend they don't exist

ADAM R. ROSE  
ROSE ASSOCIATES  
NEW YORK

In "Dig This" (AN01\_01.23.2008), the writer has a short idea of what's new. Green roofs are an old strategy for peasant buildings in Europe, reaching back at least to the 17<sup>th</sup> century and undoubtedly much farther than that. Also, Corbu was using green roofs in

**BREAKING POINT** continued from front page concrete. "But that's only one idea," said Borzym.

A spokesperson in Eisenman's office said that the architect had no comment "except to say that the condition was anticipated." Others agree that whatever the cause, no one is to blame; these things just happen. "Every building with this material has small cracks," Borzym explained. In fact, Hillemeier told AN that in preparation for possible damage the tallest blocks were given extra reinforcement. "The cracks," he said, "represent primarily a visual defect. The stability of the stelae is not endangered."

That's good news for the city—the \$40 million monument is one of Berlin's biggest attractions, drawing about 10,000 people every day. When it was first proposed, however, it wasn't all that popular, and construction lasted years, slowed by controversy. Partway through the project, it was revealed that Degussa, the company that made the anti-graffiti paint coating the pillars, had ties to a manufacturer of Nazi poison gas. Even before construction began, though, Eisenman was getting flak for his design, with critics calling the monument too abstract. The pillars are completely bare, but vary in height as you walk through them, from knee-high on the edges to almost 15 feet tall in the center. Claustrophobic and awe-inspiring at the same time, the memorial churns up feelings of oppression on an enormous scale. Whether or not cracks compromise that power is debatable—a tattered monolith is, after all, a bit less imposing—and the foundation is eager to patch things up.

But officials say repairs will have to wait until the spring, when the weather is warmer and drier. Hillemeier is working on a way to seal some of the smaller cracks while the foundation solidifies funding for the restoration efforts. They hope to get under way next month. **WILLIAM BOSTWICK**

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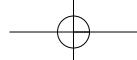
the '50s, if not earlier. I think Ronchamp has a green roof, and I know La Tourette. Siedlung Halen near Berne has a green roof, as do the later buildings of Atelier 5. Most "new" ideas are not new, only the ignorant are slow catching up. And in America, we're simply too insular.

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THE ARCHITECT'S NEWSPAPER FEBRUARY 20, 2008

## EAVESDROP: EDITORS

## DON'T TOUCH THE DIVA

Most days we eat lunch at our desks, but sometimes the public relations gods smile on us. Recently, on one such occasion—the unveiling of a Zaha Hadid-designed beach villa on the private resort island of Dells Cay in Turks and Caicos, held over lunch at the Mandarin Oriental in the Time Warner Center—events quickly took a turn toward the ridiculous. Cem Kinay, CEO of the O Property Collection, the project's developer, gave a brief, rambling introduction, in which he called Zaha "the Madonna of architecture." We're not sure whether he meant the Blessed Virgin or the washed-up pop star, but Guggenheim Foundation president Thomas Krens, who was seated to her right, took it upon himself to congratulate her with a pat on the head. This didn't sit well with Za, who quickly slapped his arm away. Oh snap! Obviously, Krens should have known that giving her a midcareer retrospective did not give him the right to condescend. This is the woman who won a Pritzker with only a couple of built projects and a bunch of crazy paintings under her beltless asymmetrical tunic.

## SHOW ME SOME SKIN (BUT NOT TOO MUCH)

Back at our desks, things were getting even racier. Emeco, manufacturer of the iconic Navy 1006 chair, submitted an advertisement featuring a couple of bare-skinned models to our publisher. After consulting our attorney—this is a family skinned models to our publisher. After consulting our attorney—this is a family architectural publication after all—our publisher accepted the ad. Apparently, however, the most famous design fetish rag of all, *Wallpaper\**, rejected the ad for being "off brat" ad was rejected not because of the presence of flesh, the ad was rejected not because of the presence of flesh, but because that flesh was not taut (or hairless) enough for their readership. We also think they underestimate the number of chubby chasers who read *Wallpaper\**.

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BLOOMBERG ET AL PUT BEST FACE ON 'PARSIMONIOUS' BUDGET PLANS

## FISCAL SPIGOTS RUNNING DRY?

Mayor Michael R. Bloomberg's proposed budget for the fiscal year that begins July 1 leaves everyone in suspense. The mayor premised his budget on fickle revenues from financial companies and real estate deals. But the uncertainty just begins there. While banks' layoffs and developers' retrenchment may thwart city social spending, budget decisions in Albany and Washington will fatefully shape capital investment.

Key variables in the coming weeks for architects and planners to watch depend on political moves by New York state lawmakers, experts say. The state legislature will vote on a much-debated congestion pricing plan that, if approved by federal officials by March 31, could send the city \$352 million for mass-transit investment. The legislature will also settle its own budget, with more than a billion dollars at stake for city school construction and other projects.

Yet federal action will shape other major works. While Bloomberg and Governor Eliot Spitzer have parried over how fully the state will fund local capital needs, both men vocally support key projects from the Second Avenue subway to the reinvention of Penn Station. And both know that federal backing for these and other initiatives could run dry if the national economy keeps tanking.

"The cuts on the transportation side don't seem too significant," said Allison L. de Cereno, who runs the Rudin Center for Transportation at New York University. "The bigger worry is that federal money won't come and flow."

Bloomberg made clear in his budget presentation that capital investment must continue to create enticing parks, compelling destinations, and a thriving business district in Long Island City. He called out the resilient strength of commercial real estate and hotel occupancy as a payoff for that focus, and insisted that no fiscal trouble would justify short-changing the public realm.

"If economic activity slows down, [commer-

cial and hotel] numbers won't be as robust," he said. "But if we continue to reduce crime, improve public education, and build great parks and cultural attractions, then people will want to live here."

Bloomberg also noted that pressure on the city's infrastructure increases with population. And despite a \$1.5 billion budget gap forecast for the following fiscal year, he vowed that work on the city's sewers and schools would go on. "We made the mistake of walking away from those obligations in the 1970s," the mayor said, "and we are not going to make that mistake today."

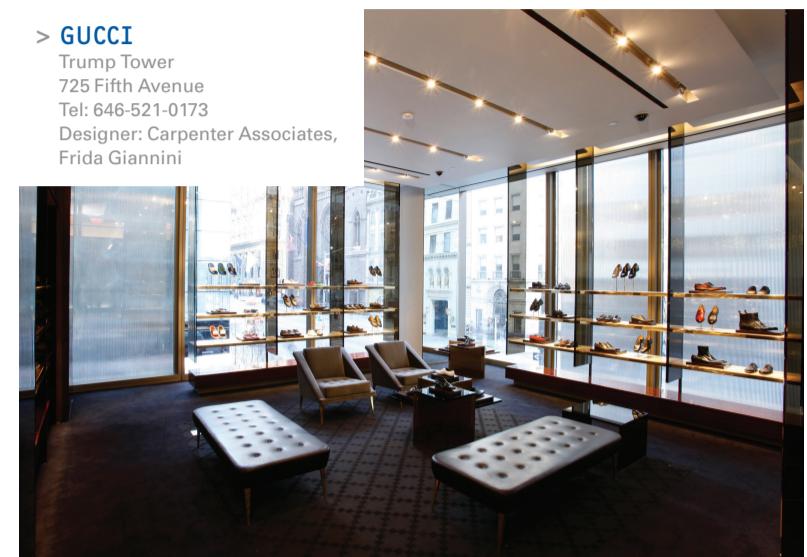
That focus puts construction and real estate companies in the spotlight, exposing their struggles with scarce labor and increasing materials costs. Indeed Spitzer, in a speech to the New York Building Congress on January 29, called runaway costs a huge worry and pledged to make the state a more "parsimonious" bidder for architectural and contracting work. But he also promised to deliver on all major projects underway in the five boroughs, calling them basic to New York's credibility as a world capital. This means the city will have to look beyond real estate transfer taxes—and the housing market's financial crisis that erased \$660 million in anticipated Wall Street tax revenue from the city's income statement. For its part, the Building Congress, which represents the construction and development trades, has backed Spitzer's plan and urged officials to push for energy reform.

While the city's funds from Washington and Albany wend through their channels, Bloomberg, too, looks to gain efficiencies through technology. His budget speech invoked a citywide Wi-Fi network that would help residents monitor their own water use. "There are very few businesses that have 60,000 employees and 8.2 million customers without major investments in technology," he said. There are even fewer such businesses that have financed their growth on capitalist excess and now need public investment. **ALEC APPELBAUM**

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As if the Trump Tower were not glitz enough, its new tenant, Gucci, has arrived to add more sparkle. While the 46,000-square-foot interiors were conceived by Gucci's creative director, Frida Giannini, the facade was designed by glass-master architect Jamie Carpenter. Taking the same approach he used in 2006 at the store's Tokyo headquarters, Carpenter adapted a 19<sup>th</sup>-century technique of rolled glass with a deep prismatic surface. "We wanted to develop a particular glass and style to be consistent," he said. The depth and embedded prism pattern of the ½-inch-thick glass lends the surface a brightness that is also refractive. "It's just very crisp," the architect said. Adding to the perception of inner depths, shadow boxes lined in ribbed glass or aluminum operate as storefront elements. In some places clear patches correspond to viewing moments at the corner, at the top of the stairs, and so forth. Working with Permasteelisa, Carpenter created an LED flat-plate system so that the lighting is actually within the skin of the building. What he was unable to do was save any remnant of the Lord Norman Foster-designed Asprey store, which was in the same spot for just over two years. **JULIE V. IOVINE**



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EAVESDROP: ANNE GUINEY

## THE STORY OF O (AND B)

In our role as society page scribe (mother dear, we know you raised us for better things, but ain't nothing going on but the rent, lady) we'd like to congratulate Mr. Nicolai Ouroussoff and Miss Cecily Brown on their future nuptials. The groom is the architecture critic at the paper of record, and, we're sure, a very nice man. We remembered the bride's name from our misspent youth, when we went to gallery openings, haunted P.S.1., and worried about things like Young British Art; we are older and wiser now. But we digress. Brown is a well-respected painter with a show next fall at Gagosian, but dutiful scribes that we are, we figured a little fact-checking was in order, which led us to the website of the Saatchi Gallery, which made us very, very happy, and a bit breathless! Here is a partial list of adjectives from the first paragraph (of four, dear reader, *four!*) of the artist's biography: Luscious, feminine, creamy, rapturous, sexually charged, carnal, malleable, and voluptuous. Heh-ho, sailor! We would have read further, but this is a family newspaper. We wish the happy couple the very best.

## OF FRANK AND FISH

At the January 31 memorial service for Herbert Muschamp, predecessor of the aforementioned Mr. Ouroussoff, the crowd was a distinguished and exceptionally good-looking one, with a few exceptions, naturally. Charlie Rose, Amanda Burden, Rem Koolhaas, Victoria Newhouse, and many others came to pay tribute. Frank Gehry, in particular, spoke movingly of his late friend. He told the crowd that Muschamp never actually talked about architecture with him (demonstrating good sense!) and, like a beloved son, would call every Sunday night. Like many other beloved sons, he was also not much of a housekeeper, according to Gehry. He finished by saying that the nicest compliment Muschamp had ever paid one of his buildings was to say that it looked like "a dead fish washed ashore." What? Sharper than a serpent's tooth, you say? Not at all: Our informant asked Gehry about that anecdote after the service, and he responded that he thought the same thing about the building... *Requiescat in Pace*, sir.

SEND YOUR LUSCIOUS, CREAMY, CARNAL GOSSIP TO EAVESDROP@ARCHPAPER.COM.

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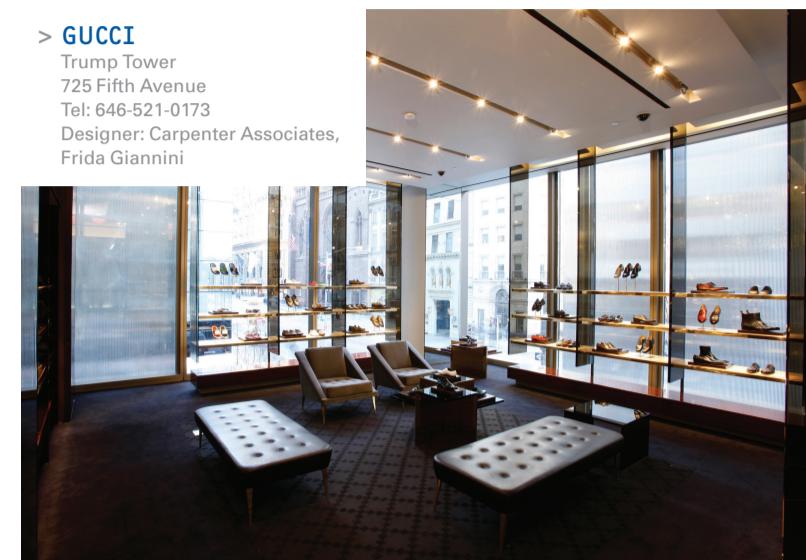
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BOX/COURTESY SILVERSTEIN PROPERTIES

Larry Silverstein's plans to transform downtown into New York's next Class-A business/cultural/residential/hospitality neighborhood have long been in the works. On January 29, he filled in yet another piece of the puzzle. At a breakfast at Cipriani Wall Street, the president and CEO of Silverstein Properties announced that Four Seasons Hotels and Resorts has agreed to operate a hotel and condominium development at 99 Church Street, a mere two blocks from the World Trade Center site. The agreement with Four Seasons solidified funding for the project, and Tishman Construction is scheduled to begin erecting the new structure in June, with completion expected in early 2011.

Silverstein also unveiled renderings of the project, designed by Robert A. M. Stern Architects. At 80 stories and approximately 912 feet tall, the limestone- and cast stone-clad building will be the tallest residential struc-

ture in New York when completed. It will also be about 120 feet taller than the Woolworth Building, Cass Gilbert's ineluctable 1913 gothic revival skyscraper, on whose block it sits. This proximity raised concerns from many observers, who worried that the taller building will overwhelm this icon of New York architecture. "I think it's a good neighbor," Stern told AN. "It will be taller, but it's like in color, and its fenestration pattern and needle-like shape are comparable to the Woolworth Building's."

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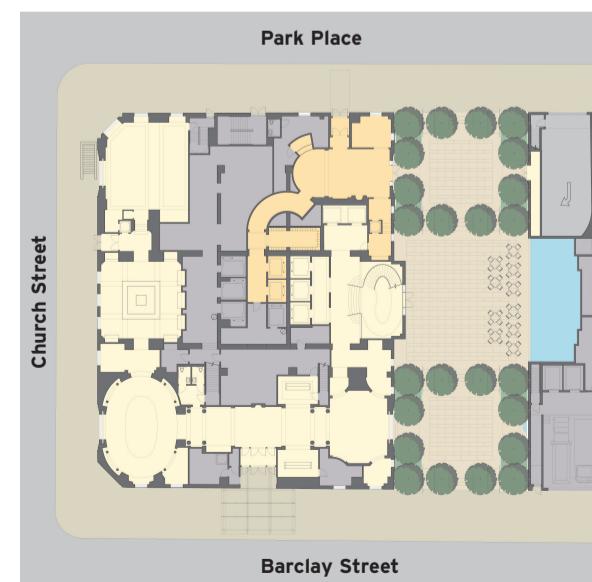
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Occupying the first 22 floors of the building, the hotel will consist of 175 rooms, a restaurant, lounge, and spa and health club with a 75-foot pool. The residential portion of the building, consisting of 143 luxury condos, will share these amenities, and Four Seasons services will be available to homeowners. The project will also add a landscaped public plaza between Park and Barclay streets.

The project will rise on the former location of Moody's Corporation. In November 2006, Silverstein purchased the 441,000-square-foot, 1951 building for \$170 million. Moody's subsequently moved its headquarters to Silverstein's 7 World Trade Center. Demolition began in October 2007.

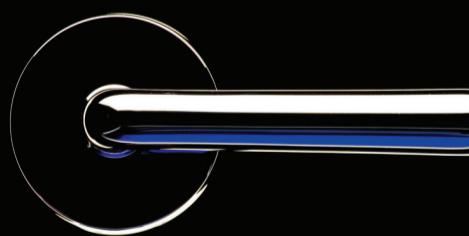
This project is only one among many new residential and hotel projects underway in Lower Manhattan. According to the Downtown Alliance, which advocates for business and property owners in the area, over 5,400 new residential units are in development and more than 3,700 new hotel rooms are currently under construction or planned. The alliance also estimates that 1.27 million unique hotel guests will stay downtown beginning in 2009.

**AARON SEWARD**



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A NEWLY UNVEILED HOTEL/CONDO TOWER BY ROBERT A. M. STERN ARCHITECTS WILL TOWER OVER THE NEARBY WOOLWORTH BUILDING



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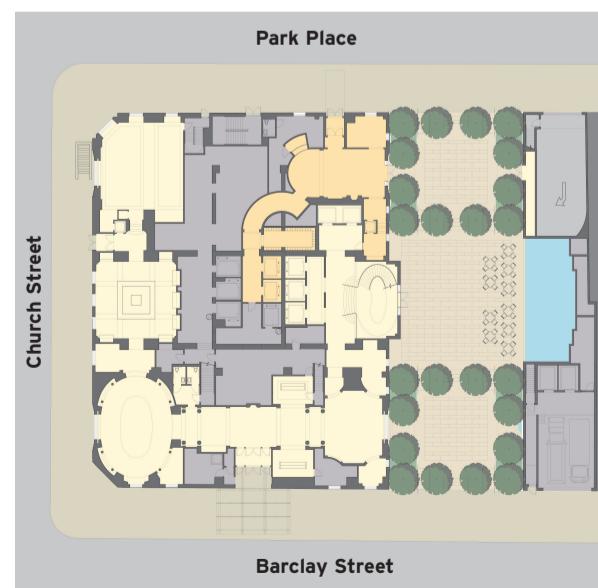
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**AARON SEWARD**



ROBERT A. M. STERN ARCHITECTS / COURTESY SILVERSTEIN PROPERTIES

- 1 Residential lobby
- 2 Services
- 3 Hotel lobby/restaurant

**HARLEM'S FUTURE** continued from front page

developers, and the street's numerous arts institutions, the city's plan is an opportunity to secure their economic triumph in a long-suffering neighborhood. But local residents, businesses, and some politicians fear the changes may threaten those who have stood by Harlem through the highs and lows by choice, circumstance, or both.

Relative to the recent spate of rezonings across the five boroughs, the 125<sup>th</sup> Street plan is modest in size, covering only 24 blocks running along a 1.6-mile strip from Broadway to Second Avenue, but it stands to have a major impact, for good or ill, on a community already under duress.

As City Planning Commission Chair Amanda Burden declared back in September when the plan was certified, "This comprehensive initiative will fulfill the promise of Harlem's 'Main Street' as a vibrant corridor and a premier arts, entertainment, and commercial destination in the city." But others see it as the latest tremors of gentrification. Craig Schley, who founded VOTE People to oppose the rezoning, said Harlemites would never accept the city's proposal. "With the stroke of a pen, you will achieve as much destruction as Hurricane Katrina," he told commissioners, underscoring the racial sensitivity of the project.

Many, however, are excited by the proposal, perhaps none more so than local arts organizations such as the Apollo Theater, the Studio Museum, and the National Jazz Museum. They stand to benefit because the rezoning creates a special arts and cultural sub-district at the center of 125<sup>th</sup> Street. There, any new building must devote five percent of its space to an arts organization in order to achieve maximum square-footage on the site. "I want to go back to a time when I couldn't count the arts and cultural institutions on two hands, there were so many," JoAnn Price, vice chair of the

Apollo Theater Foundation, told AN.

To create new commercial space, much of which is underutilized because of 125<sup>th</sup> Street's generally small lots, the street has been upzoned to allow for larger and denser buildings; to counteract overdevelopment, height caps have also been instituted for the first time. These concentrate development between Adam Clayton Powell and Malcolm X boulevards and the Metro-North station at Park Avenue. This and similar measures have gained the support of the 125<sup>th</sup> Street Business Improvement District and other economic groups hoping to capitalize on the projected 6,000 jobs the new commercial buildings will create.

But some developers still want more, such as the Vornado Realty Trust, whose representatives asked the commission during the hearing for an exception in order to build the Harlem Park, a high-end office tower at 125<sup>th</sup> Street and Park Avenue. This request drew jeers from the crowd, who see it as emblematic of the overdevelopment threatening the area.

For Nelly Bailey, director of the Coalition to Save Harlem, Harlem Park is precisely the sort of project she is defending against. "They are handing us something that will destroy Harlem," Bailey told the commission. She then described the proposal as "Mayor Bloomberg's masterplan, on a scale that has not been seen since Robert Moses. It is a plan that seeks to replace a working class community of color with an affluent white community."

Franc Perry, chair of Community Board 10, which voted against the rezoning, said that Harlem is not opposed to development, and in many cases needs it. Instead, the concern is whether Harlemites will be driven out. "We understand that change is inevitable," he told AN, "but there has to be change with conscience, with consensus from the community." **MATT CHABAN**

**FOLLY AT FULTON ST.**

(continued from front page unaffected by the cutbacks.) MTA executive director and CEO Lee Sander said the MTA has gone back to the drawing board to consider all its options. "I would not say it can't be done, but clearly we have to find a way to redistribute the costs of the current project or come up with a new one," he told AN.

Sander declined to say whether Grimshaw was still involved with the project, and an MTA spokesperson, Jeremy Soffin, said he was not sure. A source with knowledge of the MTA's plans, or at least what remains of them, did tell AN that the British firm was still involved with the project, but did not know what that involvement would entail, or even if the MTA did. "I don't think they really know what they're doing right now," the source said of the MTA's intentions. Grimshaw declined to comment.

Across the street, there had been speculation that

Santiago Calatrava's PATH station at the World Trade Center site could be sapping funds from the Fulton Street project, especially as its price tag has skyrocketed from \$2.2 billion to \$3.4 billion. Soffin insisted this was not the case and, whatever gets built, a high level of design would be maintained.

Initial reports from the hearings claimed that only Carpenter's towering oculus, which is meant to bring natural light down into the bowels of the project, would be lost, but now the MTA is considering every available option, even nothing at all.



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New Jersey-based designer Paul Vega invokes the character of Tribeca in his interiors for the recently opened Duane St. Hotel, which meant adding lofty industrial-edge ceilings and discreet historic touches to a predominantly modern design. The guest room décor is unmistakably residential with walnut and ash wood floors, and the niches and closets etched on top of the architect's original floorplan. In the narrow lobby, four vertical columns of backlit Mylar panels form a subtle partition between the restaurant, 'Beca, and the hotel reception area. Buttressing floor to ceiling windows is a row of ladder-back chairs recalling those of 19<sup>th</sup> century architect Charles Rennie Mackintosh. Sitting opposite each other across walnut tables, the high-back chairs shelter restaurant patrons in a permeable nook. "It's nice to have your own little niche," Vega said. Agreed, especially when the bustling streetscape is only a thin pane of glass away. **AUDREY JAYNES**

## SUGAR COATING DOMINO

continued from front page

"One would expect that a newly designated landmark would be maintained in a way that was as close to the original design intention as possible," Cristabel Gough, secretary for Society for the Architecture of the City, told the commission. "Instead, we see the Domino Sugar Refinery used as a foundation for new construction, construction which relates to a new world of luxury built on and around it, causing the landmark to lose its prominence."

While the commission agreed with a number of the preservationists' complaints, they face one major challenge: The New Domino is not simply another opportunistic project by a developer trying to cash in on historical cachet, but instead a landmark in its own right.

Of the 2,200 proposed units, 30 percent have been pledged as affordable, with a particular preference for local, low-income residents. That is a 50 percent increase over the minimums required by the city's inclusionary housing program, which gives density bonuses for projects incorporating affordable housing. (Only 350 of the overall units are planned for the refinery; the majority are in nine adjacent towers designed by Rafael Viñoly Architects and not under the commission's purview.)

CPC president and CEO Michael Lappin told AN that he was building more than much-needed housing. "What excites me about this is that it's more than just the design, the preservation, the open space," he said. "It's the opportunity to create a community across a range of economic, social, and cultural classes."

Bolstering these claims, a number of local

residents and housing advocates attended the commission hearing to speak in favor of the project. "Domino is sort of my backyard, just a few blocks away," Robert Solano said. "You have to remember that history is more than bricks and a factory. It is also the people, and CPC hasn't forgotten the people."

Father Jim O'Shea, founder of Churches United, a local organization that supported landmark designation of the refinery last summer ("A Spoonful of Sugar," AN 17\_10.17.2007), echoed his previous comments that preservation is important, but not at the cost of additional affordable units. "When our children look up at the building and ask, 'Why is there a five-story addition up there?'" O'Shea said, "we can respond, 'Because in our moment in history, we supported something that ensured the funds to create homes for 666 families.' CPC argues that the addition will help fund more affordable housing on the site."

While the preservationists' testimony largely took issue with the design—likened to the Tate Modern's glass addition by Beyer Blinder Belle partner Fred Bland—many of them also decried what they saw as underhanded tactics by CPC that pit housing against preservation to push their project through. "There are plenty of reused buildings that include affordable housing," Lisa Kersavage, director of public advocacy at the Municipal Art Society, said. "If the architects had worked for it, they certainly could have achieved both on this project."

"I think we need to give this more time," commission chair Robert Tierney said. "But I am confident this body will find a way to make this compatible. It isn't all riding on the top of the factory."

**MC**

## PIANO TO BUILD AT RONCHAMP continued

from front page based keeper of the master's flame, has said that it will sue, reluctantly. "We are trying to make sure the site is preserved for eternity," said Michel Richard, the foundation's director. "We are afraid that in 10 years, the sisters will go away and they will be replaced by a B&B."

"It is the most poetic building by Corbusier," said Piano in an interview in his Manhattan office. "But he made it to be a place of worship, not just a sculpture. It proves that a secular person could create a place of religious feeling."

According to association director Jean-Francois Mathey, son of Francois Mathey, who was involved in hiring Corbusier in 1950 to build the chapel (on the site of a 1799 church destroyed by World War II bombs), the idea to invite a group of nuns to live on the site came about a few years ago as a bulwark against creeping tourism. The site attracts some 100,000 people a year. "We feared that with so much traffic, the spiritual quality of the chapel—not the architecture itself—would little by little disappear," Mathey said. "It should be a place of silence and prayer, not a fun fair." The association decided to invite a "praying presence" of nuns from the Clarissine order (more commonly known as the Poor Clares) who would be tucked into Piano-designed cells on the far side of the hill. Corbusier himself had consulted with the association about adding a monastery, but concrete plans were never developed.

Since Ronchamp is a cultural landmark, the French Ministry of Culture is required to approve plans for change and they did, unanimously, six months ago. The association, however, did not seek the benediction of the foundation. "That was probably a mistake," said Piano. There have been three or four meetings between the architect and foundation that Piano described as very helpful, especially about measurements and materials. For its part, the foundation said that it was not flatly opposed to a new program for the site, nor against Piano. "We are well aware that Renzo Piano will take all precautions called for," said Richard. "They should just build farther away."

The association considered several architects besides Piano, including Tadao Ando, Glenn Murcutt, and Jean Nouvel. In the end, the first two were deemed too far away, while the idea of Nouvel was rejected because "he would only design something Jean Nouvel," said Mathey. "We loved Piano's museums in Basel and Berne. He is a poet and a philosopher, too."

Piano himself was somewhat hesitant, and not because of the complexities of building respectfully next to an icon. After all, he has designed additions to several icons, including Louis Kahn's Kimbell Art Museum (in a preliminary design stage) and Richard Meier's Atlanta High Museum (2005). But the Ronchamp project is by far the smallest in his office, very sensitive, and with a relatively minuscule budget of \$13 million. "There would be no reason to put myself in this funny situation were not a work of passion," he said.

Piano did not even start to design until he had walked the site last winter, driving stakes into the ground where it would be possible to build without being seen from the top of the hill where the chapel sits. According to French law, any changes within 500 meters of a designated landmark

are open to the scrutiny of the Ministry of Culture, but the grounds around the chapel building are not subject to landmark protection. Thus, although the new structures will be invisible, they do come to within 60 meters of the chapel. Piano plans to reforest the flanks of the hill with some 800 evergreens and native deciduous trees, spending one-third the entire budget on landscaping.

Jean Louis Cohen, the preeminent Corbusier scholar who is on the board of the foundation, also walked around the site last summer. "Maybe you wouldn't see it, but you would feel it," said Cohen in an interview in which he showed slides documenting the chapel from every possible angle from below the hilltop. "The harmony of the place would be disturbed; it would lose the sense of being a pilgrimage and impoverish the chapel itself."

The plan includes a new visitor center to replace the current one—a makeshift pink box at the base of the hill. Renderings show a simple split shed with a dynamic bifurcated roof jutting in directions that echo the swoops of the chapel's roof. The tilting roof planes would be made of both zinc and green-roof materials, making it appear as if it were rising from the forest floor. It has been positioned to allow people parking their cars to get a glimpse of the chapel up the steep hill. The nun's cells are even simpler at 120 square feet, bermed into the hillside in the woods just below the knoll's clearing and invisible from the top. Piano is thinking of giving each cell a high-tech light scoop, similar to those at the High Museum, but here atop 20-foot columns that would draw light through the trees into each cell.

Mathey explained the foundation's opposition is the only barrier to going ahead. "They thought someday of recovering the chapel. Now, since Renzo Piano is going to put his mark on the hill, they don't like it," he said.

Getting a permit to build will not be difficult, as the Ministry of Culture has already approved the plans. Once a building permit is issued, there is a two-month period, something like a marital ban, when the opposed can step forward. "The foundation is well aware that we'll have to do something," said Richard.

While presenting the plans for Ronchamp in his Meatpacking District office overlooking the site of the new Whitney museum he is designing, Piano took a break from simultaneously meeting with representatives of *The New York Times* about the trees on the roof of their new building and taking an interview with *Newsweek* about the California Academy of Sciences in San Francisco. At lunchtime, his old colleague and friend Richard Rogers and his wife Ruth arrived. Asked if this were a project he would take on, Rogers looked incredulous.

"I am mad, aren't I?" Piano said, with a laugh. "But I like risk." **JVI**

Section through proposed nuns' cells with light columns.



\*COURTESY RENZO PIANO BUILDING WORKSHOP

FACTIONS SQUARE OFF OVER RENOVATIONS TO PARK AND PAVILION

## UNION SQUARE CLEANUP GETS CONTROVERSIAL

The long-stalled redesign of the northern section on Union Square is on track to break ground later this winter. A \$19.6 million plan designed by Michael Van Valkenburgh Associates and the Architectural Research Office (ARO) calls for the renovation of an existing historic Palladian-style park pavilion building, which during the 1970s and 1980s housed a Parks Department-operated children's recreation program and would now accommodate a restaurant. The building is still used as storage for Parks Department maintenance crews, a little-used public toilet, and a seasonal restaurant (now closed) called Luna Park.

Although the planned redesign has been modified from an earlier version developed in 2004, local elected officials, the Union Square Community Coalition, and various other groups are still up in arms about it. They say that the proposed restaurant will result in the privatization of the northern end of Union Square and compromise the quality of the square's public open space, including a playground for children and the square's northern plaza where the Union Square Greenmarket operates.

"There are very few of these kinds of pavilions left and I think that these are public spaces and should remain that way," said Assemblywoman Deborah Glick, a frequent critic of the plan, adding, "The continuing privatization of the city's parks is of great concern to me."

Many also question the Union Square Partnership's role in the project. In addition to contributing \$8 million toward the redesign, the organization, which includes prominent local businessmen, is listed as the client on architectural renderings. Supporters counter that the Greenmarket has little of the infrastructure it needs, that the public restrooms are almost unused, that the play space will be dramatically expanded in size, and that the pavilion has long hosted a restaurant.

The Van Valkenburgh/ARO plan will result in some striking changes to the aesthetic of Union Square, which was designated a National Historic Landmark in 1997. On the northern plaza in front of the pavilion, three-inch-thick hex block pavers will be placed on concrete sub-stone in a scatter-shot pattern that is intended to symbolize the movement of people through the plaza. Existing public restrooms in the pavilion would be transferred to a new adjacent facility, which according to the Fine Arts Federation is dissonant in mass and location to the classical symmetry of the pavilion.

One of the most controversial aspects of the redesign is its change to the two playgrounds currently at grade level with the park. The playgrounds will be connected and submerged at levels ranging from 36 inches to a little over four feet. In addition, the overall playground space will increase in size from 5,100 square feet to

15,300 square feet. While applauding the increase in play space, critics say that the playground is being submerged to accommodate the restaurant. "They are depressing the playground so that people in the restaurant can have a better view," says Geoffrey Croft, president of New York City Park Advocates. "You don't put children into a pit."

However, New York City Parks Department spokesperson Cristina DeLuca says that the playgrounds are being submerged so that an existing below-grade area can be incorporated that will connect them and enlarge the overall playground area. Further, she says that bringing the enlarged playground up to grade with the rest of the park is not an option, in that it would block sunlight from reaching windows, which are on the south side of the pavilion.

But many say that the public interest would be better served and the Square's redesign improved if the pavilion were returned to its earlier use as a center for a children's recreation program, instead of being renovated as a restaurant. "There are something like 180 restaurants within a two-block radius in any direction of Union Square," said Ernest Raab, vice-chairman of the Union Square Community Coalition, "and this park is one of the most underserved in terms of playground space."

ALEX ULAM



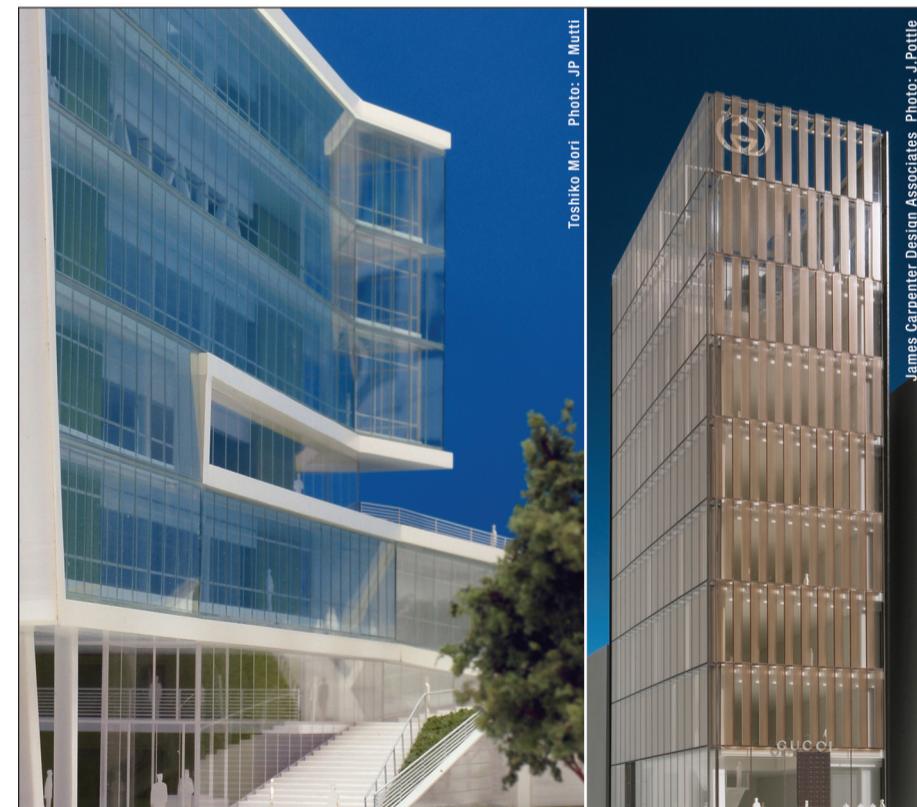
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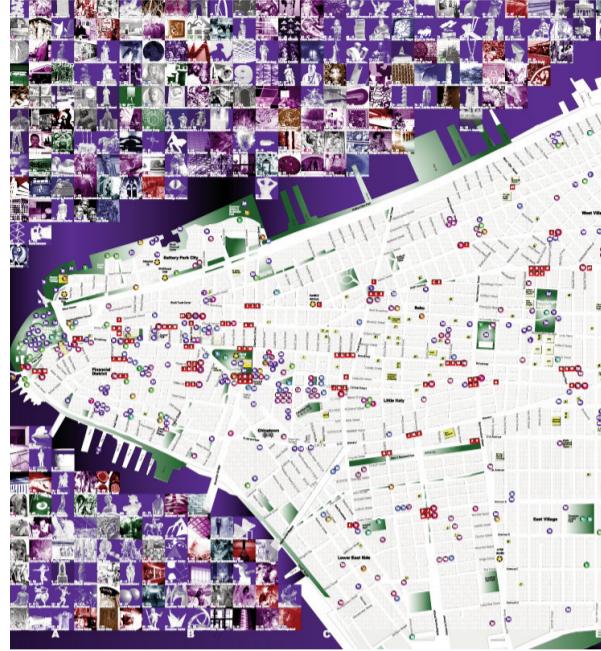
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A NEW MAP LOCATES 1,500 ARTWORKS IN PUBLIC SPACES

## WHERE THE ART IS

For everyone from the culturally adept Manhattanite to newbie New Yorker, the ManhattanArtNOW map will be an invaluable tool and spur to discovery. Three years in the making, cultureNOW's two-sided 90-inch-by-18-inch art map is the largest survey of artwork, collections, and art resources in Manhattan to date, consisting of nearly 1,500 works of art in public spaces. In addition to documenting artwork in commonplace settings such as

museums and galleries, the art map promotes the idea of the city as an urban gallery by including art in churches, cemeteries, hotels, restaurants, schools, hospitals, and courts. Pieces range from a Pablo Picasso *Mercure* reproduction at 1251 6<sup>th</sup> Avenue to eagle gargoyles on the Chrysler Building.

The map is categorized by the type of work (art in museums, landscape, or architecture) or by its medium (sculpture, relief, mural). Artwork is organized alpha-

betically by artist on the front of the map and geographically on the back. Because the map is organized this way, an observer can look up "Keith Haring" to find all of that artist's works on view in Manhattan or search by location, such as "the West Side," to find artwork in a specific area. Art-rich areas, such as Chelsea, are enlarged on the bottom of the map.

Abby Suckle founded cultureNOW in 2002 as a response to the events of September 11, in an attempt to demonstrate the cultural resources of downtown Manhattan. Previous projects include five editions of the DowntownNOW map.

According to Suckle, "We thought it would be really interesting to document all of the public art in New York City. What we found was that there is a lot more out there than we initially thought."

The ManhattanArtNOW map is the first phase of cultureNOW's larger project to map art in all five boroughs of New York City. A guidebook will soon follow. ManhattanArtNOW is available for \$14.95 at cultureNOW.org, Urban Center Books, the Museum of the City of New York, and the Center for Architecture. The map is also viewable online, and a comprehensive, searchable database featuring more than 1,000 pieces of art will soon be available. DANIELLE RAGO

## AT DEADLINE

### FIRE DESTROYS VILLA NM

The Villa NM, a landmark house in Bethel, New York, designed by UN Studio, burned down on February 5 in a fire that was still under investigation a week later. Sullivan County Fire Coordinator Richard Martinkovic said the cause did not seem suspicious, but nothing was being ruled out, especially given the size and stature of the house. Because of an ice storm on the night of the fire, first responders had increased difficulty reaching the house. "There wasn't a lot left for the fire department to save," Martinkovic said. He also said that the house's construction materials could have caused it to burn more quickly. (For updates and pictures, visit [www.archpaper.com/villanm](http://www.archpaper.com/villanm).)

### WORK FARM

Work AC won this year's PS1 Young Architects Program competition with a design that brings an ambitious ecological agenda to the annual summer party. Their entry, "Public Farm 1," calls for a butterfly roof shelter of linked planters. Heavy-duty cardboard tubes, some filled with plants and some open to let light through, will be bolted together to form the shelter. Intended to be a working farm, Work designed the pavilion as "a neighborhood-based ecological infrastructure," principal Dan Wood told AN. Work AC was selected over finalists Matter Architecture Practice, Monad Architects, su1 architecture & design, and Them, all of New York.

### GROWING PAINS

Thanks to the interminable expansion of New York University, Greenwich Village has slowly transformed from a bohemian enclave into the city's very own frat house. In an effort to put an end to the school's ameba-like takeover, a group of local politicians, led by Manhattan Borough President Scott Stringer, have negotiated a set of principals to guide the growth of the institution, which hopes to nearly double in size to 6 million square feet over the coming decades. The deal, announced on January 30, stipulates that the university will seek to adapt and reuse existing buildings before developing new ones and search for new property outside the Washington Square area. Construction must be minimal and contextual, and involve renewed community outreach.

## TWO PROPOSALS FAIL TO WIN CONFIDENCE OF PARK TRUST

# VOTE DELAYED ON PIER 40'S FUTURE

As the first major public park in New York City required by state law to pay the whole of its own maintenance and operation costs, Hudson River Park depends upon commercial development for funding. The problematic nature of this new model became evident at a board meeting on January 31, when the Hudson River Park Trust, the quasi-public agency that runs the park, once again failed to select a redevelopment plan for Pier 40, the 14-acre pier in Greenwich Village, which is one of the park's three designated revenue generating sites. The vote was delayed until March in the hopes that the two proposals under consideration can be reworked in ways that make them both financially feasible and acceptable to the community.

The two proposals, one by the Camp Group and the other by The Related Companies, have already been modified in response to earlier criticism. However, they were once again deemed inadequate in their current form by the Trust's board, which since 2003 has been attempting to establish a suitable redevelopment plan for the pier.

The Trust's board also rejected a new alternative concept plan developed by the Pier 40 Partnership, a non-profit group founded by parents whose children use the pier's fields for recreational sports. The Partnership sought to stop the Request For Proposals (RFP) process altogether, and called upon the Trust's board to allow it to create a non-profit entity charged with renovating and managing the operation of the pier. However, the Trust's

board questioned the viability of the Pier 40 Partnership's financing.

Noting that its August 2006 RFP for Pier 40 had elicited only two responses that minimally met requirements, Diana Taylor, the board chairwoman, called attention to the dilemma the Trust faced. "It would not be in the best interest of the Trust to accept or reject either of the two proposals," said Taylor, "But doing nothing is not an option either."

Time is running out for Pier 40. The dilapidated superstructure could face condemnation in the next few years, and it will need an estimated \$120 million for a new roof and pilings. The redevelopment of the pier is also critical for the Trust's budget. It houses a long-term parking facility used primarily by Greenwich Village residents

that generates approximately \$6 million in annual revenues, which cover about 40 percent of the operating costs of the unfinished park.

The Related Companies proposal, a \$618 million plan designed by the team of Arquitectonica, Elkus Manfredi, and Rockwell Group, calls for an entertainment complex that would include venues such as a 1,800-seat theater for

the Cirque du Soleil and a 12-screen movie theater for the Tribeca Film Festival. Opponents claim that its commercial component is far too large, and that it shortchanges the sports leagues that use the pier by placing many of the public recreational fields on the exposed roof of the complex.

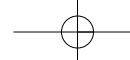
The Camp Group proposal, a \$203 million plan designed by Dattner Architects, would preserve much of the existing facility in a slightly altered configuration. A private camp, school, and 75,000 square feet of retail space would generate income for the park. However, at the board meeting, Trust officials questioned the financial viability of the Camp Group plan in view of the costs of renovating the pier.

With strong community opposition to the privatization of the pier on one side and the imperative to make money on the other, the Trust is facing a difficult decision. "We have been at this for a very long time and there is nobody who is clamoring to put a lot of money into developing this pier and get nothing back," Taylor said. "So we are very limited in the alternatives that we actually have."

AU



TOP: COURTESY RELATED; BOTTOM: COURTESY CAMP GROUP



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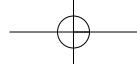


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## BUSINESS SCHOOL AT JOSAI UNIVERSITY



Teaching has always been an inseparable part of architectural practice for Sunil Bald and Yolande Daniels, partners in the firm studio SUMO, in part because theoretical and cultural questions have always been as important to them as formal ones. Daniels is an assistant professor at Columbia University and Bald currently teaches at Parsons and Yale.

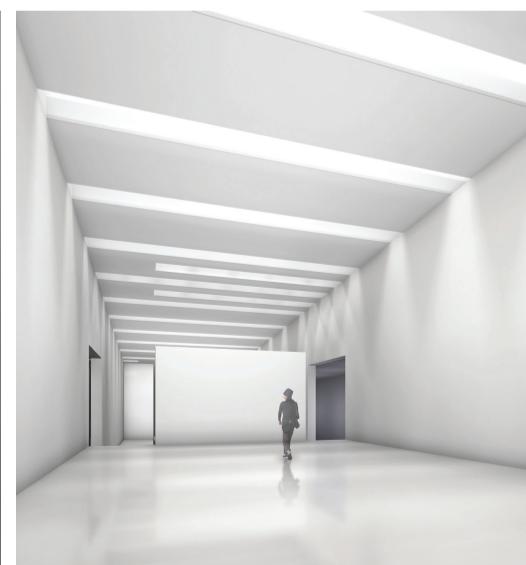
The studio was launched in 1995, but for the first few years, Bald and Daniels worked primarily on speculative projects, installations, and exhibition design. However, when they were selected by the Architectural League of New York in 1999 to receive the Young Architects Award, their thinking about their practice changed: "That was the point when we started to take ourselves more seriously as an architecture firm," said Daniels.

Although more projects followed, most of them continued to be

exhibition work. The real break for the studio happened two years later when they were commissioned to design two small buildings for Josai University in Sakado, Japan. Located on opposite ends of the campus, the two sites were planned to house a visitor and a student information building. Although the university was ultimately not able to acquire the land and the project was halted, during the two years of working together a relationship was formed, and the university later asked SUMO to design a 70,000-square-foot business school for its Sakado campus.

The size, location, and program of this major project were an important test for the firm, and it committed SUMO to keep building. But academia will never be far away: As Daniels explained it, "architectural education encourages us to be more creative, flexible, open, and organized in our mindset." **MASHA PANTELEYEVA**

## MIZUTA MUSEUM OF ART



RENDERS COURTESY STUDIO SUMO; PHOTOGRAPH NACASA & PARTNERS



BUSINESS SCHOOL AT JOSAI UNIVERSITY  
SAKADO, JAPAN

SUMO designed all the aspects of this 70,000-square-foot building, which contains classrooms, offices, two auditoria, a media lab, and a cafe; it is the firm's largest built project to date. Responding to the complex, multi-leveled site, the building's shape follows the outline of its single-loaded circulation zone, turning back onto itself. The site also determined the main feature of the building—a continuous path that links major spaces and also allows visitors to access the roof without having to enter the building.

The multiple levels of the site also defined the location of the sloping floors of the auditoria that extend the connection between the building and the path. Another challenge of the site was an existing power line: its voltage was so high that the architects had to set the building back almost 30 meters. However, they looked at it as an advantage: "That helped shape the building as well," said Bald.



MIZUTA MUSEUM OF ART  
UNIVERSITY MUSEUM  
SAITAMA, JAPAN

Originally the project was commissioned as a conversion of an old office building into an art museum but the renovation proved too expensive and the university accepted SUMO's proposal for a new building. "When working in Japan, the program of the project is often very open-ended. We even got to choose our own site," said Daniels.

got to choose our own site," said Daniels. However, one requirement—to house a university founder's collection of traditional wood cuts—ultimately determined the building's plan. The woodcuts required a light-controlled environment, but the museum also had to provide a flexible exhibition space with natural light for university collections and temporary exhibitions. SUMO's solution was to design a 2-in-1 museum, while providing a continual circulation flow between two halves. Since the prohibitive cost element in this low-budget project would have

been a freight elevator, the architects eliminated it by incorporating a ramp connecting two levels of galleries and a sunken glass public space 2 meters below grade.

Slits in the facade accommodate the various light requirements of the building: glazed opening above the walkway provide views for the visitors; openings in the ceiling of the temporary galleries are glazed with translucent material for diffused light; in the dark woodcut galleries the slits function as ventilation for mechanical equipment.

## AFFORDABLE HOUSING BLOCK MIAMI, FL

The site of this competition-winning project is in the middle of shrinking Little Haiti, traditionally an old industrial neighborhood, which is now a rapidly gentrifying area succumbing to the growing art district of Miami. Owners will be chosen based on income, but should they ever sell, units will be sold at market rate. One of the challenges

of designing low-income housing with a "luxury" future was to incorporate parking. The solution was to raise the building above ground, providing enough double-decker parking spaces underneath. The apartments themselves were inspired by the traditional Creole shotgun house, featuring cross-ventilation and private outdoor spaces for each unit.

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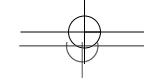
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THE ARCHITECT'S NEWSPAPER FEBRUARY 20, 2008



AMY BARKOW/BARKOW PHOTO

## INNOVATION ON SALE

HOW DO INTERNATIONAL BRANDS ROLL OUT STORES THAT REINFORCE THEIR IDENTITIES WHILE PROVIDING VARIED EXPERIENCES FOR CONSUMERS? HOW DOES EDGY RETAIL DESIGN TRANSLATE AT THE MALL?

ALAN G. BRAKE SHOPS FOR ANSWERS.

If, as someone once wrote, fashion has a flair for the topical, then it follows that the business of fashion, including retail design, reflects the front lines of the marketplace and the cultural moment. For architects designing for international brands, reading the zeitgeist can be challenging. As design becomes increasingly democratized and brands simultaneously seek greater levels of refinement and differentiation, some younger urban designers are ending up where they least expected—back at the mall. And while shopping has arguably consumed more than its share of architectural thought since the 1990s, retail environments remain an important testing ground for design ideas and a significant source of work for emerging firms.

Robin Kramer, the self-described "Grand Poobah" of a multidisciplinary branding and design firm, sums up the present moment this way: "There was a time when the idea was that environments had to be exactly the same anywhere in the world in order to support the brand. Today you want to provide something unique, so that each location is tailored to its place," she said. "Customers will feel more compelled to go in. You have to find the breadth within the brand." Many international companies are looking for varied customer experiences—from malls to urban stores, often with unique architectural features—coupled with enough consistency to make those experiences recognizable.

Kramer's New York-based firm, the Robin Kramer Design Group (RKDG), includes market researchers,



L/E/D created a number of upgrades for Calvin Klein's mall stores: brushed satin aluminum shelving and casework ([previous page](#)); baffled ceilings that hide and accommodate a range of lighting (**above**); ground sadler stone tile for high-traffic areas and smooth for shopping areas (**below left**); and sliding blackened steel frames that echo the blackened steel storefront (**below right**). At a temporary store for Nike, the benches were later replicated by the company's in-house design team for some of their conventional stores (**right**).



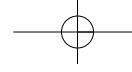
PAUL WARCHOL

branding consultants, graphic, industrial, and interior designers, and architects. "For us, sometimes the solution is architecture, but it could just as easily be music or staffing," she said. Sometimes RKDG takes the lead in designing retail spaces, while other times it serves as consultant to other design firms, such as the Rockwell Group. The firm provided branding, design, and marketing consultation for Ivanka Trump's new jewelry and accessories line, and for a lingerie line currently in development called Journelle that hopes to attract the kid sisters of Victoria's Secret shoppers. RKDG is also redesigning stores for Club Monaco, combining historic architectural features, where possible, with modern design elements, or bringing reproductions into more modern spaces. "The mix of styles reinforces the idea that Club Monaco sells updated, modern classics," Kramer said.

Working for international brands can present small firms with a steep learning curve. New York-based Lynch Eisinger Design (L/E/D) started by doing one-off "VIP lounges" for Nike. "It was based around the idea of *The Tipping Point*, where Nike would invite celebrities, fashion people, and trend mavens to the spaces to preview new products and get custom designs," said Christian Lynch, a principal at L/E/D. He and co-principal Simon Eisinger thrived under the demands of the footwear behemoth, which wanted high-quality, custom design produced at lightning speed. In New York they designed a facade on Elizabeth Street with an interior window screen made of shoebox shelving and custom furniture in powder coated white aluminum with dark walnut tops. The stores were temporary, but some ideas stuck around: Lynch and Eisinger began seeing white and walnut used in common Niketown stores. "They reproduced standardized versions of our furniture in their stores," said Eisinger. "One division doesn't always talk to another," Lynch said, "so we'd be shown our own work by marketing who didn't know it had been commissioned by retail." He added that some companies treat all designers as "creatives," so whether they produced graphics or architecture, the companies assume total ownership of the designs. "We've discussed trying to find a different billing structure, something more based on royalties," Lynch said.

Now seasoned, L/E/D has recently taken on a bigger retail project, the design of a new line of upper mid-market stores for Calvin Klein, with an expected 125 stores worldwide. The first two recently opened in Atlanta and Detroit, and feature a distinctive slotted ceiling that conceals standard fluorescent lighting and adds variety to an otherwise monotonous mall space. "How do you create a site in an interior?" Eisinger





Club Monaco, as conceived by Kramer Design Group, represents updated classics, which they reflect in the store design by combining modern and historic elements (**above and below**). Work AC's Anthropologie stores bring focus to the company's flea market aesthetic by pushing products into niches along the perimeter wall and creating a visual center with a natural element, in this case a live tree under a skylight (**above right**).



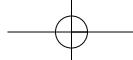
ELIZABETH FELICELLA

asked. "You have to discover a sense of context so that you can think architecturally." Sliding glass panels created a layered effect at the storefront and can be adjusted by in-store stylists. The architects chose classic modern furniture paired with custom pieces that they had fabricated, such as carbon fiber benches that look like cobwebs woven into rectilinear forms.

As the stores proliferate, L/E/D plans to stay involved in the design of each location. They acknowledge the pressures of value engineering, and instead of using faux materials to cut corners, as has been suggested, they hope to convince the company to substitute less expensive materials that they feel maintain the same level of tectonics. "You have to become the brand police and say, 'That's not Calvin,'" Lynch said.

For the firm Work AC, retail projects also provided an early way to build their portfolio and try on new ideas. After working for OMA on the Prada Epicenter in Soho, one of their first projects as Work AC, principals Amale Andraos and Dan Wood were asked to design a "pop-up store" for Target, a temporary space in a vacant storefront in Rockefeller Center. Though Work AC took a different approach than they did with Prada, designing a glossy white interior with Pop accents such as bulls-eye-shaped lighting, at least one lesson got lost in the translation from luxury to mass-market. "Luxury is all about scarcity, so Prada places three to four inches between each garment, but Target loaded the racks with clothes, so on the second day we had to reinforce them," Andraos said. This glitch aside, the store was successful enough that the firm was approached by Anthropologie to update their pleasantly cluttered, flea-market look. "At first it seemed like an odd fit, because their aesthetic is all about nostalgia," she said. "But we found them very receptive to our approach, which was helping to focus their product line." Work AC pushed a lot of the "clutter" to the periphery, creating niches for "vignettes," while in the center of the stores they called for a large display element that included a natural feature, such as in Corona, California, where a skylight shines over a terrarium with a live tree surrounded by stepped platforms.

The firm's biggest break, however, came through a personal introduction to an iconic name, Diane von Furstenberg. "A friend met Diane and found out that she was interviewing architects," Andraos said. After beating out the competition, Work was asked to design a new headquarters in the Meatpacking District for von Furstenberg's company, DVF. "The store was just



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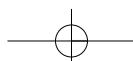


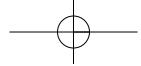
For Diane von Furstenberg, Work AC designed curved white "wrap walls" that are different in every location (**top**). The carpeted dressing room lounges have a relaxed, intimate look, and translucent fabric curtains add a slinky element (**above**).

a small piece of the puzzle," Andraos said. Work is designing 20 new all-white stores, all featuring an angled partition that snakes through the store, which the architect's call "the wrap wall," in honor of von Furstenburg's famed frock. "Working with Diane is very personal. It's not so corporate," Andraos said. "In London, the interior is landmarked, so the wrap doesn't touch the moldings. In Brussels, it's a larger element that becomes the architecture," she said.

Though Work plans to stay involved with DVF, they have turned down other potential retail clients. "Retail is very interesting. You get to test ideas very quickly," she said. "But just to be new and to sell gets exhausting. Retail is a very specific world. You can fall into it and never get out." That said, Work AC is completing a new store for a young designer, Maria Cornejo, which they think typifies where a certain tier of the market is headed: no design. "Simplicity is a good thing after all the hype, after stores feeling like they need to be more than stores. Rawness can be such a relief. Let the clothes do the job."

**ALAN G. BRAKE IS AN ASSOCIATE EDITOR AT AN.**





SUPPLEMENT 01

# hardware

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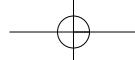
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PROFILE

## Index-d



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PROFILE

# Index-d

BY AUDREY JAYNES

**With the range of locks, hinges, and handles ever widening in terms of technological complexity and far-flung sourcing, Nils Wiesenmuller and Matthew Preston of Index-d saw an opportunity and created a new niche—hardware consultants.**



LEFT: The Gropius-designed Bisschop window handle. ABOVE, FROM LEFT: The MWE Duplex sliding door at the Progressive Medical Center; Astec System 700 sliding door mechanism at Harvard (also on previous page); a custom rail at Progressive Medical Center.

For architects, hardware can be a sleeping giant that rears its expensive head when a contractor can't figure out a custom-designed sliding door or when an offset pivot hinge needs more than a little modifying. And when European manufactured products enter the mix, a lack of familiarity can have architects up to their necks in foreign installation requirements and instructions.

Recognizing this, architect Nils Wiesenmuller and civil engineer Matthew Preston combined their exasperation and design sensibility to offer a solution: Index-d. A distributor of around 20 European and American manufacturers, the Connecticut-based firm also offers services—from hardware customization to installation support—that make the specification process a walk in the park.

After only a year of full-fledged operation, their resume includes co-designing a modified sliding panel system for Harvard University and providing Simonswerk concealed hinges for the new Prada store in Las Vegas.

It might have been fate

that brought the two together, when Preston answered a roommate ad in a Berlin newspaper in 1991. Originally from Connecticut, Preston had gone to Germany to travel but ended up spending four years studying and working there while his German-born roommate studied architecture. In 1998, after returning to America and attending graduate school, Preston encouraged Wiesenmuller to come to Connecticut to form the Bridgeport Design Group, an architecture firm specializing in high-end professional office and boutique retail spaces.

In 2002, the group began work on the design for the Progressive Medicine Center in Kent, Connecticut, whose complex foreign hardware specifications gave birth to Index-d. Since its founding, the company has grown

from two to five employees and from providing products solely for their own architecture firm to filling a niche that benefits architects and contractors all over the world.

"In my early days, I naively assumed when I did a hardware spec that the contractor would do his home-

work, find the hardware, and get it installed," said Preston. "We saw a need not only for the hardware itself but also to provide services for finding the products and for specifying them without architects killing themselves."

The recent project for Harvard University highlights one of the company's specialties: customization. Last month, it modified an Astec exposed sliding door system to support a set of glass marker boards and framed Forbo panels that would glide over each other for the entire length of a 27-foot conference room wall; the modified carriage wheels have an integrated panel stop, which, unlike a rail stop, allows the system a full range of movement.

"Customization is just a huge issue for architects who are trying to stretch the design dollar," said Humberto Cordero, marketing director at Index-d.

The firm also helped design several customized hardware products and generated the entire hardware schedule for an addition to a home in Cambridge, Massachusetts, that will be

completed this year. "They effectively worked as a hardware consultant," said Catherine Truman, an associate at AnnBeha Architects.

"But what really sets them apart from other companies is their background in design," said Truman, who envisioned a minimalist hinge for a set of large overlay china cabinet doors that was not available through any manufacturer. It had to be custom designed through a collaboration between Index-d and Thoughtforms, their contractor.

"Coming from a design background, Preston understood what I was talking about," said Graham Grallert, the shop supervisor of the millwork department at Thoughtforms. He sent a few sketches to Index-d and Preston offered a solution. Accurate Lock & Hardware, based in Connecticut, fabricated a similar hinge that could be altered to be more inconspicuous.

"With our expertise and design sensibility, we can help in the specification process so the architect can hand over the drawings and the schedule and we can provide a detailed spec that offers not only the architect but the contractor a very simple and straightforward solution," said Cordero.

Last year, Preston chose to devote himself entirely to Index-d, and Wiesenmuller took over Bridgeport Design Group. They currently have about 40 open projects, including another contemporary residential project with Thoughtforms and the new Prada store in Las Vegas. The age of the hardware consultant has arrived.

FROM LEFT: COURTESY INDEX-D; KVON; INDEX-D; KVON

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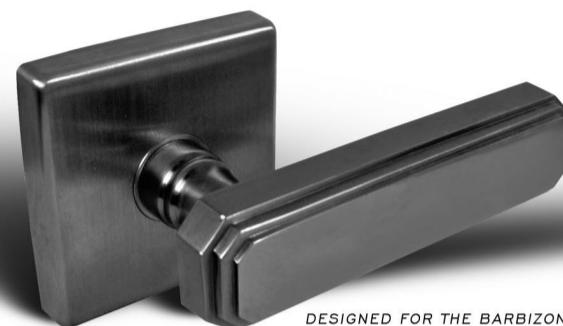
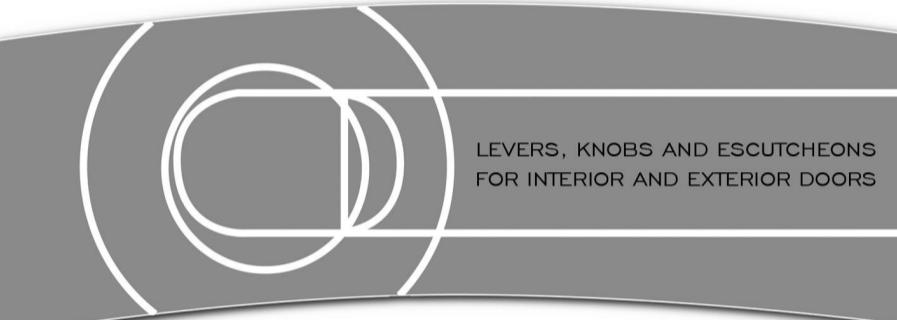
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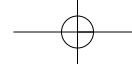
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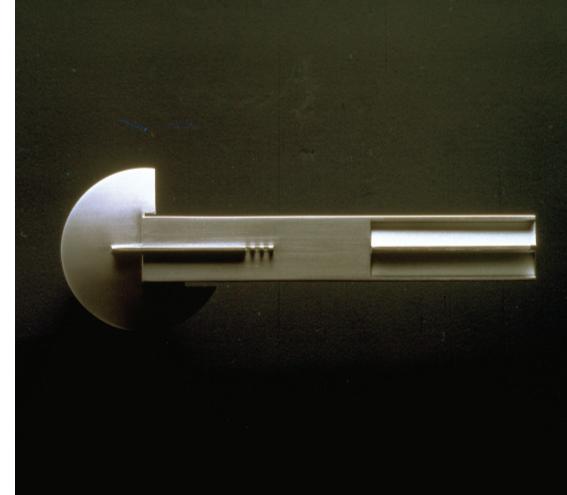
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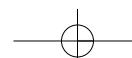
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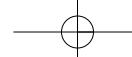


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A **DROP RING PULL**  
NANZ

Designed to operate a mortise latchset, this pull combines Georgian simplicity with Baroque compound curves. On its lip, the 3-inch-diameter ring sports a plain astragal, also available with beaded or roped detailing. A back-to-back application can be used with doors thicker than 2 inches. With its refined look and hidden fasteners, this new pull is appropriate for a variety of interiors. Pick from more than one hundred plated and patinated finishes from Nanz's Brooklyn factory, including light pewter, dark oxidized bronze, and stately antique gold.

[www.nanz.com](http://www.nanz.com)B **METRO THUMB-LATCH ENTRY SET**  
ROCKY MOUNTAIN HARDWARE

Hand-rubbed bronze gets squeaky clean with this new brushed-finish collection from Rocky Mountain Hardware. Melding old-world casting techniques with precise CNC machining, the Idaho-made, solid bronze hardware is finished by hand, giving each piece its own panache. Serving applications from knob entry and multipoint sets to sliding doors, the Metro line runs from pristine white bronze (pictured) to a rusty-hued silicon bronze that looks impeccably ravaged. As a bonus, Rocky Mountain's wares are certified to contain 72 percent minimum recycled content, of which 50 percent is post-consumer.

[www.rockymountainhardware.com](http://www.rockymountainhardware.com)C **TRAK-KIT**  
SHADI + COMPANY

Is that luscious 50-inch plasma TV bolted to the living room floor just when you want to watch movies in bed? Architect and videophile Shadi Shahroki, who trained at SCI-Arc and Columbia University's GSAPP, devised a mobile media solution for flat-screen TVs and computer monitors ranging up to 80 inches wide and weighing up to 600 pounds. Available in robotic and nonrobotic versions, Trak-kit's ceiling-mounted, anodized-aluminum rail assembly whisks screens any linear distance and rotates them 359 degrees. Choose custom cables, speaker mounts, and optional finishes, plus soffits with spot lights for kicks. You can even slide the sucker out of sight into a pre-designed cabinet.

[www.trak-kit.com](http://www.trak-kit.com)D **NO. 443**  
OMNIA INDUSTRIES

For clients with a conservative bent, Omnia's new Traditions line offers classic looks in 14 knobs and levers, including a mix of new and existing designs. Doorknob No. 443 (pictured, in the polished nickel finish) features subtle scalloped details. Traditional round, beaded round, and rectangular rose options are available in two sizes. Finishes include a mix of traditional and contemporary looks, ranging from antique bronze to polished chrome.

[www.omniaindustries.com](http://www.omniaindustries.com)E **DOOR GEMS**  
GEORGE RANALLI DESIGNS

These Frank Lloyd Wright-inspired door handles were originally commissioned by a Japanese manufacturer and have only recently become available in the United States. Known for his snazzy Italian modernist designs, New York architect George Ranalli riffs on geometric form while highlighting modern functionality. Radiating tactility and warmth, the Lock-it (pictured) and Charm levers are said to be more ergonomic than a plain doorknob. Made of three cast aluminum pieces, the Lock-it comes in an electro-coated matte clear finish; as does the Charm, made of cast brass; and the larger Pendant, a push plate/pull bar in brass and brushed nickel.

[www.georgeranallidesigns.com](http://www.georgeranallidesigns.com)F **A 2029 CABINET PULL**  
VALLI & VALLI

The angled grip on this rectilinear cabinet pull is enticingly grabable. It comes with a single satin chrome finish or a split satin-and-polished-chrome (pictured), which provides a bit of visual and tactile pizzazz. Made of zinc alloy and brass, the pull comes in three sizes, 6½ inches, 8½ inches, and 12½ inches from center to center; the largest can even be used on your refrigerator.

[www.vallievalli.com](http://www.vallievalli.com)G **TECTUS 3D**  
SIMONSWERK

This adjustable concealed hinge makes it possible to get a completely flush surface on the hinge side of a door. It's three-dimensionally adjustable to move the door a few millimeters horizontally, vertically, and depth-wise, keeping it even and level with the wall. At 8.2 inches, the largest of three available sizes of the stainless-steel hinge can support a door weighing almost 400 pounds.

[www.simonswerk.co.uk](http://www.simonswerk.co.uk)

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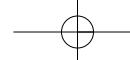
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# From James Bond-ish Biometric Scanners to Vanishing Doors, Today's Advanced Hardware Does Double Duty

## LOCKED AND LOADED



The last 30 years have brought an explosion of options in hardware. There are products to suit nearly every use and aesthetic—even niche novelties such as doorknobs that smell good or light up in the dark. But, said experts in the field, several overarching trends are shaping today's market. For architectural hardware, moving parts are gaining popularity. In the world of locks, security concerns have made high-tech hot. And when it comes to items that make a design statement, clients are willing to shell out more for the perfect look to punctuate their space.

John Risch, business and showroom manager of Häfele, has found droves of architects streaming into Manhattan's 26<sup>th</sup> Street showroom seeking hardware for sliding doors. The reason is simple, he said: The high price of Manhattan real estate means that clients from loft residents to corporations are looking for ways to make their spaces do double duty.

**BELOW:** With the Hawa Cornertec 150/GV sliding door system, panels can slide open during the day and shut at night to provide security. **ABOVE:** Marks USA's IQ1KPT/26D electronic access control lock is programmable.



With New York City's population set to rise by nearly a million by 2030, the space crunch will only increase, so New Yorkers will have much to learn from Europeans, who are used to making do with smaller spaces. In New York, "we're seeing signs of having to become more European in terms of efficiency and functionality," said Risch, who noted Häfele's German pedigree.

In a project for one company, for example, Ted Moudis Associates project designer Kimberly Sharpe recently faced the challenge of helping to create a conference room that could be transformed into a café area when meetings weren't in session. Through Häfele, her firm spec'd the Hawa Super 250, a hardware system for top-hung sliding doors. Surrounding three sides of the pentagon-shaped conference space, several glass panels slide behind a stationary panel or into pockets to the side, out of the way. "Now we have a

conference room that can suddenly—presto change-o—become something else. It's sort of James Bond-like," Sharpe said. Her firm's own office has a Hawa Cornertec sliding door system in its elevator lobby area, which closes to provide security at night.

Versatility is the name of the game in locks, too, leading to the rise of electronic access control (EAC) systems in office buildings, hotels, and residential towers, among other places. EACs come in many varieties, including ones that scan fingertips or read chips embedded in access cards. These smart locks not only secure doors and cabinets, they can be programmed to do so selectively—only during certain hours and for specific people. They also gather information about who has used the lock when. Thus a business could use the electronic records to figure out who was present at the time of a theft, which is helpful for insurance

purposes, said Joey Dalessio, director of business development for Marks USA.

Another advantage is the heightened security such locks offer. Manhattan's Bellevue Hospital switched from Simplex locks—a mechanical push-button type that accepts one code from everyone—to Marks USA's IQ Access Control system. Some locks in the new system can accept more than 3,000 users, each with a unique electronic access card or code to enter on a keypad. As a result, the hospital's security is now much tighter, said Martin Murphy, the hospital's supervisor for the locksmith's shop. But the fastest-growing area of EACs—and those with the highest potential for security—are biometric: systems that read body parts such as retinas or fingerprints.

Of course, you probably don't want the spaces you design to end up looking like high-tech fortresses straight out of the sci-fi film *Gattaca*.

Luckily, some EAC locks come in architectural finishes to blend with their surroundings. Or architects might choose to hide card-reading EACs behind flat surfaces, their locations known only to those who need to use them.

For hardware that's designed to be on display—doorknobs, handles, cabinet pulls, and the like—there is enormous variety on the market, and with the rising popularity of home-design TV shows, many clients are increasingly savvy and willing to pay more than before for just the right look. "It's changed a lot over the last ten years: With HGTV and Extreme Makeover, you see all these crazy things," said Steve Hertzberg, national account manager for Topex Hardware. When clients see hardware, paint, or moldings they like on a design show, they often ask architects to emulate it, he added.

Fortunately, there's also been an explosion of products to match the demand (though some firms still favor of their own custom designs). For many years, brass was the default finish, then occasionally chrome in the 1970s and '80s, Hertzberg added, but now, the options are numerous: stainless steel, satin nickel, and distressed finishes, to name just a few. For years, Valli & Valli has offered door levers by top designers and architects that, naturally, cost top dollar.

"There's a stratification going on in the market," remarked Matthew Preston, managing director of Index-d. While builders may be inclined to go for the cheap stuff, architects tend to be pickier and to spend more—and high-end hardware companies such as Nanz, E.R. Butler & Co., FSB, and d line are reaping the benefits, he said. However, "not all the projects that an architect gets involved with have the budgets to pay for that kind of stuff. In those situations I think it's pretty difficult for the architect to get what he wants these days. You have to make compromises and do your best."

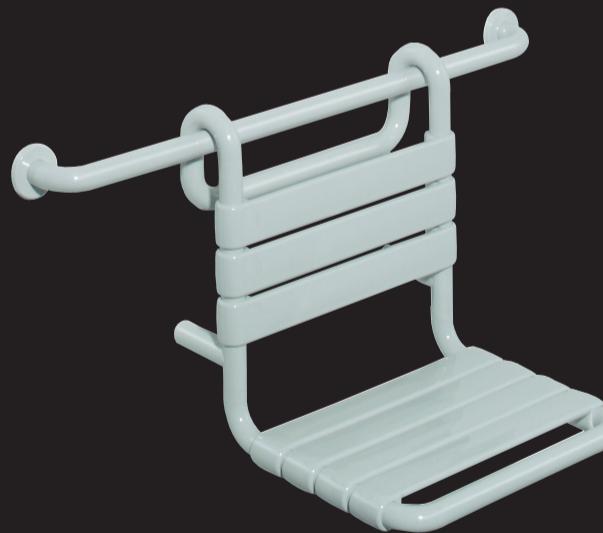
LISA DELGADO  
WITH ADDITIONAL RESEARCH  
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THE ARCHITECT'S NEWSPAPER FEBRUARY 20, 2008

## FEBRUARY / MARCH 2008

## FEBRUARY

WEDNESDAY 20  
LECTURES

**Martin Lane Fox**  
**Reflections of a Garden Designer**  
6:00 p.m.  
New York School of Interior Design  
69th Street Gallery  
161 East 69th St.  
[www.nysid.edu](http://www.nysid.edu)

**Juan Herreros**  
**Risky Business**  
6:30 p.m.  
Wood Auditorium  
113 Avery Hall  
[www.arch.columbia.edu](http://www.arch.columbia.edu)

**EXHIBITION OPENING**  
**Frida Kahlo**  
Philadelphia Museum of Art  
Benjamin Franklin Parkway and 26th St., Philadelphia  
[www.philamuseum.org](http://www.philamuseum.org)

**THURSDAY 21**  
LECTURES

**Michael Minkenberg**  
**New Capitals in New Nations: Comparative Perspectives**  
6:00 p.m.  
New York University Grand Room  
19 University Pl.  
[www.nyu.edu/deutschesshaus](http://www.nyu.edu/deutschesshaus)

**Kent Barwick**  
**City of Water: Examining the Past and Future of New York's Waterfront**  
7:00 p.m.  
Museum of American Finance  
48 Wall St.  
[www.downtownny.com](http://www.downtownny.com)

**EXHIBITION OPENINGS**  
**Ry Fyan**  
**I Can Give You What You Want**  
Perry Rubenstein Gallery  
527 West 23rd St.  
[www.perryrubenstein.com](http://www.perryrubenstein.com)

**Muzi Quawson**  
**Pull Back the Shade**  
Yossi Milo Gallery  
525 West 25th St.  
[www.yossimilo.com](http://www.yossimilo.com)

**Pello Irazu**  
**Home**  
Yancey Richardson Gallery  
535 West 22nd St.  
[www.yanceyrichardson.com](http://www.yanceyrichardson.com)

**Carlo Mollino, Barry X Ball**  
**Casa Del Sole**  
Salon 94  
12 East 94th St.  
[www.salon94.com](http://www.salon94.com)

**FRIDAY 22**  
LECTURE

**Cai Quo-Giang**  
**I Want to Believe**  
7:00 p.m.  
Solomon R. Guggenheim Museum  
Peter B. Lewis Theater  
1071 5th Ave.  
[www.guggenheim.org](http://www.guggenheim.org)

**EXHIBITION OPENINGS**  
**I Want to Believe**  
**Cai Quo-Giang**  
Solomon R. Guggenheim Museum  
1071 5th Ave.  
[www.guggenheim.org](http://www.guggenheim.org)

**Rashid Johnson**  
Nicole Klagsbrun Gallery  
526 W. 26th St.  
[www.nicoleklagsbrun.com](http://www.nicoleklagsbrun.com)

**NYC Chairs**  
**Lucas Samaras**  
PaceWildenstein  
534 West 25th St.  
[www.pacewildenstein.com](http://www.pacewildenstein.com)

**SATURDAY 23**  
LECTURE

**Bettina Funcke**  
**On Joseph Beuys**  
1:00 p.m.  
Dia:Beacon  
Riggio Galleries  
3 Beekman St., Beacon  
[www.diabeacon.org](http://www.diabeacon.org)

**EXHIBITION OPENING**  
**Chimneys and Towers: Charles Demuth's Late Paintings of Lancaster**  
Whitney Museum of American Art  
945 Madison Ave.  
[www.whitney.org](http://www.whitney.org)

**Dave Miko**  
**Wallspace**  
619 West 27th St.  
[www.wallspacegallery.com](http://www.wallspacegallery.com)

**FILM**  
**Heima**  
(Denni Karlson, 2007), 91 min.  
Scandinavia House  
58 Park Ave.  
[www.scandinaviahouse.org](http://www.scandinaviahouse.org)

**SUNDAY 24**  
EXHIBITION OPENING

**Design and the Elastic Mind**  
Museum of Modern Art  
11 West 53rd St.  
[www.moma.org](http://www.moma.org)

**MONDAY 25**  
LECTURES

**Mabel Wilson**  
**Time/Space Pressure—The Electronic Image of Architecture**  
6:30 p.m.  
McNeil Lecture Hall  
Yale University Art Gallery  
1111 Chapel St., New Haven  
[www.architecture.yale.edu](http://www.architecture.yale.edu)

**Anthony Vidler**  
**History and theory in a "Post-Critical" Age**  
6:30 p.m.  
Wood Auditorium  
113 Avery Hall  
[www.arch.columbia.edu](http://www.arch.columbia.edu)

**TUESDAY 26**  
EXHIBITION OPENING

**Radiance from the Rain Forest: Featherwork in Ancient Peru**  
Metropolitan Museum of Art  
1000 5th Ave.  
[www.metmuseum.org](http://www.metmuseum.org)

**WEDNESDAY 27**  
LECTURES

**Diebenkorn (and Others): Early and Late**  
6:30 p.m.  
Grey Art Gallery  
Silver Center, Room 300  
[www.nyu.edu/greyart](http://www.nyu.edu/greyart)

**Moongyu Choi**  
**Questioning the Border**  
6:30 p.m.  
Wood Auditorium  
113 Avery Hall  
[www.arch.columbia.edu](http://www.arch.columbia.edu)

**EXHIBITION OPENING**  
**Gustave Courbet**  
Metropolitan Museum of Art  
1000 5th Ave.  
[www.metmuseum.org](http://www.metmuseum.org)

**THURSDAY 28**  
EVENT

**Kenneth Frampton**  
**Modern Architecture: A Critical History, Fourth Edition**  
6:30 p.m.  
Urban Center Books  
457 Madison Ave.  
[www.mas.org](http://www.mas.org)

**FRIDAY 29**

**LECTURE**  
**Vito Acconci**  
**From Word to Action to Architecture**  
5:00 p.m.  
University of Pennsylvania B-1 Meyerson Hall  
3101 Walnut St., Philadelphia  
[www.design.upenn.edu/arch](http://www.design.upenn.edu/arch)

**SYMPOSIUM**  
**Part Animal Part Two: Architecture, the Arts, and Biological Life**  
10:00 a.m.  
Wood Auditorium  
113 Avery Hall  
[www.arch.columbia.edu](http://www.arch.columbia.edu)

**EXHIBITION OPENING**  
**Jean Michel Othoniel**  
Sikkema Jenkins & Co.  
530 West 22nd St.  
[www.sikkemajenkinsco.com](http://www.sikkemajenkinsco.com)

## MARCH

**SATURDAY 1**  
LECTURE

**Trisha Brown, Merce Cunningham, and Friends**  
1:00 p.m.  
Philadelphia Museum of Art  
Benjamin Franklin Parkway and 26th St., Philadelphia  
[www.philamuseum.org](http://www.philamuseum.org)

**SYMPOSIUM**  
**Vito Acconci: Public Nuisance**  
10:30 a.m.  
Slought Foundation  
4017 Walnut St., Philadelphia  
[www.slought.org](http://www.slought.org)

**EXHIBITION OPENING**  
**Anatomy of a Masterpiece: How to Read Chinese Paintings**  
Metropolitan Museum of Art  
1000 5th Ave.  
[www.metmuseum.org](http://www.metmuseum.org)

**SUNDAY 2**  
EXHIBITION OPENINGS

**Color Chart: Reinventing Color, 1950 to Today**  
Museum of Modern Art  
11 West 53rd St.  
[www.moma.org](http://www.moma.org)

**Archie Granot**  
**The Papercut Haggadah**  
Yeshiva University Museum  
15 West 16th St.  
[www.yu.edu/museum](http://www.yu.edu/museum)

**In the Forest of Fontainebleau: Painters and Photographers from Corot to Monet**  
National Gallery of Art  
National Mall and 3rd St., Washington, D.C.  
[www.nga.gov](http://www.nga.gov)

**TUESDAY 4**  
LECTURE

**Rafi Segal, Els Verbakel**  
**Architecture and Collective Space**  
6:30 p.m.  
Urban Center Books  
457 Madison Ave.  
[www.mas.org](http://www.mas.org)

**WEDNESDAY 5**  
LECTURE

**Rahul Mehrotra**  
**Architecture and Cultural Significance**  
6:30 p.m.  
Wood Auditorium  
113 Avery Hall  
[www.arch.columbia.edu](http://www.arch.columbia.edu)

**THURSDAY 6**  
LECTURE

**Panelists Pending**  
**Bond Street Reborn**  
6:30 p.m.  
NYPL Donnell Library Auditorium  
20 West 53rd St.  
[www.skyscraper.org](http://www.skyscraper.org)

**FRIDAY 7**  
SYMPOSIUM

**Preservation 2030**  
8:30 a.m.  
Parish Hall, St. Mark's Church in-the-Bowery  
131 East 10th St.  
[www.hdc.org](http://www.hdc.org)

**EXHIBITION OPENING**  
**Rococo: The Continuing Curve, 1730–2008**  
Cooper-Hewitt, National Design Museum  
2 East 91st St.  
[www.cooperhewitt.org](http://www.cooperhewitt.org)

**SATURDAY 8**  
SYMPOSIUM

**Rodolphe Töpffer & the Word/Image Problem**  
Parsons The New School for Design  
3:00 p.m.  
Theresa Lang Community and Student Center  
55 West 13th St.  
[www.parsons.edu](http://www.parsons.edu)

**EXHIBITION OPENING**  
**Nicola Mueller**  
**Masquerade**  
New York University Deutsches Haus  
42 Washington Mews  
[www.nyu.edu/deutschesshaus](http://www.nyu.edu/deutschesshaus)

**TUESDAY 11**  
EXHIBITION OPENING

**Beauty and Learning: Korean Painted Screens**  
Metropolitan Museum of Art  
1000 5th Ave.  
[www.metmuseum.org](http://www.metmuseum.org)

**WEDNESDAY 12**  
LECTURE

**David Cadman**  
**The Sally Henderson Memorial Lecture on Green Design**  
**Beauty as the Informing Principle of Sustainability**  
6:00 p.m.  
New York School of Interior Design  
69th Street Gallery  
161 East 69th St.  
[www.nysid.edu](http://www.nysid.edu)

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**MIXER**  
9:00 p.m.  
Eyebeam  
540 West 21st Street  
February 23

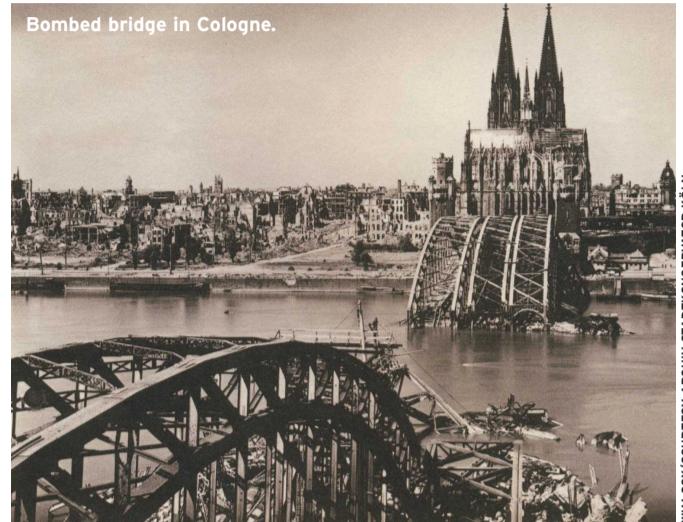
Like modern-day Situationists, multimedia art group D-Fuse takes inspiration from the notion of drifting through cities. At Eyebeam, the London-based group will perform *Latitude*, a sort of audiovisual tone poem evoking the emotive elements of China's ever-developing urban spaces. Using DVD turntables to mix video like DJs' mix records, the artists trace the paths, encounters, and architectural vistas that make up city life: crowds, fragments of conversations, and striking structures such as an elaborately looped Shanghai overpass and a Chongqing bridge adorned with a statue of an eagle (top and above). The project was born when D-Fuse made several visits to China, collaborating with local artists to explore the rapidly changing environments of Shanghai, Guangzhou, and Chongqing; *Latitude* draws from footage from those visits. The show is just one part of the evening's offerings, which also include performances by DJ Spinoza, Lady Firefly, and Gameboy musician Bubblyfish accompanied by video artist CHiKA, as well as interactive art by Zach Lieberman and David Jimison with Jeff Crouse. The event is part of MIXER, a series devoted to showcasing acclaimed artists in live video and music performance.



**COOL MODELS / MAQUETTES FROIDES**  
BY JEAN-PAUL VIGUIER  
Cultural Services Gallery  
French Embassy in New York  
972 5th Avenue  
Through February 29

With their elegant puzzle-like forms, Jean-Paul Viguier's palm-sized three-dimensional architectural models convey great concepts behind large-scale projects. As this exhibition's title suggests, the French architect's models are undeniably cool, with their elegant craftsmanship using bronze, glass, black resin, and plexiglass parts. Models on view include five major projects by Viguier: the Jane and Arthur Stieren Center for Exhibitions at the McNay Art Museum in San Antonio; the American University of Paris / New York University on Ile Seguin in Paris; Chicago's Sofitel Water Tower (above); the Maroc Telecom's headquarters in Rabat, Morocco; and the headquarters of France Public Television in Paris. The exhibition also features a film documenting the process by which these shapes and planes coalesce into the models' forms. The models are not only physically beautiful, but also powerful in conveying the architect's vision. According to McNay Art Museum director William J. Chiego, Viguier's model was so simple and toy-like that it allowed the architect selection committee to immediately understand the architect's concept and has significantly helped development of the project, which is expected to open in June.

COURTESY VIGUIER S.A.D'ARCHITECTURE



## ANXIETY AND INFLUENCE

**Return Emigrations: Architectural Cross-Currents in Postwar Germany and America**  
Department of Art History and Archaeology, Columbia University  
January 24–25

To an outsider, art and architectural history fall neatly into periods: Romanesque, Gothic, and Renaissance, for example. With this formula, nearly everything can be placed in a convenient timeline, sized perfectly for the appendix of a textbook. It is the historian's task to take aim at these divisions, unpack assumptions, and reconstruct a deeper and truer understanding of history taking into account newly discovered details. Architectural modernism, long understood as falling within a discrete span of time and advanced by select canonical figures, has become ripe for re-evaluation. Some of its most entrenched boundaries came into the crosshairs at a recent conference, *Return Emigrations* at Columbia University.

On January 24 to 25, the Department of Art History and Archaeology hosted the symposium, which explored new research in postwar German architecture, beginning with the question of what it means to be "postwar" and "German." For the most part, architectural history has put in place an automatic relationship: I say "postwar German," you say, "Walter Gropius" or "Ludwig Mies van der Rohe." But conference participants suggested new relationships. Gropius and Mies, after all, both moved to the United States in 1937. While none of the research doubted their central significance, it did attempt to more closely understand broader contexts

in terms of other architects and their country of origin. How can Gropius and Mies represent postwar German architects when they were living in Cambridge, Massachusetts, and Chicago, respectively?

Speakers thus investigated the complex sets of relationships between architects who stayed, those who left, and those who returned. One of the main topics throughout the conference was *innere immigration*, a term first used to describe German authors who stayed in Germany throughout the Third Reich.

The speakers argued that many of modern architecture's most salient tenets were outlined by German émigré heroes practicing and teaching in the United States. It was therefore incumbent on those still in Germany to maintain a continuity despite quite separate conditions.

Jeffry Diefendorf, professor in European and Holocaust Studies at the University of New Hampshire, delivered the keynote lecture, outlining the German contributions to architectural modernism. As a historian, his research has largely focused on the reconstruction of German cities after World War II. This was one of the main endeavors that brought together different constituencies, and it was a point of convergence that would recur throughout the conference. Others included the Bauhaus and Harvard's Graduate School of Design—two where institutions Gropius played a

**continued on page 29**

*The Story of the Pool* (Madelon Vriesendorp). Project by Rem Koolhaas, 1977.



## CREDIT WHERE CREDIT'S DUE

*Architecture and Authorship*  
Edited by Tim Anstey, Katja Grillner, and Rolf Hughes  
Black Dog Publishing, \$39.95

At the beginning of 2008, it may seem anachronistic to question the nature of authorship in architecture. Any practicing architect recognizes the disconnect between the way architecture operates as a contemporary discipline and the way it is usually portrayed by the media (trade publications aside). While architecture by its very complexity demands teamwork with multiple participants, non-professionals seem to insist relentlessly that a building and its singular creator are synonymous.

This is one of the underlying themes of the compendium of essays entitled *Architecture and Authorship*. Editors Tim Anstey, Katja Grillner, and Rolf Hughes aim to explore more fitting definitions of authorship that reflect

actual approaches to design and construction. The questions are valid, but the focus is broad; the collection features a series of historical case studies that span five centuries. Although the final essays bring the topic up to the present, the book might have greater impact by putting more contemporary issues into play.

Essays in the book trace the modern definition of the architect to the Renaissance. At that time, the master builder's role was divided into independent professions for individuals engaged in design and construction. The architect's contribution was the "intention" or intellect that he—it was invariably he—brought to bear on a project. He was also considered the source for the design and, consequently, for a

work's truth and meaning.

Since then, this definition has served to simplify what was, and still is, a collaborative and complex process. The notion of the architect, elevated above the fray of construction, is a historical myth. Creativity is not sacrosanct. Design intent denotes a determined, focused effort, but cause does not necessarily accomplish effect. Indeed, architecture has always assumed a certain degree of messiness.

The editors argue for reopening the notion of authorship, based on the many new processes that have undermined its hegemony in the last half-century, including user-oriented design, systems design, and computer-aided design. Some authors cite novel approaches, such as collaboration across

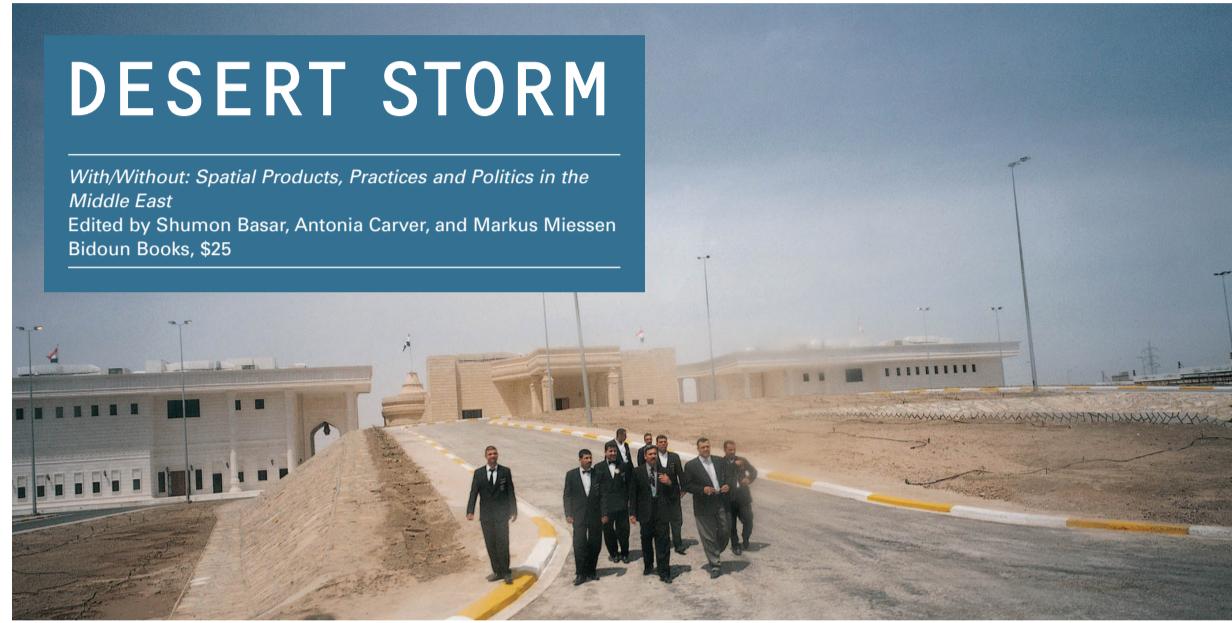
disciplines and global networking. One author even explains how living/robot hybrids that are engaged in production are destabilizing traditional notions of creativity and intention.

It is true that many current practices permeate the boundaries of authorship, and in many ways not cited in this book. For example, in the United States, green building practices and the rise of LEED standards have prompted many architects to share once proprietary ideas and information in the collective cause to save the Earth. With the advent of building information modeling, design and construction have become almost synchronous activities, since architects can better anticipate the final outcome of a building before **continued on page 29**

THE ARCHITECT'S NEWSPAPER FEBRUARY 20, 2008

## DESERT STORM

*With/Without: Spatial Products, Practices and Politics in the Middle East*  
 Edited by Shumon Basar, Antonia Carver, and Markus Miessen  
 Bidoun Books, \$25



COURTESY ST. MARTIN'S PRESS

In his quintet of novels *Cities of Salt*, Abdulrahman Munif tells the story of a Bedouin community located in the Middle East that becomes hopelessly corrupt once it strikes oil. The city consumes its newfound commodity while simultaneously consuming itself. Today's authorities in Dubai are determined to avoid precisely that fate, aiming to turn their fleeting oil profits into durably global economic power. Oil revenues dropped from 50 percent of the emirate's GDP in 1985 to under 6 percent in 2004, and should dip to 1 percent in 2010. Credit this decline to the savvy use of spellbinding architectural excess to lure tourists and businessmen to an instant skyline in the desert.

*With/Without: Spatial Products, Practices and Politics in the Middle East*

tones down both Dubai's glossy official story and the harsh criticism of its outlandish buildings. Editors Shumon Basar, Antonia Carver, and Markus Miessen also attempt to avoid relying on unexamined Western paradigms on the one hand, and to stay away from "obsessing over cultural difference" on the other. This dual effort has been a major point of post-colonial theory for two decades now, and in the pages of *With/Without*, it proves an important but elusive objective.

This volume brings together descriptive essays and informative interviews with the likes of Philipp Misselwitz, Rem Koolhaas, and L.E.FT, all engaged by Markus Miessen's sharp and intelligent questions. Also included is another useful interview of Keller Easterling

by Nader Vossoughian, and images that deliberately contrast with glossy publications about Dubai, such as Armin Linke's photographs that direct the camera's focus away from trophy buildings. Though the book is about the so-called Middle East—not just Dubai—the editors hardly explain how the one relates to the other. And articles about other sites are so small in number, so uneven in quality and method, and so randomly scattered that, as a reader, it is impossible to piece together any substantial information from these fragmented texts. This makes the book, at best, unfinished, even if we excuse the dangerous metonymic relation the editors suggest between Dubai and the Middle East.

To provide a framework for their material, the editors

have organized essays under typological categories: street, park, villa, housing block, museum, business park, relic, refurbishment, mall, university, village, site, suburb, skyscraper. The choice of these seemingly neutral categories contradicts the book's intentions, however. One editor states that "many Western critics appear baffled, unable to make sense of [Dubai's] development, precisely because they attempt to judge it against spatial products, developments, and realities in their respective home countries." Yet doesn't the book's set of categories also extend a familiar frame of reference to its object of analysis? For instance, residential spaces of the Middle East are discussed under the categories of villa, housing block, and suburb, which

would seem to reflect the same epistemic imperialism the editors had criticized. Elsewhere, the book celebrates free-market capitalism in Dubai to the point of equating freedom in the market with freedom in human rights. And many writers seem reluctant to pin down the very power mechanisms behind Dubai's development that they profess to critique. Namely, there is no discussion about the limitless ambitions of Dubai's monarchic ruler, Sheikh Mohammed bin Rashid Al Maktoum, or the paradoxes of European and North American relations with nondemocratic states—tellingly revealed when one compares their foreign policies for Dubai and, say, Iraq.

As a result, many important architectural issues are bracketed in this book, and some are dismissed as "neo-left moralizing." Thousands of construction workers migrate to Dubai, mostly from South Asia, with hopes of finding employment even though investors do not seem legally obliged to respect the migrant workers' rights or standards. In a city of 1.4 million, construction workers hold the highest percentage of foreigners among other professions, with approximately 150,000 people. Yet the destitute housing conditions of these workers is here almost wholly overlooked, except when it is raised for a brief moment by Rem Koolhaas (yes, him). Moreover, class-based hierarchies are not at all

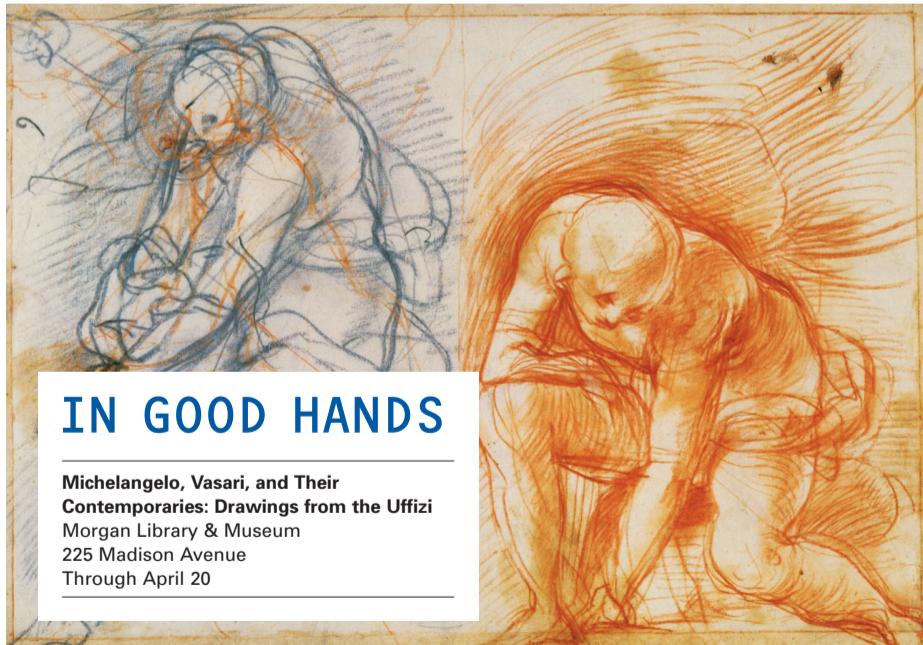
separate from ethnic-based divides in Dubai. There is an explicit ethnic caste system in employment that puts South Asian residents (around 65 percent of the overall population) on the fringes of the class pyramid and thus the edges of city life.

Ecological problems are another major topic that remains unexplored. After reaching its city limits on the shoreline, the authorities in Dubai have decided to expand literally onto the Persian Gulf. Estimates for the size of these projects are alarming: 1.1 billion cubic meters of sand and stone are to be dumped as landfill; 520 kilometers of beaches are on tap for the Palms. How are these supersized, artificial islands affecting the ecology of the Gulf's water, a natural resource equally precious as oil? What is happening to the microclimate of the oasis or to the water's living organisms? How structurally reliable is the sand landfill?

With so much profoundly at stake, staying silent on these questions cannot be justified. In the end, *With/Without* remains an exceptionally fresh yet loose-and-fast take on this incredibly important, complex, and fragile realm.

**ESRA AKCAN COMPLETED HER DOCTORAL AND POSTDOCTORAL STUDIES AT COLUMBIA UNIVERSITY. SHE IS NOW AN ASSISTANT PROFESSOR AT THE UNIVERSITY OF ILLINOIS AT CHICAGO.**

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## IN GOOD HANDS

*Michelangelo, Vasari, and Their Contemporaries: Drawings from the Uffizi*  
 Morgan Library & Museum  
 225 Madison Avenue  
 Through April 20

The Morgan Library's newly opened exhibition offers a powerful argument against a disturbing trend seen in art and architecture schools today: the elimination of hand drawing. Some 80 masterpieces from Florence's

Uffizi Gallery demonstrate how drawing functioned in the Renaissance not only as a means of planning but also as a crucial part of the creative process. Such vital training is now being ignored if not actively discouraged

Pontormo's *Two Studies of Male Figures* (1521), by instructors who prefer impersonal digitized rendering. The organizational clarity of the show—conceived by former Uffizi director Annamaria Petrioli Tofani and curated by the Morgan's Rhoda Eitel-Porter—makes it possible to see how each work belongs to its time and yet is uniquely expressive of its maker's vision and style. The excellent reproductions in the fine catalog provide necessary insight into the line quality and tooth of the paper in a way that images on the screen cannot.

The first section, "Masterpieces," includes exquisite drawings by well-known artists such as Michelangelo, Andrea del Sarto, and Bronzino. The haunting pieces by Rosso Fiorentino and startlingly loose sketches by Pontormo seem oddly modern in their emotive intimacy. The second section, "Vasari and His Collaborators," focuses on the artist's own drawings as well as those of others, many of whom are perhaps less known to an American audience but whose work rounds out our understanding of the period. The final portion, "The Painters of the Studiolo," reveals how many artists under Vasari's guidance collaborated in the production of Francesco I de' Medici's elaborate project, a

chamber that housed small "wonders" and provided a place for personal contemplation and possibly for alchemical practices.

This exhibition is designed for all who still cherish drawings, and demonstrates the truth of what Alexander Perrig so aptly expressed in his work *Michelangelo's Drawings: The Science of Attribution*. Drawing, wrote Perrig, "is not a bone displayed for veneration. It embodies a piece of the imaginative world of its creator. It makes visible the intimate mental spheres otherwise closed to all biographers. It can offer insight into modalities of artistic thought and processes of composition into methods of construction and differentiation, into ways of assimilating reality, and into the secrets of the birth of an idea."

The Morgan exhibition calls attention to the remarkable diversity of style and range of themes in this brief period of exceptional artistic production, suggesting to the viewer the possible applications of drawing for artists of all time. As such, this show powerfully affirms the growth of a personal vision and voice so necessary in our contemporary world.

**NANCY GOLDRING IS A NEW YORK-BASED ARTIST. SHE TEACHES DRAWING AND CONTEMPORARY ART AT MONTCLAIR STATE UNIVERSITY.**

**CREDIT WHERE CREDIT'S DUE**

continued from page 27  
it even breaks ground. This type of activity begs the question of which came first—the construction documents or the sketch—assuming that the latter can be traced back to a napkin.

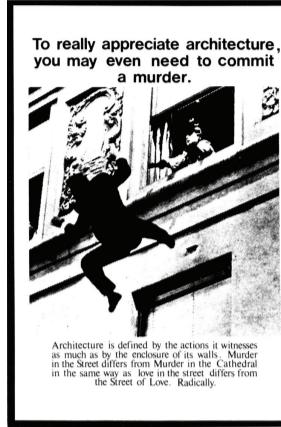
Intention assumes an architectural outcome. But let's face it: Buildings may aspire to permanence, but they are hardly static. Users expand them, upgrade them, and readapt them as a matter of course to accommodate new functions or growth. Some architects have been so bedazzled by user participation that they incorporate it into their designs. Behold the iPad, created for Dubai by so-called cybertect James Law, who calls his structure "the world's first Cybertecture apartment tower." Law's practice, James Law Cybertecture International, engages 40 professionals who mix architecture and interior design with technology and software.

By his own admission,

Law was inspired by an iPod: While the exterior envelope of the building is solid, the interior walls move or absorb projected images, morphing rooms into infinite environments. Mutable furniture multitasks as both table and bed.

Long before the iPad, pioneers such as Cedric Price tried to dismantle the concept of the built object as an absolute form. But though Price consistently emphasized his collaboration with an expert team on the Fun Palace, his name remains indelibly attached to it. "Because the traditions of architectural discourse, with all its conflated conventions of social responsibility and personal fame, are deeply implicated in their actions, understanding their intention will always be a complex issue," the editors write. And while this book suggests many reasons why it is not tenable, the notion of authorship is still very much alive.

Ten years ago, architects were invisible to most non-professionals. Today's



COURTESY BERNARD TSCHUMI ARCHITECTS

celebrity architects are household names. Although many of these top designers, like Price before them, emphasize the collaborative process that fuels their work, the general public has either refused to accept this concept or has not caught on. For this reason alone, perhaps it serves the profession to propagate the myth of the author, however insidious. For once, architects and their work are finally receiving the credit that is their due.

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

**ANXIETY AND INFLUENCE** continued from page 27

pivotal role. In another presentation, Kai Krauskopf, from the TU Dresden, presented research on the *Stadtlandschaft*, a method of town planning inspired by the Garden City method, most closely affiliated with the English planners Ebeneezer Howard and Raymond Unwin. In England, their projects such as Letchworth and Welwyn achieved a sort of canonical status, closely associating the approach with the country. Germany, on the other hand, typically conjures images of orthogonal planning favored by Ludwig Hilberseimer and Le Corbusier. Krauskopf showed, however, that German architects and planners successfully implemented the *Stadtlandschaft* strategy during the reconstruction of northern Germany, notably with Hans Scharoun's plan for Berlin and Konstanty Gutschow's plan for Hamburg. This was done, in part, to undo Hitler's axial strategies planned by Albert Speer.

Scholars struggled to place architects into stylistic categories. Roland May, who teaches at the TU Darmstadt, presented Paul Bonatz, a Stuttgart-based architect who practiced in Germany during World War II. Though some of his work aligns with modernist principles, his eclectic and sometimes traditionalist designs defy what is normally understood as postwar German modernism.

*Return Emigrations* is by no means the only venue for engaging these sorts of questions. Seventy-five years ago, the Museum of Modern Art put forth one of the period's most lasting definitions when Philip Johnson and Henry-Russell Hitchcock codified the International Style in an exhibi-

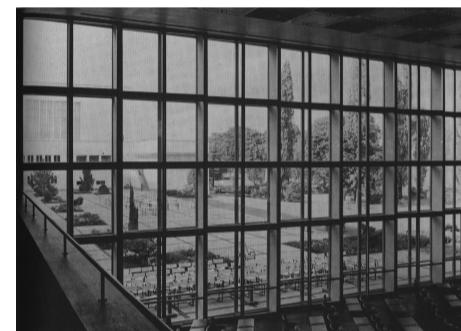
bition by that name.

The symposium was convened by two architectural scholars, Lynnette Widder, principal of aardvarchitecture, a RISD professor and head of its architecture program, along with Richard Anderson, a PhD candidate in Columbia's Department of Art History and Archaeology. Widder has been preoccupied with the complex web of relationships at the Bauhaus, and Anderson with the German émigré architect Martin Wagner. They hope to publish the work presented at the conference either in a book format or as a proceedings in a special issue of an academic journal.

Speaking of research possibilities for this field, Widder said, "The sky's the limit." Pointing out that she translated from German many of the sources she used in her project, she emphasized that most of this work is completely unavailable to English readers. "Even for readers of German, this work is quite unknown, so there is just so much left to do."

**JOHN GENDALL WRITES FREQUENTLY FOR AN.**

Bonn Bundestag in 1949.



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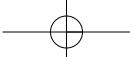
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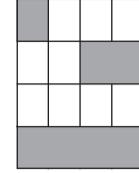
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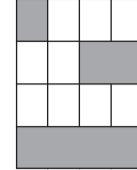
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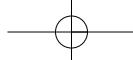
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A view of the Hudson Yards from the Starrett-Lehigh building, which occupies the block bounded by West 26th and 27th streets and 10th and 11th avenues.

around the station to allow the dispersion of 4.3 million square foot of development rights into small office tower inserts, blocking a huge tower on top of the new station. Vornado also owns the nearby Hotel Pennsylvania, where it could build a skyscraper to match the Empire State Building using some of its additional 4.5 million square feet of air rights transfers.

In the north, DCP proposed decks over the access tunnels to the Lincoln Tunnel that cut off the Javits Center from the rest of Manhattan. The 2005 plan attempted to mask this monstrous building which takes up valuable riverfront real estate, breaks the grid, leaks, is "too small" for exhibitors. It proposed a high level north-south funnel shaped "Hudson Boulevard" park on the elevated platform. To pay for this platform (and the extension to the 7 train below) the zoning envelope included towers with 28 million square feet of office space and 12 million square foot of residential, matching the Upper Eastside in scale (40+ stories high).

This huge raised platform proposal creates enormous problems for all the Westside Yard entries that have to bring it back down to the ground in the west towards the river and link back up to the east to Penn Station. Only the Field Operations plan for Brookfield Properties challenged the logic of this decking extravaganza, breaking the rules, preserving the High Line and making a distinction between the ground level in the eastern and western segments of the rail yards.

The obvious question is why do we need these rail yards in Manhattan? If there were no decks, would we still want the nearly 50 million square feet of offices proposed on the Westside that will be necessary to pay for it? The Port Authority is building extra New Jersey Transit (NJT) tracks from Penn Station to Secaucus. Why can't the Long Island Railroad run straight through on those \$7 billion tracks to the NJT New Kearny Railyards near Newark? Then we could have an integrated regional rail service. The City could rethink the urban design and massing envelopes of the Westside without the platforms, still aiming for a super dense matrix of mixed-uses, parks and green buildings close to a great, new transit hub.

**GRAHAME SHANE IS A PROFESSOR OF PLANNING AT COLUMBIA UNIVERSITY**

THE COST OF DECKING OVER THE YARDS CREATES AN UNBEARABLE BURDEN FOR MANHATTAN'S LAST MAJOR DEVELOPMENT SITE

# MOVE THE WEST SIDE RAILYARDS

Anyone who has watched the radical changes in Times Square over the last 20 years knows that zoning and urban design guidelines set in place by City Hall have repercussions that may take decades to fully materialize. The Times Square of 1979, the year new zoning was put in place, was a place that no longer even had the seedy charms depicted in *Midnight Cowboy*, the Dustin Hoffman/John Voight movie filmed there a decade before. Other than the neon—brighter than ever, by fiat of the Department of City Planning

(DCP)—little connects these two Times Squares, but the transformation has been a purposeful and planned one. As a series of sunken railway tracks, the Hudson Yards on the far West Side is a different sort of neighborhood, but if the City's long-term planning ideas come to fruition in the next decade or so, the transformation will undoubtedly be even more dramatic. This is a welcome development, but one must still ask if the underlying assumption—that the rail yards must be decked over, and remain active

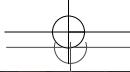
throughout—is the right one.

The recently created Hudson Yards Development Corporation (HYDC), part of the Empire State Development Corporation (ESDC) together with the Metropolitan Transportation Authority (MTA) controls the 26-acre site. These two agencies commissioned FXFowle and WRT to design the zoning envelope and urban design guidelines. The plan incorporated pre-existing plans for development of 5.4 million square feet of offices around the intended site of the unbuilt Olympic Stadium on the eastern end of

the yards.

Five major New York developers submitted bids this fall, and each worked within the framework of this urban design master plan that formed a T-shaped junction to three adjoining areas, one to the north, one to the east, and one to the west. In the north and east, DCP had recently rezoned districts. Competitors were also asked to link to the Hudson River Park in the west (and the High Line Park in the south).

In the east at Penn Station State Senate leader Sheldon Silver called for a new arrival point open to the sky for the 600,000 daily commuters. Historic preservationists and the Municipal Arts Society are battling efforts to place a new stadium over the old McKim Mead and White Post Office. Meanwhile, Vornado Real Estate Trust and Related have bought up sites around the station to gain air rights. DCP and the ESDC created a micro-district



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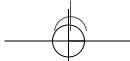
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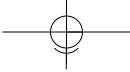
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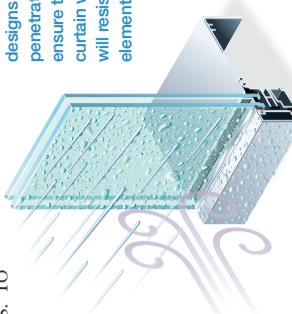
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