

THE ARCHITECTS NEWSPAPER

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HOSPITAL MAKES SECOND GO AT DEVELOPER SWAP, LANDMARK DEMO

ST. VINCENT'S HAIL MARY



COURTESY ST. VINCENT'S HOSPITAL

"If O'Toole had to go, this is a much better option," Gil Horowitz said. The former member of Community Board 2 and Greenwich Village resident of more than 50 years was referring to St. Vincent's Hospital's revised plans to build a new 21-story hospital tower at the western corner of 7th Avenue and 12th Street, demolishing the saw-toothed landmark O'Toole Building in the process.

St. Vincent's, along with its development partner the Rudin family, presented the new plans to a board committee on May 19, where many community members seemed to agree with Horowitz. "They really listened to us and took our suggestions and criticisms, as well as those of Landmarks, to heart,"

Horowitz said. This was a stark turnaround from two weeks earlier, when the Landmarks Preservation Commission said it couldn't support the plans as designed, while the development team insisted there was no alternative.

In addition to the hospital, those plans involved the sale and demolition of eight buildings on the eastern side of the hospital campus, to be replaced by the Rudins with a condo tower and townhouses designed by FXFowle. The \$310 million sale would pay debt service on the campus and help finance the \$835 million hospital, which is designed by Pei Cobb Freed & Partners.

The new plans call for restoring and **continued on page 9**

RELATED CEO STEPS IN TO NEGOTIATE WITH MTA AFTER TISHMAN PULLS OUT



COURTESY THE RELATED COMPANIES

MR. ROSS'S NEIGHBORHOOD

When The Related Companies swept in to negotiate with the Metropolitan Transportation Authority for a 99-year ground lease over the agency's West Side railyards just days after the winning bidder Tishman Speyer Properties had pulled out, the developer hadn't had time to tweak its proposal

to reflect a changed team. But CEO Stephen Ross told reporters that his company, with Goldman Sachs and other investors backing it, would build towers around straightforward connections from an existing waterfront park, an emerging elevated park, and a planned grand boulevard. Or, as

Ross put it, "a great New York neighborhood," seen through the prism of current planning.

The Related proposal, which no longer has an anchor tenant, includes 440 units of affordable housing (out of 5,500 overall, including condos and townhouses) and a new school. It nods to **continued on page 5**

SPECIAL SECTION

KITCHEN + BATH CONFIDENTIAL

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FIRST NEW YORK ARCHITECT TO TAKE TOP NATIONAL OFFICE SINCE 1971

GEORGE MILLER TAPPED AS AIA PRESIDENT

For the first time in more than 30 years, New York City will claim one of its own as president of the American Institute of Architects. On May 16, at the annual AIA convention in Boston, George H. Miller was named first vice-president and president-elect. When he becomes president in 2010, he will be the first New York City architect to represent **continued on page 3**



COURTESY ULI

BARRIER-BREAKING ARCHITECT AND PLANNER CONTINUES ASCENT

JORDAN TAYLOR NAMED TO PENN

On May 27, Marilyn Jordan Taylor was appointed dean of the University of Pennsylvania School of Design. Taylor is a partner at Skidmore Owings & Merrill, where she leads the firm's urban design and planning practice from the New **continued on page 16**

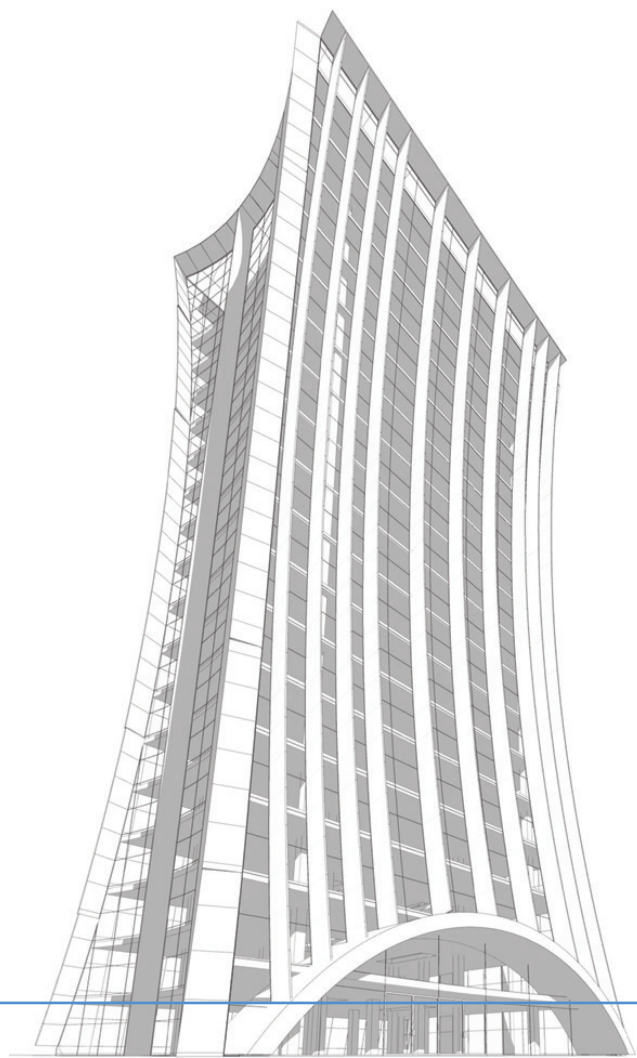
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ALEX HERRERA

AALTO ROOM CLOSED FOR BUSINESS. SEE PAGE 18



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MONEY FOR NOTHING

Manhattan borough president Scott Stringer released a report last month naming the companies who benefit from a tax program designed to stimulate business, and it is full of the kind of red meat beloved of reporters. Many promptly questioned why Toys R' Us is getting a \$2.4 million tax benefit this year just because they are located in Times Square? And did Burberry really need a \$226,328 inducement to open shop on 57th and Fifth? And why on earth would the city be supporting even more Duane Reade and CVS outlets? Stringer's report, called *Senseless Subsidies*, is full of such eye-opening figures, and makes a strong argument for overhauling the Industrial and Commercial Incentive Program (ICIP), under which all of the aforementioned abatements were granted.

ICIP was developed with the best of intentions, and if revised, could be an important tool for business in New York. It is an as-of-right tax exemption and abatement program launched with the express goal of encouraging the construction and renovation of commercial and industrial properties in the city, and helping businesses that could not launch here without it. ICIP is applicable to commercial and industrial building projects all over the city, with an exclusion zone for new construction between 59th and 96th streets, and one for renovations between Murray and 96th streets. According to ICIP's many critics, the problem is that it is so broadly applied that it may counteract some of its own policy goals. According to the report, as early as 1985 there was data indicating that 71 percent of ICIP beneficiaries would have located or stayed here regardless of the help.

Senseless Subsidies is understandably focused on Manhattan, and looks specifically at public health and small businesses. Stringer argues that tax support for chain stores can drive out local businesses, and that in areas like Harlem, air pollution and obesity are big problems, and that we shouldn't be subsidizing gas stations and fast food outlets.

The report is based on a 2007 city-wide analysis from the New York City Economic Development Corporation whose results are damning. In fiscal year 2007, ICIP cost the city \$409.5 million. All its recipients must have benefited, and some in the way that its creators had hoped, but overall, the EDC report found that between 1989 and 2004 \$2.8 billion in benefits went to projects that would have occurred with or without the subsidy. When the tax revenues from these same companies are factored in, the overall net loss to the city is \$1.1 billion.

The EDC and Stringer do not quarrel with the idea behind ICIP, nor do we. In an era of astronomically high commercial real estate prices, the city can and should have a hand in new business development. It expires on June 30, and we hope that the city and state will take some of the report's many sound suggestions for refinement. As it stands, though, ICIP is too blunt and expensive a tool for the job. **ANNE GUINEY**

AS ESDC HEAD STEPS DOWN,
PATERSON CONSOLIDATES

AVI IREDERCI

When Spitzergate split the state in two, the first person to resign from the administration—on the same day, March 17, that Governor David Paterson was sworn in—was Pat Foye, the downstate chairman for the Empire State Development Corporation. Days later, Paterson would ask nearly every cabinet member and department head to follow suit.

One of the few retained was Avi Schick, who served as president of the corporation, chairman of the Lower Manhattan Development Corporation, and, after Foye's departure, as his interim replacement. What was not known until Schick told the press on May 20 was that he had asked to leave. The new governor requested he stay through September to maintain order at what has been a disjointed agency. "His decision to remain gave us time to identify a successor who can ensure an orderly transition," Paterson said in a statement.

Schick will, however, remain in charge of the LMDC and Governors Island Preservation and Education Corporation. There had been some suspicion in the press that he was looking to take over the ESDC for good, especially following public pronouncements about moving the Ground Zero performing arts center to the site of Grimshaw's Fulton Street Transit Center.

But Schick's decision put any such speculation to rest, and at a time when the job would have been all the more promising. On May 5, Paterson said he was consolidating the role of upstate and downstate development czars—divided under Eliot Spitzer—back into one chairmanship to oversee development statewide. "There is one HUD chair, one secretary of commerce that covers the whole country," Paterson told reporters at the time. "I'm sure one person can be sensitive to the issues all around the state."

It is widely believed that Spitzer's bifurcation had ground the agency to a standstill. A committee of business leaders is currently looking to fill the reconstituted position, and one possibility is Spitzer appointee upstate chairman Dan Gunderson, though Paterson favors new blood.

Meanwhile, with ESDC projects sagging, perhaps Schick's move was a prudent one. He got blamed for the state's development ills in a May 27 editorial in *The New York Post*. "Schick is officially responsible for the inexcusable lack of progress at Ground Zero and surrounding sites—not to mention the collapse of such big state projects as the Javits Convention Center expansion," the board wrote.

Assemblyman Richard Brodsky, who chairs the committee that oversees the ESDC, called Schick a capable leader. "I think he knows the legislative process well enough, and certainly better than others, to be respectful and productive, which is important," Brodsky told *AN*. "The projects didn't move forward fast enough, but that has more to do with city and state politics than with Avi Schick." **MATT CHABAN**



GEORGE MILLER TAPPED AS AIA PRESIDENT
continued from front page the organization since 1971, when Max Urbahn held the office.

The AIA also elected Pamela Loeffelman as vice-president and named Rick Bell board representative of the Council of Architectural Component Executives, meaning that three longtime associates of the AIA New York chapter will sit on the national executive board next year, perhaps reflecting the local chapter's public presence at its Center for Architecture.

Miller, a partner of Pei Cobb Freed & Partners Architects, was named AIA vice-president in 2007, and served as president of the AIA New York chapter in 2003. Born in Berlin, he emigrated to the United States as a child and studied architecture at

Pennsylvania State University, receiving his B. Arch. in 1973.

As a 30-year veteran of Pei Cobb Freed, Miller's projects have included the National Constitution Center in Philadelphia (2003), the Amsterdam headquarters of ABN AMRO Bank (1999), and Meyerson Symphony Center in Dallas (1989). He also served as management partner for the Central Terminal Complex at JFK International Airport in New York (1990), among many other projects.

His platform as AIA president includes an aggressive push toward energy conservation and carbon reduction, as well as a focus on affordable housing, regional planning, and public transportation—all part of a stronger national presence for the field. "I am interested in elevating the voice of architects,

and celebrating the importance of quality design in our communities, much as we have done through our own Center for Architecture," Miller told *AN*. "The Institute's strategic initiatives for sustainable design and carbon reduction will be an important focus, as will the support of our young and emerging architects."

But expanding the profession's diversity has also been one of Miller's top priorities. As he emphasized at a recent conference on diversity in the architectural field, African Americans account for only 1.15 percent of AIA membership. "In the United States, we have a grand total of 242 registered female African American architects, less than five per state," he said. "There is much work to be done." **JEFF BYLES**

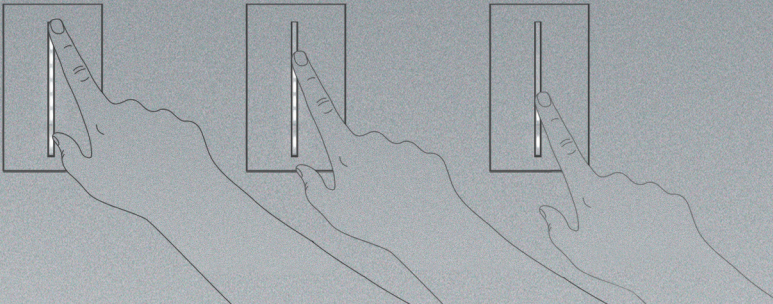


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ELECTORAL COLLEGE

As real-life primary season slowly draws to a bone-aching close, one race for the White House has already been decided. The White House Redux competition—sponsored by the Storefront for Art and Architecture, Control Group, NRI, *Surface* and yours truly, *AN*—has chosen its winning proposals to redesign the White House. Judging for the competition took place on May 29, when jurors including **Beatriz Colomina**, **Stefano Boeri**, **John Maeda**, **Geoff Manaugh**, **Mark Wigley**, and **Laetitia Wolff** examined more than 450 entries by taping over 5,000 pieces of paper around the 47th floor of World Trade Center 7, giving it a nice white collar for the day that was visible from the street. As expected, our mole reports, many entries portrayed **George Bush** “not in a kind light,” but one featured **Barack Obama** in a rather inspiring image: “In an oratorical pose at the focal point of a giant architectural cone structure.” Deliberation became heated toward the end of the 10-hour day, and at one point juror **Liz Diller** was down on her hands and knees, reading out loud from the fine print from one submission. Winners will be announced in September and flown to New York, where they’ll be awarded cash prizes and a night at the White House. Hotel. In the Bowery.

ROACH MOTEL

Simply handling a restoration of the Old Lion House in the Bronx Zoo wasn’t wild enough for a team at **FXFOWLE**. They also helped to architecturally integrate a new exhibit opening on June 20 and focusing on Madagascar, including an “immersion” feature where visitors can step inside the pitch black, hollowed-out trunk of a simulated baobab tree. As your eyes adjust you notice that things are starting to move...because you’re sharing the trunk with over 100,000 cockroaches! They’re actually Hissing Cockroaches, indigenous to Madagascar and—so they say—completely harmless. Even more disturbing, it seems Bronx Zoo director **Jim Breheny** has become fond of carrying a few in his pocket and bringing the little buggers out in public for show-and-tell. During one such outing, one crawled through a hole in his pocket and down his leg! “People get skeeved out when they think of cockroaches and they get turned off,” said Breheny. “But these are really pretty.” Uh huh. We’re sticking to the Children’s Zoo.

AIA GETS AN F

We’ve been hearing reports that range from “booooooooooooooring” to “spent most of it at Fenway,” but it seems the biggest problem for AIA’s Boston bonanza was just bad timing: Not only did the dates overlap with the ICFF in New York, they also coincided with another industry-heavy event: the Hospitality Design expo in Las Vegas. It also took place the same week as graduation for many architecture schools, meaning it was a no-go for diligent students and their loyal professors. A spokesperson from the AIA said everything went smoothly; they attracted almost 23,950 attendees, up from last year’s 21,640. But while we’re on the topic, we have one phrase of unsolicited advice: Please get rid of those annoying *Architect Magazine*—sponsored flashing martini glasses at the happy hours! What are we, 12?

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MR. ROSS’S NEIGHBORHOOD

continued from front page

widespread concerns about maintaining the city’s infrastructure by proposing two cogeneration plants beneath its towers. And it provides public space by focusing on three linear parks: the existing Hudson River Park to the west, the emerging High Line to the south and east, and the planned Hudson Boulevard to the north. Gone, at least from public display at the press conference, is the media-heavy “MySpace Pavilion” that the developer presented last fall when bidders showed off drawings in a Midtown storefront. That idea evaporated when Related lost News Corporation as an anchor tenant in late winter.

“We’re going to have to revisit the plan and adjust it,” said Ross, “but the most important part will be creating a great space and a great park for a great New York neighborhood.”

This is not a team inclining toward risk with a \$1 billion investment that requires a \$2 billion platform. Instead of the drama of something like the suspension-bridge meadow that Steven Holl designed for Extell Development’s failed bid, the document describes “the look, texture, and feel of a traditional New York neighborhood...with taller, denser buildings around a formal plaza and declining in height and density to the west.”

And instead of Chicago’s Murphy/Jahn leading the masterplanning, Related has named architects who know the territory. Kohn Pedersen Fox, which worked on plans for the Jets stadium that the city proposed for the site in 2003, takes the lead. Other players are Robert A.M. Stern Architects, whose headquarters overlook the site from West 34th Street, and Miami’s Arquitectonica, which designed the Westin Hotel on Eighth Avenue.

The wildcard, Amsterdam-based landscape fantasists West 8, are learning the local ropes as designers of Governors Island—another long-delayed project for which Ross’ onetime business partner Dan Doctoroff emerged as a design champion.

As for worries about how to connect the neighborhood to the rest of Manhattan, Ross and MTA negotiator Gary Dellaverson were all smiles at the press conference. Dellaverson insisted that the city “has committed to borrowing [money]” to create a boulevard and extend the 7 subway line into the site: if the 7 extension fails to materialize by 2015, Related gets to suspend rent payments to the MTA.

“Certainly transportation is a key element,” Ross told reporters. “But we’ve been assured that the 7 line will be delivered for this project.”

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Designer: RSVP Architecture Studio



SEONG KWON

The Root Hill Cafe references its former life as an auto body shop in its detailing. Designed by Dumbo-based RSVP Architecture Studio, the cafe is in Gowanus, a thriving center of industrial activity since the 1870s now undergoing gentrification. Project architect Brian Ripel explained, “In many ways, the cafe represents a neighborhood in transition.” Salvaging remnants from the previous space, Ripel recomposed a series of tin panels on the wall and ceiling that are integrated into the lighting system above. From the tin to the exposed brick walls, the cafe showcases various architectural artifacts. Unable to recover the original wood flooring due to rotten floor joists, Ripel created a new multilevel floor structure with a gently sloping ramp finished with reclaimed lumber. A continuous line of upholstery rises from the ground floor to the upper level, providing an expanse of communal seating. Floating tables and chairs, cantilevered from the masonry wall, line the windowed south wall. The glass-and-steel front facade, intentionally inset from the original building, delineates the former and current space, and serves as an outdoor area complete with seating, a covered pick-up window, and even a place for patrons’ dogs. **DANIELLE RAGO**



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MOCK-UP OF FREEDOM TOWER SUBJECTED TO WIND, AIR, AND CALIFORNIA STRESS TEST



COURTESY JACK JACKSON

Just as the real One World Trade Center was poking above ground in Lower Manhattan, the unlikely sight of three floors of the gleaming steel-and-glass tower was looming over a sea of non-descript stucco buildings in a dusty industrial park in Ontario, California. For the past few months, this West Coast neighborhood has been treated to a sneak peek of the 1776-foot Freedom Tower, designed by the New York office of Skidmore Owings & Merrill to be the tallest building in New York City when completed. This full-scale mockup of floors 30 through 33 was constructed for testing by Construction Consulting Laboratories West, an architectural engineering firm.

"It's a construction yard more than anything else, a basic job site with all the limits," said Jack Jackson, president and owner of the lab since 1995. "We try to simulate it so these people can build it just like we do, with no surprises." Architects and developers commission the firm to create models using actual materials and construction methods in order to examine everything from paint color to light reflection to water tightness to seismic stability, before they begin erecting the actual building. "This is how the industry sleeps at night," said Jackson.

The double-paned glass-and-steel panels were manufactured in units in Portland, Oregon, by Benson Industries and shipped to the site where CCL West assembled the 1,200-square-foot structure in February. In March, the two-sided structure then underwent a strenuous series of tests simulating near-apocalyptic storms. Temperatures were raised to 150 degrees by heat lamps and

lowered to zero with a refrigeration system. Hydraulic lifts inside the steel frame simulated lateral seismic movements. Air was forced into the building like a balloon and then pumped out of the building to create a vacuum inside, the same way it would pressurize in extremely high winds.

Between each major test, the building was also subjected to a round of 70 mph winds by an airplane turbine, water sprayed at the equivalent of eight-inch-an-hour rainfall, and the same amount of water accelerated to simulate rain driven by 46 mph winds. Following each test, the engineers searched for leaks and checked dozens of gauges positioned inside the building for movement. "It was by far the most tests we've ever done on any project, ever," said Jackson.

According to Carl Galioto, a partner at SOM, the model performed "brilliantly," with results far exceeding the performance requirements. Although testing was uneventful, Galioto said the process represents a "very significant milestone."

About 50 replicas a year are built under Jackson's watch. Several years ago, Renzo Piano's New York Times building was tested at the same time as the San Francisco Federal Building designed by Morphosis. CCL West will continue its work on the WTC complex by testing a mock-up of 150 Greenwich Street by Maki and Associates in January. But no building sticks around for long; by mid-May, this version of the Freedom Tower had been disassembled and its to-scale American flag was no longer waving over this corner of the Inland Empire.

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KENNETH SCHWARTZ WILL LEAD TULANE

The Tulane School of Architecture has announced that Kenneth Schwartz will take the school's helm as its new dean. The long-standing University of Virginia professor of architecture is set to begin his service at Tulane, in New Orleans, on July 1.

"I am very interested in the intersection between the pressing needs and challenges of New Orleans as a city and the ability to strengthen a school with a long tradition of commitment to excellence in design," said Schwartz. Citing the urgent urban and architectural realities of the city, he explained his plans for the school "will involve connections between what we do internally with the curriculum and our students, and how we intersect with the unique challenge of rebuilding New Orleans."

In addition to his role as UVA professor of architecture, Schwartz is a partner in the Charlottesville-based firm, Community Planning + Design (CP+D), which he founded in 2005 with his wife and business partner, Judith Kinnard. Prior to this, they operated as Schwartz-Kinnard Architects, which was recognized for its work in applying urban design strategies to rebuilding cities. They also founded and still run the Design

Resources Center, a not-for-profit that brings design services to lower-income neighborhoods in Charlottesville, VA.

Kinnard will also join the Tulane faculty. Experienced in multi-family housing, she is a partner at CP+D and held an associate professorship at the University of Virginia. Schwartz earned both his B.Arch and Masters of Architecture and Urban Design degrees at Cornell. He won UVA's Alumni Association Distinguished Professor Award in 2003, the school's highest university-wide teaching honor. Tulane's deanship was previously held, from 2004 to 2007, by Reed Kroloff, who now heads the Cranbrook Academy of Art in Michigan. **JOHN GENDALL**



COURTESY KENNETH SCHWARTZ



COURTESY RAFAEL VIÑOLY ARCHITECTS

UNVEILED

121ST POLICE PRECINCT STATIONHOUSE

The Art Commission of the City of New York, the design review agency that authorizes permanent works of art, architecture, and landscape on city-owned property, has approved Rafael Viñoly Architects' design for Staten Island's 121st Police Precinct Stationhouse. The nearly 49,000-square-foot facility will seek a LEED Silver rating in accordance with Local Law 86, which requires most new city buildings to meet these standards. It will be the first green police station in the five boroughs.

The architects responded to the irregular site by arranging the facility's work areas and holding cells into two distinct volumes: a long, stainless steel-clad form that arcs in plan and ascends in height as it nears

Richmond Avenue, and a one-story gray brick volume where the site flares outward to the south. A skylight over the interstitial space between the two volumes will help to bring daylight into the interior. In a heroic gesture, the main structure's second story cantilevers 90 feet out toward the street, sheltering the entrance's wide concrete steps and landscaped approach. This stretched form also shields the residential neighborhood to the north from the outdoor police parking lot, which has space for 108 cars and a vehicle fueling station. The project is scheduled for a bid opening in October, and construction is expected to begin in March 2009. **AARON SEWARD**

Architect: Rafael Viñoly Architects

Location: Graniteville, Staten Island

Client/Developer:

New York City Police Department,
Department of Design and Construction

FASHIONABLY LATE



If you arrive at the party late, it helps to be wearing the right clothes. **Herzog & de Meuron** and **Handel Architects** understood this when designing **40 Bond Street**, which is situated among the gorgeously detailed cast iron facades of NoHo. The architects responded to this context by creating a shining grid of green glass mullions, whose materiality and depth recall its 19th century neighbors while adding a modern touch and proving that no matter what time you arrive, it's never too late to fit in.

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Architect: Herzog
& de Meuron with
Handel Architects
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ADRIAN GAUT

Like fashion designer Yohji Yamamoto's artfully unconstructed men's and women's wear, his latest New York retail space is all about the cut. Starting with a wedge-shaped building at the point where Gansevoort Street meets West 13th Street, architect Junya Ishigami sliced through the one-story brick structure to form a courtyard between the two resulting spaces: a 500-square-foot stockroom and a 1,300-square-foot store. As Ishigami's first solo U.S. project, the space is conceived as a lantern, with expanses of 3/4-inch-thick, tempered low-iron glass on all three sides. Formerly of Tokyo-based SANAA, Ishigami borrowed a detail from that firm's Glass Pavilion at the Toledo Museum of Art: Working with Arkansas-based Precision Glass Bending, he curved windows around part of the facade. The architect also moved the entry to the courtyard, where a glass door opens into an elegantly minimal space. (Bricks were recycled to create a seamless whole.) White display fixtures, also designed by Ishigami, showcase the collections, with dressing rooms made of fabric tubes. Like a fishbowl, the store draws city and sky inside, nearly meeting Yamamoto's ideal of the perfect shop: one with nothing but the clothes. **JB**

LPC APPROVES TRANSFER OF AIR RIGHTS

NOUVEL TOWER GETS THE NOD

When Jean Nouvel presented his plans on April 8 for the Tour de Verre, the project's prospective neighbors aired a litany of complaints before the Landmarks Preservation Commission, ranging from its size and scale to its inappropriate design and neighborhood-altering effects ("No Nouvel in My Backyard," *AN* 08_05.07.2008). But perhaps the most common refrain was that MoMA, St. Thomas Church, and the University Club, which were attempting a massive transfer of air rights, were too well-to-do to be deserving. The commission felt quite the opposite when it unanimously endorsed the transfer on May 13. "Because a building is in good shape, it should not be ineligible," commission counsel Mark Silberman said before the vote. "All that is required is a cyclical maintenance plan. And I would just like to point out that it would make for strange public policy to penalize owners who have managed to keep their buildings in good shape and have wanted to save them, and only allow these special permits to be available to people who have not kept their buildings in good shape."

The commission has no oversight of the designs because it is not part of a historic district. But because the developer, Hines, is purchasing air rights from two landmarks

down the block, it must prove to the commission that the sale will satisfy a preservation purpose—in this case, the maintenance plans, plus new stained glass for the church and structural and mechanical work for the club—and that the tower will not impinge on the historic character of the landmarks.

The only real issue to arise during the meeting was a request by one of the commissioners and a professed scholar of McKim, Mead & White, Stephen Byrns, that the University Club also spend some of the money to replace a balustrade that had been removed when Fifth Avenue was widened. "That balustrade would warm the heart of Charles McKim," Byrns said.

Commissioner Pablo Vengoechea expressed a certain shared discontent that the commission did not have more influence on Nouvel's tower. "I agree that there is no real impact from the tower on the landmarks," he said. "But I would hope, however, that City Planning engages the urbanistic questions that have been raised in the testimony." The reaction, both from the development team and the audience, was subdued, but many residents vented their anger at the commission afterwards. "The decision was a gross misjustice," said Charles Steinberg, a resident of 54th Street across from the museum. "They talk about preservation while they destroy a very valuable, and valued, neighborhood."

"This is not over," declared Veronika Conant, president of the 54th-55th Street Block Association, as she left the commission. Indeed, the project is expected to go before the City Planning Commission for ULURP review within a few months. **MC**



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NEW CHAIR AT THE GSD

Harvard Graduate School of Design (GSD) has announced that Preston Scott Cohen will become the chair of its architecture department, beginning on July 1. Cohen has been on the GSD faculty since 1989, and in 2003 became the director of its Master of Architecture degree programs.

"This is such an exciting time, broadly speaking, to be an architect," said Cohen. "For a while, we had come to a point where we had lost so much faith in modernism, but we have come beyond that now. There is so much exploration and so much open-ended thinking going on."

Cohen, who received his B.Arch from the Rhode Island School of Design and a Master of

Architecture from the GSD, has been an influential thinker and practitioner in architectural geometry and form. He is the author of *Contested Symmetries and Other Predicaments in Architecture* (Princeton Architectural Press, 2001). His drawings are in the collections of Museum of Modern Art in New York, the Museum of Contemporary Art in Los Angeles, and the Heinz Architectural Center in Pittsburgh.

He heads an architecture practice, Preston Scott Cohen, Inc., in Cambridge. Its design for the Tel Aviv Museum of Art, which earned a Progressive Architecture Award, is set to be realized in 2009. The firm is also at work on a number of residential projects in upstate New York. Cohen received an Academy Award in Architecture in 2004.

Mohsen Mostafavi, who became the school's dean in January 2008, made the announcement on May 9, citing Cohen's "deep intellectual commitment to the field of architecture and his passion as both an educator and an architect."

"This is a very great time for the school," Cohen stated. "The changes that Mohsen is implementing are incredibly exciting. The renewed sense of energy at the school is palpable." **JG**

SAINT VINCENT'S HAIL MARY continued from front page adaptively reusing four of the easterly buildings for residential use. (The commission recommended retaining five of the eight buildings, which, along with the O'Toole Building, lie within the Greenwich Village Historic District.) The condo tower will shrink in height by 30 feet and in width by 60 feet, and the number of townhouses will drop from ten to five. "This really locks back into the architecture of the neighborhood," FXFowle partner Dan Kaplan said.

The hospital will lose two stories, falling from 329 to 299 feet, as well as a 53-foot prow proposed for its southwestern corner. "This should really open up the sky on the west side," said Ian Bader, project architect for Pei Cobb Freed & Partners. The bulk will remain the same, however, by raising the five-story base to six and expanding the elliptical tower by four feet on each side.

Some in the audience were vexed by the hospital's quick trip back to the drawing board, though they were generally happy with the results. "You should be congratulated for coming up with a plan so quickly after you told us last time you couldn't reuse any of the buildings," said Carol Greitzer, a member of the board's Omnibus St. Vincent's Hospital Committee, which was expressly created to oversee the hospital's expansion for the board. "But there is no doubt the result is a better contribution to the streetscape." While they shared the optimism of the community, preservationists remained cautious. "It's amazing how much better it looks with the buildings still

present," said Andrew Berman, executive director of the Greenwich Village Society for Historic Preservation. "But there may still be some major concerns."

"I'm not yet sure what to think," added Nadezhda Williams, a preservation associate at the Historic Districts Council. "There's a lot to digest." Meanwhile, roughly a dozen hospital workers and unionists showed up, waving signs that declared, "Lives Not Buildings."

The plans now return to the Landmarks Preservation Commission for a new round of public review on June 3. Though the appropriateness of the designs will be vetted as usual, the focus will likely be St. Vincent's hardship application.

Last invoked in 1993, this provision of the city's landmarks law allows landlords hamstrung by the commission's findings—in this case, the determination of historical importance for the O'Toole Building, one of Albert Ledner's four 1960s buildings for the Maritime Union in the city—to argue that they cannot maintain the landmark and either turn a profit or, in the case of a nonprofit like Saint Vincent's, serve its charitable purpose.

"At the end of the day, the O'Toole building is the only site St. Vincent's can move into," said Shelly Friedman, counsel to the hospital. In the end, that will likely be the case: Only three of 15 hardship applications have ever been denied. **MC**

The Link and Coleman buildings will be replaced by a new condo tower while Raskob and other historic buildings along 12th Avenue will be preserved.



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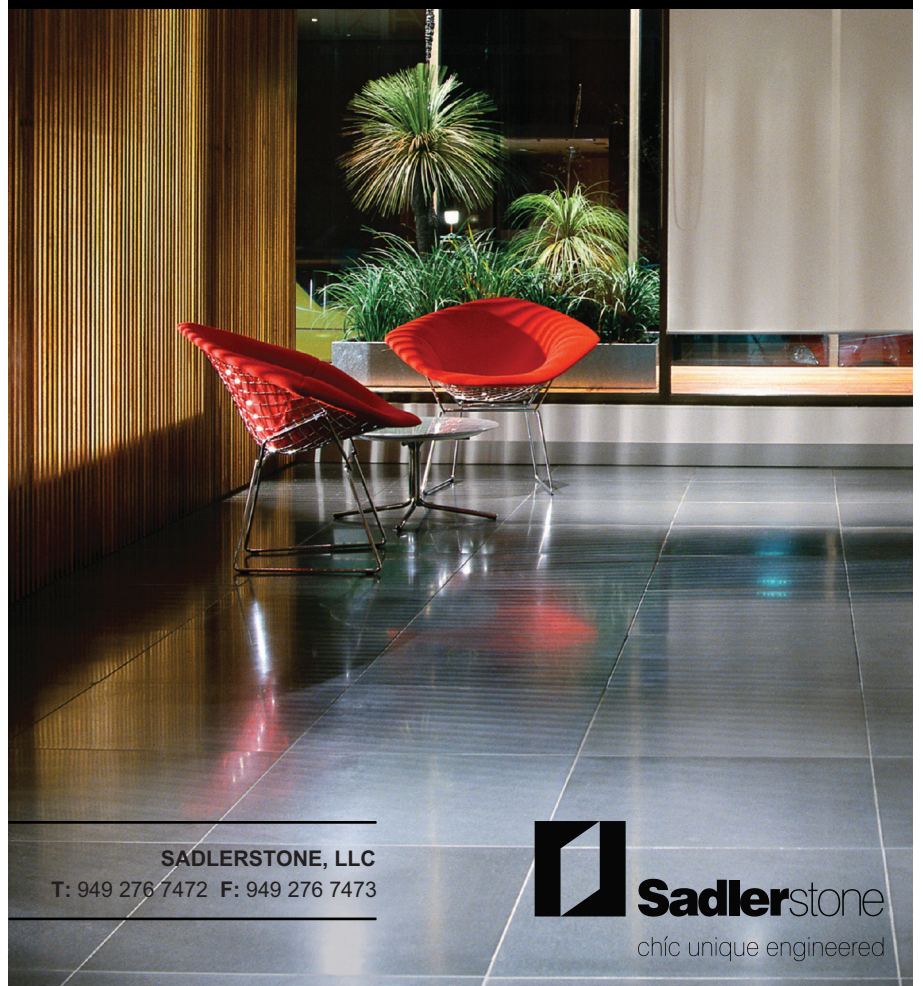
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THE ARCHITECT'S NEWSPAPER JUNE 11, 2008

ISRAEL MUSEUM

GUCCI 5TH AVENUE

145 HUDSON PENTHOUSE



IMAGES COURTESY JCDA UNLESS OTHERWISE NOTED

Every building that goes up in New York chips away a natural resource many of us don't even know we have: light. Even in this age of ceramic frit and low-emissivity glass, when advanced daylighting concepts are almost de rigueur, light is perhaps our city's fastest-vanishing commodity. Drawing on a deep background in glass fabrication, James Carpenter Design Associates (JCDA) has long set its sights on restoring the role of light in public places. "There is very little discussion about the significance of daylight as a public resource," James Carpenter explained. "Everyone always talks about how light defines architecture. The other half is more complex: how light carries information about a specific place." Whether it's the changing seasons or the shifting colors of sky, light tells us much about where we are. Long a collaborator with architects on the design of building envelopes or special light features, the studio has lately broadened its role in the conceptual enclosure of buildings. Now, leading the design of a museum complex expansion in Jerusalem, the studio is bringing light to urban-scale contexts. Shaping luminosity as a public resource has also driven the firm's engagement in tortuous public projects such as the embattled Fulton Street Transit Center and Moynihan Station. Working with a close group of colleagues across the fields of art, architecture, and engineering—the roughly 20-person firm includes four members of German environmental engineering group Transsolar—Carpenter continues to bring light back down into our world. **JB**

ISRAEL MUSEUM
JERUSALEM

For an expansion of the Israel Museum, a site of international importance—it houses the Dead Sea Scrolls—the studio led the planning and design of five new buildings to complement a crisply modern, 1960s-era campus. The 80,000 square feet of new construction clarifies visitor circulation by adding new entrance pavilions—the glass facades are shielded from direct sun by shading structures and extruded ceramic louvers—along with a new, enclosed passage from the front of the 20-acre campus to a relocated main entrance hall. Light enters the covered walkway through a sheet of water that flows down a wall of cast glass, while visually reuniting the campus with its celebrated Isamu Noguchi-designed sculpture garden.

FRANK E. MOSS FEDERAL COURTHOUSE
SALT LAKE CITY

Working with lead architect Thomas Phifer and Partners, JCDA has helped develop shading and glazing systems for the building enclosure of this courthouse complex. The cube-shaped glass structure is sheathed in vertical panels, offset approximately ten inches from the glass, that are made of different materials—including laminated glass and corrugated metal—depending on compositional and solar shading requirements. Under the General Services Administration's Art in Architecture program, the studio has also designed a set of borosilicate glass tubes suspended in a central atrium, creating a tapestry of light drawn into the slot-like space. The design is based on another of the region's abundant natural resources: snow crystals.

GUCCI 5TH AVENUE
NEW YORK

Located at the base of Trump Tower, this three-level flagship—the world's largest Gucci store—features a type of prismatic glass in a custom roller pattern that was used on JCDA facades for Gucci stores in Hong Kong, Nagoya, and Beijing. The mix of ribbed and clear glass allows natural light into retail areas, while marking a new brand concept. The curtain wall, due to be completed this summer, is a unit system consisting of glass and extruded, bronze-anodized aluminum. The built-in lighting, designed by Tillotson Design Associates, uses flat LED panels to create an elegant plane of light.

CLOAKED ROOM



BRIAN GULICK

FRANK E. MOSS
FEDERAL COURTHOUSE



DBOX/COURTESY THOMAS PHIFER AND PARTNERS

CLOAKED ROOM
NEW YORK

Smaller projects, Carpenter explained, often prove invaluable for exploring structural ideas or new materials. As a case in point, this circular cloakroom, created for a New York City client, is constructed of fluted glass tubes set behind curved glass sheets. Light bounces off the structure's metal back-panel and is captured by the tubes, while the curved sheets are coated with a film that changes opacity depending on the viewing angle. The subtly shifting light obscures views into the cloakroom, yet projects a sense of volume and depth.

145 HUDSON PENTHOUSE
NEW YORK

This two-story rooftop structure uses a simple palette of low-e glass, water-clear glass, stainless steel, and aluminum to stay deferential to its historic Tribeca neighborhood. Monumental sliding glass doors open to an expansive terrace, while windows open parallel to the plane of the building envelope, allowing for generous natural ventilation. The radiant, low-emissivity glass is subtly reflective, contributing to a play of light across the facade, which is accented by refractive, water-clear glass fins positioned at the ends of the penthouse volume.

POINTE WORK



Pointe work, the act of dancing on the tips of the toes, requires both strength and skill. **Diller Scofidio + Renfro** had to do some pointe work of its own when creating an addition within the **School of American Ballet at Lincoln Center**. The designers floated two new studios within an existing one, choosing structural steel for its ability to accommodate the long spans necessary while adapting to the existing structure and maintaining a delicate, sinuous profile, so like that of a ballet dancer's.

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THE ARCHITECT'S NEWSPAPER JUNE 11, 2008

COLUMBUS, INDIANA TURNS MALL INSIDE OUT

PELLI PARED BACK

Like many cities and towns, Columbus, Indiana is trying to inject new life into its 19th-century downtown with mixed-use development. Unlike other small towns, Columbus has an embarrassment of 20th-century architectural riches, though one of its most visible examples had ceased to function properly. Cesar Pelli's 1973 Commons mall, an earlier attempt at urban renewal, had lost many of its tenants due to competition from big-box retailers on the town's periphery, so the town decided to repurpose the mall while retaining its best programmatic and aesthetic elements.

After initiating a new master plan for revitalization that identified the Commons as a prime location for redevelopment, the town and the Cummins Foundation approached Pelli Clarke Pelli about redesigning the Commons, according to foundation board member Will Miller. Pelli declined, citing too many other commitments, but recommended Boston-based Koetter, Kim & Associates to undertake the project.

The renovation, now underway, is both radical and respectful. Following the master plan by the firm Development Concepts, the architects called for half of the Commons to be sheared off, restoring the street grid and allowing for the inwardly focused space to have greater street frontage. "We wanted to improve circulation and create more points of entry," said Tom Vujovich, president of the Columbus Redevelopment Commission.

The Commons, which had always aspired to be more than merely a shopping center, included a large multi-use community space and a large kinetic sculpture by Jean Tinguely called *Chaos 1*, both of which have been retained. The mall's anchor tenant, Sears, is also staying in place. Koetter, Kim also called for Pelli's brown glass sheathing, which provided shading but also made the building opaque, to be removed

in favor of new transparent low-e glass. "This was done with Cesar's complete blessing," said Bill Fitzpatrick, project architect at Koetter, Kim. "We are keeping the large volume, the expressive structure, and the same level of detailing. We want to maintain a sense of continuity."

On the cleared land, Koetter, Kim are designing a four-story office building for Cummins Engine and the facades for a 95-room hotel and conference center. Adjacent to the site on a former surface parking lot, the firm is designing a four-story garage with ground floor retail.

"In many ways, this project summarizes the profession's evolving attitude toward traditional urbanism," Fitzpatrick said. Miller notes that many malls are replicating historic downtowns, and he hopes the renovated Commons will reflect contemporary thinking, but "in a more authentic way," he said.

For Columbus, it is one of the first times the city has reappraised one of its iconic modern structures. For Miller, such changes reflect a positive outlook for the town. "Other structures have been altered, but this is the first time one has been stripped to its bones," said Miller. "It's a living community, not a museum." Still, every one involved is cognizant of the risks of tinkering with some of its greatest assets. "We have made our reputation on the quality of what we have built, not what we destroyed," Vujovich said.

ALAN G. BRAKE



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ARTEFACTORY

UNVEILED

BEEKMAN TOWER

Already two stories out of the ground, Frank Gehry's first residential (and only second overall) building in Manhattan is rising on Spruce Street right off City Hall Park. Renderings show off a gleaming stainless steel-clad skyscraper of the old school with muscular—almost six-pack-style—undula-

tions rolling up its 76-story sides and setbacks that, Gehry said at a press conference, "respect the New York building type." In spite of the shiny envelope, the 1.1 million square foot Beekman Tower is not all luxury-bound: the 903 studio, one-, two- and three-bedroom apartments (from 500 square feet to 1,600 square feet) are all market-rate rentals, a rarity among new buildings in Manhattan. A six-story industrial brick podium (Gehry said to think "Starrett Lehigh") will include space for a 630-student public school for grades Pre-K through 3, offices for doctors from New York Downtown Hospital, and 1,300 square-feet of retail: for dry cleaners and drug stores not Jean Georges and Chanel. Two plazas on William and Nassau streets will be landscaped by Field Operations. Gehry himself is still working out the details of the kitchen and bath designs, and the lobby will be beribboned with plenty of signature wavy bits of steel, reminding residents that they are indeed renting a real Gehry. **JULIE IOVINE**

Architect: Frank O. Gehry
Location: Spruce Street
Client/Developer: Forest City Ratner
Completion: 2011



LIGHTING DESIGN TRANSFORMS BROOKLYN BRIDGE APPROACH FROM SCARY TO INVITING

Walk This Way

On May 21, the New York City Department of Transportation turned on *This Way*, a permanent light art installation that illuminates and points the way to the Dumbo entrance of the Brooklyn Bridge's pedestrian walkway. Designed by Linnaea Tillett, principal of Tillett Lighting Design, in collaboration with architect Karin Tehve of KT3D, the project was commissioned by the city's Percent for Art program and the Dumbo Business Improvement District to commemorate the bridge's 125th Anniversary.

According to Tillett, the installation seeks to achieve two goals: point the way to the difficult-to-find entrance and transform the dark, somewhat scary underpass into a comfortable, inviting urban environment. "You have this sublime bridge, then this back-of-house space," said Tillett, who has a background as an environmental psychologist. "It looked ugly, but felt awful."

To indicate the location of the entrance without falling back on straightforward signage, the designers looked to the structure of the bridge for inspiration, specifically to the span's twisting steel suspender cables. This led them to a fiber optic product that consists of many tiny fibers twisted together to form individual lines. Tehve arranged the lines into several tentacular arrow forms that attach to the underside of the overpass and together, in a playful flowing trail, point the way to the

entrance. Each arrow is lit by 150-watt metal halide lamps.

The installation also had to light the roadway, and, as with the wayfinding, the designers wanted to do so in a new way. Tillett decided on an LED fixture from Germany-based manufacturer Beta LED that achieves significant coverage at relatively low wattage. In fact, during the year or so that the project was under development, Beta LED kept increasing the fixture's efficiency so that the team was able to continue to tighten the overall wattage.

The fixtures in use now range from 79 to 128 watts, each one containing an equivalent amount of 1-watt

LED lamps. To soften the LED's somewhat harsh light, Tillett covered each fixture with a soft blue filter. The blue light also aids wayfinding from a distance, as residents can now show the way to visitors by simply pointing them toward the blue light.

"For us, what makes a piece like this work is that it's not only beautiful, but it has a civic function," Tillett said. "The kind of work I'm interested in increases the quality of civic life at night."

Unlike the Empire State Building and other light installations throughout the city, *This Way* will be on all night, from 6:00 p.m. to 6:00 a.m. Call it Dumbo's night light. **AS**



SETH ELY/COURTESY TILLETT LIGHTING DESIGN

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JAMES EWING

Filling a void for male shoe fetishists, a new men's luxury shoe store makes its home in the West Village. A design collaboration between New York-based firm Front Studio and store owners Steven and Hiroko Taffel, the space provides clientele with a warm yet masculine atmosphere in which high-end European footwear is showcased on a dining room table. Juxtaposing modern elements with traditional décor, project architect Yen Ha conceptualized the space as a dining room. The centerpiece of the 800-square-foot room is a custom-fabricated ash dining room table complete with a set of six chairs draped in white linen. The chairs are used to display shoes and double as seating for clientele. The dark color of the walls contrasts with the smoked oak floor, giving the room a rich, velvety background and making sure the shoes are the center of attention. A polished nickel chandelier, selected by the owners, hovers over the expanse of the table. **DR**

BORSCHT BELT HOTEL DEMOLISHED TO MAKE WAY

CATSKILLS CASINO UNDERWAY

Lady Luck is heading to Sullivan County, and she's brought the wrecking ball with her. On May 8, *The New York Times* reported that demolition has begun on the Borscht-Belt landmark Concord Resort Hotel. Louis R. Cappelli, the mastermind of New Roc City and other large-scale urban revitalization projects, will build Concord Entertainment City in its place at an estimated cost of \$1 billion.

Cappelli Enterprises purchased the Concord—where lucky was once a term better reserved for Jewish matchmaking and fledgling comedians—in 1999, two years after the hotel had filed for Chapter 11 bankruptcy. The company first tried to redevelop the Concord in 2000, although abandoned those plans during the post-9/11 economic downturn.

The news breaks five months after Interior Secretary Dick Kempthorne formally rejected the St. Regis Mohawk tribe's appeal to develop a casino in nearby Monticello, New York. The federal appeal followed a 2001 State Supreme Court ruling that defeated the tribe's proposal to build the complex. Donald Trump, whom the *Times* cites as a close friend of Cappelli's (the latter was developer of the 212-unit residential high-rise Trump Tower at City Center in White Plains), was involved in efforts to prevent gambling in New York State.

The Concord site encompasses approximately 1,750 acres, and Cappelli's new resort will feature hotel and convention space and 500 vacation houses. His company is working with Empire Resorts to move Monticello Raceway and 1,500 of its slot machines to the

new project; Concord Entertainment City will not table games like those in Atlantic City. According to local reports, Cappelli also is courting golf designer Fazio/Nicklaus and The Ritz-Carlton to create additional attractions.

Local smart growth advocates like The Catskill Center for Conservation and Development's Deborah DeWan acknowledge that Sullivan County desperately needs economic stimulus. Even so, the "enormous magnitude" of the project gives DeWan pause. "The Town of Thompson did a generic environmental impact statement for the redevelopment of the Concord years ago," she explained, "but now that there is a proposal back on the table, we are concerned that it be subject to a supplemental, rigorous review as per the State Environmental Quality Review Act." DeWan added that, in addition to this scrutiny, a transfer of development rights is an option for mitigating effects of the scheme.

A spokesperson for Cappelli Enterprises says that State of New York support for Concord Entertainment City will determine its final budget and architectural program: Cappelli is seeking assistance from the state, such as a reduction in its share of revenue from slot machines, to move forward. The Concord website names RMJM Hillier as designer of the mountain lodge-style main hotel, with New York-based William B. Tabler Architects and White Plains engineer Divney Tung Schwalbe responsible for the master plan. Sullivan Architecture, also in White Plains, is linked to the project, too. **DAVID SOKOL**

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You would have to look pretty hard to find a structure that expresses New York City's recent residential real estate market better than HL23, the luxury condo development now rising on 23rd Street beside the High Line. Designed by Neil M. Denari Architects, the building's narrow, 38-foot-wide footprint balloons out as it breaches the old elevated railway, steadily widening floor by floor until, at the 12th, it reaches 51 feet wide, projecting some 13 feet to the east of its base. But the apartment building does more than work around all known zoning laws in its attempt to fit onto a difficult plot. It also seems to defy a much more immutable law—gravity.

Many onlookers have pondered how developer Alf Naman managed to talk the city council into allowing him to build in the exact opposite way that people are usually required to build—that is, to step back as you go up,

rather than step out. It seems that having a celebrated architect on his team helped, as did the backing of Friends of the High Line, which enjoys widespread support and not a little glamour value. But as with the face of Ozymandias, long after the flash and the glitz and the Who's Who become a faded memory in the arthritic bones of some future architecture historian, the building itself will be dropping the jaws of passers-by—how did they get it to lean so far out without toppling over?

Naman turned to Denari to lend his vision the star power it needed to blast through the bureaucracy of city government, and Denari turned to DeSimone Consulting Engineers to figure out how to make the thing stand up. Engineers typically enjoy a challenge, and here indeed was one. After looking over the proposal, the team discarded many of the standard conventions of

residential construction and wound up with a unique framing system. The backbone of any building is the foundation, and here DeSimone designed a poured mat foundation coupled with deep rock anchors to provide the lateral stability needed to support the cantilevers. Above street level, however, the unusual geometries of Denari's design led to the choice of structural steel instead of reinforced concrete, which would have eaten up too much time in building out the acrobatic formwork. They were also able to keep section profiles slim and conserve floor area by bracing the core with steel shear plates, a method that hasn't seen much use. These shear plates are being factory-welded to the core columns and delivered onsite in three-story sections. Extra open floor space was also created by placing diagonal framing members, composed of eight-inch steel

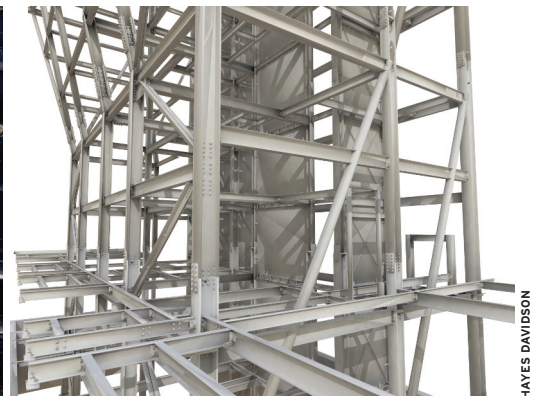
pipe, around the perimeter, thus precluding the need for intermediary columns. While most of the structure's wide flange members will be fireproofed and encased, the perimeter pipes will be left in the buff more or less, treated with just the right amount of intumescent paint. The team also took extra care to design pretty pin connections for these members so that the interiors will remain clean, simple, and, of course, very modern.

Such a daring and unique structure demands a similarly unique and daring erection procedure. Unlike most steel buildings, where ironworkers throw up the framing members at breakneck speed while the flooring crews do their best to follow, at HL23, the structure will be erected in three-story sections. A portion of the building's south face cantilevers as well, a grand total of 14 feet 6 inches at its greatest extent.

Having these two leaning sections will require tying the structure back with guy-wires as it goes up. After framing out three floors, erection work will stop, metal decking will be installed, and the concrete floors poured and allowed to set, thus lending additional rigidity to the structure before erecting the next three floors of framing. This process will continue until the building reaches its full 145-foot, 14-story height (the top two floors are a penthouse duplex, set far back from the building's perimeter).

Denari's design created similar challenges for facade consultant Front Inc. Naman wanted HL23's north and south facades to be full-on, glass-to-the-gills fishbowls, but thinking of the residents' needs for privacy, requested that the east face, which hangs its belly over the High Line, be somewhat more opaque. With Front, the architect created a cladding of 632 11-foot-by-1-foot stainless steel panels, stamped into a diamond pattern, to clad the east facade. The transparent faces get a curtain wall of low-e glass framed with steel mullions. The use of steel rather than aluminum allowed a very slim profile for the framing compared to the expanse of glass. The typical panel is 11 feet by 6 feet, and the framing is 1 inch by 3 inches. The panels fit together in larger frames, or mega panels, and the steel mullions, packed side by side, get wrapped with stainless steel for a clean finish. The wall has no spandrel panels, so the floor package will be on view. Denari did get creative with fritting, though, by applying a white pattern to follow the lines created by the diagonal, eight-inch exposed steel pipes. It will certainly boldly declare, even in the future when the fashionable have fled the district, that here about this High Line lies a kingdom of art and culture. **AS**

At HL23, steel shear plates and exposed 8-inch pipe (below right) bolster the building's cantilevers, which exceed 13 feet. The transparent faces (above) push the boundary of minimal framing and the opaque fan features stainless steel panels stamped in a diamond pattern (above).



THE ARCHITECT'S NEWSPAPER JUNE 11, 2008

JORDAN TAYLOR NAMED TO PENN

continued from front page York office.

She was the first woman to serve as chairman at the firm, as well as the first woman chairman of the Urban Land Institute. Perhaps best known for her work in large-scale transportation projects, Taylor founded SOM's airports and transportation practice. She led the design and planning for the expansion of Terminal 4 at JFK, the Continental Terminal at Newark, SkyCity at Hong Kong International Airport, fifteen intercity rail terminals from Boston to Washington, D.C., and the planning and transportation design for Moynihan Station. She has also worked on several notable campus plans, including Columbia's Manhattanville expansion.

At PennDesign, as the school is called, Taylor will oversee the faculty of Architecture, Landscape Architecture, Urban Planning, Historic Preservation, Digital Media Design, and Visual Studies. Taylor will succeed Gary Hack, who has been dean for the last twelve years. Hack is also a planner. **ALAN G. BRAKE**

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TOPOGRAPHICAL MODEL SHOWS OFF THE MONUMENTAL SCOPE OF NEW YORK'S WATERSHED

were sent to McKay Lodge Conservation Laboratory in Oberlin, Ohio, a firm specializing in preservation of "historic, industrial and artistic materials." There a team of conservators and technicians worked full-time for 18 months removing 70 years of accumulated dirt and paint layers. They re-sculpted crumbling plaster mountains, touched up roads and waterways using maps and satellite images as a guide, and finally returned the lustrously colored model to the museum in May at a cost, according to Tom Finkelpearl, the executive director of the Queens Museum of Art, of \$100,000.

The fully restored model will be the center of an exhibition on the watershed in general, complete with archival photographs bringing the construction of this massive water system to life.

As a topographical model, there are inevitable distortions, especially in perceiving verticals, making the Catskills look like the Alps. Every valley, dale and town is marked with hand-lettered signs, while the two underground water tunnels, City Tunnel 1 and the Shandaken Tunnel, are designated by lights; a third tunnel undertaken in the 1970s won't be completed until 2020 and is not shown. But the map does accurately depict a true modern wonder of the world. Today the same system delivers some 1.3 billion gallons of water a day to New York City and suburbs from a watershed extending 1,969 square miles across eight counties. "When you realize that this system that was conceived over a century ago to serve three million people still basically works for over eight million, you realize what a really epic endeavor of foresight it is," Finkelpearl said. **WILLIAM MENKING**

The environmentalist Benton Mackay once proposed that state boundaries were created through political accommodation and should be realigned. It made more sense, he argued, to create new states based on common environmental conditions and similarities, such as rivers and mountain ranges. By this logic, states on either side of the Berkshires would become their own political designations and New York City would extend up through the Croton and Catskill/Delaware watersheds stretching to the north. No doubt, such a redrawing would

cause protests from residents of these upstate counties, but one only has to look at the brilliantly designed and immensely complicated 2,000 mile water delivery system of New York to see the logic of Mackay's system.

A long-lost topographical model of the New York City watershed created for the 1939 New York Worlds Fair in Flushing Meadows but never exhibited because it took up too much space has been found in a storage facility and restored for its formal unveiling at the Queens Museum of Art on June 22. Over a year ago the model's 27 sections

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D.C. LAUNCHES PARIS-STYLE BIKE-SHARING PROGRAM, AS PHILLY ADVANCES SIMILAR PLAN

THE WHEEL DEAL

Starting this month, residents and visitors to Washington, D.C. will be able to run errands or see the sights on borrowed wheels. This high-tech bike-sharing program, a tiny version of the highly successful Velib program in Paris where users rent bikes for a nominal annual fee, will be the first of its kind in the United States.

Underwritten by Clear Channel, which holds the city's outdoor advertising contract, the program has been in the works for three years. With ten stations and 120 bikes, Washington's program is modest in scale, conceived as it was before the rollout of the much larger Paris program, which involves thousands of bikes, hundreds of stations, and many happy customers. A recently

released study found 94 percent of Parisian users were highly satisfied with the service.

"It's good to start small in the U.S.," said Jim Sebastian, pedestrian and bicycle program manager for the District Department of Transportation. Sebastian hopes to expand the program to include a thousand bikes and many additional stations after some fine-tuning following the launch.

While praising the new Washington initiative, Wiley Norvell, communications director for the New York-based Transportation Alternatives, thinks the program's tiny roll-out may be a handicap. "The ubiquity is part of what makes the Velib program work," he said. "The perception of availability is

important. In New York, you'd need thousands of bikes and hundreds of stations." Still, he argues, bike-sharing is an essential component in the development of bicycling as a large-scale mode of transportation. "New York needs to do more."

Other American cities are getting in gear. On April 29, the Philadelphia City Council endorsed the development of a similar plan. They are exploring two funding methods: one using an outdoor advertising contract similar to D.C. and Paris; and another that would manage the program through a non-profit organization, similar to Philadelphia's car-sharing program, the largest regional car-sharing service in the world.

AGB

A typical D.C. bike-sharing dock.



COURTESY CLEAR CHANNEL

USGBC SEEKS COMMENT ON LATEST VERSION OF GREEN STANDARDS

TAKE THE LEED

When it was launched eight years ago, LEED seemed like nothing more than an awkward acronym for a good idea; today, the Leadership in Energy and Environmental Design program is the unmistakable leader in green rating systems. Demand for LEED certification continues to skyrocket, and the U.S. Green Building Council (USGBC) can barely keep up.

To help address this explosive demand and other issues facing the program, the USGBC spent the last two years developing LEED 2009, a major reorganization that seeks to streamline and standardize the rating system to a more adaptable, accessible model. On May 20, it released LEED 2009 to the greater green public, seeking comment on the improvements to be made. "It is the biggest thing we've ever done," said Brendan Owens, vice president for LEED

technical development. "But the shift that has been put into the rating system has been done in a very sensible way. We don't want to lose any of our momentum."

The exact details remain fluid because the USGBC wants to hear what professionals think, but they include a new weighting system for points, unified credit pool, increased focus on regionalism, and cyclical review schedule for updates. The current comment period closes on June 22, at which point USGBC will consider suggestions, revise the system accordingly, then release it again for comment from July through August. A final vote on the changes will come in late October or early November.

Colin Cathcart, principal of green pioneers Kiss + Cathcart, could not be more thrilled. "I'm cheering them on wholeheartedly," he said. "This is exactly what I've been begging them for years, instead of this one-size-fits-all system."

(To learn more and find links to the public comment, visit archpaper.com/LEED2009)

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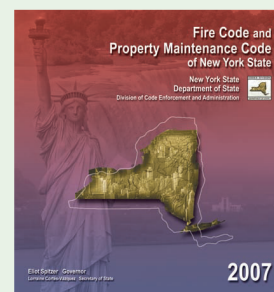
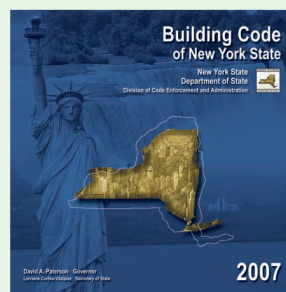
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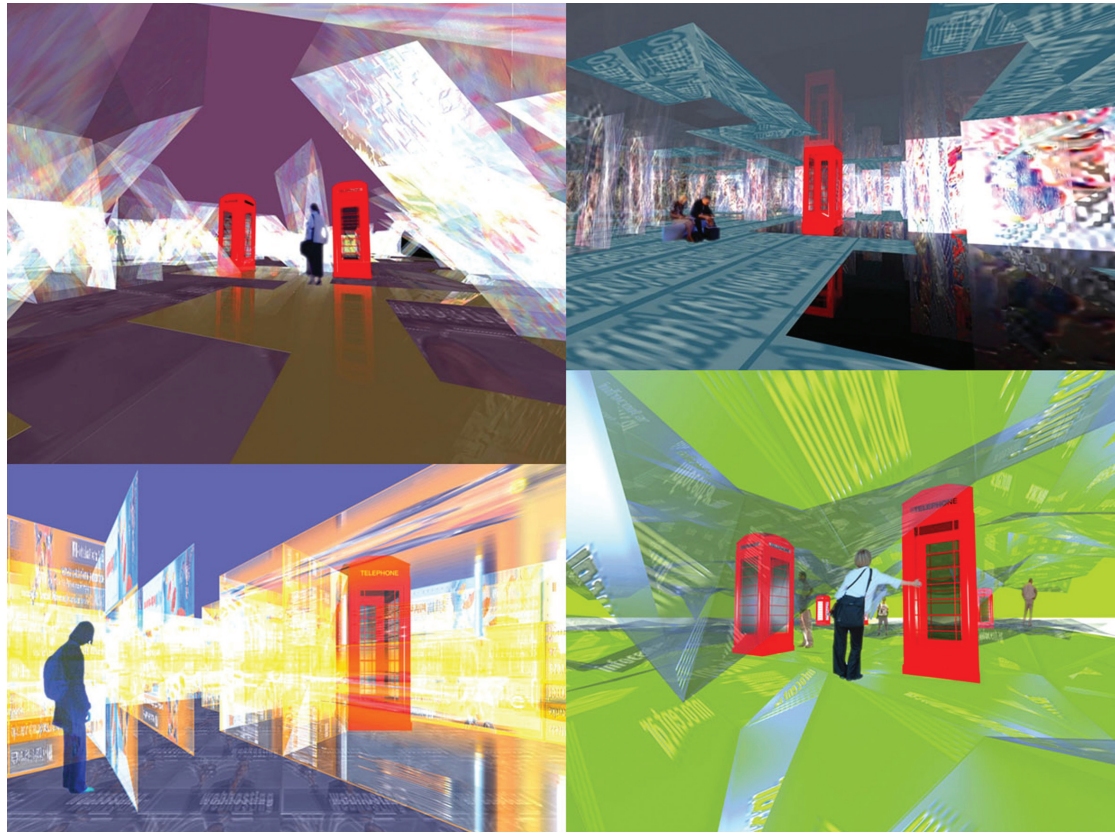
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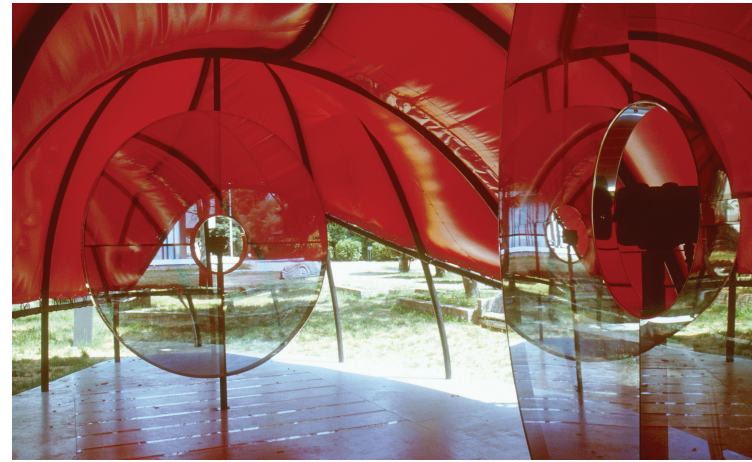
A BIENNALE WITHOUT BUILDINGS?

VENICE 2008

That's what the press release promised when Aaron Betsky was appointed director of the 11th International Architecture Exhibition last December. It sounded like a desperate attempt to be intriguingly outrageous, even though the 2006

Biennale, devoted to "Cities, Architecture, and Society," had fewer buildings than ever before. But when he was in New York to publicize the event on May 13, Betsky explained the title "Out There: Architecture Beyond Building."

An architectural historian and critic, Betsky has been organizing exhibitions for the last 13 years as architecture curator of the San Francisco Museum of Modern Art, director of the Netherlands Architecture Institute, and since



PENEZIC AND ROGINA; ASYMPTOTE

2006, director of the Cincinnati Art Museum. He pointed out that what he has been exhibiting is not buildings but models, drawings, and photographs that misrepresent how architecture can "shape, and perhaps even offer alternatives to the human-made environment." So he has invited architects he admires to do just that in Venice—show the way, instead of show their built work.

This Biennale will also instigate a changing of the avant-garde. Some wizened architects who have continued to pose as Young Turks long after their ideas ceased to be radical—or even relevant—will be conspicuous by their absence, though the show will include exhibits by a few long-established masters of the experiment—Wolf Prix, Frank Gehry, Zaha Hadid, Herzog and de Meuron, Thom Mayne, and Rem Koolhaas, if he can spare the time.

Many of those presenting manifestos in the Arsenale are not exactly newcomers. Asymptote

Left: Penezic and Rogina's *DataSupermarket* (2003); above: Asymptote's *FluxSpace* at the 2000 Venice Architecture Biennale.

designed the installations there in 2004. Nigel Coates, Diller Scofidio + Renfro, Greg Lynn, Asymptote, Massimiliano Fuksas, MVRDV, and UN Studio are veterans, and Kathryn Gustafson, whose garden will create the finale, is well known. But Atelier Bow Wow, Barkow Leibinger, Droog Design, Guallart Architects, An Te Liu, M-A-D, Penezic and Rogina, Philippe Rahm, Totan Kuzembaev, and the Work Architecture Company of New York will be new to some visitors, as will many of those in the "Uneternal City" section (except Koning Eizenberg) and in the "Experimental Architecture" area (except Field Operations and LOT-EK).

(On May 23, a team made up of Teddy Cruz, Deborah Gans, and *AN* editor-in-chief William Menking was selected to design the US pavilion.)

JAYNE MERKEL

ARCHITECT'S ONLY NYC INTERIOR NOW CLOSED TO PUBLIC



DOOR HAS CLOSED ON AALTO ROOMS

ALEX HERRERA

The fate of Alvar Aalto's Edgar J. Kaufmann Conference Center on the 12th floor in 809 United Nations Plaza remains in limbo nearly seven years after it was proposed as an interior landmark before the New York City Landmarks Preservation Commission (LPC).

Designed in 1964 for the Institute of International Education (IIE), the 4,500-square-foot modern space is one of only two interiors designed by the great Finnish architect in the United States, the other being the Woodberry Poetry Room of Harvard's

Lamont Library. "This is one of the city's great rooms and not enough people know," said Alex Herrera, director of technical services at the New York Landmarks Conservancy, who worked with the IIE to research and supervise the restoration of the space in 2003. With its undulating plaster ceiling, ash-paneled walls, blue porcelain tiles, and bentwood wall sculpture, the space is typical of Aalto's work. The original Aalto-designed lighting fixtures and furniture, including black leather and birch chairs and a rolling bar, are still intact.

Until a month ago the conference center, comprising meeting rooms, a lecture hall, and elevator lobby, was available to the public as rental space for functions and events. Faced with a shortage of space, the IIE has closed its doors and will use the meeting rooms as "temporary office space," said Derrick Wilson, the IIE's telecommunications manager. There is no foreseeable date for when the space will be available for rent again, said Wilson.

The issue of public accessibility has been the crux of arguments both for and against designating the conference rooms as a New York City interior landmark. According to the city's Landmarks Law, only building interiors that are "customarily open or accessible to the public" can be designated interior landmarks.

In a *New York Times* article published after an LPC designation hearing in September

2002, the IIE said that access to rooms was restricted because of security concerns at the building, which is located across the street from the United Nations and is also home to the UN's missions of the governments of Saudi Arabia and Qatar.

Preservationists, however, have said that the rooms have been accessible to the public since their opening. The rooms have had a special connection to the United Nations, and have been the site of countless Fulbright Scholar programs, which the IIE administers. "Clearly it was Edgar J. Kaufmann's intention to make the work of Aalto better appreciated in this country by having the rooms always open to the public. It's unfortunate that an institution whose goal is education is removing the rooms from the public access," said Theo Prudon, president of DOCOMOMO US.

Simeon Bankoff, executive director of the Historic Districts Council (HDC), agrees and sees the closing of the space as a pushback against landmark designation. "By fighting landmarks designation, it makes one very concerned about the space," said Bankoff. In response to these concerns, HDC has reestablished communication with the LPC and has circulated a petition that calls for the designation of the space as an interior landmark.

LIZ MCENANEY



Amid major-league interest from finalists that included Cesar Pelli and Steven Holl, the New Orleans Building Corporation selected a design team on May 12 for the first phase of the city's \$294 million riverfront redevelopment. As many expected, the winners include three members of the team that wrote the project's master plan: landscape architecture firm Hargreaves Associates, which will serve as lead designer from its New York and Cambridge offices; Cambridge-based firm Chan Krieger Sieniewicz; and New Orleans architecture office Eskew+Dumez+Ripple. Bolstering the team are David Adjaye of Adjaye/Associates, who will create an ecumenical chapel, and Los Angeles-based architect Michael Maltzan, set to design an amphitheater.

Working with more than ten local offices, designers will take aim at a six-mile stretch of waterfront in desperate need of help. "There are acres of wharves that are falling into the river," said Hargreaves Associates founder George

Hargreaves. "In their place, we're putting piers that coincide with the street grid. Between the piers, we'll be bringing back a natural river ecology to an area that hasn't seen it in over 200 years." Other elements include upgrading the promenade known as the Moonwalk with a terraced levee system and shading devices, adding flood-wall modifications and pedestrian bridges, and converting a salvaged wharf into a performance venue.

As the first of three phases scheduled through 2016, the master plan is tailored to spur private-sector investment worth \$3.6 billion—a figure some have viewed with skepticism. But Eskew+Dumez+Ripple director Allen Eskew said that adjacent districts power more than half the city's economic engine, a fact not lost on elected officials. "When we showed them that business and employment and payroll were so heavy just in this sliver along the river," said Eskew, "it helped shift the conversation to investing where your strength was rather than

investing where there was so much devastation." Neighbors remain worried, however, about impacts from new waterfront uses ("Bringing Back the Bayou," AN 06_04.02.2008). Julie Jones, president of the Bywater Neighborhood Association, wrote to city officials that new green space was a plus. But, she added, "We have concerns over the lack of traffic and parking plans associated with this conceptual plan."

Designers seem open to addressing those concerns as the project moves ahead. Eskew noted that only 22 percent of the project area is available for development, and of that, only a small portion is practical for building. And the team has worked to respect neighborhood context while still luring investors. "What we're all hoping is that we're setting the table for the development parcels," said Hargreaves. "But before we begin evolving Phase One, we're going to start by revisiting the master plan."

JB

AT DEADLINE

ANOTHER CRANE COLLAPSE

For the second time in ten weeks, an East Side tower crane crashed to earth in a fatal accident. Despite redoubled inspections following a March 15 collapse during the "jumping" of that crane, another fell on May 30, apparently the result of a faulty weld in the crane's turntable. Two workers died, one in the cab and another under rubble from 354 East 91st Street, the apartment building on the corner of 1st Avenue that was hit by the falling crane. Mayor Michael R. Bloomberg took a hard stance on the accident while admitting that such tragedies are unavoidable at construction sites. "Nobody wants this economy to grow more than me, but we're not going to kill people," he said during his weekly radio show hours after the accident.

BARNES DOOR SWINGS SHUT

The move is official. On May 15, Montgomery County Judge Stanley Ott dismissed a petition challenging his 2004 decision that allowed the Barnes Foundation to move to a new home in downtown Philadelphia. The dismissal puts a likely end to any further legal challenges—of which there has been a handful—and makes way for the completion of a new museum by Tod Williams Billie Tsien Architects. In their challenge, Friends of the Barnes Foundation and the Montgomery County Commissioners charged that the foundation defied Albert Barnes' will, which barred his collection from being moved. Because the new museum's galleries will match those of their predecessor, along with additional galleries and support space, Ott found the move permissible yet again.

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Charles McKinney - Chief of Design for NYC Department of Parks and Recreation
Colin Cathcart - Principal, Kiss + Cathcart Architects
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COURTESY GWATHMEY SIEGEL & ASSOCIATES



The restored Rudolph Building, top left, includes improved mechanical systems and new sustainable features. Gwathmey Siegel's addition, top right and rendered above, will house the History of Art department.

RUDOLPH REVISITED

In September, Yale's famed Art & Architecture Building—Paul Rudolph's controversial tribute to a tougher, more creative modernism—reopens following a complete restoration and renovation. Not only will the renamed Rudolph Building have air-conditioning, but its concrete corduroy towers will be accessorized with an addition by Gwathmey Siegel & Associates Architects.

By Marisa Bartolucci



LEFT: COURTESY GWATHMEY SIEGEL ASSOCIATES; CENTER AND TOP: EZRA STOLLER/ESTO

The A&A Building as it appeared in 1963 (top), in bold contrast to Louis Kahn's Yale University Art Gallery (center) across the street. The Robert B. Haas Family Arts Library (above) links the original structure to its addition.

Paul Rudolph's 1963 Art & Architecture Building at Yale University may be the most hapless masterwork in the canon of modern architecture, but its fortunes appear to be changing. This early example of brutalism is being restored to Rudolph's original intention by one of his students, Charles Gwathmey, who received his Master of Architecture degree there in 1962. He has also designed a reverent addition, linked in name to a key donor from the same class and to be known as the Jeffrey Loria Center, which will house the university's history of art department. The client is another student of Rudolph's, Robert A. M. Stern, class of '65, currently the dean of the Yale School of Architecture. The entire project, budgeted at \$126 million, is due to be completed by mid-August.

Paul Rudolph designed the building, known on campus as the A&A Building, while he was chair of the Yale School of Architecture. An intricately conceived, grooved, bush-hammered concrete structure with 37 levels on 10 floors, it was hailed by critics as a marvel of space, light, and mass. But its fortress-like appearance, rigid plan, and indifference to its neighbors won few campus admirers. In that era of political uproar, students saw it as an emblem of establishment arrogance. In 1969, it was severely damaged in a fire, the cause of which was never determined.

To make matters worse, Rudolph's successor as chair of the architecture department was the postmodernist Charles Moore. He oversaw the building's reconstruction, including the removal of asbestos insulation throughout. To address students' needs, Moore permitted the ad hoc partitioning of the interior, significantly altering its spatial integrity. Over the years, other alterations further diluted Rudolph's vision, causing him to ultimately disavow what had once been considered his crowning achievement. "The building was a victim," said a rueful Gwathmey, who was a leading defender of modernism in the style wars of the late 1960s and early '70s. Ironically, one of his chief antagonists was the young turk postmodernist Stern. While Stern calls Rudolph "the most talented architect of his generation," his commitment to renovating his professor's landmark is as a historicist.

While there is a renewed critical interest in Paul Rudolph, Stern notes that getting Yale to restore the much-derided building was "a hard sell." The university only agreed because tearing it down would have been more expensive. While Gwathmey proudly recalls evenings in grad school "spent hunched over a drafting board with my rapidograph, working on the building's plans," he was not the original choice for the task. Stern first selected Richard Meier to design the addition and Skidmore, Owings & Merrill's David Childs, class of '67, to undertake the renovation. But dividing the project between two architects proved unfeasible. Rumor has it that the collaboration between the teams was less than smooth, and that Meier's addition blocked the panoramic views from the building's upper-floor studios, one of its few cherished features, irritating the architecture faculty. Apparently in response to all this dysfunction, the renovation's patron, Yale alumnus Sid Bass, whose Fort Worth home is one of Rudolph's most celebrated residential designs, pulled his pledge of \$20 million. More evidence, it seemed, that the building was jinxed.

Gwathmey professes ignorance of what exactly prompted the earlier team's dismissal or Bass's displeasure, conceding only that "it's a challenging commission because the clients are all architects." He added that Meier graciously provided him with his model of the building when he took over the project in 2005. Happily, when Bass saw Gwathmey's new scheme he reinstated his gift, along with the stipulation that the renovated structure be known henceforth as the Rudolph Building.

Gwathmey's firsthand knowledge of Rudolph's design was of little use during the renovation. Intimidated by building next door to Louis Kahn's Yale University Art

Gallery, Rudolph not only designed numerous iterations of what he hoped would be the greatest modernist building of its day, but he also continued to tinker with his design even during the construction process. This was possible because the university had negotiated a time and materials contract with the builder. "The more complicated it got, the better he liked it," Gwathmey chuckled. "Almost every day we discovered conditions that were not in the plans." Unfortunately, Rudolph's ambition surpassed the construction technologies of the time, and by the time the university was ready to renovate, the building was in poor condition, with rebar poking through the concrete in some places.

For Gwathmey, one of the worst indignities to Rudolph's building was the installation of insulated fenestration composed of small busy panes, which detracted from the building's spatial rhythms. He rectified matters by installing what are the largest panes of Viracon insulated panes ever fabricated. He has also restored Rudolph's clerestories, his dramatic open spaces on the main floor and between the fourth and fifth floors, and the internal bridge. Gwathmey's scrupulous attention to detail has extended to commissioning an orange carpet based on the exact specifications of a two-inch-wide swath of rug rescued from the original building, and to designing lighting fixtures fitted with energy-efficient metal halide bulbs that mimic the exposed incandescent ones in the suspended lighting system Rudolph conceived for the building.

One of the reasons students deemed the building arrogant was that while Rudolph fussed over architectural details like custom lighting, he neglected creature comforts like air conditioning, which made the building insufferable in summer. Remedying this situation posed a challenge because there was little tolerance in the ceiling for wiring and ducts. Gwathmey opted for an energy-efficient radiant ceiling panel system, which cut the ductwork by two thirds. (The project has a LEED Silver.)

Accessibility posed another contemporary challenge for designers. Few buildings could be more hostile to the disabled than the A&A. So that it would comply with the Americans with Disabilities Act, Gwathmey placed additional elevators in the tower at the A&A's north end, which he transformed into the fulcrum between the building and its addition. The tower also houses a handicap-accessible lobby and entrance for the main lecture theater, Hastings Hall. While there are still multi-level passages that are not accessible by wheelchair, there are now alternative routes.

Gwathmey has sought to give the adjacent zinc-paneled Loria Center an identity of its own, while engaging the A&A in a visual dialogue, matching the glazed void of its facade with a protruding limestone solid that similarly has three rows of windows. His addition consists of a three-story base with a tower rising to the same height as the Rudolph building. Its outdoor terraces on the fourth and seventh floors offer views of the building never before seen. Linking the two on the ground floor is an expanded glass and aluminum library, which for the first time brings together the university's art, architecture, drama, and arts of the book collections under one roof. Gwathmey's use of zinc and limestone is an attempt to remedy Rudolph's supposed contextual indifference. Louis Kahn's nearby Center for British Art is also clad in zinc, and the limestone not only picks up the hue of Rudolph's concrete, but is also a material used throughout Yale's old campus.

Ornery but brilliant, much like the man himself, the Rudolph Building will doubtless provoke and inspire many generations of Yale students to come. However, once a statement of a defiant modernity, it is today an architectural relic, making it an instructive icon as well.

MARISA BARTOLUCCI IS A DESIGN CRITIC IN NEW YORK.



Yale's new Sculpture Building tries to balance a more city-friendly approach to the University's traditional campus courtyards.
By Alan G. Brake Photography by Enzo Figueres

HIDDEN IN PLAIN SIGHT

The studio building (above center) is surrounded on all sides by houses and commercial buildings. The complex's largest street frontage is given to a parking garage (behind studio).

For every college town that is idyllic, another is fraught with town/gown tension. Yale University's complicated relationship with New Haven has, for decades, been a textbook example of the latter. In recent years, however, the university has spent considerable resources sprucing up its surroundings and seems to acknowledge that in the

ever-competitive sport of attracting top faculty and students, as New Haven goes, so goes Yale. Still, at an institution as tradition-bound as Yale, habits are slow to change.

Such was the environment in which Philadelphia-based KieranTimberlake Associates found themselves when they were asked to design a new build-

ing for the School of Art's sculpture students. (The building first served as swing space for the School of Architecture while Paul Rudolph's Art and Architecture Building was being restored and expanded by Gwathmey Siegel & Associates.) The Sculpture Building, which also includes a detached gallery and a public parking garage, is the



The studio building is tucked behind the street-facing parking garage (top). The rear of the gallery building (center) frames a small courtyard. The main entrance to the complex is off a quiet side street (above).

latest and last planned piece of the university's arts district, which extends from Old Campus into the Dwight Street neighborhood, and includes Louis Kahn's Yale Art Gallery and Yale Center for British Art, the A&A Building, the Yale Theatre Department, the Yale Cabaret, the Yale Repertory Theatre, and Deborah Berke's thoughtful renovation and addition for the School of Art.

Though the arts district is scattered over several blocks and well-integrated into the fabric of the city, the campus as a whole is largely characterized by James Gamble Rogers' Collegiate Gothic and Georgian Revival residential colleges. These enclosed, self-contained courtyard buildings famously offer students intimate and highly atmospheric environments in which to study, dine, and live, creating a small-college feeling within a large university. With housing, dining, small libraries, and other communal spaces, these super-dorms provide undergraduates, and some graduate students, with everything they need on a day-to-day basis. With their high walls, locked gates, and inward-looking plans, however, they offer little to the street or the New Haven community.

In a lecture at the School of Architecture in 2006, the architects explained that they wanted to orient the building toward campus so that students using the building would be integrated into campus life (Yale and KieranTimberlake declined to speak to *AN* for this article, citing the building's formal reopening for sculpture students in the fall). Located in the center of the block bounded by Park, Chapel, and Howe streets and Edgewood Avenue, the site has frontage on Howe and Edgewood, with finger-like paths reaching to Chapel and Park. They argued that by creating a series of paths behind the buildings on the street and carving out a courtyard from the backyards of the Yale-owned houses and apartment buildings, they were reinterpreting the university's signature enclosed academic courtyards.

The Sculpture Building complex's most successful piece is the gallery building on Edgewood Avenue, which sits comfortably on the short residential block. Clad in handsome wood sheathing, the contemporary building harmonizes with its neighbors, which range from Greek Revival houses and weighty piles of Victorian masonry to nondescript four-story apartment buildings from the 1920s and '30s. Behind the gallery building, there is a pleasant, shaded courtyard framed by the studio building and the rear of the surrounding houses and apartment buildings. The architects preserved a massive oak tree, which is reflected in the studio building's crystalline curtain wall. While this space generates a well-liked and well-used outdoor space for students, again, it comes at some cost to the city's public realm. The architects and the university decided to place the studio building behind the gallery building, with its main entrance facing a path toward quiet Edgewood Avenue, pushing the parking garage onto Howe Street, a far busier residential and commercial corridor. This effectively hides the studio building from public view.

Though the parking garage does have ground floor retail spaces, currently used as offices for Yale Security and as temporary classrooms and offices for the architecture school, the structure is conventional, thinly disguised with drab matte gray panels that do little to enliven the building. (New Haven is home to a number of remarkable parking structures, such as Paul Rudolph's Temple Street parking garage, so this structure suffers even by comparison to local examples.) The message seems clear enough: Students deserve tastefully detailed, modern architecture with tranquil outdoor spaces, while the city only deserves ordinary construction that fulfills basic requirements.

The studio building itself suffers from its location on the site. One side faces the rear of the gallery building and the large oak, while the

other overlooks the asphalt parking lots of the low-rise commercial buildings that line the corner of Chapel and Howe streets. The latter side is shaded in a dark brown metal bris soleil, which will help mitigate some of the full sun exposure. The studio building joins the parking garage somewhat awkwardly with an inset, covered area that serves as the building's rather unimpressive entrance.

This year, Yale's sculpture complex ably fulfilled the needs of its primary users, the architecture students, and demonstrated KieranTimberlake's ability to carve amiable enclaves out of marginal spaces. And yet these strengths also illustrate how aloof the university seems to have been toward the city, not in terms of dollars spent—for the parking garage no doubt fulfills a public need—but symbolically.

ALAN G. BRAKE IS AN ASSOCIATE EDITOR AT AN.

SUPPLEMENT 02

kitchen+bath

Published by The Architect's Newspaper

www.archpaper.com



PROFILE: Neo-Metro, a family-run business with industrial edge

PRODUCTS: Porsche kitchen, wooden sink, jointed faucet, medicine cabinet cooler

DIRECTIONS: Conspicuous customization; environmental and out of sight

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BY JANE GIFFORD




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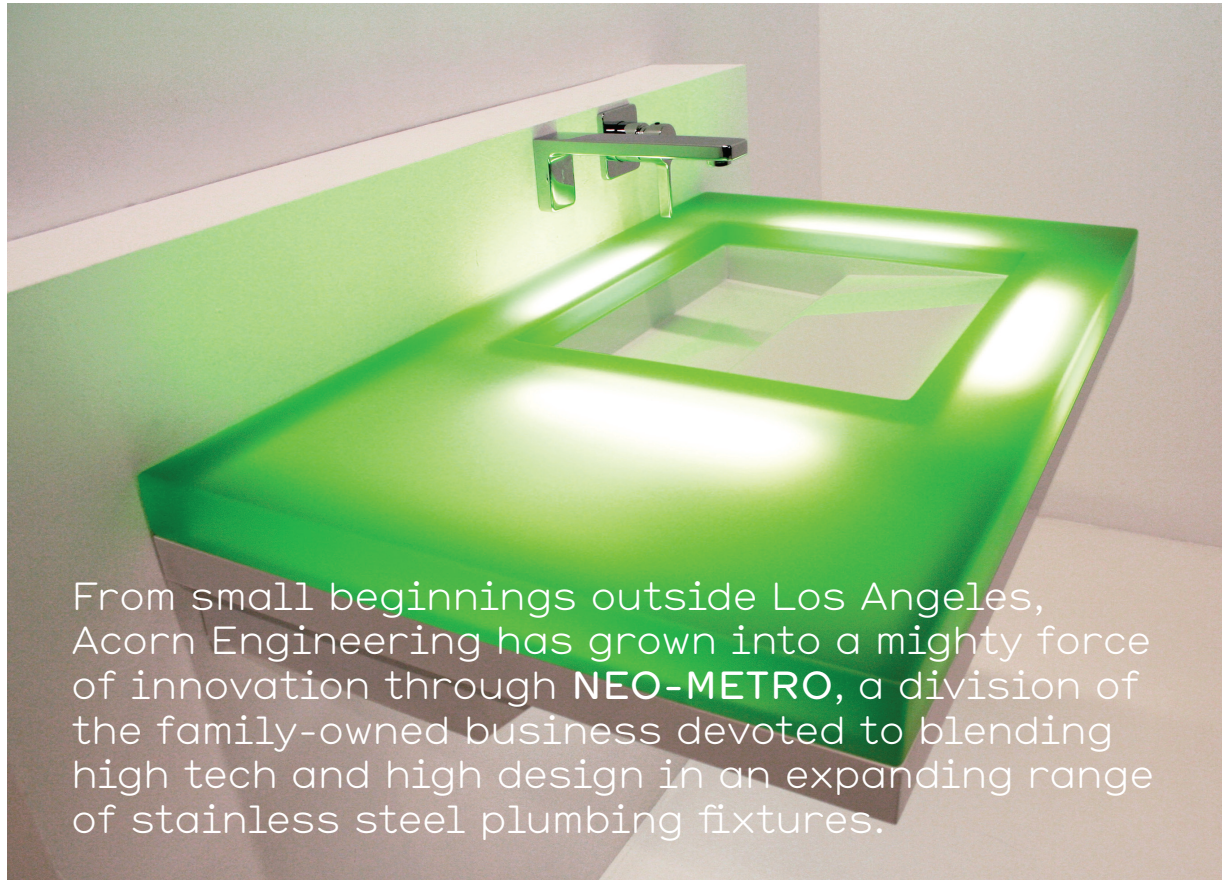
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From small beginnings outside Los Angeles, Acorn Engineering has grown into a mighty force of innovation through **NEO-METRO**, a division of the family-owned business devoted to blending high tech and high design in an expanding range of stainless steel plumbing fixtures.



COURTESY NEO-METRO

For decades, the market for stainless-steel bathroom fixtures was pretty much limited to institutions. And for the family-owned Acorn Engineering, those institutions were mostly prisons. Then around ten years ago, *The Wall Street Journal* published an article featuring one of the Southern California-based company's toilets, the Comby, installed in a contemporary residence in San Diego. This slick unit incorporating a toilet, washbasin, and storage all-in-one was made especially for prison cells. But as it turned out, its sleek minimal look caught the eye of more than a few readers at large.

"After that article came out, we were inundated with calls from architects and designers wanting the Comby for residential projects," recalled Kristin Kahle, the granddaughter of Acorn's founder, Earl L. Morris, "but there were problems with installing it because it was designed for prison plumbing, which is different from house plumbing."

Morris founded Acorn Engineering in 1954, and the company quickly gained respect as an innovative manufacturer of high-quality stainless steel plumbing fixtures for commercial, industrial, and institutional applications. The interest generated by the *Wall Street Journal* article opened up vistas of a whole new world for the family. "We decided that this was the perfect time to test the residential market—something we'd been thinking

about doing for a while," said Kahle. So the Comby prison toilet was redesigned for home use and appropriately named the Neo-Comby. Then, at the Kitchen and Bath Industry Show in Chicago in 1998, "We officially launched the Neo-Metro as a brand with a two-piece toilet and the Metropolis basin." Now Kahle is the director of sales and marketing for Neo-Metro, the division of Acorn that's dedicated to designing and manufacturing edge-y but not quite so hard-core stainless steel plumbing products for high-end residential and hospitality projects.

A decade and several toilet and washbasin styles later, there are Neo-Metro stainless steel showers, tubs, bidets, pissoirs, and accessories to choose from. The Miniloo, a wall-hung toilet with a dual flush option and a small footprint perfect for Manhattan's practically cell-sized spaces, is among the new additions. "It's hard to do something special with a toilet but these products succeed—with their high level of finish and sensual curves, there's a sculptural element to them," said Chicago-based architect, Robert Neylan, who installed several different Neo-Metro toilets, along with wash basins and tubs, in the bathrooms for the home of a client in Texas.

For Kahle and her colleagues, it soon became apparent that developing the hospitality side of the Neo-Metro business was a

smart next step, even if hotel design can be intensely trend-driven. "Our products are very durable, which makes them well-suited to hospitality situations," she said. Along came the Ebb Concept, which mixes and matches stainless steel with Pantone-colored resins. Offered in myriad sizes and configurations that soften the steel edge with jello colors, the Ebb concept is proving popular for both residential and hospitality applications. Stone finishes for a more naturalistic look are also an option.

Interior designer S. Russell Groves specified Ebb basins for the master bathrooms at the Lucidia, a condominium building designed by Cook + Fox and currently under construction on Manhattan's Upper East Side. Here, the steel basins are set into walnut vanities with marble countertops. "This project is a labor of love for us, so we looked for vendors with the same approach, and Neo-Metro is one of those companies," said Roy Kim, senior vice president of design for Extell Development, the property's developer. "The team was very responsive and adaptive. When we had concerns about the diameter of the holes in the basin's concealed drain, they worked with us and the drain holes were customized to be no larger than the size of a small ring."

According to Kahle, the advantages of working with Neo-Metro products are all

about fine-tuning. Many people working at Acorn Engineering have been in the business of manufacturing plumbing fixtures for decades, "so there is considerable expertise at hand," she said. "We manufacture 90 percent of our products in Southern California, which means that we can also change things on the fly and meet the requirements of different codes and situations. It also means that we're able to do a lot of custom work. In fact, 80 percent of our work is custom." But the company plans to stay true to its belief in the staying power of tough and smart materials. Neo-Metro's next leap will be into products beyond the bathroom. "We'll also be unveiling a new concrete and recycled glass surface that, along with our manufacturing practices and the recycled and recyclable stainless steel we use, will make some of the products completely green." From humble beginnings at Acorn, the future is looking very big.

JANE GIFFORD IS A NEW YORK-BASED WRITER.



ABOVE: On the factory floor at Acorn Engineering in Los Angeles, circa 1955. TOP, FROM LEFT: The Ebb Concept sink (left) is made of stainless steel with resin in custom Pantone colors; the Miniloo (right) is ideal for small spaces and uses a European dual-flush, in-wall mechanism.

PROFILE

Neo-Metro

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1



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4

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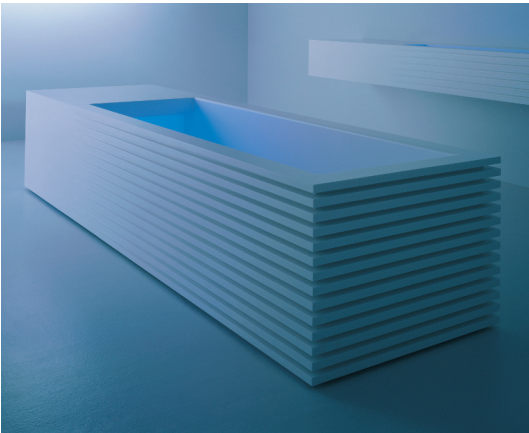
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12

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1 **KARBON
FAUCET**
KOHLER

Kohler's innovative articulated faucet, Karbon, is high-performance sculpture. Its five pivoting joints allow water to flow at precise angles typically out of reach for other faucets. Unlike pull-down models, the spray head stays put, freeing both hands for other tasks. Available in chrome and stainless steel finishes, the faucet is constructed of brass with a carbon fiber composite textured tubing.

www.kohler.com

2 **LUXERION**
ALESSANDRO
PEDRETTI/
ARTEMIDE

Light and air purification are integrated in Artemide's new multi-function Luxerion collection with designs by Michele De Lucchi, Alessandro Pedretti for Studio Rota & Partners, Karim Rashid, and Carlotta de Bevilacqua. Leading kitchen hood manufacturer Elica provided the sophisticated ventilation technology, and halogen bulbs are the light source. Launched at the Milan Furniture Fair last month and available in the U.S. in 2009, the model shown here is by Pedretti.

www.artemide.com

3 **M SERIES
CABINET**
ROBERN

In keeping with its reputation for quality and innovation, Robern offers a sleek medicine cabinet with a cold storage compartment. Medications, cosmetics, and beverages that require refrigeration can be conveniently located in rooms other than the kitchen. The M Series is available in a range of widths, heights and depths, and finishes, including hammered platinum and oil-rubbed copper.

www.robern.com

4 **P'7340
KITCHEN**
POGGENPOHL

Billed as a "Kitchen for Men," this collaboration between Porsche Design and Poggenpohl has produced a sleek new kitchen that's a flexible and versatile modular system with a unique anodized aluminum framework. Cabinet components can be positioned in a variety of ways, lighting is integrated into all the frames, and satin-finished glass or black granite cover thin worktops. The kitchen includes handle-free door opening mechanisms, a state-of-the-art audio-video system, and electric appliances operated via sensor keys instead of buttons.

www.poggenpohl.com

5 **TEWARD L
WATERLESS
URINAL**
KOHLER

The Steward L Waterless Urinal saves up to 40,000 gallons of water per fixture per year—a figure based on typical commercial usage. With its streamlined design and touch-free vitreous china fixture is hygienic and easy to maintain, with no messy cartridges to replace and a large footprint for easy retrofitting.

www.kohler.com

6 **HANDSCALE
WASHBASIN**
ADRI
HAZELBROEK/
RAPSEL

Italian manufacturer Rapsel has commissioned an impressive list of brand names, including Gio Ponti, Phillippe Starck, and Matteo Thun to design bathroom fixtures. This ceramic wall-hung washbasin with a thin basin border by Adri Hazebroek can be fixed at different distances from the wall.

www.afnewyork.com

7 **STARCK 1
WALL-HUNG
TOILET**
DURAVIT

Wall-hung toilets with concealed tanks, a fixture in Europe for some time, are now available here. Duravit joined forces with The Gerberit Group, a European leader in plumbing technology, to offer this wall-hung version of its popular Phillippe Starck design.

www.duravit.us

8 **LINE TUB**
USTOGETHER

British/Irish design collective UsTogether was launched in England last year and the Line Tub is only its third collection of contemporary bathroom products. Uninterrupted by fixtures, these are high-tech structures where all the water flow mechanisms are hidden from view and motion activated. Concealed light panels with various color options enhance the user-experience. The Line pieces are made from LG HI-MACS, an engineered, durable acrylic solid surface with the appearance of stone.

www.hydrologychicago.com

9 **WOOD
WASHBASIN**
FLOWOOD

German manufacturer Flowood offers a collection of sensuous sculptural wooden bowls available in several shapes, all crafted from birch ply using a patented process. The bowls can be made to order in natural birch or custom-stained in redorange, winered, waterblue, or aubergine.

www.flowood.de

10 **PASTA COOKER**
ANTONIO
CITTERIO/
ARCLINEA

The professional electric stainless steel "cuocipasta," or pasta-cooker, is one of several innovative cooking systems featured in Arclinea's Lignum et Lapis kitchen designed by Antonio Citterio and introduced in Milan last month. The pasta cooker is welded into the kitchen island with an inlet for water and outlet for draining, while the kitchen also features such other conveniences as multiple under-sink units for the separation of garbage, recyclables, and compost, and a highly functional, almost invisible ventilation hood.

www.arclinea.com

11 **AXOR CITTERIO M**
ANTONIO
CITTERIO/
HANSGROHE

This wall-mounted, single-handle faucet is part of a new bathroom collection designed by Antonio Citterio for Hansgrohe's Axor brand. Each slim, clean faucet is elegant, tactile, and timeless, and can be combined to suit many different situations, especially space-constrained bathrooms. The entire collection is available in chrome or brushed nickel.

www.hansgrohe-usa.com

12 **HB20 KITCHEN**
HENRYBUILT

Seattle-based Henrybuilt is all about fine-tuned functionality and tailoring to suit the architecture of individual projects. Designed to last, the HB20 is constructed from a high percentage of FSC-certified woods or rapidly renewable materials such as bamboo. Countertop materials made from recycled plastics and paper.

www.henrybuilt.com

13 **ONO HIGHFLEX
FAUCET**
KWC AMERICA

The ONO Highflex from Swiss faucet manufacturer KWC is a high-performance model, designed to meet the needs of a semi-professional kitchen. With its thin operating lever and ultra-flexible spring-loaded rubber hose that effortlessly swivels 360 degrees, it is the first of its kind. The spray head, easily pulled out with one hand, slips immediately back to its original position.

www.kwc.us.com

14 **SQUARE TRAY**
ROSEANN
REPETTI AND
WEST CHIN/FTF
DESIGN STUDIO

Clean lines and versatility are synonymous with the products created by FTF Design Studio, the furniture and accessory collection launched by New York-based interior designer Roseann Repetti and architect West Chin. The multi-purpose tray is made from durable, stain-resistant Corian. An oiled bamboo butcher block fits in snugly for a portable butcher block.

www.ftfdesignstudio.com

COVER IMAGE
LAP TUB
FTF DESIGN
STUDIO

This minimal tub doesn't stint on size at 90" by 42" by 22" and made of low luster satin finish fiberglass. Designed by architect West Chin, a fashion crowd favorite, the Lap Tub has a generous 16" shelf at one end.

www.ftfdesignstudio.com



COVER



14



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DIRECTIONS

The professional look is out for kitchens and bathrooms get serious about spa therapy

THE THREE C'S



Conserve, conceal, and customize—that's the mantra in the world of kitchen and bath product today. Widespread awareness of environmental issues has encouraged manufacturers to step up their efforts to produce fixtures that save energy, and to develop more sustainable materials for their products. Concealing the workings of the kitchen and bathroom from view when they're not in use is another key concept across divergent markets, including luxury condominiums, large homes, and small apartments. And when it comes to individual projects, there's a growing preference for customization, with manufacturers responding by offering a vast array of options, from chromatherapy showerheads to built-in pasta cookers.

Trend one: demand products that use less water, including low-flow showers and faucets; even dual flush toilets are on the rise as more projects aim for LEED certification. "Water conservation was a big theme at this year's Kitchen and Bath Industry Show (KBIS) in Chicago," said Sheldon Malc, director of showrooms for Davis & Warshow, commenting on the volume of HET's (the new industry standard for high efficiency toilets) on display. Caroma, a long-time leader in this market, showcased Sydney Smart, a model with flush volumes of 0.8 and 1.28 g.p.f (gallons per flush), offering the lowest water use of any toilet available in North America. Luckily, style and choice are no longer afterthoughts in the HET market, and there

are now models on offer across the spectrum of homegrown and imported brands. Another good sense water-saving device is the motion-sensor activated faucet, exemplified by the Hansamurano E, a recent addition to Hansa's award-winning chrome and glass Hansamurano line. One of the latest must-haves in the realm of energy- and space-saving appliances is the tankless water heater. Early-adopter Noritz happens to offer 15 compact high-performing models.

Why look at marble or granite when counters are an obvious opportunity for going green in an innovative way? There are now solid surface materials made from plastics, glass, and even solid recycled paper. Joel Klippert, president of Klip BioTechnologies, and former owner and developer of Paperstone and other recycled paper products used for countertops, has invented a new surface, EcoTop. "This product is totally different—it's the Prius of these materials," he said. "We've used bamboo fiber, wood salvaged from demolition sites, and a water-based resin to produce a much improved, durable, stain-resistant, UV-stable material with a totally uniform appearance." Vetrasso is one of several companies in the United States now producing countertop surfaces made from concrete and recycled glass rendered from goblets, traffic lights, and all sorts of other colorful objects that would otherwise end up in landfills. Durat, a Finnish company, makes a product from recycled plastics that can be

specified in a range of colors and forms. "It's flexible, doesn't get brittle, and has a richness about it that a lot of engineered materials don't," said Chris Barriatua, vice-president of Seattle-based Henrybuilt, a company that has long used such sustainable materials as bamboo for its kitchen and bath systems and now offers Durat as a countertop option. Valcucine, at the forefront of Italian kitchen manufacturers with a commitment to environmental sustainability, has just released a high-tech glass base cabinet unit, achieving the lofty goal of a fully-recyclable kitchen—an industry first.

Trend two: Leave the professional kitchen to the Iron Chef. "The idea of the kitchen as the hub of the home isn't new, but these days it's less about the show-off chef's kitchen and more about having a versatile living space," said Bennett Friedman, principal and design

director of Alex Friedman New York (AFNY), a destination for architects and designers seeking the latest innovations in kitchen and bath products. Manufacturers are offering cabinet units with sliding doors, drawers, and a variety of mechanisms to hide appliances, ventilation hoods, and other functional gadgets—freeing up the space for all sorts of uses. Bulthaup's latest modular kitchen, the b2, designed in collaboration with design firm EOOS, offers a new level of pared-down flexibility. Tall, mobile, hinged cabinets are like armoires for the cook. One is designed for tools (utensils, crockery, and food), and another is for appliances (refrigerator, oven, dishwasher) and both can either conceal or showcase their contents depending on whether open or closed. The cabinets are complemented by a neat workbench system of easily re-configured pieces that include

cook top, sink, and workbench.

The concealment idea can be found in bathroom products, too. At the Milan Furniture Fair in April, Rapsel exhibited Matteo Thun's design for il bagno che non c'è, which translates to "the invisible bathroom." The washbasin, shower, and toilet are hidden in sleek geometric units made of wood and aluminum. "This is an innovative idea. It's a move away from defining the bathroom as a series of fixtures—it's more about defining the space as a series of sculptural lines," said Friedman. Agape's new Sen, an aluminum-finished rectangular bar, looks like an architectural element but is a single object that functions as a faucet, towel bar, and paper holder.

Trend three: make it just for me. Todd Copeland, president of Los Angeles-based Architectural Commercial Specification, points out that, increasingly, the architects and designers he works with are seeking one-of-a-kind products for high-end projects—or, at least, products that can be mass-customized. "The end-user wants something unique and different from everyone else," Copeland said. "And so kitchen and bath manufacturers have been forced to come up with collections that offer many alternatives for how the various pieces work together." He described a recent bathroom project that used elements from two different Dornbracht lines combined so that the design "wouldn't look off-the-shelf." He has also noticed that, "people are shying away from tubs in master baths and opting for luxurious spa showers with a wow-factor," spacious and customized with chromatherapy, hand showers, steam, stereo music, lighting, and other luxurious options designed to enhance well-being. Kohler's new digitally-controlled shower system with four showerheads, the DTV II, has among other outstanding features a chromatherapy ceiling where scenes of stormy or clear blue skies are displayed at the push of button. For those who still prefer a tub, Kohler has introduced the Fountainhead, where VibrAcoustic, sound vibrations from the integrated music system, work with chromatherapy to provide the ultimate master-of-the-bath experience. JG

ABOVE: Finland-based Durat's shower tray is made from recycled plastics and available in 46 colors, including dark blue. LEFT: The Chivalry blue countertop by Vetrasso is made of concrete and glass recycled from goblets, traffic lights, and other colorful fragments. BELOW: Bulthaup's modular b2 is a mobile "workshop" storage cabinet for either utensils and crockery or for appliances, including dishwasher and refrigerator.



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JUNE

WEDNESDAY 11
LECTURES
William Stein,
David Burney, et al.
Creative Programming
and Sustainable Design for
Mixed Use and Affordable
Housing
6:00 p.m.
Bronx Museum of the Arts
1040 Grand Concourse, Bronx
www.aiany.org

David Garred Lowe
Palladio:
The Early Villas
6:30 p.m.
New York School of
Interior Design
170 East 70th St.
www.classicist.org

Tamara Maletic,
Dan Michaelson
Design Remixed:
Linked by Air
6:30 p.m.
Apple Store, Soho
103 Prince St.
www.aigany.org

EXHIBITION OPENINGS
Geo/Metric: Prints and
Drawings from the Collection
Museum of Modern Art
11 West 53rd St.
www.moma.org

In Response:
Summer Projects
Wave Hill
Armor Hall
675 West 252nd St., Bronx
www.wavehill.org

On Kawara
Pure Consciousness
David Zwirner Gallery
525 West 19th St.
www.davidzwirner.com

EVENT
SoHo Night:
Evening of extended
exhibition viewing and
special programs at
not-for-profit visual arts
institutions
6:00 p.m.
Various locations in Soho
www.drawingcenter.org

THURSDAY 12
SYMPOSIUM
Bioactive Systems
Symposium
Jay Groves, Randy Lewis,
Adam Arkin, et al.
8:30 a.m.
Polytechnic University
5 MetroTech Center,
Brooklyn
www.nyas.org

EXHIBITION OPENINGS
Anne Daems
John Armleder
Olivier Mosset
Haim Steinbach
Nicole Klagsbrun Gallery
526 West 26th St.
www.nicoleklagsbrun.com

Everyday Design:
Great Finds from
Around the World
idarg: Identidad
Argentina/Argentinean
Identity
AIGA National Design Center
164 5th Ave.
www.aiga.org

Idea of Nature
33 Bond Gallery
33 Bond St.
www.33bond.com

James Mollison
The Disciples &
James and Other Apes
Hasted Hunt
529 West 20th St.
www.hastedhunt.com

EVENT
The Affordable Art Fair
Through June 15
The AltmanBuilding/
Metropolitan Pavilion
135 West 18th St.
www.aafnyc.com

FRIDAY 13
EXHIBITION OPENINGS
Burt Barr
Sikkema Jenkins & Co.
530 West 22nd St.
www.sikkemajenkinsco.com

Chris Moukarbel
IN/OUT
Art in General
79 Walker St.
www.artingeneral.org

Focus: Picasso Sculpture
Museum of Modern Art
11 West 53rd St.
www.moma.org

SATURDAY 14
EXHIBITION OPENING
Jane and Louise Wilson
303 Gallery
525 West 22nd St.
www.303gallery.com

EVENTS
Hudson River Park
Design Walk, Pier 66
2:00 p.m.
Pier 66
26th St. and the Hudson River
www.madmuseum.org

Mixer
9:00 p.m.
Eyebeam
540 West 21st St.
www.eyebeam.org

SUNDAY 15
EXHIBITION OPENING
Multiplicity: The Art of the
Furniture Prototype
Purchase College
Neuberger Museum of Art
735 Anderson Hill Rd.,
Purchase
www.neuberger.org

FILM
Pont de Varsòvia
(Warsaw Bridge)
(Pere Portabella, 1990),
85 min.
2:00 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

WITH THE KIDS
Hello, Met!
11:00 a.m.
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

MONDAY 16
LECTURE
Elizabeth Diller
"Unnatural" in Architecture
8:00 p.m.
15 Gramercy Park South
www.aiany.org

FILM
No Sun in Venice
(Roger Vadim, 1957), 97 min.
Museum of Modern Art
11 West 53rd St.
www.moma.org

TUESDAY 17
LECTURES
Alexandra Parsons Wolfe,
Erin Tobin
Jones Beach
6:30 p.m.
Museum of the
City of New York
1220 5th Ave.
www.mcny.org

Marcy B. Freedman
Honesty and Angst:
Realism, Expressionism,
and Political Commitment
7:30 p.m.
Katonah Museum of Art
134 Jay St., Katonah
www.katonahmuseum.org

TRADE SHOW
BuildingsNY and
GreenBuildingsNY
Through June 18
Jacob K. Javits Center
655 West 34th St.
www.buildingsny.com

WEDNESDAY 18
LECTURE
William Agee
Beyond Neoplasticism:
Mondrian and American Art
6:30 p.m.
National Academy Museum
1083 5th Ave.
www.nationalacademy.org

SYMPOSIUM
Design Awards Winners'
Symposium:
Projects Winners
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EXHIBITION OPENING
The Future As Disruption
The Kitchen
512 West 19th St.
www.thekitchen.org

THURSDAY 19
LECTURE
Anne Schade,
Gail Whitney Karn
Green Materials:
Green Metals
3:00 p.m.
AIA Connecticut
370 James Street, New Haven
www.aiact.org

EXHIBITION OPENINGS
Naomi Leff
Interior Design
Pratt Manhattan Gallery
144 West 14th St.
www.pratt.edu

The Left Hand of Darkness
The Project
37 West 57th St.
www.elproyecto.com

I Won't Grow Up
Cheim & Read
547 West 25th St.
www.cheimread.com

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FRIDAY 20
EXHIBITION OPENING
Mark Dion
Travels of William Bartram
Reconsidered
Bartram's Garden
54th St. and Lindbergh Blvd.,
Philadelphia
www.bartramsgarden.org

SATURDAY 21
LECTURE
A Public Talk with
The Builders Association
5:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

EXHIBITION OPENING
Cancelled, Erased,
and Removed
Sean Kelley Gallery
21 East 26th St.
www.skny.com

WITH THE KIDS
ARCHitecture Day
10:00 a.m.
National Building Museum
401 F St. NW,
Washington, D.C.
www.nbm.org

SUNDAY 22
LECTURE
Ruth Fine
Martin Puryear:
Sculpture That Tries to
Describe Itself to the World
2:00 p.m.
National Gallery of Art
National Mall and 3rd St.,
Washington, D.C.
www.nga.gov

EXHIBITION OPENING
Martin Puryear
National Gallery of Art
National Mall and 3rd St.,
Washington, D.C.
www.nga.gov

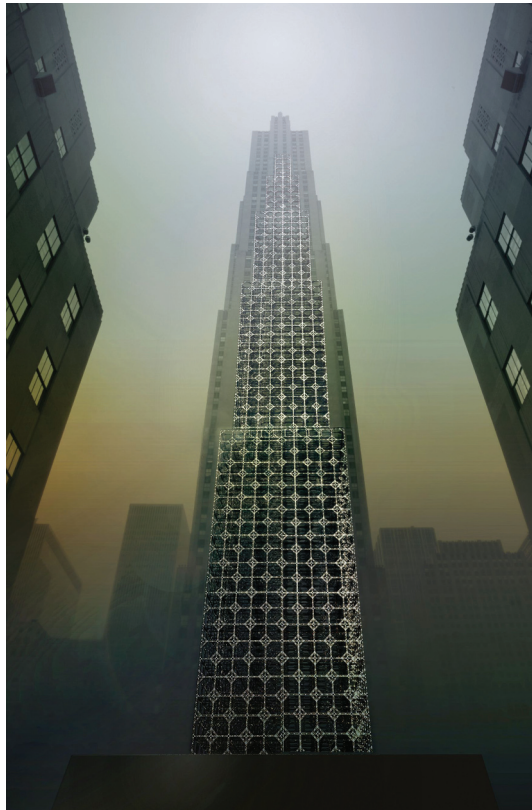
TUESDAY 24
EXHIBITION OPENINGS
Campaigning for President:
New York and the
American Election
Museum of the City of
New York
1220 5th Ave.
www.mcny.org

Mario Ybarra Jr.
Lehmann Maupin
540 West 26th St.
www.lehmannmaupin.com

WEDNESDAY 25
LECTURE
Richard F. Sammon
Palladio: Between
Theory and Tradition
6:30 p.m.
New York School of
Interior Design
170 East 70th St.
www.classicist.org

EXHIBITION OPENINGS
2008 Altoids Award
New Museum of
Contemporary Art
556 West 22nd St.
www.newmuseum.org

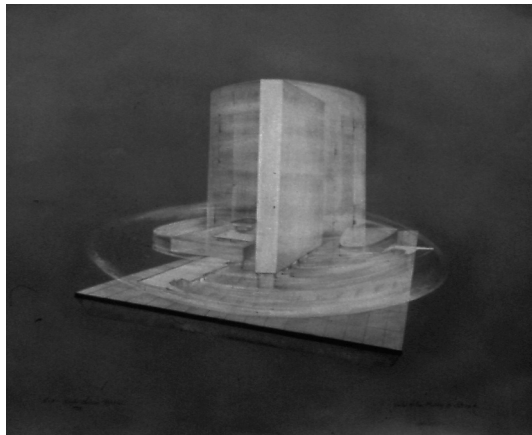
Buckminster Fuller
(project space)
Scott Burton &
Richard De Vore
Max Protetch Gallery
511 West 22nd St.
www.maxprotetch.com



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CHRIS BURDEN
WHAT MY DAD GAVE ME
Rockefeller Center, Channel Gardens
Between 49th and 50th streets and 5th and 6th avenues
Through July 19

Hovering 65 feet above Rockefeller Center, Chris Burden's new Erector Set sculpture takes on the dimensions of a full-scale building despite its kid's-game components. *What My Dad Gave Me* pays homage to Burden's father, an engineer who worked in the complex, and to New York's iconic skyscrapers. The Public Art Fund's director Rochelle Steiner explained, "Scale is the reason I was intrigued by Chris. He is very interested in how to engage people with their surroundings." Building at a monumental scale, the construction is intricately engineered, comprising a million stainless steel replicas of Erector Set parts individually made by Burden. Though he has used the material before in sculptures of bridges, this skyscraper will be the most complex and detailed artwork that the artist has made to date.



COURTESY FREDERIEKE TAYLOR GALLERY

THOMAS ZUMMER
ARCHITECTURAL AND PHILOSOPHICAL WORKS
Frederieke Taylor Gallery
535 West 22nd Street
Through June 21

Where architecture and philosophy coalesce, Thomas Zummer's thinking begins. This exhibition, a series of works made specifically for this show, focuses on Zummer's architectural interventions, drawings, and models. *UN Building at 45rpm*, 2006 (pictured) depicts the United Nations Headquarters rotating about a central axis. Zummer explained, "Complete impossibility makes a beautiful idea;" it is through drawing that Zummer can represent such a structural impossibility. The drawing is part of a larger series of projects that conceptually tamper with the built environment. By doing so, Zummer encourages dialogue in the realms of the philosophical, political, technical, social, and aesthetic.

URBAN PASTORALIST

Eero Saarinen: Shaping the Future
National Building Museum, 401 F Street NW,
Washington, D.C.
Through August 23

TWA Terminal, Idlewild Airport, New York, (1956-1962).

For such a figurehead of 20th-century design, Eero Saarinen has become a lot like his best-known buildings and furniture: a stark silhouette shrouded by mystery even in broad daylight. Since Saarinen's short but triumphal career ended with his death in 1961 at the agonizingly young age of 51, a chronic lack of information has left his works to speak for themselves. We have come to know the more conspicuous among them almost as logotypes—the Gateway Arch, the TWA terminal, the Womb chair—without knowing much about the man.

The public file on Saarinen began to fatten, though, in 2002, when Yale University received Saarinen's archives from the architect Kevin Roche, who with John Dinkeloo succeeded Saarinen in his practice. The two gave the office their own names in 1963 once the Arch, its last project, was done. Now the richest contents of those archives are spread out across 7,000 square feet in a stunning new exhibition, *Eero Saarinen: Shaping the Future*, that originated in Europe and is in the midst of a six-city U.S. tour that brings it to the Museum of the City of New York in the fall of 2009 and ends at the Yale University Art Gallery in the spring of 2010.

One sign that we've waited too long for this show is the sheer might of its goods. With a huge array of models, drawings, photos, films, and writings—love notes and medical explanations not excluded—the curator, Donald Albrecht, has taken Saarinen's projects out of their iconic isolation to animate the arc of a life that began in Finland at the feet of his famous architect father, Eliel, and then followed Eliel's career to the U.S., notably at Cranbrook, where Eliel designed the campus.

After studying architecture at Yale, Eero practiced with Eliel to gathering acclaim until Eliel died in 1951. Eero was thrust into solo practice for what would be only ten incandescent years before his own death.

As commission upon prominent commission stacked up, Saarinen attracted clients with corporations or campuses to build as if he were a guru while the professionals on his flanks often looked skeptically askance. In the 1940s and '50s, when the Bauhaus and Congrès Internationaux d'Architecture Moderne's still controlled the critical airspace, Saarinen came off as a softie, too driven by his gut and too willing to indulge the individual with sensuality (heaven forfend!) to be serious. In those days, to follow something so fugitive as intuition was akin to hearing voices—and obeying them.

Saarinen's critics looked for an obvious grammar among forms as multifarious as rigid corporate-office modules, tent-like assembly spaces, slender church steeples, and public buildings with vaguely zoological gyrations and couldn't find one. Many judged his work a medley, all species and no genus—a quality for which Renzo Piano is often admired today: highly individuated formal responses to programs in which everything is done for some precious reason, even if the reason isn't reason itself and emotion is reason enough.

By now, academic chauvinisms have come full circle on Saarinen, and only partly in his favor. Today, few critics would embarrass themselves by scorning his heavily particularized functional poetics or his material promiscuity, as Reyner Banham did in 1962, for his indulging the **continued on page 41**

LESS WORK, MORE PLAY

The Functional City: The CIAM and Cornelis van Eesteren, 1928-1960
Kees Somer
NAi Publishers, \$75.00

Aldo van Eyck, Writings 1+2
The Child, the City and the Artist
Collected Articles and Other Writings 1947-1998
Vincent Ligtelijn and Francis Strauven, editors
Sun Publishers, \$155.00

From Sigfried Giedion's *Space, Time and Architecture*, generations of architecture students learned that a collaborative team under Cornelis van Eesteren generated the 1934 extension plan of Amsterdam, which in turn set the standard for contemporary urban design. Their premise was that only when all the functional elements

of a city—housing, recreation, and work areas—were arranged in accordance with functional needs and statistical projections, would a harmonious spatial whole result.

This, however, is only part of a larger story. Kees Somer has attempted to fill out the details with new material and historical accounts in *The Functional City: The*

CIAM and Cornelis van Eesteren, 1928-1960. Somer provides the reader with an in-depth description of the influences on and impact of van Eesteren's innovative extension plan on the Congrès Internationaux d'Architecture Moderne's (CIAM) activities and discussions.

As ideologist of the modern movement and as secretary general of CIAM, Giedion holds a key role in this story. Though van Eesteren did not attend the first three CIAM sessions, Giedion and Walter Gropius agreed that van Eesteren embodied CIAM's spirit of "working first and talking afterwards," and so they appointed him president of CIAM in 1930, a role he kept until 1947. CIAM's fourth session, called *The Functional City*, required each team to carry out comparative research on a city. The results—city plans, maps, photographs, visual statistics,

scale models, and publications were brilliantly displayed at the Amsterdam Exhibition in 1935. Here was CIAM at work: informative about urban conditions, documentary in terms of visual reports, and propagandist in conveying its aims to a broader public.

The outline of CIAM's activities are already well known. What Somer does is to draw together earlier influences on contributory groups, internal debates, and so many details that preclude listing. Richly illustrated with photographs of CIAM meetings, letters, dust jackets, exhibition photographs, diagrams, and group contributions, the book adds detail upon detail.

To further fill out our understanding of CIAM activities and the social commitment of modern architects, a recently issued box set of Aldo van Eyck's writings is helpful. *Collected Articles and Other*



Dijkstraat playground, 1954.

HENK JONKER

Writings 1947-1998 and *The Child, the City, and the Artist* include a DVD slide lecture by van Eyck. Van Eyck's writings document that van Eesteren engaged him as a designer in

the Municipal Town Planning Department of Amsterdam after World War II. Between 1946 and 1951, van Eyck designed a number of playgrounds; **continued on page 41**

THE ARCHITECT'S NEWSPAPER JUNE 11, 2008

99¢ DREAMS, 99¢ PROMISES

99¢ Dreams
Doug Aitken
Aspen Art Museum Press, 2008, \$75.00



After the ambitious, multi-screen outdoor installation *Sleepwalkers* at the Museum of Modern Art last year, the transition into linear book form for this assembly of Doug Aitken's still photographs may seem like stalling in high gear. All the dynamism of his multi-chan-

nel projects, with their signature, revelatory expansion of a single perspective into a hypnotic rhythm of images and sound, is quieted here into a collection of photographs verging on the unremarkable. Ultimately, though, this ordinary quality is precisely their strength;

there is a prosaic magnetism in Aitken's observation of what he characterizes as a 21st-century "composite world of marks and traces."

99¢ Dreams includes more than 200 images taken all over the world since 1993, six years before Aitken's breakout installation *electric*

earth that earned him the Golden Lion prize at the Venice Biennial in 1999. It's a lavish publication, to be sure; half of the images have never been seen before, and nearly each one is given a full page of its own. Covering a nearly unrestricted range of subjects and arranged into loosely

associative groupings, this volume has the heft of a monograph with the editorial inflections of a true artist's book. Both the size and the layout allow the book to be traversed in many different ways—with each new reading, the nuances of Aitken's photography coalesce into

a vision that informs the larger body of his work.

People in this world are shadows in monochromatic landscapes: Bodies are dark silhouettes in front of widows or curtains; faces are profiles captured on the fly. A series of wonderfully uncosmetic images taken in airplanes

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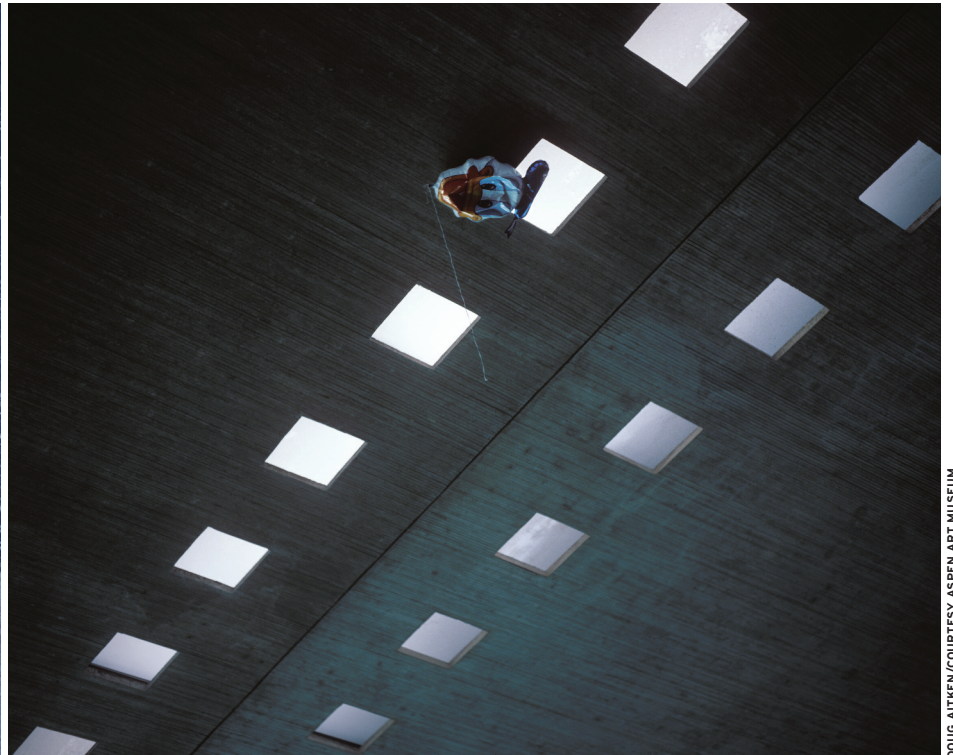
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DOUG AITKEN/COURTESY ASPEN ART MUSEUM

makes no effort to portray anything other than the slivers of people seen at awkward angles in what is now a familiar cramped space. Aitken has an eye for transitional moments—something lingering before or after—a forgotten rope dangling from the hull of a large ship, an air-

plane hovering above a billboard, or the eroding remains of a cassette tape pressed into pavement. The suspension in these images is resonant with Aitken's greater interest in breaking from linear time.

Some of the stills are taken from video installations like

Sleepwalkers, and occasionally, the images appear to be studies for scenes in other of Aitken's videos. A double-page spread of hallways, including a nighttime street in Tokyo, an unidentifiable concrete barracks, and a row of linking palm trees recall scenes from *i am in you*

(2001). A certain iridescence, the pallor of a word lit by neon that characterized the atmosphere of *electric earth*, is still pervasive in his more recent photographs. Together, this collection amounts to a peek at Aitken's continuing investigation of what he sees as the fragment-

ed and shifting contemporary landscape—a land of 99¢ dreams, and as an image of a neon sign advertising "New Promise Land Incorporated" suggests, 99¢ promises.

SAMANTHA TOPOL, A FORMER EDITOR AT AN, IS CURRENTLY PURSUING A MASTERS DEGREE AT THE ART INSTITUTE OF CHICAGO.



HAR OUDEJANS

LESS WORK, MORE PLAY continued from page 39 ultimately they numbered over 700.

Van Eyck also participated in postwar CIAM meetings and took a critical stance from the start. He rejected the analytic approach, arguing instead for "patterns of human association." Van Eyck believed the story of modern architecture and urbanism had become terribly weak: Based on a bit of Amsterdam, postwar cities were being planned exactly the same as the prewar horror. Van Eyck proclaimed, "like Gropius, van Eesteren is a despot, though not enough people have noticed." Van Eyck also loathed the side of the Bauhaus that had leaked into CIAM, and he made Gropius the symbol for that. The tyranny of

Cartesianism must come to an end!

The second book, *The Child, the City and the Artist*, is part poetry and part architectural primer. Though completed in 1962, most of it was never published. Van Eyck's emphasis on children in the city is not new, but his poetic treatment of the subject is remarkable. He begins with a chapter entitled "Imagination Unhusked: The Image of Ourselves Something More Permanent than Snow," which alludes to CIAM 10 in Dubrovnik, Croatia, where he wrote on one of the display panels, "Snow! The child takes over, yet what it needs is something far more permanent than snow." Van Eyck's writings display a circular manner of thought, taking one element as focus yet holding the

Aldo van Eyck and Joost van Rooijen, Zeedijk playground, Amsterdam, 1956.

other as medium of address. The child becomes the metaphor of regeneration and renewal: How can life and the city be regenerated? How can human identity be renewed?

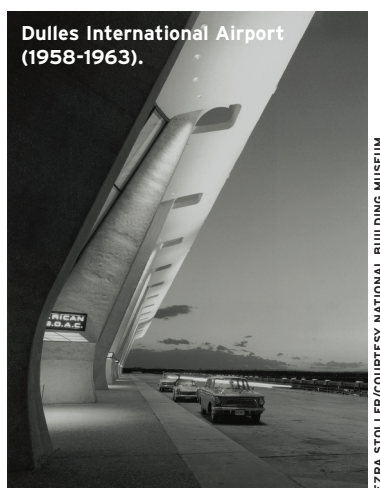
Perhaps the reason this book never found a publisher is due to van Eyck's digressive writing. His style is more musical and rhythmic than rational; like jazz, it is intentionally improvisational, open, and free. His writings offer examples of the patterns of human association that might be able to reform analytic CIAM urban plans. The books cover other subjects, such as van Eyck's thoughts on art and architecture, but the thread that ties together van Eesteren and van Eyck covers the most material. *The Functional City* was CIAM's prewar climax, but one that could not be sustained perpetually. Van Eyck's writings are indicative of the cracks and fissures that brought CIAM to its end, and with it a technique of urbanism that might counteract forces that disfigure places and restore some elements of urban form.

M. CHRISTINE BOYER IS AN URBAN HISTORIAN AND WILLIAM R. KENAN, JR. PROFESSOR OF ARCHITECTURE AT THE PRINCETON UNIVERSITY SCHOOL OF ARCHITECTURE.

URBAN PASTORALIST continued from page 39 way that Cor-Ten steel, for example, reinforced the rustic image of a company like John Deere, or the way he could manipulate the gravity of concrete to convey the levity of flight at Dulles Airport. In the postmodern age, for which Saarinen could now claim some paternity, such free-ranging variation has matured into a staple strategy; it has long been accepted that buildings have not only footprints but also fingerprints, and who wants to be called a facile one-noter?

But disconcertingly for we postmodern creatures from our perch in the future Saarinen was busily shaping, few of us would emerge from this show and accuse him of being an urbanist—today's *sine qua non* of substantive architecture. This is not because of any skewing on the part of Albrecht, who has kept his generous commentary almost purely illustrative rather than polemical. The profile Saarinen cut both personally and in his output was ostensibly cosmopolitan. Progress was virtue to the architect as he introduced the masses to the speed of cars and flight and communication, to enlightenment in the very arrangement of a college campus, to the ethos of Manifest Destiny in his colossal arch.

But his attachment to city life comes off as largely coincidental. Though Saarinen kept his hands at the levers of ultra-modernity, the



EZRA STOLLER/COURTESY NATIONAL BUILDING MUSEUM

most astonishing revelation of this show is the degree to which he was a dogged romantic, a pastoralist, even. By minting the notion of the corporate campus as status symbol—the show compares it to a fusion of country estate and academic village—he coaxed the nation's industrial overlords away from urban filth and chaos to green fields and abetted, you could say, the wholesale abandonment of cities for the sake of what we now know as suburban sprawl. The Gateway Arch, his one great urban monument, stands fully apart from its city, which today is bigger than it was then, but also quite a bit emptier. To the extent that Saarinen earned credit for his inventions, he also has taken the blame. **BRADFORD MCKEE IS A WASHINGTON, D.C.-BASED ART AND ARCHITECTURE CRITIC.**

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Leaning Molds
Maruja Fuentes
www.marujafuentes.com
Sleek puzzle-piece forms composed of recycled ABS plastic fit together to create a striking wall texture, along with a new concept for seating, or, more appropriately, leaning. Designer Maruja Fuentes' background in environmental design, architecture, and furniture and textile design provides the basis for her creative explorations of new materials, often inspired by natural forms. As a simple but practical addition to public spaces, Leaning Molds offer much-needed respite at bus shelters and subway stops, or form a stylish background to a patio lounge. The system's colorful sculpted waves are expandable in any direction, leaving the puzzle forever unfinished—like the city itself.

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RESOURCES

Stress Test (p. 6): The testing for the Freedom Tower was performed by Construction Consulting Laboratory West, 4751 West State St., Ste. B, Ontario, CA 91762, 909-591-1789, www.cclwest.com. The facade was fabricated by Benson Industries, 18285 NE Halsey St., Portland, OR 97230, 503-907-2200.
Unveiled (p. 7): The structural engineer for the 121st Precinct is Ysrael A. Seinuk, 228 E. 45th St., 2nd fl., New York, NY 10017, 212-687-2233, www.yaseinuk.com. The MEP engineer is Joseph R. Loring and Associates, 21 Penn Plaza, 360 W. 31st St., 14th fl., New York, NY 10001, 212-563-7400, www.loringengineers.com.
Open: Boutique (p. 8): The glass contractor for the Yohji Yamamoto store was Penta-Glass Industries, 71 Hepworth Pl., Garfield, NJ 07026, 973-478-2110. The glass was fabricated by Precision Glass Bending, P.O. Box 1970, 3811 Hwy. 10 W., Greenwood, AR 72936, 800-543-8796

Studio Visit (p. 10): The glass for Gucci Fifth Avenue was manufactured by Saint Gobain, Spiegelstrasse 1, D-68305 Mannheim, Germany, 49-621-75-06-241, www.saint-gobain-glass.com. The glass was fabricated by Cricursa, Cami de Can Ferran s/n, Pol. Industrial Coll de la Manyà, 08403 Granollers, Barcelona, Spain, 34-93-840-4470, www.cricursa.com.
Open: Boutique (p. 14): The furniture for Leffot was fabricated by Hudson Furniture, 433 W. 14th St., Ste. 2F, New York, NY 10014, 212-645-7800, www.hudsonfurnitureinc.com. The wallpaper is by Timorous Beasties, 7 Craigend Pl., Glasgow, Scotland G13 2UN, 44-141-95-93-331, www.timorousbeasties.com.
In Detail (p. 15): The steel erectors for HL23 are Stonebridge Steel Erection, P.O. Box 357, Bedminster, NJ 07921, 908-753-1100. The steel panels were fabricated by Tisi, Castro Barros 525/33, ABA Buenos Aires, Argentina C1217, 54-114-98-22-983.

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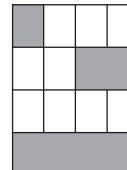
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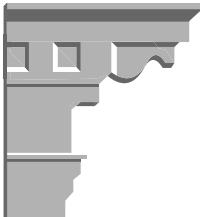
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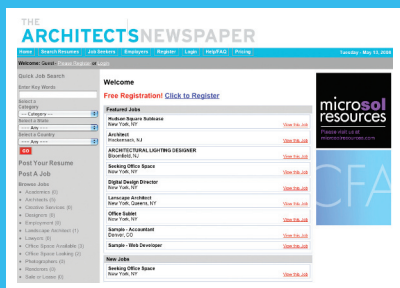
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Fredric Bell, left, with AIA Staten Island president Marcus Marino, 2009 AIANY president Sherida Paulsen, 2010 AIANY president Anthony Schirripa, and AIA Queens president Alan Weinstein.

FOR BUILDINGS COMMISSIONER, DEMAND THE REAL THING

There are 41,000 professional engineers (PEs) and registered architects (RAs) in New York State. One of them should be the next commissioner of the New York City Buildings Department, replacing Patricia Lancaster, an architect who resigned last month.

Some in New York's City Hall are questioning whether a professional license is needed or even desirable to effectively run the largest and most complex buildings bureaucracy in the country. In answer, architects and engineers have sent mailbags full of letters and emails to the City Council chambers to explain why—with safety concerns on our sidewalks paramount—now is not the time to relax the professional qualifications needed for this difficult job.

Noting that the Surgeon General must be a doctor, and that the Architect of the Capitol in Washington, D.C., should be an architect (although that, too, is currently being questioned by a congressional oversight committee), registered architects and professional engineers were heard chanting “No PEs, no justice” on the steps of City Hall

in late May. The commissioner of the Department of Buildings must have the knowledge and experience that comes from being a registered architect or professional engineer. The current city law, which requires this level of tested expertise, is both logical and necessary.

Members of the Council's Governmental Operations Committee heard many of the reasons why the head of the agency that guarantees safety on construction sites must be trained and tested in how buildings come together, how they rise, and how they stand. The process by which an architect or engineer becomes licensed by the state of New York is arduous, arguably harder than passing the state bar exam. It tests comprehensive knowledge of codes, zoning, building practices, and environmental standards, to name but four of the many constituent issues that are important in neighborhoods from Co-op City to Gravesend, from Midwood to Central Harlem, from Ozone Park to East New York.

Professional architects and engineers have an unparalleled

combination of education, on-the-job training, licensure, and professional experience that makes them uniquely qualified to ensure the safety and security of the public. Professional architects and engineers understand the integration of structural, technological, and life-safety elements into buildings to assure their usefulness. Through their training and practice, they are capable of balancing the requirements of building codes with the goals of historic preservation, energy efficiency, sustainability, and accessibility.

In addition to technical training, architects and engineers, by law, are personally responsible for their work and have a fiduciary responsibility to maintain the health, safety, and welfare of the public. As licensed professionals, architects and engineers bring to the task a special degree of commitment crucial to the position of buildings commissioner.

This year, after long deliberations, New York City brought a new and modern building code to fruition, replacing rules mired in 19th-century construction practices. At the same time, in many

neighborhoods, people have questioned whether some of the taller buildings going up fit into the context of their communities, and whether development pressures and the city's double-digit growth have led in some instances to deliberate misinterpretation of zoning regulations. We need an architect or engineer at the head of the department who will interpret and enforce the city's zoning codes, guaranteeing that political pressures and expediency do not engender neighborhood-busting mistakes.

Mayor Bloomberg's administration and his friends in the City Council have pushed for progressive reform of Buildings Department operations, enforcement, and communications, insisting that building practices be forcefully regulated and made more transparent. The former commissioner, Ms. Lancaster, to her credit, got Buildings Department records out of dusty boxes and posted on the city's website for all to see. We need an architect or engineer at the head of the department who will provide our communities appropriate scale and comfort, someone

who knows about the economic and material determinants of buildings, not just how to manage a large and complicated bureaucracy.

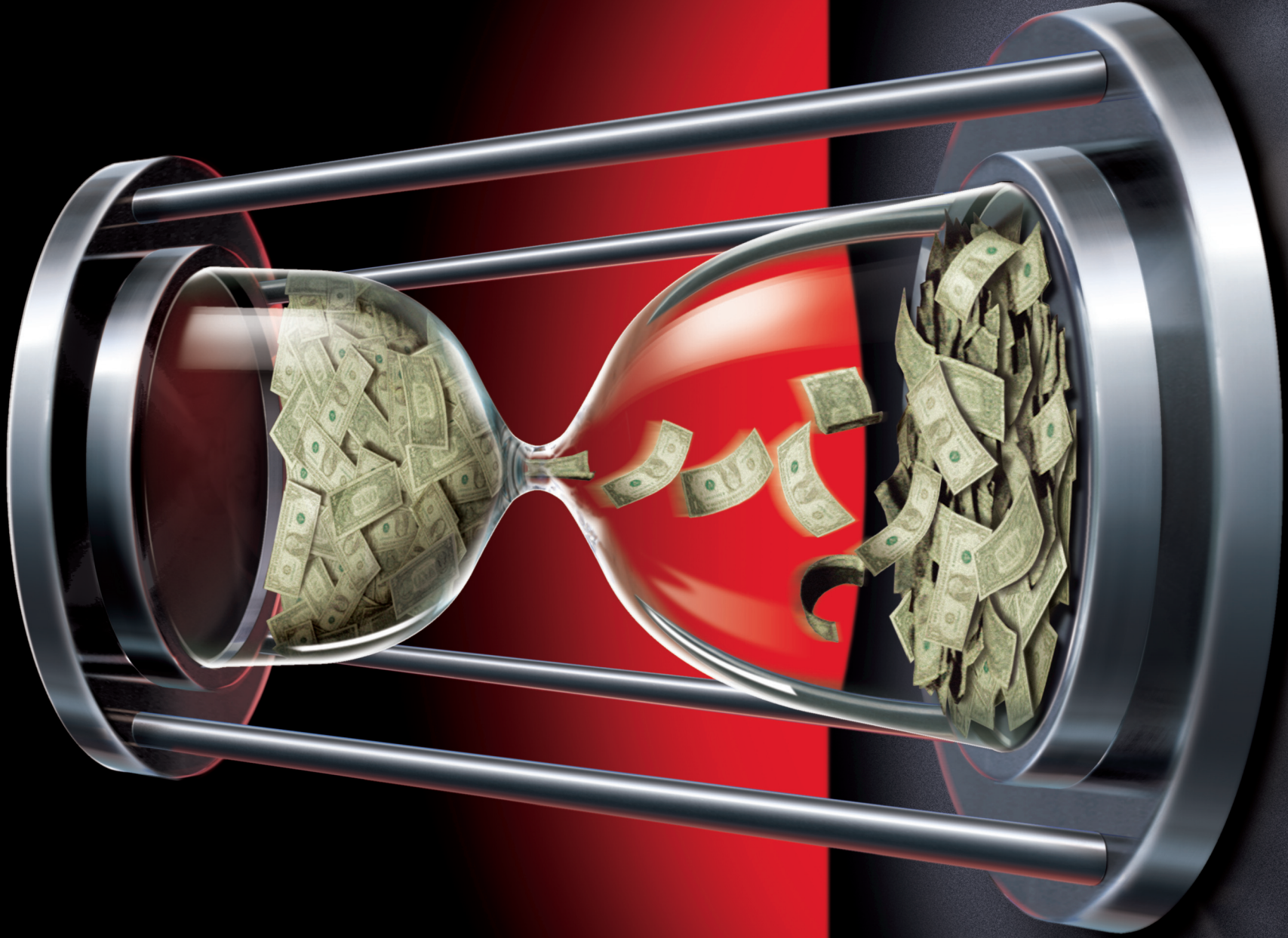
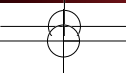
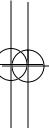
Most importantly, through a wide variety of environmental initiatives including PlaNYC, our elected officials have insisted that New York City attain a greener future and carbon-footprint reduction by, among other things, regulating building materials and construction processes. An architect or engineer at the head of the department will enforce these laws—not just spout greenwash rhetoric—and assure our children and our children's children that future buildings will help, not hurt, the environment.

There are some, though, in City Hall who insist that the business of New York is business; that any agency, any department, can be run like a Fortune 500 company. They say that good management skills are more important than mere credentials, stale tradition, or a philosophy that knowledge matters. They are half right. This is not about tradition, or a return to the bow-tied past. This is not about credentials or elitism or silly glasses. This is all about professionalism, and the knowledge needed for the person heading the Buildings Department to make the tough decisions when there is nobody else to call, nobody else to consult.

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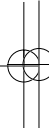


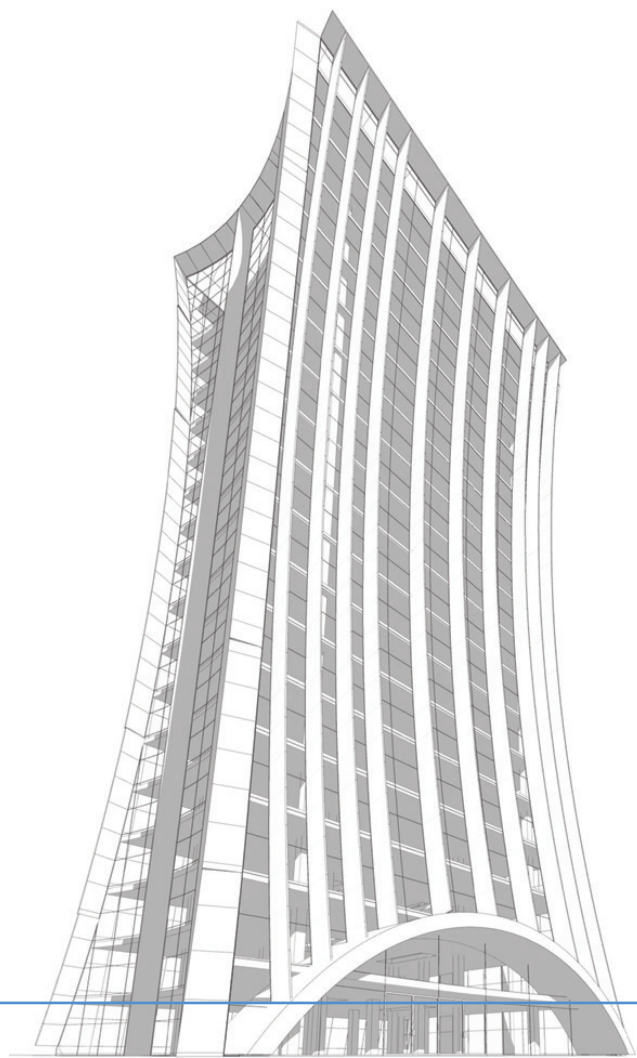
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MONEY FOR NOTHING

Manhattan borough president Scott Stringer released a report last month naming the companies who benefit from a tax program designed to stimulate business, and it is full of the kind of red meat beloved of reporters. Many promptly questioned why Toys R' Us is getting a \$2.4 million tax benefit this year just because they are located in Times Square? And did Burberry really need a \$226,328 inducement to open shop on 57th and Fifth? And why on earth would the city be supporting even more Duane Reade and CVS outlets? Stringer's report, called *Senseless Subsidies*, is full of such eye-opening figures, and makes a strong argument for overhauling the Industrial and Commercial Incentive Program (ICIP), under which all of the aforementioned abatements were granted.

ICIP was developed with the best of intentions, and if revised, could be an important tool for business in New York. It is an as-of-right tax exemption and abatement program launched with the express goal of encouraging the construction and renovation of commercial and industrial properties in the city, and helping businesses that could not launch here without it. ICIP is applicable to commercial and industrial building projects all over the city, with an exclusion zone for new construction between 59th and 96th streets, and one for renovations between Murray and 96th streets. According to ICIP's many critics, the problem is that it is so broadly applied that it may counteract some of its own policy goals. According to the report, as early as 1985 there was data indicating that 71 percent of ICIP beneficiaries would have located or stayed here regardless of the help.

Senseless Subsidies is understandably focused on Manhattan, and looks specifically at public health and small businesses. Stringer argues that tax support for chain stores can drive out local businesses, and that in areas like Harlem, air pollution and obesity are big problems, and that we shouldn't be subsidizing gas stations and fast food outlets.

The report is based on a 2007 city-wide analysis from the New York City Economic Development Corporation whose results are damning. In fiscal year 2007, ICIP cost the city \$409.5 million. All its recipients must have benefited, and some in the way that its creators had hoped, but overall, the EDC report found that between 1989 and 2004 \$2.8 billion in benefits went to projects that would have occurred with or without the subsidy. When the tax revenues from these same companies are factored in, the overall net loss to the city is \$1.1 billion.

The EDC and Stringer do not quarrel with the idea behind ICIP, nor do we. In an era of astronomically high commercial real estate prices, the city can and should have a hand in new business development. It expires on June 30, and we hope that the city and state will take some of the report's many sound suggestions for refinement. As it stands, though, ICIP is too blunt and expensive a tool for the job. **ANNE GUINEY**

AS ESDC HEAD STEPS DOWN,
PATERSON CONSOLIDATES

AVI IREDERCI

When Spitzergate split the state in two, the first person to resign from the administration—on the same day, March 17, that Governor David Paterson was sworn in—was Pat Foye, the downstate chairman for the Empire State Development Corporation. Days later, Paterson would ask nearly every cabinet member and department head to follow suit.

One of the few retained was Avi Schick, who served as president of the corporation, chairman of the Lower Manhattan Development Corporation, and, after Foye's departure, as his interim replacement. What was not known until Schick told the press on May 20 was that he had asked to leave. The new governor requested he stay through September to maintain order at what has been a disjointed agency. "His decision to remain gave us time to identify a successor who can ensure an orderly transition," Paterson said in a statement.

Schick will, however, remain in charge of the LMDC and Governors Island Preservation and Education Corporation. There had been some suspicion in the press that he was looking to take over the ESDC for good, especially following public pronouncements about moving the Ground Zero performing arts center to the site of Grimshaw's Fulton Street Transit Center.

But Schick's decision put any such speculation to rest, and at a time when the job would have been all the more promising. On May 5, Paterson said he was consolidating the role of upstate and downstate development czars—divided under Eliot Spitzer—back into one chairmanship to oversee development statewide. "There is one HUD chair, one secretary of commerce that covers the whole country," Paterson told reporters at the time. "I'm sure one person can be sensitive to the issues all around the state."

It is widely believed that Spitzer's bifurcation had ground the agency to a standstill. A committee of business leaders is currently looking to fill the reconstituted position, and one possibility is Spitzer appointee upstate chairman Dan Gunderson, though Paterson favors new blood.

Meanwhile, with ESDC projects sagging, perhaps Schick's move was a prudent one. He got blamed for the state's development ills in a May 27 editorial in *The New York Post*. "Schick is officially responsible for the inexcusable lack of progress at Ground Zero and surrounding sites—not to mention the collapse of such big state projects as the Javits Convention Center expansion," the board wrote.

Assemblyman Richard Brodsky, who chairs the committee that oversees the ESDC, called Schick a capable leader. "I think he knows the legislative process well enough, and certainly better than others, to be respectful and productive, which is important," Brodsky told *AN*. "The projects didn't move forward fast enough, but that has more to do with city and state politics than with Avi Schick." **MATT CHABAN**



GEORGE MILLER TAPPED AS AIA PRESIDENT continued from front page the organization since 1971, when Max Urbahn held the office.

The AIA also elected Pamela Loeffelman as vice-president and named Rick Bell board representative of the Council of Architectural Component Executives, meaning that three longtime associates of the AIA New York chapter will sit on the national executive board next year, perhaps reflecting the local chapter's public presence at its Center for Architecture.

Miller, a partner of Pei Cobb Freed & Partners Architects, was named AIA vice-president in 2007, and served as president of the AIA New York chapter in 2003. Born in Berlin, he emigrated to the United States as a child and studied architecture at

Pennsylvania State University, receiving his B. Arch. in 1973.

As a 30-year veteran of Pei Cobb Freed, Miller's projects have included the National Constitution Center in Philadelphia (2003), the Amsterdam headquarters of ABN AMRO Bank (1999), and Meyerson Symphony Center in Dallas (1989). He also served as management partner for the Central Terminal Complex at JFK International Airport in New York (1990), among many other projects.

His platform as AIA president includes an aggressive push toward energy conservation and carbon reduction, as well as a focus on affordable housing, regional planning, and public transportation—all part of a stronger national presence for the field. "I am interested in elevating the voice of architects,

and celebrating the importance of quality design in our communities, much as we have done through our own Center for Architecture," Miller told *AN*. "The Institute's strategic initiatives for sustainable design and carbon reduction will be an important focus, as will the support of our young and emerging architects."

But expanding the profession's diversity has also been one of Miller's top priorities. As he emphasized at a recent conference on diversity in the architectural field, African Americans account for only 1.15 percent of AIA membership. "In the United States, we have a grand total of 242 registered female African American architects, less than five per state," he said. "There is much work to be done." **JEFF BYLES**

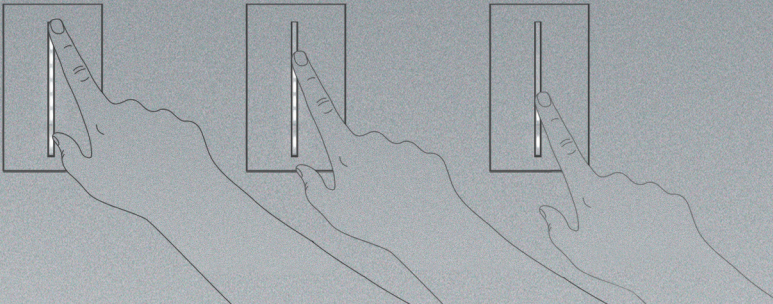


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ELECTORAL COLLEGE

As real-life primary season slowly draws to a bone-aching close, one race for the White House has already been decided. The White House Redux competition—sponsored by the Storefront for Art and Architecture, Control Group, NRI, *Surface* and yours truly, *AN*—has chosen its winning proposals to redesign the White House. Judging for the competition took place on May 29, when jurors including **Beatriz Colomina**, **Stefano Boeri**, **John Maeda**, **Geoff Manaugh**, **Mark Wigley**, and **Laetitia Wolff** examined more than 450 entries by taping over 5,000 pieces of paper around the 47th floor of World Trade Center 7, giving it a nice white collar for the day that was visible from the street. As expected, our mole reports, many entries portrayed **George Bush** “not in a kind light,” but one featured **Barack Obama** in a rather inspiring image: “In an oratorical pose at the focal point of a giant architectural cone structure.” Deliberation became heated toward the end of the 10-hour day, and at one point juror **Liz Diller** was down on her hands and knees, reading out loud from the fine print from one submission. Winners will be announced in September and flown to New York, where they’ll be awarded cash prizes and a night at the White House. Hotel. In the Bowery.

ROACH MOTEL

Simply handling a restoration of the Old Lion House in the Bronx Zoo wasn’t wild enough for a team at **FXFOWLE**. They also helped to architecturally integrate a new exhibit opening on June 20 and focusing on Madagascar, including an “immersion” feature where visitors can step inside the pitch black, hollowed-out trunk of a simulated baobab tree. As your eyes adjust you notice that things are starting to move...because you’re sharing the trunk with over 100,000 cockroaches! They’re actually Hissing Cockroaches, indigenous to Madagascar and—so they say—completely harmless. Even more disturbing, it seems Bronx Zoo director **Jim Breheny** has become fond of carrying a few in his pocket and bringing the little buggers out in public for show-and-tell. During one such outing, one crawled through a hole in his pocket and down his leg! “People get skeeved out when they think of cockroaches and they get turned off,” said Breheny. “But these are really pretty.” Uh huh. We’re sticking to the Children’s Zoo.

AIA GETS AN F

We’ve been hearing reports that range from “booooooooooooooring” to “spent most of it at Fenway,” but it seems the biggest problem for AIA’s Boston bonanza was just bad timing: Not only did the dates overlap with the ICFF in New York, they also coincided with another industry-heavy event: the Hospitality Design expo in Las Vegas. It also took place the same week as graduation for many architecture schools, meaning it was a no-go for diligent students and their loyal professors. A spokesperson from the AIA said everything went smoothly; they attracted almost 23,950 attendees, up from last year’s 21,640. But while we’re on the topic, we have one phrase of unsolicited advice: Please get rid of those annoying *Architect Magazine*—sponsored flashing martini glasses at the happy hours! What are we, 12?

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MR. ROSS’S NEIGHBORHOOD

continued from front page

widespread concerns about maintaining the city’s infrastructure by proposing two cogeneration plants beneath its towers. And it provides public space by focusing on three linear parks: the existing Hudson River Park to the west, the emerging High Line to the south and east, and the planned Hudson Boulevard to the north. Gone, at least from public display at the press conference, is the media-heavy “MySpace Pavilion” that the developer presented last fall when bidders showed off drawings in a Midtown storefront. That idea evaporated when Related lost News Corporation as an anchor tenant in late winter.

“We’re going to have to revisit the plan and adjust it,” said Ross, “but the most important part will be creating a great space and a great park for a great New York neighborhood.”

This is not a team inclining toward risk with a \$1 billion investment that requires a \$2 billion platform. Instead of the drama of something like the suspension-bridge meadow that Steven Holl designed for Extell Development’s failed bid, the document describes “the look, texture, and feel of a traditional New York neighborhood...with taller, denser buildings around a formal plaza and declining in height and density to the west.”

And instead of Chicago’s Murphy/Jahn leading the masterplanning, Related has named architects who know the territory. Kohn Pedersen Fox, which worked on plans for the Jets stadium that the city proposed for the site in 2003, takes the lead. Other players are Robert A.M. Stern Architects, whose headquarters overlook the site from West 34th Street, and Miami’s Arquitectonica, which designed the Westin Hotel on Eighth Avenue.

The wildcard, Amsterdam-based landscape fantasists West 8, are learning the local ropes as designers of Governors Island—another long-delayed project for which Ross’ onetime business partner Dan Doctoroff emerged as a design champion.

As for worries about how to connect the neighborhood to the rest of Manhattan, Ross and MTA negotiator Gary Dellaverson were all smiles at the press conference. Dellaverson insisted that the city “has committed to borrowing [money]” to create a boulevard and extend the 7 subway line into the site: if the 7 extension fails to materialize by 2015, Related gets to suspend rent payments to the MTA.

“Certainly transportation is a key element,” Ross told reporters. “But we’ve been assured that the 7 line will be delivered for this project.”

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> **ROOT HILL CAFE**
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Tel: 718-797-0100
Designer: RSVP Architecture Studio



SEONG KWON

The Root Hill Cafe references its former life as an auto body shop in its detailing. Designed by Dumbo-based RSVP Architecture Studio, the cafe is in Gowanus, a thriving center of industrial activity since the 1870s now undergoing gentrification. Project architect Brian Ripel explained, “In many ways, the cafe represents a neighborhood in transition.” Salvaging remnants from the previous space, Ripel recomposed a series of tin panels on the wall and ceiling that are integrated into the lighting system above. From the tin to the exposed brick walls, the cafe showcases various architectural artifacts. Unable to recover the original wood flooring due to rotten floor joists, Ripel created a new multilevel floor structure with a gently sloping ramp finished with reclaimed lumber. A continuous line of upholstery rises from the ground floor to the upper level, providing an expanse of communal seating. Floating tables and chairs, cantilevered from the masonry wall, line the windowed south wall. The glass-and-steel front facade, intentionally inset from the original building, delineates the former and current space, and serves as an outdoor area complete with seating, a covered pick-up window, and even a place for patrons’ dogs. **DANIELLE RAGO**



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MOCK-UP OF FREEDOM TOWER SUBJECTED TO WIND, AIR, AND CALIFORNIA

STRESS TEST



COURTESY JACK JACKSON

Just as the real One World Trade Center was poking above ground in Lower Manhattan, the unlikely sight of three floors of the gleaming steel-and-glass tower was looming over a sea of non-descript stucco buildings in a dusty industrial park in Ontario, California. For the past few months, this West Coast neighborhood has been treated to a sneak peek of the 1776-foot Freedom Tower, designed by the New York office of Skidmore Owings & Merrill to be the tallest building in New York City when completed. This full-scale mockup of floors 30 through 33 was constructed for testing by Construction Consulting Laboratories West, an architectural engineering firm.

"It's a construction yard more than anything else, a basic job site with all the limits," said Jack Jackson, president and owner of the lab since 1995. "We try to simulate it so these people can build it just like we do, with no surprises." Architects and developers commission the firm to create models using actual materials and construction methods in order to examine everything from paint color to light reflection to water tightness to seismic stability, before they begin erecting the actual building. "This is how the industry sleeps at night," said Jackson.

The double-paned glass-and-steel panels were manufactured in units in Portland, Oregon, by Benson Industries and shipped to the site where CCL West assembled the 1,200-square-foot structure in February. In March, the two-sided structure then underwent a strenuous series of tests simulating near-apocalyptic storms. Temperatures were raised to 150 degrees by heat lamps and

lowered to zero with a refrigeration system. Hydraulic lifts inside the steel frame simulated lateral seismic movements. Air was forced into the building like a balloon and then pumped out of the building to create a vacuum inside, the same way it would pressurize in extremely high winds.

Between each major test, the building was also subjected to a round of 70 mph winds by an airplane turbine, water sprayed at the equivalent of eight-inch-an-hour rainfall, and the same amount of water accelerated to simulate rain driven by 46 mph winds. Following each test, the engineers searched for leaks and checked dozens of gauges positioned inside the building for movement. "It was by far the most tests we've ever done on any project, ever," said Jackson.

According to Carl Galioto, a partner at SOM, the model performed "brilliantly," with results far exceeding the performance requirements. Although testing was uneventful, Galioto said the process represents a "very significant milestone."

About 50 replicas a year are built under Jackson's watch. Several years ago, Renzo Piano's New York Times building was tested at the same time as the San Francisco Federal Building designed by Morphosis. CCL West will continue its work on the WTC complex by testing a mock-up of 150 Greenwich Street by Maki and Associates in January. But no building sticks around for long; by mid-May, this version of the Freedom Tower had been disassembled and its to-scale American flag was no longer waving over this corner of the Inland Empire.

ALISSA WALKER

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KENNETH SCHWARTZ WILL LEAD TULANE

The Tulane School of Architecture has announced that Kenneth Schwartz will take the school’s helm as its new dean. The long-standing University of Virginia professor of architecture is set to begin his service at Tulane, in New Orleans, on July 1.

“I am very interested in the intersection between the pressing needs and challenges of New Orleans as a city and the ability to strengthen a school with a long tradition of commitment to excellence in design,” said Schwartz. Citing the urgent urban and architectural realities of the city, he explained his plans for the school “will involve connections between what we do internally with the curriculum and our students, and how we intersect with the unique challenge of rebuilding New Orleans.”

In addition to his role as UVA professor of architecture, Schwartz is a partner in the Charlottesville-based firm, Community Planning + Design (CP+D), which he founded in 2005 with his wife and business partner, Judith Kinnard. Prior to this, they operated as Schwartz-Kinnard Architects, which was recognized for its work in applying urban design strategies to rebuilding cities. They also founded and still run the Design

Resources Center, a not-for-profit that brings design services to lower-income neighborhoods in Charlottesville, VA.

Kinnard will also join the Tulane faculty. Experienced in multi-family housing, she is a partner at CP+D and held an associate professorship at the University of Virginia. Schwartz earned both his B.Arch and Masters of Architecture and Urban Design degrees at Cornell. He won UVA’s Alumni Association Distinguished Professor Award in 2003, the school’s highest university-wide teaching honor. Tulane’s deanship was previously held, from 2004 to 2007, by Reed Kroloff, who now heads the Cranbrook Academy of Art in Michigan. **JOHN GENDALL**



COURTESY KENNETH SCHWARTZ



COURTESY RAFAEL VIÑOLY ARCHITECTS

UNVEILED

121ST POLICE PRECINCT STATIONHOUSE

The Art Commission of the City of New York, the design review agency that authorizes permanent works of art, architecture, and landscape on city-owned property, has approved Rafael Viñoly Architects’ design for Staten Island’s 121st Police Precinct Stationhouse. The nearly 49,000-square-foot facility will seek a LEED Silver rating in accordance with Local Law 86, which requires most new city buildings to meet these standards. It will be the first green police station in the five boroughs.

The architects responded to the irregular site by arranging the facility’s work areas and holding cells into two distinct volumes: a long, stainless steel-clad form that arcs in plan and ascends in height as it nears

Richmond Avenue, and a one-story gray brick volume where the site flares outward to the south. A skylight over the interstitial space between the two volumes will help to bring daylight into the interior. In a heroic gesture, the main structure’s second story cantilevers 90 feet out toward the street, sheltering the entrance’s wide concrete steps and landscaped approach. This stretched form also shields the residential neighborhood to the north from the outdoor police parking lot, which has space for 108 cars and a vehicle fueling station. The project is scheduled for a bid opening in October, and construction is expected to begin in March 2009. **AARON SEWARD**

Architect: Rafael Viñoly Architects
Location: Graniteville, Staten Island
Client/Developer: New York City Police Department, Department of Design and Construction

FASHIONABLY LATE



If you arrive at the party late, it helps to be wearing the right clothes. **Herzog & de Meuron** and **Handel Architects** understood this when designing **40 Bond Street**, which is situated among the gorgeously detailed cast iron facades of NoHo. The architects responded to this context by creating a shining grid of green glass mullions, whose materiality and depth recall its 19th century neighbors while adding a modern touch and proving that no matter what time you arrive, it’s never too late to fit in.

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Architect: Herzog
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ADRIAN GAUT

Like fashion designer Yohji Yamamoto's artfully unconstructed men's and women's wear, his latest New York retail space is all about the cut. Starting with a wedge-shaped building at the point where Gansevoort Street meets West 13th Street, architect Junya Ishigami sliced through the one-story brick structure to form a courtyard between the two resulting spaces: a 500-square-foot stockroom and a 1,300-square-foot store. As Ishigami's first solo U.S. project, the space is conceived as a lantern, with expanses of 3/4-inch-thick, tempered low-iron glass on all three sides. Formerly of Tokyo-based SANAA, Ishigami borrowed a detail from that firm's Glass Pavilion at the Toledo Museum of Art: Working with Arkansas-based Precision Glass Bending, he curved windows around part of the facade. The architect also moved the entry to the courtyard, where a glass door opens into an elegantly minimal space. (Bricks were recycled to create a seamless whole.) White display fixtures, also designed by Ishigami, showcase the collections, with dressing rooms made of fabric tubes. Like a fishbowl, the store draws city and sky inside, nearly meeting Yamamoto's ideal of the perfect shop: one with nothing but the clothes. **JB**

LPC APPROVES TRANSFER OF AIR RIGHTS

NOUVEL TOWER GETS THE NOD

When Jean Nouvel presented his plans on April 8 for the Tour de Verre, the project's prospective neighbors aired a litany of complaints before the Landmarks Preservation Commission, ranging from its size and scale to its inappropriate design and neighborhood-altering effects ("No Nouvel in My Backyard," AN 08_05.07.2008). But perhaps the most common refrain was that MoMA, St. Thomas Church, and the University Club, which were attempting a massive transfer of air rights, were too well-to-do to be deserving. The commission felt quite the opposite when it unanimously endorsed the transfer on May 13. "Because a building is in good shape, it should not be ineligible," commission counsel Mark Silberman said before the vote. "All that is required is a cyclical maintenance plan. And I would just like to point out that it would make for strange public policy to penalize owners who have managed to keep their buildings in good shape and have wanted to save them, and only allow these special permits to be available to people who have not kept their buildings in good shape."

The commission has no oversight of the designs because it is not part of a historic district. But because the developer, Hines, is purchasing air rights from two landmarks

down the block, it must prove to the commission that the sale will satisfy a preservation purpose—in this case, the maintenance plans, plus new stained glass for the church and structural and mechanical work for the club—and that the tower will not impinge on the historic character of the landmarks.

The only real issue to arise during the meeting was a request by one of the commissioners and a professed scholar of McKim, Mead & White, Stephen Byrns, that the University Club also spend some of the money to replace a balustrade that had been removed when Fifth Avenue was widened. "That balustrade would warm the heart of Charles McKim," Byrns said.

Commissioner Pablo Vengoechea expressed a certain shared discontent that the commission did not have more influence on Nouvel's tower. "I agree that there is no real impact from the tower on the landmarks," he said. "But I would hope, however, that City Planning engages the urbanistic questions that have been raised in the testimony." The reaction, both from the development team and the audience, was subdued, but many residents vented their anger at the commission afterwards. "The decision was a gross misjustice," said Charles Steinberg, a resident of 54th Street across from the museum. "They talk about preservation while they destroy a very valuable, and valued, neighborhood."

"This is not over," declared Veronika Conant, president of the 54th-55th Street Block Association, as she left the commission. Indeed, the project is expected to go before the City Planning Commission for ULURP review within a few months. **MC**



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NEW CHAIR AT THE GSD

Harvard Graduate School of Design (GSD) has announced that Preston Scott Cohen will become the chair of its architecture department, beginning on July 1. Cohen has been on the GSD faculty since 1989, and in 2003 became the director of its Master of Architecture degree programs.

"This is such an exciting time, broadly speaking, to be an architect," said Cohen. "For a while, we had come to a point where we had lost so much faith in modernism, but we have come beyond that now. There is so much exploration and so much open-ended thinking going on."

Cohen, who received his B.Arch from the Rhode Island School of Design and a Master of

Architecture from the GSD, has been an influential thinker and practitioner in architectural geometry and form. He is the author of *Contested Symmetries and Other Predicaments in Architecture* (Princeton Architectural Press, 2001). His drawings are in the collections of Museum of Modern Art in New York, the Museum of Contemporary Art in Los Angeles, and the Heinz Architectural Center in Pittsburgh.

He heads an architecture practice, Preston Scott Cohen, Inc., in Cambridge. Its design for the Tel Aviv Museum of Art, which earned a Progressive Architecture Award, is set to be realized in 2009. The firm is also at work on a number of residential projects in upstate New York. Cohen received an Academy Award in Architecture in 2004.

Mohsen Mostafavi, who became the school's dean in January 2008, made the announcement on May 9, citing Cohen's "deep intellectual commitment to the field of architecture and his passion as both an educator and an architect."

"This is a very great time for the school," Cohen stated. "The changes that Mohsen is implementing are incredibly exciting. The renewed sense of energy at the school is palpable." **JG**

SAINT VINCENT'S HAIL MARY continued from front page adaptively reusing four of the easterly buildings for residential use. (The commission recommended retaining five of the eight buildings, which, along with the O'Toole Building, lie within the Greenwich Village Historic District.) The condo tower will shrink in height by 30 feet and in width by 60 feet, and the number of townhouses will drop from ten to five. "This really locks back into the architecture of the neighborhood," FXFowle partner Dan Kaplan said.

The hospital will lose two stories, falling from 329 to 299 feet, as well as a 53-foot prow proposed for its southwestern corner. "This should really open up the sky on the west side," said Ian Bader, project architect for Pei Cobb Freed & Partners. The bulk will remain the same, however, by raising the five-story base to six and expanding the elliptical tower by four feet on each side.

Some in the audience were vexed by the hospital's quick trip back to the drawing board, though they were generally happy with the results. "You should be congratulated for coming up with a plan so quickly after you told us last time you couldn't reuse any of the buildings," said Carol Greitzer, a member of the board's Omnibus St. Vincent's Hospital Committee, which was expressly created to oversee the hospital's expansion for the board. "But there is no doubt the result is a better contribution to the streetscape." While they shared the optimism of the community, preservationists remained cautious. "It's amazing how much better it looks with the buildings still

present," said Andrew Berman, executive director of the Greenwich Village Society for Historic Preservation. "But there may still be some major concerns."

"I'm not yet sure what to think," added Nadezhda Williams, a preservation associate at the Historic Districts Council. "There's a lot to digest." Meanwhile, roughly a dozen hospital workers and unionists showed up, waving signs that declared, "Lives Not Buildings."

The plans now return to the Landmarks Preservation Commission for a new round of public review on June 3. Though the appropriateness of the designs will be vetted as usual, the focus will likely be St. Vincent's hardship application.

Last invoked in 1993, this provision of the city's landmarks law allows landlords hamstrung by the commission's findings—in this case, the determination of historical importance for the O'Toole Building, one of Albert Ledner's four 1960s buildings for the Maritime Union in the city—to argue that they cannot maintain the landmark and either turn a profit or, in the case of a nonprofit like Saint Vincent's, serve its charitable purpose.

"At the end of the day, the O'Toole building is the only site St. Vincent's can move into," said Shelly Friedman, counsel to the hospital. In the end, that will likely be the case: Only three of 15 hardship applications have ever been denied. **MC**

The Link and Coleman buildings will be replaced by a new condo tower while Raskob and other historic buildings along 12th Avenue will be preserved.



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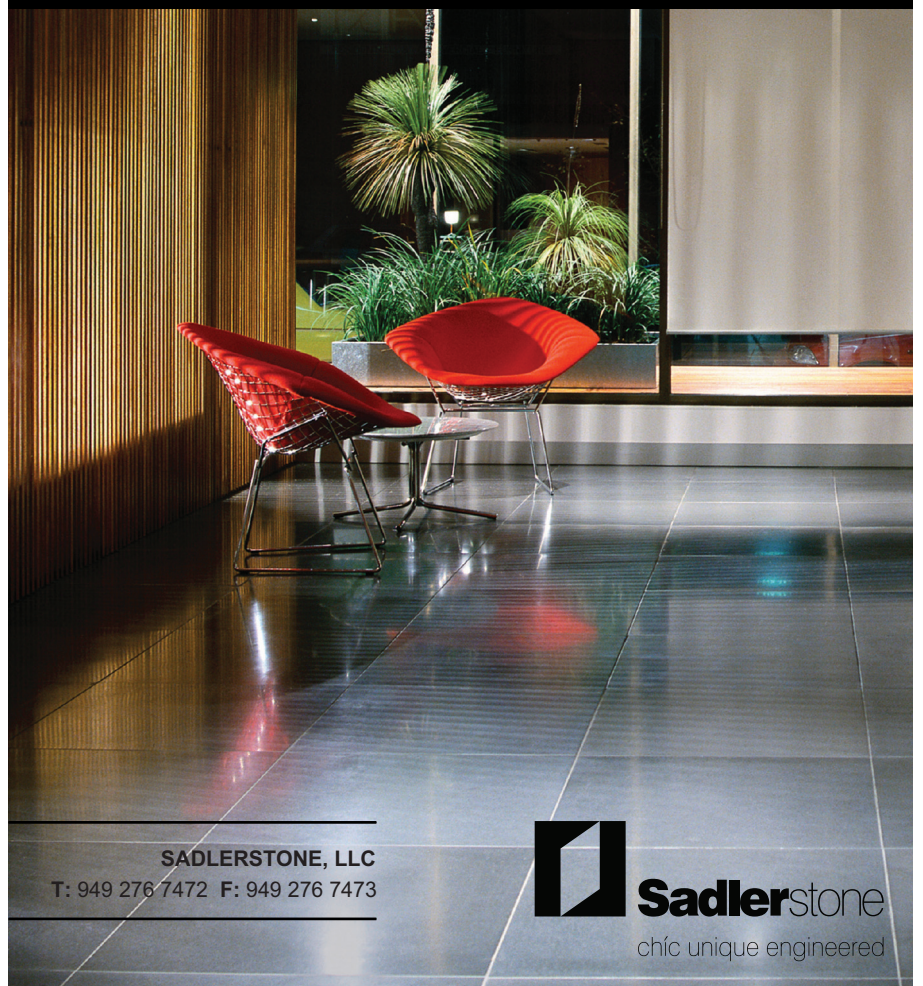
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THE ARCHITECT'S NEWSPAPER JUNE 11, 2008

ISRAEL MUSEUM

GUCCI 5TH AVENUE

145 HUDSON PENTHOUSE



IMAGES COURTESY JCDA UNLESS OTHERWISE NOTED

Every building that goes up in New York chips away a natural resource many of us don't even know we have: light. Even in this age of ceramic frit and low-emissivity glass, when advanced daylighting concepts are almost de rigueur, light is perhaps our city's fastest-vanishing commodity. Drawing on a deep background in glass fabrication, James Carpenter Design Associates (JCDA) has long set its sights on restoring the role of light in public places. "There is very little discussion about the significance of daylight as a public resource," James Carpenter explained. "Everyone always talks about how light defines architecture. The other half is more complex: how light carries information about a specific place." Whether it's the changing seasons or the shifting colors of sky, light tells us much about where we are. Long a collaborator with architects on the design of building envelopes or special light features, the studio has lately broadened its role in the conceptual enclosure of buildings. Now, leading the design of a museum complex expansion in Jerusalem, the studio is bringing light to urban-scale contexts. Shaping luminosity as a public resource has also driven the firm's engagement in tortuous public projects such as the embattled Fulton Street Transit Center and Moynihan Station. Working with a close group of colleagues across the fields of art, architecture, and engineering—the roughly 20-person firm includes four members of German environmental engineering group Transsolar—Carpenter continues to bring light back down into our world. **JB**

ISRAEL MUSEUM
JERUSALEM

For an expansion of the Israel Museum, a site of international importance—it houses the Dead Sea Scrolls—the studio led the planning and design of five new buildings to complement a crisply modern, 1960s-era campus. The 80,000 square feet of new construction clarifies visitor circulation by adding new entrance pavilions—the glass facades are shielded from direct sun by shading structures and extruded ceramic louvers—along with a new, enclosed passage from the front of the 20-acre campus to a relocated main entrance hall. Light enters the covered walkway through a sheet of water that flows down a wall of cast glass, while visually reuniting the campus with its celebrated Isamu Noguchi-designed sculpture garden.

FRANK E. MOSS FEDERAL COURTHOUSE
SALT LAKE CITY

Working with lead architect Thomas Phifer and Partners, JCDA has helped develop shading and glazing systems for the building enclosure of this courthouse complex. The cube-shaped glass structure is sheathed in vertical panels, offset approximately ten inches from the glass, that are made of different materials—including laminated glass and corrugated metal—depending on compositional and solar shading requirements. Under the General Services Administration's Art in Architecture program, the studio has also designed a set of borosilicate glass tubes suspended in a central atrium, creating a tapestry of light drawn into the slot-like space. The design is based on another of the region's abundant natural resources: snow crystals.

GUCCI 5TH AVENUE
NEW YORK

Located at the base of Trump Tower, this three-level flagship—the world's largest Gucci store—features a type of prismatic glass in a custom roller pattern that was used on JCDA facades for Gucci stores in Hong Kong, Nagoya, and Beijing. The mix of ribbed and clear glass allows natural light into retail areas, while marking a new brand concept. The curtain wall, due to be completed this summer, is a unit system consisting of glass and extruded, bronze-anodized aluminum. The built-in lighting, designed by Tillotson Design Associates, uses flat LED panels to create an elegant plane of light.

CLOAKED ROOM



BRIAN GULICK

FRANK E. MOSS
FEDERAL COURTHOUSE



DBOX/COURTESY THOMAS PHIFER AND PARTNERS

CLOAKED ROOM
NEW YORK

Smaller projects, Carpenter explained, often prove invaluable for exploring structural ideas or new materials. As a case in point, this circular cloakroom, created for a New York City client, is constructed of fluted glass tubes set behind curved glass sheets. Light bounces off the structure's metal back-panel and is captured by the tubes, while the curved sheets are coated with a film that changes opacity depending on the viewing angle. The subtly shifting light obscures views into the cloakroom, yet projects a sense of volume and depth.

145 HUDSON PENTHOUSE
NEW YORK

This two-story rooftop structure uses a simple palette of low-e glass, water-clear glass, stainless steel, and aluminum to stay deferential to its historic Tribeca neighborhood. Monumental sliding glass doors open to an expansive terrace, while windows open parallel to the plane of the building envelope, allowing for generous natural ventilation. The radiant, low-emissivity glass is subtly reflective, contributing to a play of light across the facade, which is accented by refractive, water-clear glass fins positioned at the ends of the penthouse volume.

POINTE WORK



Pointe work, the act of dancing on the tips of the toes, requires both strength and skill. **Diller Scofidio + Renfro** had to do some pointe work of its own when creating an addition within the **School of American Ballet at Lincoln Center**. The designers floated two new studios within an existing one, choosing structural steel for its ability to accommodate the long spans necessary while adapting to the existing structure and maintaining a delicate, sinuous profile, so like that of a ballet dancer's.

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Architect: Diller
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THE ARCHITECT'S NEWSPAPER JUNE 11, 2008

COLUMBUS, INDIANA TURNS MALL INSIDE OUT

PELLI PARED BACK

Like many cities and towns, Columbus, Indiana is trying to inject new life into its 19th-century downtown with mixed-use development. Unlike other small towns, Columbus has an embarrassment of 20th-century architectural riches, though one of its most visible examples had ceased to function properly. Cesar Pelli's 1973 Commons mall, an earlier attempt at urban renewal, had lost many of its tenants due to competition from big-box retailers on the town's periphery, so the town decided to repurpose the mall while retaining its best programmatic and aesthetic elements.

After initiating a new master plan for revitalization that identified the Commons as a prime location for redevelopment, the town and the Cummins Foundation approached Pelli Clarke Pelli about redesigning the Commons, according to foundation board member Will Miller. Pelli declined, citing too many other commitments, but recommended Boston-based Koetter, Kim & Associates to undertake the project.

The renovation, now underway, is both radical and respectful. Following the master plan by the firm Development Concepts, the architects called for half of the Commons to be sheared off, restoring the street grid and allowing for the inwardly focused space to have greater street frontage. "We wanted to improve circulation and create more points of entry," said Tom Vujovich, president of the Columbus Redevelopment Commission.

The Commons, which had always aspired to be more than merely a shopping center, included a large multi-use community space and a large kinetic sculpture by Jean Tinguely called *Chaos 1*, both of which have been retained. The mall's anchor tenant, Sears, is also staying in place. Koetter, Kim also called for Pelli's brown glass sheathing, which provided shading but also made the building opaque, to be removed

in favor of new transparent low-e glass. "This was done with Cesar's complete blessing," said Bill Fitzpatrick, project architect at Koetter, Kim. "We are keeping the large volume, the expressive structure, and the same level of detailing. We want to maintain a sense of continuity."

On the cleared land, Koetter, Kim are designing a four-story office building for Cummins Engine and the facades for a 95-room hotel and conference center. Adjacent to the site on a former surface parking lot, the firm is designing a four-story garage with ground floor retail.

"In many ways, this project summarizes the profession's evolving attitude toward traditional urbanism," Fitzpatrick said. Miller notes that many malls are replicating historic downtowns, and he hopes the renovated Commons will reflect contemporary thinking, but "in a more authentic way," he said.

For Columbus, it is one of the first times the city has reappraised one of its iconic modern structures. For Miller, such changes reflect a positive outlook for the town. "Other structures have been altered, but this is the first time one has been stripped to its bones," said Miller. "It's a living community, not a museum." Still, every one involved is cognizant of the risks of tinkering with some of its greatest assets. "We have made our reputation on the quality of what we have built, not what we destroyed," Vujovich said.

ALAN G. BRAKE



COURTESY CRC



ARTEFACTORY

UNVEILED

BEEKMAN TOWER

Already two stories out of the ground, Frank Gehry's first residential (and only second overall) building in Manhattan is rising on Spruce Street right off City Hall Park. Renderings show off a gleaming stainless steel-clad skyscraper of the old school with muscular—almost six-pack-style—undula-

tions rolling up its 76-story sides and setbacks that, Gehry said at a press conference, "respect the New York building type." In spite of the shiny envelope, the 1.1 million square foot Beekman Tower is not all luxury-bound: the 903 studio, one-, two- and three-bedroom apartments (from 500 square feet to 1,600 square feet) are all market-rate rentals, a rarity among new buildings in Manhattan. A six-story industrial brick podium (Gehry said to think "Starrett Lehigh") will include space for a 630-student public school for grades Pre-K through 3, offices for doctors from New York Downtown Hospital, and 1,300 square-feet of retail: for dry cleaners and drug stores not Jean Georges and Chanel. Two plazas on William and Nassau streets will be landscaped by Field Operations. Gehry himself is still working out the details of the kitchen and bath designs, and the lobby will be beribboned with plenty of signature wavy bits of steel, reminding residents that they are indeed renting a real Gehry. **JULIE IOVINE**

Architect: Frank O. Gehry
Location: Spruce Street
Client/Developer: Forest City Ratner
Completion: 2011



LIGHTING DESIGN TRANSFORMS BROOKLYN BRIDGE APPROACH FROM SCARY TO INVITING

Walk This Way

On May 21, the New York City Department of Transportation turned on *This Way*, a permanent light art installation that illuminates and points the way to the Dumbo entrance of the Brooklyn Bridge's pedestrian walkway. Designed by Linnaea Tillett, principal of Tillett Lighting Design, in collaboration with architect Karin Tehve of KT3D, the project was commissioned by the city's Percent for Art program and the Dumbo Business Improvement District to commemorate the bridge's 125th Anniversary.

According to Tillett, the installation seeks to achieve two goals: point the way to the difficult-to-find entrance and transform the dark, somewhat scary underpass into a comfortable, inviting urban environment. "You have this sublime bridge, then this back-of-house space," said Tillett, who has a background as an environmental psychologist. "It looked ugly, but felt awful."

To indicate the location of the entrance without falling back on straightforward signage, the designers looked to the structure of the bridge for inspiration, specifically to the span's twisting steel suspender cables. This led them to a fiber optic product that consists of many tiny fibers twisted together to form individual lines. Tehve arranged the lines into several tentacular arrow forms that attach to the underside of the overpass and together, in a playful flowing trail, point the way to the

entrance. Each arrow is lit by 150-watt metal halide lamps.

The installation also had to light the roadway, and, as with the wayfinding, the designers wanted to do so in a new way. Tillett decided on an LED fixture from Germany-based manufacturer Beta LED that achieves significant coverage at relatively low wattage. In fact, during the year or so that the project was under development, Beta LED kept increasing the fixture's efficiency so that the team was able to continue to tighten the overall wattage.

The fixtures in use now range from 79 to 128 watts, each one containing an equivalent amount of 1-watt

LED lamps. To soften the LED's somewhat harsh light, Tillett covered each fixture with a soft blue filter. The blue light also aids wayfinding from a distance, as residents can now show the way to visitors by simply pointing them toward the blue light.

"For us, what makes a piece like this work is that it's not only beautiful, but it has a civic function," Tillett said. "The kind of work I'm interested in increases the quality of civic life at night."

Unlike the Empire State Building and other light installations throughout the city, *This Way* will be on all night, from 6:00 p.m. to 6:00 a.m. Call it Dumbo's night light. **AS**



SETH ELY/COURTESY TILLETT LIGHTING DESIGN

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JAMES EWING

Filling a void for male shoe fetishists, a new men's luxury shoe store makes its home in the West Village. A design collaboration between New York-based firm Front Studio and store owners Steven and Hiroko Taffel, the space provides clientele with a warm yet masculine atmosphere in which high-end European footwear is showcased on a dining room table. Juxtaposing modern elements with traditional décor, project architect Yen Ha conceptualized the space as a dining room. The centerpiece of the 800-square-foot room is a custom-fabricated ash dining room table complete with a set of six chairs draped in white linen. The chairs are used to display shoes and double as seating for clientele. The dark color of the walls contrasts with the smoked oak floor, giving the room a rich, velvety background and making sure the shoes are the center of attention. A polished nickel chandelier, selected by the owners, hovers over the expanse of the table. **DR**

BORSCHT BELT HOTEL DEMOLISHED TO MAKE WAY

CATSKILLS CASINO UNDERWAY

Lady Luck is heading to Sullivan County, and she's brought the wrecking ball with her. On May 8, *The New York Times* reported that demolition has begun on the Borscht-Belt landmark Concord Resort Hotel. Louis R. Cappelli, the mastermind of New Roc City and other large-scale urban revitalization projects, will build Concord Entertainment City in its place at an estimated cost of \$1 billion.

Cappelli Enterprises purchased the Concord—where lucky was once a term better reserved for Jewish matchmaking and fledgling comedians—in 1999, two years after the hotel had filed for Chapter 11 bankruptcy. The company first tried to redevelop the Concord in 2000, although abandoned those plans during the post-9/11 economic downturn.

The news breaks five months after Interior Secretary Dick Kempthorne formally rejected the St. Regis Mohawk tribe's appeal to develop a casino in nearby Monticello, New York. The federal appeal followed a 2001 State Supreme Court ruling that defeated the tribe's proposal to build the complex. Donald Trump, whom the *Times* cites as a close friend of Cappelli's (the latter was developer of the 212-unit residential high-rise Trump Tower at City Center in White Plains), was involved in efforts to prevent gambling in New York State.

The Concord site encompasses approximately 1,750 acres, and Cappelli's new resort will feature hotel and convention space and 500 vacation houses. His company is working with Empire Resorts to move Monticello Raceway and 1,500 of its slot machines to the

new project; Concord Entertainment City will not table games like those in Atlantic City. According to local reports, Cappelli also is courting golf designer Fazio/Nicklaus and The Ritz-Carlton to create additional attractions.

Local smart growth advocates like The Catskill Center for Conservation and Development's Deborah DeWan acknowledge that Sullivan County desperately needs economic stimulus. Even so, the "enormous magnitude" of the project gives DeWan pause. "The Town of Thompson did a generic environmental impact statement for the redevelopment of the Concord years ago," she explained, "but now that there is a proposal back on the table, we are concerned that it be subject to a supplemental, rigorous review as per the State Environmental Quality Review Act." DeWan added that, in addition to this scrutiny, a transfer of development rights is an option for mitigating effects of the scheme.

A spokesperson for Cappelli Enterprises says that State of New York support for Concord Entertainment City will determine its final budget and architectural program: Cappelli is seeking assistance from the state, such as a reduction in its share of revenue from slot machines, to move forward. The Concord website names RMJM Hillier as designer of the mountain lodge-style main hotel, with New York-based William B. Tabler Architects and White Plains engineer Divney Tung Schwalbe responsible for the master plan. Sullivan Architecture, also in White Plains, is linked to the project, too. **DAVID SOKOL**

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You would have to look pretty hard to find a structure that expresses New York City's recent residential real estate market better than HL23, the luxury condo development now rising on 23rd Street beside the High Line. Designed by Neil M. Denari Architects, the building's narrow, 38-foot-wide footprint balloons out as it breaches the old elevated railway, steadily widening floor by floor until, at the 12th, it reaches 51 feet wide, projecting some 13 feet to the east of its base. But the apartment building does more than work around all known zoning laws in its attempt to fit onto a difficult plot. It also seems to defy a much more immutable law—gravity.

Many onlookers have pondered how developer Alf Naman managed to talk the city council into allowing him to build in the exact opposite way that people are usually required to build—that is, to step back as you go up,

rather than step out. It seems that having a celebrated architect on his team helped, as did the backing of Friends of the High Line, which enjoys widespread support and not a little glamour value. But as with the face of Ozymandias, long after the flash and the glitz and the Who's Who become a faded memory in the arthritic bones of some future architecture historian, the building itself will be dropping the jaws of passers-by—how did they get it to lean so far out without toppling over?

Naman turned to Denari to lend his vision the star power it needed to blast through the bureaucracy of city government, and Denari turned to DeSimone Consulting Engineers to figure out how to make the thing stand up. Engineers typically enjoy a challenge, and here indeed was one. After looking over the proposal, the team discarded many of the standard conventions of

residential construction and wound up with a unique framing system. The backbone of any building is the foundation, and here DeSimone designed a poured mat foundation coupled with deep rock anchors to provide the lateral stability needed to support the cantilevers. Above street level, however, the unusual geometries of Denari's design led to the choice of structural steel instead of reinforced concrete, which would have eaten up too much time in building out the acrobatic formwork. They were also able to keep section profiles slim and conserve floor area by bracing the core with steel shear plates, a method that hasn't seen much use. These shear plates are being factory-welded to the core columns and delivered onsite in three-story sections. Extra open floor space was also created by placing diagonal framing members, composed of eight-inch steel

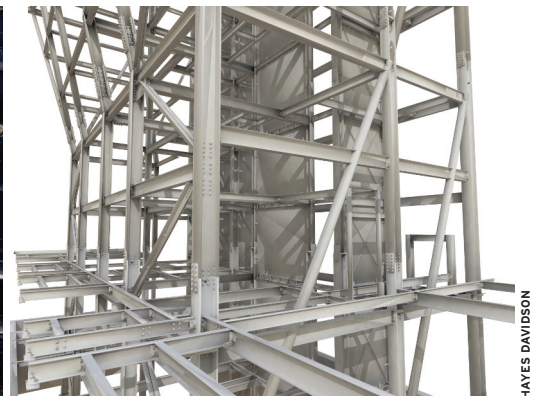
pipe, around the perimeter, thus precluding the need for intermediary columns. While most of the structure's wide flange members will be fireproofed and encased, the perimeter pipes will be left in the buff more or less, treated with just the right amount of intumescent paint. The team also took extra care to design pretty pin connections for these members so that the interiors will remain clean, simple, and, of course, very modern.

Such a daring and unique structure demands a similarly unique and daring erection procedure. Unlike most steel buildings, where ironworkers throw up the framing members at breakneck speed while the flooring crews do their best to follow, at HL23, the structure will be erected in three-story sections. A portion of the building's south face cantilevers as well, a grand total of 14 feet 6 inches at its greatest extent.

Having these two leaning sections will require tying the structure back with guy-wires as it goes up. After framing out three floors, erection work will stop, metal decking will be installed, and the concrete floors poured and allowed to set, thus lending additional rigidity to the structure before erecting the next three floors of framing. This process will continue until the building reaches its full 145-foot, 14-story height (the top two floors are a penthouse duplex, set far back from the building's perimeter).

Denari's design created similar challenges for facade consultant Front Inc. Naman wanted HL23's north and south facades to be full-on, glass-to-the-gills fishbowls, but thinking of the residents' needs for privacy, requested that the east face, which hangs its belly over the High Line, be somewhat more opaque. With Front, the architect created a cladding of 632 11-foot-by-1-foot stainless steel panels, stamped into a diamond pattern, to clad the east facade. The transparent faces get a curtain wall of low-e glass framed with steel mullions. The use of steel rather than aluminum allowed a very slim profile for the framing compared to the expanse of glass. The typical panel is 11 feet by 6 feet, and the framing is 1 inch by 3 inches. The panels fit together in larger frames, or mega panels, and the steel mullions, packed side by side, get wrapped with stainless steel for a clean finish. The wall has no spandrel panels, so the floor package will be on view. Denari did get creative with fritting, though, by applying a white pattern to follow the lines created by the diagonal, eight-inch exposed steel pipes. It will certainly boldly declare, even in the future when the fashionable have fled the district, that here about this High Line lies a kingdom of art and culture. **AS**

At HL23, steel shear plates and exposed 8-inch pipe (below right) bolster the building's cantilevers, which exceed 13 feet. The transparent faces (above) push the boundary of minimal framing and the opaque fan features stainless steel panels stamped in a diamond pattern (above).



THE ARCHITECT'S NEWSPAPER JUNE 11, 2008

JORDAN TAYLOR NAMED TO PENN

continued from front page York office.

She was the first woman to serve as chairman at the firm, as well as the first woman chairman of the Urban Land Institute. Perhaps best known for her work in large-scale transportation projects, Taylor founded SOM's airports and transportation practice. She led the design and planning for the expansion of Terminal 4 at JFK, the Continental Terminal at Newark, SkyCity at Hong Kong International Airport, fifteen intercity rail terminals from Boston to Washington, D.C., and the planning and transportation design for Moynihan Station. She has also worked on several notable campus plans, including Columbia's Manhattanville expansion.

At PennDesign, as the school is called, Taylor will oversee the faculty of Architecture, Landscape Architecture, Urban Planning, Historic Preservation, Digital Media Design, and Visual Studies. Taylor will succeed Gary Hack, who has been dean for the last twelve years. Hack is also a planner. **ALAN G. BRAKE**

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TOPOGRAPHICAL MODEL SHOWS OFF THE MONUMENTAL SCOPE OF NEW YORK'S WATERSHED

were sent to McKay Lodge Conservation Laboratory in Oberlin, Ohio, a firm specializing in preservation of "historic, industrial and artistic materials." There a team of conservators and technicians worked full-time for 18 months removing 70 years of accumulated dirt and paint layers. They re-sculpted crumbling plaster mountains, touched up roads and waterways using maps and satellite images as a guide, and finally returned the lustrously colored model to the museum in May at a cost, according to Tom Finkelpearl, the executive director of the Queens Museum of Art, of \$100,000.

The fully restored model will be the center of an exhibition on the watershed in general, complete with archival photographs bringing the construction of this massive water system to life.

As a topographical model, there are inevitable distortions, especially in perceiving verticals, making the Catskills look like the Alps. Every valley, dale and town is marked with hand-lettered signs, while the two underground water tunnels, City Tunnel 1 and the Shandaken Tunnel, are designated by lights; a third tunnel undertaken in the 1970s won't be completed until 2020 and is not shown. But the map does accurately depict a true modern wonder of the world. Today the same system delivers some 1.3 billion gallons of water a day to New York City and suburbs from a watershed extending 1,969 square miles across eight counties. "When you realize that this system that was conceived over a century ago to serve three million people still basically works for over eight million, you realize what a really epic endeavor of foresight it is," Finkelpearl said. **WILLIAM MENKING**

The environmentalist Benton Mackay once proposed that state boundaries were created through political accommodation and should be realigned. It made more sense, he argued, to create new states based on common environmental conditions and similarities, such as rivers and mountain ranges. By this logic, states on either side of the Berkshires would become their own political designations and New York City would extend up through the Croton and Catskill/Delaware watersheds stretching to the north. No doubt, such a redrawing would

cause protests from residents of these upstate counties, but one only has to look at the brilliantly designed and immensely complicated 2,000 mile water delivery system of New York to see the logic of Mackay's system.

A long-lost topographical model of the New York City watershed created for the 1939 New York Worlds Fair in Flushing Meadows but never exhibited because it took up too much space has been found in a storage facility and restored for its formal unveiling at the Queens Museum of Art on June 22. Over a year ago the model's 27 sections

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D.C. LAUNCHES PARIS-STYLE BIKE-SHARING PROGRAM, AS PHILLY ADVANCES SIMILAR PLAN

THE WHEEL DEAL

Starting this month, residents and visitors to Washington, D.C. will be able to run errands or see the sights on borrowed wheels. This high-tech bike-sharing program, a tiny version of the highly successful Velib program in Paris where users rent bikes for a nominal annual fee, will be the first of its kind in the United States.

Underwritten by Clear Channel, which holds the city's outdoor advertising contract, the program has been in the works for three years. With ten stations and 120 bikes, Washington's program is modest in scale, conceived as it was before the rollout of the much larger Paris program, which involves thousands of bikes, hundreds of stations, and many happy customers. A recently

released study found 94 percent of Parisian users were highly satisfied with the service.

"It's good to start small in the U.S.," said Jim Sebastian, pedestrian and bicycle program manager for the District Department of Transportation. Sebastian hopes to expand the program to include a thousand bikes and many additional stations after some fine-tuning following the launch.

While praising the new Washington initiative, Wiley Norvell, communications director for the New York-based Transportation Alternatives, thinks the program's tiny roll-out may be a handicap. "The ubiquity is part of what makes the Velib program work," he said. "The perception of availability is

important. In New York, you'd need thousands of bikes and hundreds of stations." Still, he argues, bike-sharing is an essential component in the development of bicycling as a large-scale mode of transportation. "New York needs to do more."

Other American cities are getting in gear. On April 29, the Philadelphia City Council endorsed the development of a similar plan. They are exploring two funding methods: one using an outdoor advertising contract similar to D.C. and Paris; and another that would manage the program through a non-profit organization, similar to Philadelphia's car-sharing program, the largest regional car-sharing service in the world.

AGB

A typical D.C. bike-sharing dock.



COURTESY CLEAR CHANNEL

USGBC SEEKS COMMENT ON LATEST VERSION OF GREEN STANDARDS

TAKE THE LEED

When it was launched eight years ago, LEED seemed like nothing more than an awkward acronym for a good idea; today, the Leadership in Energy and Environmental Design program is the unmistakable leader in green rating systems. Demand for LEED certification continues to skyrocket, and the U.S. Green Building Council (USGBC) can barely keep up.

To help address this explosive demand and other issues facing the program, the USGBC spent the last two years developing LEED 2009, a major reorganization that seeks to streamline and standardize the rating system to a more adaptable, accessible model. On May 20, it released LEED 2009 to the greater green public, seeking comment on the improvements to be made. "It is the biggest thing we've ever done," said Brendan Owens, vice president for LEED

technical development. "But the shift that has been put into the rating system has been done in a very sensible way. We don't want to lose any of our momentum."

The exact details remain fluid because the USGBC wants to hear what professionals think, but they include a new weighting system for points, unified credit pool, increased focus on regionalism, and cyclical review schedule for updates. The current comment period closes on June 22, at which point USGBC will consider suggestions, revise the system accordingly, then release it again for comment from July through August. A final vote on the changes will come in late October or early November.

Colin Cathcart, principal of green pioneers Kiss + Cathcart, could not be more thrilled. "I'm cheering them on wholeheartedly," he said. "This is exactly what I've been begging them for years, instead of this one-size-fits-all system."

(To learn more and find links to the public comment, visit archpaper.com/LEED2009)

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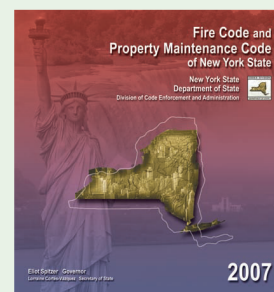
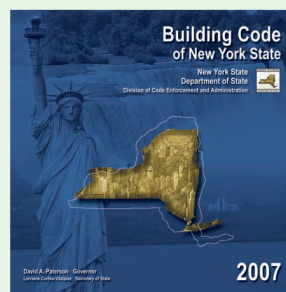
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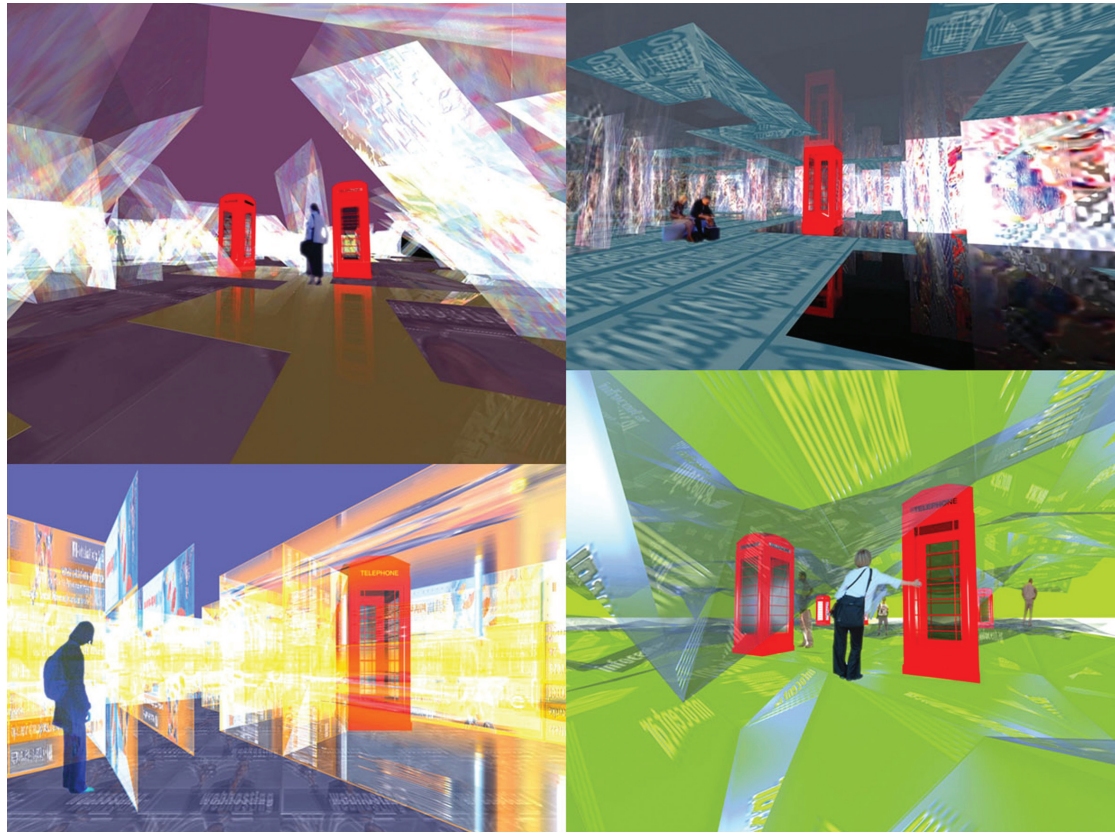
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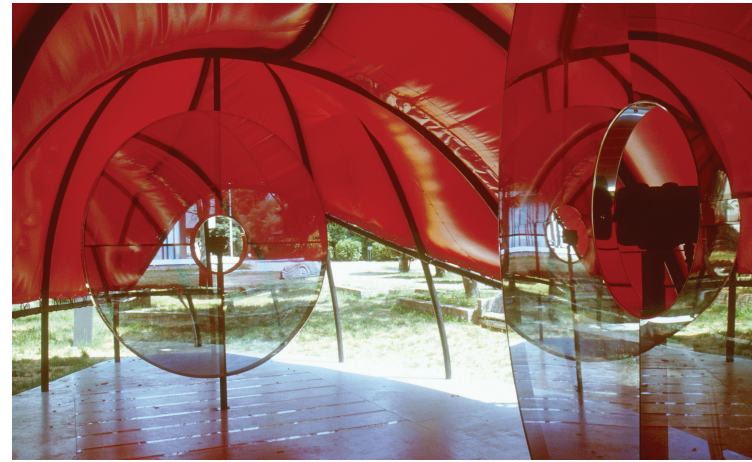
A BIENNALE WITHOUT BUILDINGS?

VENICE 2008

That's what the press release promised when Aaron Betsky was appointed director of the 11th International Architecture Exhibition last December. It sounded like a desperate attempt to be intriguingly outrageous, even though the 2006

Biennale, devoted to "Cities, Architecture, and Society," had fewer buildings than ever before. But when he was in New York to publicize the event on May 13, Betsky explained the title "Out There: Architecture Beyond Building."

An architectural historian and critic, Betsky has been organizing exhibitions for the last 13 years as architecture curator of the San Francisco Museum of Modern Art, director of the Netherlands Architecture Institute, and since



PENEZIC AND ROGINA; ASYMPTOTE

2006, director of the Cincinnati Art Museum. He pointed out that what he has been exhibiting is not buildings but models, drawings, and photographs that misrepresent how architecture can "shape, and perhaps even offer alternatives to the human-made environment." So he has invited architects he admires to do just that in Venice—show the way, instead of show their built work.

This Biennale will also instigate a changing of the avant-garde. Some wizened architects who have continued to pose as Young Turks long after their ideas ceased to be radical—or even relevant—will be conspicuous by their absence, though the show will include exhibits by a few long-established masters of the experiment—Wolf Prix, Frank Gehry, Zaha Hadid, Herzog and de Meuron, Thom Mayne, and Rem Koolhaas, if he can spare the time.

Many of those presenting manifestos in the Arsenale are not exactly newcomers. Asymptote

Left: Penezic and Rogina's *DataSupermarket* (2003); above: Asymptote's *FluxSpace* at the 2000 Venice Architecture Biennale.

designed the installations there in 2004. Nigel Coates, Diller Scofidio + Renfro, Greg Lynn, Asymptote, Massimiliano Fuksas, MVRDV, and UN Studio are veterans, and Kathryn Gustafson, whose garden will create the finale, is well known. But Atelier Bow Wow, Barkow Leibinger, Droog Design, Guallart Architects, An Te Liu, M-A-D, Penezic and Rogina, Philippe Rahm, Totan Kuzembaev, and the Work Architecture Company of New York will be new to some visitors, as will many of those in the "Uneternal City" section (except Koning Eizenberg) and in the "Experimental Architecture" area (except Field Operations and LOT-EK).

(On May 23, a team made up of Teddy Cruz, Deborah Gans, and *AN* editor-in-chief William Menking was selected to design the US pavilion.)

JAYNE MERKEL

ARCHITECT'S ONLY NYC INTERIOR NOW CLOSED TO PUBLIC



DOOR HAS CLOSED ON AALTO ROOMS

ALEX HERRERA

The fate of Alvar Aalto's Edgar J. Kaufmann Conference Center on the 12th floor in 809 United Nations Plaza remains in limbo nearly seven years after it was proposed as an interior landmark before the New York City Landmarks Preservation Commission (LPC).

Designed in 1964 for the Institute of International Education (IIE), the 4,500-square-foot modern space is one of only two interiors designed by the great Finnish architect in the United States, the other being the Woodberry Poetry Room of Harvard's

Lamont Library. "This is one of the city's great rooms and not enough people know," said Alex Herrera, director of technical services at the New York Landmarks Conservancy, who worked with the IIE to research and supervise the restoration of the space in 2003. With its undulating plaster ceiling, ash-paneled walls, blue porcelain tiles, and bentwood wall sculpture, the space is typical of Aalto's work. The original Aalto-designed lighting fixtures and furniture, including black leather and birch chairs and a rolling bar, are still intact.

Until a month ago the conference center, comprising meeting rooms, a lecture hall, and elevator lobby, was available to the public as rental space for functions and events. Faced with a shortage of space, the IIE has closed its doors and will use the meeting rooms as "temporary office space," said Derrick Wilson, the IIE's telecommunications manager. There is no foreseeable date for when the space will be available for rent again, said Wilson.

The issue of public accessibility has been the crux of arguments both for and against designating the conference rooms as a New York City interior landmark. According to the city's Landmarks Law, only building interiors that are "customarily open or accessible to the public" can be designated interior landmarks.

In a *New York Times* article published after an LPC designation hearing in September

2002, the IIE said that access to rooms was restricted because of security concerns at the building, which is located across the street from the United Nations and is also home to the UN's missions of the governments of Saudi Arabia and Qatar.

Preservationists, however, have said that the rooms have been accessible to the public since their opening. The rooms have had a special connection to the United Nations, and have been the site of countless Fulbright Scholar programs, which the IIE administers. "Clearly it was Edgar J. Kaufmann's intention to make the work of Aalto better appreciated in this country by having the rooms always open to the public. It's unfortunate that an institution whose goal is education is removing the rooms from the public access," said Theo Prudon, president of DOCOMOMO US.

Simeon Bankoff, executive director of the Historic Districts Council (HDC), agrees and sees the closing of the space as a pushback against landmark designation. "By fighting landmarks designation, it makes one very concerned about the space," said Bankoff. In response to these concerns, HDC has reestablished communication with the LPC and has circulated a petition that calls for the designation of the space as an interior landmark.

LIZ MCENANEY



COURTESY CKS/HARGREAVES ASSOCIATES/TEN ARQUITECTOS/E+D+R

Amid major-league interest from finalists that included Cesar Pelli and Steven Holl, the New Orleans Building Corporation selected a design team on May 12 for the first phase of the city's \$294 million riverfront redevelopment. As many expected, the winners include three members of the team that wrote the project's master plan: landscape architecture firm Hargreaves Associates, which will serve as lead designer from its New York and Cambridge offices; Cambridge-based firm Chan Krieger Sieniewicz; and New Orleans architecture office Eskew+Dumez+Ripple. Bolstering the team are David Adjaye of Adjaye/Associates, who will create an ecumenical chapel, and Los Angeles-based architect Michael Maltzan, set to design an amphitheater.

Working with more than ten local offices, designers will take aim at a six-mile stretch of waterfront in desperate need of help. "There are acres of wharves that are falling into the river," said Hargreaves Associates founder George

Hargreaves. "In their place, we're putting piers that coincide with the street grid. Between the piers, we'll be bringing back a natural river ecology to an area that hasn't seen it in over 200 years." Other elements include upgrading the promenade known as the Moonwalk with a terraced levee system and shading devices, adding flood-wall modifications and pedestrian bridges, and converting a salvaged wharf into a performance venue.

As the first of three phases scheduled through 2016, the master plan is tailored to spur private-sector investment worth \$3.6 billion—a figure some have viewed with skepticism. But Eskew+Dumez+Ripple director Allen Eskew said that adjacent districts power more than half the city's economic engine, a fact not lost on elected officials. "When we showed them that business and employment and payroll were so heavy just in this sliver along the river," said Eskew, "it helped shift the conversation to investing where your strength was rather than

investing where there was so much devastation."

Neighbors remain worried, however, about impacts from new waterfront uses ("Bringing Back the Bayou," AN 06_04.02.2008). Julie Jones, president of the Bywater Neighborhood Association, wrote to city officials that new green space was a plus. But, she added, "We have concerns over the lack of traffic and parking plans associated with this conceptual plan."

Designers seem open to addressing those concerns as the project moves ahead. Eskew noted that only 22 percent of the project area is available for development, and of that, only a small portion is practical for building. And the team has worked to respect neighborhood context while still luring investors. "What we're all hoping is that we're setting the table for the development parcels," said Hargreaves. "But before we begin evolving Phase One, we're going to start by revisiting the master plan."

JB

AT DEADLINE

ANOTHER CRANE COLLAPSE

For the second time in ten weeks, an East Side tower crane crashed to earth in a fatal accident. Despite redoubled inspections following a March 15 collapse during the "jumping" of that crane, another fell on May 30, apparently the result of a faulty weld in the crane's turntable. Two workers died, one in the cab and another under rubble from 354 East 91st Street, the apartment building on the corner of 1st Avenue that was hit by the falling crane. Mayor Michael R. Bloomberg took a hard stance on the accident while admitting that such tragedies are unavoidable at construction sites. "Nobody wants this economy to grow more than me, but we're not going to kill people," he said during his weekly radio show hours after the accident.

BARNES DOOR SWINGS SHUT

The move is official. On May 15, Montgomery County Judge Stanley Ott dismissed a petition challenging his 2004 decision that allowed the Barnes Foundation to move to a new home in downtown Philadelphia. The dismissal puts a likely end to any further legal challenges—of which there has been a handful—and makes way for the completion of a new museum by Tod Williams Billie Tsien Architects. In their challenge, Friends of the Barnes Foundation and the Montgomery County Commissioners charged that the foundation defied Albert Barnes' will, which barred his collection from being moved. Because the new museum's galleries will match those of their predecessor, along with additional galleries and support space, Ott found the move permissible yet again.

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DIRECTOR, PROJECT ADMINISTRATION – Req. #007510

Oversee the administrative operations; develop and oversee adherence to policies and procedures; and prepare and manage the team's operating budget and capital expenditure requirements. College degree in business or related field and 8 years' administrative experience in large project management or construction, preferably in academic and/or healthcare facilities including budget management, required.

Science Block:

SENIOR DIRECTOR – Req. #007669

You will develop strategies and schedules to successfully oversee, execute, and manage the design and construction of the Science Block and personnel. Position requires 12 - 15 years' experience in capital planning or large project management, with an emphasis in hospitals and healthcare facilities. Experience in large, complex projects and a superior understanding of the construction industry and practices are required.

SENIOR PROJECT MANAGER – Req. #007542

Supervise, direct and coordinate construction management including feasibility, cost and staffing. Oversee the review of plans and drawings including negotiating vendor pricing, formulating and implementing budgets and work plans. Requires 5-10 years' experience in capital planning or medium-to-large scale project management, with emphasis on hospitals and healthcare facilities, and accountability for planning, design and construction.

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Charles McKinney - Chief of Design for NYC Department of Parks and Recreation
Colin Cathcart - Principal, Kiss + Cathcart Architects
Bradley Samuels - Principal, Situ Studio

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COURTESY GWATHMEY SIEGEL & ASSOCIATES



The restored Rudolph Building, top left, includes improved mechanical systems and new sustainable features. Gwathmey Siegel's addition, top right and rendered above, will house the History of Art department.

RUDOLPH REVISITED

In September, Yale's famed Art & Architecture Building—Paul Rudolph's controversial tribute to a tougher, more creative modernism—reopens following a complete restoration and renovation. Not only will the renamed Rudolph Building have air-conditioning, but its concrete corduroy towers will be accessorized with an addition by Gwathmey Siegel & Associates Architects.

By Marisa Bartolucci



LEFT: COURTESY GWATHMEY SIEGEL ASSOCIATES; CENTER AND TOP: EZRA STOLLER/ESTO

The A&A Building as it appeared in 1963 (top), in bold contrast to Louis Kahn's Yale University Art Gallery (center) across the street. The Robert B. Haas Family Arts Library (above) links the original structure to its addition.

Paul Rudolph's 1963 Art & Architecture Building at Yale University may be the most hapless masterwork in the canon of modern architecture, but its fortunes appear to be changing. This early example of brutalism is being restored to Rudolph's original intention by one of his students, Charles Gwathmey, who received his Master of Architecture degree there in 1962. He has also designed a reverent addition, linked in name to a key donor from the same class and to be known as the Jeffrey Loria Center, which will house the university's history of art department. The client is another student of Rudolph's, Robert A. M. Stern, class of '65, currently the dean of the Yale School of Architecture. The entire project, budgeted at \$126 million, is due to be completed by mid-August.

Paul Rudolph designed the building, known on campus as the A&A Building, while he was chair of the Yale School of Architecture. An intricately conceived, grooved, bush-hammered concrete structure with 37 levels on 10 floors, it was hailed by critics as a marvel of space, light, and mass. But its fortress-like appearance, rigid plan, and indifference to its neighbors won few campus admirers. In that era of political uproar, students saw it as an emblem of establishment arrogance. In 1969, it was severely damaged in a fire, the cause of which was never determined.

To make matters worse, Rudolph's successor as chair of the architecture department was the postmodernist Charles Moore. He oversaw the building's reconstruction, including the removal of asbestos insulation throughout. To address students' needs, Moore permitted the ad hoc partitioning of the interior, significantly altering its spatial integrity. Over the years, other alterations further diluted Rudolph's vision, causing him to ultimately disavow what had once been considered his crowning achievement. "The building was a victim," said a rueful Gwathmey, who was a leading defender of modernism in the style wars of the late 1960s and early '70s. Ironically, one of his chief antagonists was the young turk postmodernist Stern. While Stern calls Rudolph "the most talented architect of his generation," his commitment to renovating his professor's landmark is as a historicist.

While there is a renewed critical interest in Paul Rudolph, Stern notes that getting Yale to restore the much-derided building was "a hard sell." The university only agreed because tearing it down would have been more expensive. While Gwathmey proudly recalls evenings in grad school "spent hunched over a drafting board with my rapidograph, working on the building's plans," he was not the original choice for the task. Stern first selected Richard Meier to design the addition and Skidmore, Owings & Merrill's David Childs, class of '67, to undertake the renovation. But dividing the project between two architects proved unfeasible. Rumor has it that the collaboration between the teams was less than smooth, and that Meier's addition blocked the panoramic views from the building's upper-floor studios, one of its few cherished features, irritating the architecture faculty. Apparently in response to all this dysfunction, the renovation's patron, Yale alumnus Sid Bass, whose Fort Worth home is one of Rudolph's most celebrated residential designs, pulled his pledge of \$20 million. More evidence, it seemed, that the building was jinxed.

Gwathmey professes ignorance of what exactly prompted the earlier team's dismissal or Bass's displeasure, conceding only that "it's a challenging commission because the clients are all architects." He added that Meier graciously provided him with his model of the building when he took over the project in 2005. Happily, when Bass saw Gwathmey's new scheme he reinstated his gift, along with the stipulation that the renovated structure be known henceforth as the Rudolph Building.

Gwathmey's firsthand knowledge of Rudolph's design was of little use during the renovation. Intimidated by building next door to Louis Kahn's Yale University Art

Gallery, Rudolph not only designed numerous iterations of what he hoped would be the greatest modernist building of its day, but he also continued to tinker with his design even during the construction process. This was possible because the university had negotiated a time and materials contract with the builder. "The more complicated it got, the better he liked it," Gwathmey chuckled. "Almost every day we discovered conditions that were not in the plans." Unfortunately, Rudolph's ambition surpassed the construction technologies of the time, and by the time the university was ready to renovate, the building was in poor condition, with rebar poking through the concrete in some places.

For Gwathmey, one of the worst indignities to Rudolph's building was the installation of insulated fenestration composed of small busy panes, which detracted from the building's spatial rhythms. He rectified matters by installing what are the largest panes of Viracon insulated panes ever fabricated. He has also restored Rudolph's clerestories, his dramatic open spaces on the main floor and between the fourth and fifth floors, and the internal bridge. Gwathmey's scrupulous attention to detail has extended to commissioning an orange carpet based on the exact specifications of a two-inch-wide swath of rug rescued from the original building, and to designing lighting fixtures fitted with energy-efficient metal halide bulbs that mimic the exposed incandescent ones in the suspended lighting system Rudolph conceived for the building.

One of the reasons students deemed the building arrogant was that while Rudolph fussed over architectural details like custom lighting, he neglected creature comforts like air conditioning, which made the building insufferable in summer. Remedying this situation posed a challenge because there was little tolerance in the ceiling for wiring and ducts. Gwathmey opted for an energy-efficient radiant ceiling panel system, which cut the ductwork by two thirds. (The project has a LEED Silver.)

Accessibility posed another contemporary challenge for designers. Few buildings could be more hostile to the disabled than the A&A. So that it would comply with the Americans with Disabilities Act, Gwathmey placed additional elevators in the tower at the A&A's north end, which he transformed into the fulcrum between the building and its addition. The tower also houses a handicap-accessible lobby and entrance for the main lecture theater, Hastings Hall. While there are still multi-level passages that are not accessible by wheelchair, there are now alternative routes.

Gwathmey has sought to give the adjacent zinc-paneled Loria Center an identity of its own, while engaging the A&A in a visual dialogue, matching the glazed void of its facade with a protruding limestone solid that similarly has three rows of windows. His addition consists of a three-story base with a tower rising to the same height as the Rudolph building. Its outdoor terraces on the fourth and seventh floors offer views of the building never before seen. Linking the two on the ground floor is an expanded glass and aluminum library, which for the first time brings together the university's art, architecture, drama, and arts of the book collections under one roof. Gwathmey's use of zinc and limestone is an attempt to remedy Rudolph's supposed contextual indifference. Louis Kahn's nearby Center for British Art is also clad in zinc, and the limestone not only picks up the hue of Rudolph's concrete, but is also a material used throughout Yale's old campus.

Ornery but brilliant, much like the man himself, the Rudolph Building will doubtless provoke and inspire many generations of Yale students to come. However, once a statement of a defiant modernity, it is today an architectural relic, making it an instructive icon as well.

MARISA BARTOLUCCI IS A DESIGN CRITIC IN NEW YORK.



Yale's new Sculpture Building tries to balance a more city-friendly approach to the University's traditional campus courtyards.
By Alan G. Brake Photography by Enzo Figueres

HIDDEN IN PLAIN SIGHT

The studio building (above center) is surrounded on all sides by houses and commercial buildings. The complex's largest street frontage is given to a parking garage (behind studio).

For every college town that is idyllic, another is fraught with town/gown tension. Yale University's complicated relationship with New Haven has, for decades, been a textbook example of the latter. In recent years, however, the university has spent considerable resources sprucing up its surroundings and seems to acknowledge that in the

ever-competitive sport of attracting top faculty and students, as New Haven goes, so goes Yale. Still, at an institution as tradition-bound as Yale, habits are slow to change.

Such was the environment in which Philadelphia-based KieranTimberlake Associates found themselves when they were asked to design a new build-

ing for the School of Art's sculpture students. (The building first served as swing space for the School of Architecture while Paul Rudolph's Art and Architecture Building was being restored and expanded by Gwathmey Siegel & Associates.) The Sculpture Building, which also includes a detached gallery and a public parking garage, is the



The studio building is tucked behind the street-facing parking garage (top). The rear of the gallery building (center) frames a small courtyard. The main entrance to the complex is off a quiet side street (above).

latest and last planned piece of the university's arts district, which extends from Old Campus into the Dwight Street neighborhood, and includes Louis Kahn's Yale Art Gallery and Yale Center for British Art, the A&A Building, the Yale Theatre Department, the Yale Cabaret, the Yale Repertory Theatre, and Deborah Berke's thoughtful renovation and addition for the School of Art.

Though the arts district is scattered over several blocks and well-integrated into the fabric of the city, the campus as a whole is largely characterized by James Gamble Rogers' Collegiate Gothic and Georgian Revival residential colleges. These enclosed, self-contained courtyard buildings famously offer students intimate and highly atmospheric environments in which to study, dine, and live, creating a small-college feeling within a large university. With housing, dining, small libraries, and other communal spaces, these super-dorms provide undergraduates, and some graduate students, with everything they need on a day-to-day basis. With their high walls, locked gates, and inward-looking plans, however, they offer little to the street or the New Haven community.

In a lecture at the School of Architecture in 2006, the architects explained that they wanted to orient the building toward campus so that students using the building would be integrated into campus life (Yale and KieranTimberlake declined to speak to *AN* for this article, citing the building's formal reopening for sculpture students in the fall). Located in the center of the block bounded by Park, Chapel, and Howe streets and Edgewood Avenue, the site has frontage on Howe and Edgewood, with finger-like paths reaching to Chapel and Park. They argued that by creating a series of paths behind the buildings on the street and carving out a courtyard from the backyards of the Yale-owned houses and apartment buildings, they were reinterpreting the university's signature enclosed academic courtyards.

The Sculpture Building complex's most successful piece is the gallery building on Edgewood Avenue, which sits comfortably on the short residential block. Clad in handsome wood sheathing, the contemporary building harmonizes with its neighbors, which range from Greek Revival houses and weighty piles of Victorian masonry to nondescript four-story apartment buildings from the 1920s and '30s. Behind the gallery building, there is a pleasant, shaded courtyard framed by the studio building and the rear of the surrounding houses and apartment buildings. The architects preserved a massive oak tree, which is reflected in the studio building's crystalline curtain wall. While this space generates a well-liked and well-used outdoor space for students, again, it comes at some cost to the city's public realm. The architects and the university decided to place the studio building behind the gallery building, with its main entrance facing a path toward quiet Edgewood Avenue, pushing the parking garage onto Howe Street, a far busier residential and commercial corridor. This effectively hides the studio building from public view.

Though the parking garage does have ground floor retail spaces, currently used as offices for Yale Security and as temporary classrooms and offices for the architecture school, the structure is conventional, thinly disguised with drab matte gray panels that do little to enliven the building. (New Haven is home to a number of remarkable parking structures, such as Paul Rudolph's Temple Street parking garage, so this structure suffers even by comparison to local examples.) The message seems clear enough: Students deserve tastefully detailed, modern architecture with tranquil outdoor spaces, while the city only deserves ordinary construction that fulfills basic requirements.

The studio building itself suffers from its location on the site. One side faces the rear of the gallery building and the large oak, while the

other overlooks the asphalt parking lots of the low-rise commercial buildings that line the corner of Chapel and Howe streets. The latter side is shaded in a dark brown metal bris soleil, which will help mitigate some of the full sun exposure. The studio building joins the parking garage somewhat awkwardly with an inset, covered area that serves as the building's rather unimpressive entrance.

This year, Yale's sculpture complex ably fulfilled the needs of its primary users, the architecture students, and demonstrated KieranTimberlake's ability to carve amiable enclaves out of marginal spaces. And yet these strengths also illustrate how aloof the university seems to have been toward the city, not in terms of dollars spent—for the parking garage no doubt fulfills a public need—but symbolically.

ALAN G. BRAKE IS AN ASSOCIATE EDITOR AT AN.

SUPPLEMENT 02

kitchen+bath

Published by The Architect's Newspaper

www.archpaper.com



PROFILE: Neo-Metro, a family-run business with industrial edge

PRODUCTS: Porsche kitchen, wooden sink, jointed faucet, medicine cabinet cooler

DIRECTIONS: Conspicuous customization; environmental and out of sight

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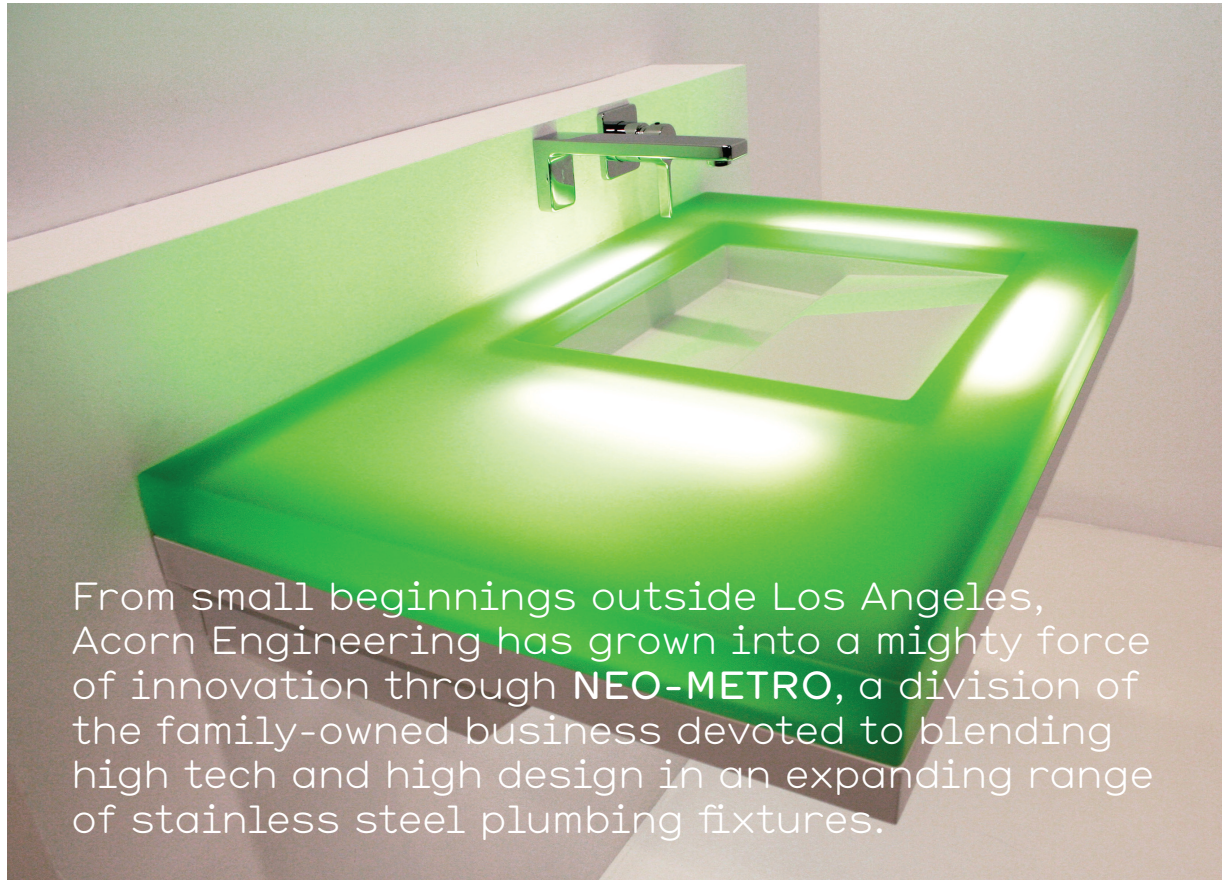
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From small beginnings outside Los Angeles, Acorn Engineering has grown into a mighty force of innovation through **NEO-METRO**, a division of the family-owned business devoted to blending high tech and high design in an expanding range of stainless steel plumbing fixtures.



COURTESY NEO-METRO

For decades, the market for stainless-steel bathroom fixtures was pretty much limited to institutions. And for the family-owned Acorn Engineering, those institutions were mostly prisons. Then around ten years ago, *The Wall Street Journal* published an article featuring one of the Southern California-based company's toilets, the Comby, installed in a contemporary residence in San Diego. This slick unit incorporating a toilet, washbasin, and storage all-in-one was made especially for prison cells. But as it turned out, its sleek minimal look caught the eye of more than a few readers at large.

"After that article came out, we were inundated with calls from architects and designers wanting the Comby for residential projects," recalled Kristin Kahle, the granddaughter of Acorn's founder, Earl L. Morris, "but there were problems with installing it because it was designed for prison plumbing, which is different from house plumbing."

Morris founded Acorn Engineering in 1954, and the company quickly gained respect as an innovative manufacturer of high-quality stainless steel plumbing fixtures for commercial, industrial, and institutional applications. The interest generated by the *Wall Street Journal* article opened up vistas of a whole new world for the family. "We decided that this was the perfect time to test the residential market—something we'd been thinking

about doing for a while," said Kahle. So the Comby prison toilet was redesigned for home use and appropriately named the Neo-Comby. Then, at the Kitchen and Bath Industry Show in Chicago in 1998, "We officially launched the Neo-Metro as a brand with a two-piece toilet and the Metropolis basin." Now Kahle is the director of sales and marketing for Neo-Metro, the division of Acorn that's dedicated to designing and manufacturing edge-y but not quite so hard-core stainless steel plumbing products for high-end residential and hospitality projects.

A decade and several toilet and washbasin styles later, there are Neo-Metro stainless steel showers, tubs, bidets, pissoirs, and accessories to choose from. The Miniloo, a wall-hung toilet with a dual flush option and a small footprint perfect for Manhattan's practically cell-sized spaces, is among the new additions. "It's hard to do something special with a toilet but these products succeed—with their high level of finish and sensual curves, there's a sculptural element to them," said Chicago-based architect, Robert Neylan, who installed several different Neo-Metro toilets, along with wash basins and tubs, in the bathrooms for the home of a client in Texas.

For Kahle and her colleagues, it soon became apparent that developing the hospitality side of the Neo-Metro business was a

smart next step, even if hotel design can be intensely trend-driven. "Our products are very durable, which makes them well-suited to hospitality situations," she said. Along came the Ebb Concept, which mixes and matches stainless steel with Pantone-colored resins. Offered in myriad sizes and configurations that soften the steel edge with jello colors, the Ebb concept is proving popular for both residential and hospitality applications. Stone finishes for a more naturalistic look are also an option.

Interior designer S. Russell Groves specified Ebb basins for the master bathrooms at the Lucidia, a condominium building designed by Cook + Fox and currently under construction on Manhattan's Upper East Side. Here, the steel basins are set into walnut vanities with marble countertops. "This project is a labor of love for us, so we looked for vendors with the same approach, and Neo-Metro is one of those companies," said Roy Kim, senior vice president of design for Extell Development, the property's developer. "The team was very responsive and adaptive. When we had concerns about the diameter of the holes in the basin's concealed drain, they worked with us and the drain holes were customized to be no larger than the size of a small ring."

According to Kahle, the advantages of working with Neo-Metro products are all

about fine-tuning. Many people working at Acorn Engineering have been in the business of manufacturing plumbing fixtures for decades, "so there is considerable expertise at hand," she said. "We manufacture 90 percent of our products in Southern California, which means that we can also change things on the fly and meet the requirements of different codes and situations. It also means that we're able to do a lot of custom work. In fact, 80 percent of our work is custom." But the company plans to stay true to its belief in the staying power of tough and smart materials. Neo-Metro's next leap will be into products beyond the bathroom. "We'll also be unveiling a new concrete and recycled glass surface that, along with our manufacturing practices and the recycled and recyclable stainless steel we use, will make some of the products completely green." From humble beginnings at Acorn, the future is looking very big.

JANE GIFFORD IS A NEW YORK-BASED WRITER.



ABOVE: On the factory floor at Acorn Engineering in Los Angeles, circa 1955. TOP, FROM LEFT: The Ebb Concept sink (left) is made of stainless steel with resin in custom Pantone colors; the Miniloo (right) is ideal for small spaces and uses a European dual-flush, in-wall mechanism.

PROFILE

Neo-Metro

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1



3



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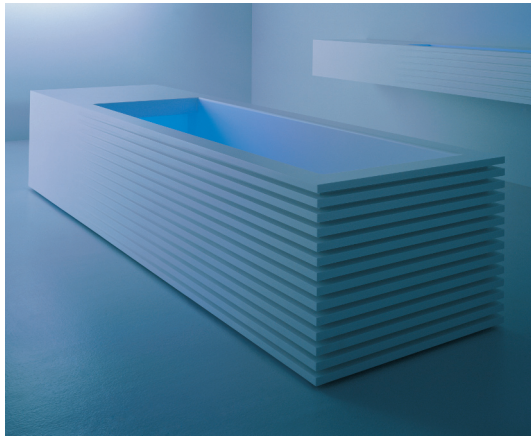
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1 **KARBON
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Kohler's innovative articulated faucet, Karbon, is high-performance sculpture. Its five pivoting joints allow water to flow at precise angles typically out of reach for other faucets. Unlike pull-down models, the spray head stays put, freeing both hands for other tasks. Available in chrome and stainless steel finishes, the faucet is constructed of brass with a carbon fiber composite textured tubing.

www.kohler.com

2 **LUXERION**
ALESSANDRO
PEDRETTI/
ARTEMIDE

Light and air purification are integrated in Artemide's new multi-function Luxerion collection with designs by Michele De Lucchi, Alessandro Pedretti for Studio Rota & Partners, Karim Rashid, and Carlotta de Bevilacqua. Leading kitchen hood manufacturer Elica provided the sophisticated ventilation technology, and halogen bulbs are the light source. Launched at the Milan Furniture Fair last month and available in the U.S. in 2009, the model shown here is by Pedretti.

www.artemide.com

3 **M SERIES
CABINET**
ROBERN

In keeping with its reputation for quality and innovation, Robern offers a sleek medicine cabinet with a cold storage compartment. Medications, cosmetics, and beverages that require refrigeration can be conveniently located in rooms other than the kitchen. The M Series is available in a range of widths, heights and depths, and finishes, including hammered platinum and oil-rubbed copper.

www.robern.com

4 **P'7340
KITCHEN**
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Billed as a "Kitchen for Men," this collaboration between Porsche Design and Poggenpohl has produced a sleek new kitchen that's a flexible and versatile modular system with a unique anodized aluminum framework. Cabinet components can be positioned in a variety of ways, lighting is integrated into all the frames, and satin-finished glass or black granite cover thin worktops. The kitchen includes handle-free door opening mechanisms, a state-of-the-art audio-video system, and electric appliances operated via sensor keys instead of buttons.

www.poggenpohl.com

5 **TEWARD L
WATERLESS
URINAL**
KOHLER

The Steward L Waterless Urinal saves up to 40,000 gallons of water per fixture per year—a figure based on typical commercial usage. With its streamlined design and touch-free vitreous china fixture is hygienic and easy to maintain, with no messy cartridges to replace and a large footprint for easy retrofitting.

www.kohler.com

6 **HANDSCALE
WASHBASIN**
ADRI
HAZELBROEK/
RAPSEL

Italian manufacturer Rapsel has commissioned an impressive list of brand names, including Gio Ponti, Phillippe Starck, and Matteo Thun to design bathroom fixtures. This ceramic wall-hung washbasin with a thin basin border by Adri Hazebroek can be fixed at different distances from the wall.

www.afnewyork.com

7 **STARCK 1
WALL-HUNG
TOILET**
DURAVIT

Wall-hung toilets with concealed tanks, a fixture in Europe for some time, are now available here. Duravit joined forces with The Gerberit Group, a European leader in plumbing technology, to offer this wall-hung version of its popular Phillippe Starck design.

www.duravit.us

8 **LINE TUB**
USTOGETHER

British/Irish design collective UsTogether was launched in England last year and the Line Tub is only its third collection of contemporary bathroom products. Uninterrupted by fixtures, these are high-tech structures where all the water flow mechanisms are hidden from view and motion activated. Concealed light panels with various color options enhance the user-experience. The Line pieces are made from LG HI-MACS, an engineered, durable acrylic solid surface with the appearance of stone.

www.hydrologychicago.com

9 **WOOD
WASHBASIN**
FLOWOOD

German manufacturer Flowood offers a collection of sensuous sculptural wooden bowls available in several shapes, all crafted from birch ply using a patented process. The bowls can be made to order in natural birch or custom-stained in redorange, winered, waterblue, or aubergine.

www.flowood.de

10 **PASTA COOKER**
ANTONIO
CITTERIO/
ARCLINEA

The professional electric stainless steel "cuocipasta," or pasta-cooker, is one of several innovative cooking systems featured in Arclinea's Lignum et Lapis kitchen designed by Antonio Citterio and introduced in Milan last month. The pasta cooker is welded into the kitchen island with an inlet for water and outlet for draining, while the kitchen also features such other conveniences as multiple under-sink units for the separation of garbage, recyclables, and compost, and a highly functional, almost invisible ventilation hood.

www.arclinea.com

11 **AXOR CITTERIO M**
ANTONIO
CITTERIO/
HANSGROHE

This wall-mounted, single-handle faucet is part of a new bathroom collection designed by Antonio Citterio for Hansgrohe's Axor brand. Each slim, clean faucet is elegant, tactile, and timeless, and can be combined to suit many different situations, especially space-constrained bathrooms. The entire collection is available in chrome or brushed nickel.

www.hansgrohe-usa.com

12 **HB20 KITCHEN**
HENRYBUILT

Seattle-based Henrybuilt is all about fine-tuned functionality and tailoring to suit the architecture of individual projects. Designed to last, the HB20 is constructed from a high percentage of FSC-certified woods or rapidly renewable materials such as bamboo. Countertop materials made from recycled plastics and paper.

www.henrybuilt.com

13 **ONO HIGHFLEX
FAUCET**
KWC AMERICA

The ONO Highflex from Swiss faucet manufacturer KWC is a high-performance model, designed to meet the needs of a semi-professional kitchen. With its thin operating lever and ultra-flexible spring-loaded rubber hose that effortlessly swivels 360 degrees, it is the first of its kind. The spray head, easily pulled out with one hand, slips immediately back to its original position.

www.kwc.us.com

14 **SQUARE TRAY**
ROSEANN
REPETTI AND
WEST CHIN/FTF
DESIGN STUDIO

Clean lines and versatility are synonymous with the products created by FTF Design Studio, the furniture and accessory collection launched by New York-based interior designer Roseann Repetti and architect West Chin. The multi-purpose tray is made from durable, stain-resistant Corian. An oiled bamboo butcher block fits in snugly for a portable butcher block.

www.ftfdesignstudio.com

COVER IMAGE
LAP TUB
FTF DESIGN
STUDIO

This minimal tub doesn't stint on size at 90" by 42" by 22" and made of low luster satin finish fiberglass. Designed by architect West Chin, a fashion crowd favorite, the Lap Tub has a generous 16" shelf at one end.

www.ftfdesignstudio.com



COVER



14



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DIRECTIONS

The professional look is out for kitchens and bathrooms get serious about spa therapy

THE THREE C'S



Conserve, conceal, and customize—that's the mantra in the world of kitchen and bath product today. Widespread awareness of environmental issues has encouraged manufacturers to step up their efforts to produce fixtures that save energy, and to develop more sustainable materials for their products. Concealing the workings of the kitchen and bathroom from view when they're not in use is another key concept across divergent markets, including luxury condominiums, large homes, and small apartments. And when it comes to individual projects, there's a growing preference for customization, with manufacturers responding by offering a vast array of options, from chromatherapy showerheads to built-in pasta cookers.

Trend one: demand products that use less water, including low-flow showers and faucets; even dual flush toilets are on the rise as more projects aim for LEED certification. "Water conservation was a big theme at this year's Kitchen and Bath Industry Show (KBIS) in Chicago," said Sheldon Malc, director of showrooms for Davis & Warshow, commenting on the volume of HET's (the new industry standard for high efficiency toilets) on display. Caroma, a long-time leader in this market, showcased Sydney Smart, a model with flush volumes of 0.8 and 1.28 g.p.f (gallons per flush), offering the lowest water use of any toilet available in North America. Luckily, style and choice are no longer afterthoughts in the HET market, and there

are now models on offer across the spectrum of homegrown and imported brands. Another good sense water-saving device is the motion-sensor activated faucet, exemplified by the Hansamurano E, a recent addition to Hansa's award-winning chrome and glass Hansamurano line. One of the latest must-haves in the realm of energy- and space-saving appliances is the tankless water heater. Early-adopter Noritz happens to offer 15 compact high-performing models.

Why look at marble or granite when counters are an obvious opportunity for going green in an innovative way? There are now solid surface materials made from plastics, glass, and even solid recycled paper. Joel Klippert, president of Klip BioTechnologies, and former owner and developer of Paperstone and other recycled paper products used for countertops, has invented a new surface, EcoTop. "This product is totally different—it's the Prius of these materials," he said. "We've used bamboo fiber, wood salvaged from demolition sites, and a water-based resin to produce a much improved, durable, stain-resistant, UV-stable material with a totally uniform appearance." Vetrasso is one of several companies in the United States now producing countertop surfaces made from concrete and recycled glass rendered from goblets, traffic lights, and all sorts of other colorful objects that would otherwise end up in landfills. Durat, a Finnish company, makes a product from recycled plastics that can be

specified in a range of colors and forms. "It's flexible, doesn't get brittle, and has a richness about it that a lot of engineered materials don't," said Chris Barriatua, vice-president of Seattle-based Henrybuilt, a company that has long used such sustainable materials as bamboo for its kitchen and bath systems and now offers Durat as a countertop option. Valcucine, at the forefront of Italian kitchen manufacturers with a commitment to environmental sustainability, has just released a high-tech glass base cabinet unit, achieving the lofty goal of a fully-recyclable kitchen—an industry first.

Trend two: Leave the professional kitchen to the Iron Chef. "The idea of the kitchen as the hub of the home isn't new, but these days it's less about the show-off chef's kitchen and more about having a versatile living space," said Bennett Friedman, principal and design

director of Alex Friedman New York (AFNY), a destination for architects and designers seeking the latest innovations in kitchen and bath products. Manufacturers are offering cabinet units with sliding doors, drawers, and a variety of mechanisms to hide appliances, ventilation hoods, and other functional gadgets—freeing up the space for all sorts of uses. Bulthaup's latest modular kitchen, the b2, designed in collaboration with design firm EOOS, offers a new level of pared-down flexibility. Tall, mobile, hinged cabinets are like armoires for the cook. One is designed for tools (utensils, crockery, and food), and another is for appliances (refrigerator, oven, dishwasher) and both can either conceal or showcase their contents depending on whether open or closed. The cabinets are complemented by a neat workbench system of easily re-configured pieces that include

cook top, sink, and workbench.

The concealment idea can be found in bathroom products, too. At the Milan Furniture Fair in April, Rapsel exhibited Matteo Thun's design for il bagno che non c'è, which translates to "the invisible bathroom." The washbasin, shower, and toilet are hidden in sleek geometric units made of wood and aluminum. "This is an innovative idea. It's a move away from defining the bathroom as a series of fixtures—it's more about defining the space as a series of sculptural lines," said Friedman. Agape's new Sen, an aluminum-finished rectangular bar, looks like an architectural element but is a single object that functions as a faucet, towel bar, and paper holder.

Trend three: make it just for me. Todd Copeland, president of Los Angeles-based Architectural Commercial Specification, points out that, increasingly, the architects and designers he works with are seeking one-of-a-kind products for high-end projects—or, at least, products that can be mass-customized. "The end-user wants something unique and different from everyone else," Copeland said. "And so kitchen and bath manufacturers have been forced to come up with collections that offer many alternatives for how the various pieces work together." He described a recent bathroom project that used elements from two different Dornbracht lines combined so that the design "wouldn't look off-the-shelf." He has also noticed that, "people are shying away from tubs in master baths and opting for luxurious spa showers with a wow-factor," spacious and customized with chromatherapy, hand showers, steam, stereo music, lighting, and other luxurious options designed to enhance well-being. Kohler's new digitally-controlled shower system with four showerheads, the DTV II, has among other outstanding features a chromatherapy ceiling where scenes of stormy or clear blue skies are displayed at the push of button. For those who still prefer a tub, Kohler has introduced the Fountainhead, where VibrAcoustic, sound vibrations from the integrated music system, work with chromatherapy to provide the ultimate master-of-the-bath experience. JG

ABOVE: Finland-based Durat's shower tray is made from recycled plastics and available in 46 colors, including dark blue. LEFT: The Chivalry blue countertop by Vetrasso is made of concrete and glass recycled from goblets, traffic lights, and other colorful fragments. BELOW: Bulthaup's modular b2 is a mobile "workshop" storage cabinet for either utensils and crockery or for appliances, including dishwasher and refrigerator.



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JUNE

WEDNESDAY 11

LECTURES

William Stein,
David Burney, et al.
Creative Programming
and Sustainable Design for
Mixed Use and Affordable
Housing
6:00 p.m.
Bronx Museum of the Arts
1040 Grand Concourse, Bronx
www.aiany.org

David Garred Lowe
Palladio:

The Early Villas
6:30 p.m.
New York School of
Interior Design
170 East 70th St.
www.classicist.org

Tamara Maletic,
Dan Michaelson
Design Remixed:

Linked by Air
6:30 p.m.
Apple Store, Soho
103 Prince St.
www.aigany.org

EXHIBITION OPENINGS

Geo/Metric: Prints and
Drawings from the Collection
Museum of Modern Art
11 West 53rd St.
www.moma.org

In Response:

Summer Projects
Wave Hill
Armor Hall
675 West 252nd St., Bronx
www.wavehill.org

On Kawara

Pure Consciousness
David Zwirner Gallery
525 West 19th St.
www.davidzwirner.com

EVENT

SoHo Night:
Evening of extended
exhibition viewing and
special programs at
not-for-profit visual arts
institutions
6:00 p.m.
Various locations in Soho
www.drawingcenter.org

THURSDAY 12

SYMPOSIUM

Bioactive Systems
Symposium
Jay Groves, Randy Lewis,
Adam Arkin, et al.
8:30 a.m.
Polytechnic University
5 MetroTech Center,
Brooklyn
www.nyas.org

EXHIBITION OPENINGS

Anne Daems
John Armleder
Olivier Mosset
Haim Steinbach
Nicole Klagsbrun Gallery
526 West 26th St.
www.nicoleklagsbrun.com

Everyday Design:
Great Finds from
Around the World
idarg: Identidad
Argentina/Argentinean
Identity
AIGA National Design Center
164 5th Ave.
www.aiga.org

Idea of Nature

33 Bond Gallery
33 Bond St.
www.33bond.com

James Mollison
The Disciples &
James and Other Apes
Hasted Hunt
529 West 20th St.
www.hastedhunt.com

EVENT

The Affordable Art Fair
Through June 15
The AltmanBuilding/
Metropolitan Pavilion
135 West 18th St.
www.aafnyc.com

FRIDAY 13

EXHIBITION OPENINGS

Burt Barr
Sikkema Jenkins & Co.
530 West 22nd St.
www.sikkemajenkinsco.com

Chris Moukarbel

IN/OUT
Art in General
79 Walker St.
www.artingeneral.org

Focus: Picasso Sculpture

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

SATURDAY 14

EXHIBITION OPENING

Jane and Louise Wilson
303 Gallery
525 West 22nd St.
www.303gallery.com

EVENTS

Hudson River Park
Design Walk, Pier 66
2:00 p.m.
Pier 66
26th St. and the Hudson River
www.madmuseum.org

Mixer

9:00 p.m.
Eyebeam
540 West 21st St.
www.eyebeam.org

SUNDAY 15

EXHIBITION OPENING

Multiplicity: The Art of the
Furniture Prototype
Purchase College
Neuberger Museum of Art
735 Anderson Hill Rd.,
Purchase
www.neuberger.org

FILM

Pont de Varsòvia
(Warsaw Bridge)
(Pere Portabella, 1990),
85 min.
2:00 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

WITH THE KIDS

Hello, Met!
11:00 a.m.
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

MONDAY 16

LECTURE

Elizabeth Diller
"Unnatural" in Architecture
8:00 p.m.
15 Gramercy Park South
www.aiany.org

FILM

No Sun in Venice
(Roger Vadim, 1957), 97 min.
Museum of Modern Art
11 West 53rd St.
www.moma.org

TUESDAY 17

LECTURES

Alexandra Parsons Wolfe,
Erin Tobin
Jones Beach
6:30 p.m.
Museum of the
City of New York
1220 5th Ave.
www.mcny.org

Marcy B. Freedman

Honesty and Angst:
Realism, Expressionism,
and Political Commitment
7:30 p.m.
Katonah Museum of Art
134 Jay St., Katonah
www.katonahmuseum.org

TRADE SHOW

BuildingsNY and
GreenBuildingsNY
Through June 18
Jacob K. Javits Center
655 West 34th St.
www.buildingsny.com

WEDNESDAY 18

LECTURE

William Agee
Beyond Neoplasticism:
Mondrian and American Art
6:30 p.m.
National Academy Museum
1083 5th Ave.
www.nationalacademy.org

SYMPOSIUM

Design Awards Winners'
Symposium:
Projects Winners
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EXHIBITION OPENING

The Future As Disruption
The Kitchen
512 West 19th St.
www.thekitchen.org

THURSDAY 19

LECTURE

Anne Schade,
Gail Whitney Karn
Green Materials:
Green Metals
3:00 p.m.
AIA Connecticut
370 James Street, New Haven
www.aiact.org

EXHIBITION OPENINGS

Naomi Leff
Interior Design
Pratt Manhattan Gallery
144 West 14th St.
www.pratt.edu

The Left Hand of Darkness

The Project
37 West 57th St.
www.elproyecto.com

I Won't Grow Up

Cheim & Read
547 West 25th St.
www.cheimread.com

LIST YOUR
EVENT AT
DIARY@
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FRIDAY 20

EXHIBITION OPENING

Mark Dion
Travels of William Bartram
Reconsidered
Bartram's Garden
54th St. and Lindbergh Blvd.,
Philadelphia
www.bartramsgarden.org

SATURDAY 21

LECTURE

A Public Talk with
The Builders Association
5:00 p.m.
The Kitchen
512 West 19th St.
www.thekitchen.org

EXHIBITION OPENING

Cancelled, Erased,
and Removed
Sean Kelley Gallery
21 East 26th St.
www.skny.com

WITH THE KIDS

ARCHitecture Day
10:00 a.m.
National Building Museum
401 F St. NW,
Washington, D.C.
www.nbm.org

SUNDAY 22

LECTURE

Ruth Fine
Martin Puryear:
Sculpture That Tries to
Describe Itself to the World
2:00 p.m.
National Gallery of Art
National Mall and 3rd St.,
Washington, D.C.
www.nga.gov

EXHIBITION OPENING

Martin Puryear
National Gallery of Art
National Mall and 3rd St.,
Washington, D.C.
www.nga.gov

TUESDAY 24

EXHIBITION OPENINGS

Campaigning for President:
New York and the
American Election
Museum of the City of
New York
1220 5th Ave.
www.mcny.org

Mario Ybarra Jr.

Lehmann Maupin
540 West 26th St.
www.lehmannmaupin.com

WEDNESDAY 25

LECTURE

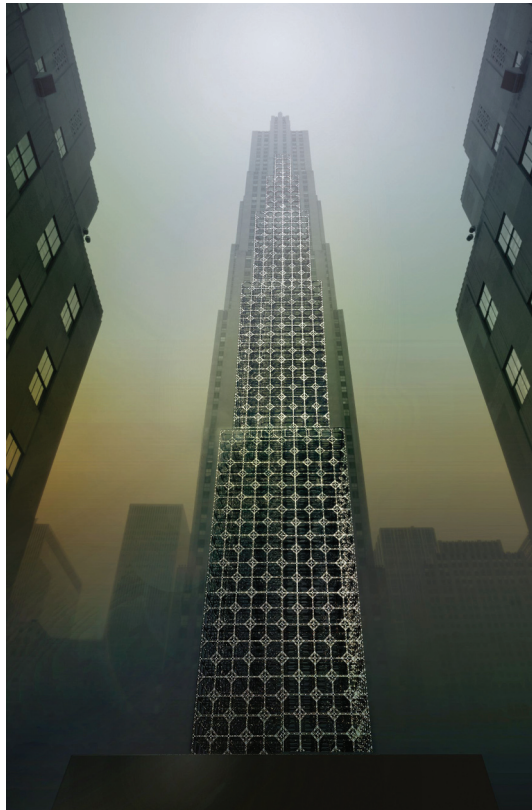
Richard F. Sammon
Palladio: Between
Theory and Tradition
6:30 p.m.
New York School of
Interior Design
170 East 70th St.
www.classicist.org

EXHIBITION OPENINGS

2008 Altoids Award
New Museum of
Contemporary Art
556 West 22nd St.
www.newmuseum.org

Buckminster Fuller

(project space)
Scott Burton &
Richard De Vore
Max Protetch Gallery
511 West 22nd St.
www.maxprotetch.com



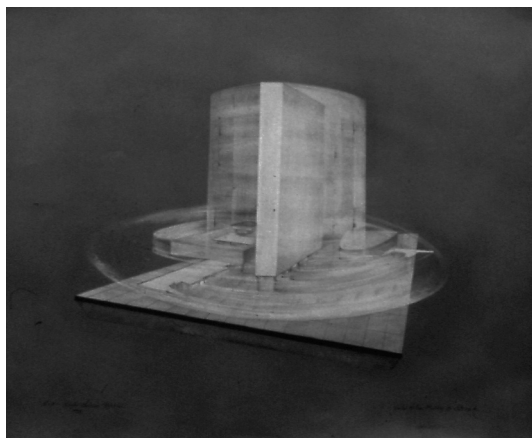
COURTESY GAGOSIAN GALLERY/PUBLIC ART FUND

CHRIS BURDEN

WHAT MY DAD GAVE ME

Rockefeller Center, Channel Gardens
Between 49th and 50th streets and 5th and 6th avenues
Through July 19

Hovering 65 feet above Rockefeller Center, Chris Burden's new Erector Set sculpture takes on the dimensions of a full-scale building despite its kid's-game components. *What My Dad Gave Me* pays homage to Burden's father, an engineer who worked in the complex, and to New York's iconic skyscrapers. The Public Art Fund's director Rochelle Steiner explained, "Scale is the reason I was intrigued by Chris. He is very interested in how to engage people with their surroundings." Building at a monumental scale, the construction is intricately engineered, comprising a million stainless steel replicas of Erector Set parts individually made by Burden. Though he has used the material before in sculptures of bridges, this skyscraper will be the most complex and detailed artwork that the artist has made to date.



COURTESY FREDERIEKE TAYLOR GALLERY

THOMAS ZUMMER

ARCHITECTURAL AND PHILOSOPHICAL WORKS

Frederieke Taylor Gallery
535 West 22nd Street
Through June 21

Where architecture and philosophy coalesce, Thomas Zummer's thinking begins. This exhibition, a series of works made specifically for this show, focuses on Zummer's architectural interventions, drawings, and models. *UN Building at 45rpm*, 2006 (pictured) depicts the United Nations Headquarters rotating about a central axis. Zummer explained, "Complete impossibility makes a beautiful idea;" it is through drawing that Zummer can represent such a structural impossibility. The drawing is part of a larger series of projects that conceptually tamper with the built environment. By doing so, Zummer encourages dialogue in the realms of the philosophical, political, technical, social, and aesthetic.

URBAN PASTORALIST

Eero Saarinen: Shaping the Future
National Building Museum, 401 F Street NW,
Washington, D.C.
Through August 23

TWA Terminal, Idlewild Airport, New York, (1956-1962).

For such a figurehead of 20th-century design, Eero Saarinen has become a lot like his best-known buildings and furniture: a stark silhouette shrouded by mystery even in broad daylight. Since Saarinen's short but triumphal career ended with his death in 1961 at the agonizingly young age of 51, a chronic lack of information has left his works to speak for themselves. We have come to know the more conspicuous among them almost as logotypes—the Gateway Arch, the TWA terminal, the Womb chair—without knowing much about the man.

The public file on Saarinen began to fatten, though, in 2002, when Yale University received Saarinen's archives from the architect Kevin Roche, who with John Dinkeloo succeeded Saarinen in his practice. The two gave the office their own names in 1963 once the Arch, its last project, was done. Now the richest contents of those archives are spread out across 7,000 square feet in a stunning new exhibition, *Eero Saarinen: Shaping the Future*, that originated in Europe and is in the midst of a six-city U.S. tour that brings it to the Museum of the City of New York in the fall of 2009 and ends at the Yale University Art Gallery in the spring of 2010.

One sign that we've waited too long for this show is the sheer might of its goods. With a huge array of models, drawings, photos, films, and writings—love notes and medical explanations not excluded—the curator, Donald Albrecht, has taken Saarinen's projects out of their iconic isolation to animate the arc of a life that began in Finland at the feet of his famous architect father, Eliel, and then followed Eliel's career to the U.S., notably at Cranbrook, where Eliel designed the campus.

After studying architecture at Yale, Eero practiced with Eliel to gathering acclaim until Eliel died in 1951. Eero was thrust into solo practice for what would be only ten incandescent years before his own death.

As commission upon prominent commission stacked up, Saarinen attracted clients with corporations or campuses to build as if he were a guru while the professionals on his flanks often looked skeptically askance. In the 1940s and '50s, when the Bauhaus and Congrès Internationaux d'Architecture Moderne's still controlled the critical airspace, Saarinen came off as a softie, too driven by his gut and too willing to indulge the individual with sensuality (heaven forfend!) to be serious. In those days, to follow something so fugitive as intuition was akin to hearing voices—and obeying them.

Saarinen's critics looked for an obvious grammar among forms as multifarious as rigid corporate-office modules, tent-like assembly spaces, slender church steeples, and public buildings with vaguely zoological gyrations and couldn't find one. Many judged his work a medley, all species and no genus—a quality for which Renzo Piano is often admired today: highly individuated formal responses to programs in which everything is done for some precious reason, even if the reason isn't reason itself and emotion is reason enough.

By now, academic chauvinisms have come full circle on Saarinen, and only partly in his favor. Today, few critics would embarrass themselves by scorning his heavily particularized functional poetics or his material promiscuity, as Reyner Banham did in 1962, for his indulging the **continued on page 41**

LESS WORK, MORE PLAY

The Functional City: The CIAM and Cornelis van Eesteren, 1928-1960
Kees Somer
NAi Publishers, \$75.00

Aldo van Eyck, Writings 1+2
The Child, the City and the Artist
Collected Articles and Other Writings 1947-1998
Vincent Ligtelijn and Francis Strauven, editors
Sun Publishers, \$155.00

From Sigfried Giedion's *Space, Time and Architecture*, generations of architecture students learned that a collaborative team under Cornelis van Eesteren generated the 1934 extension plan of Amsterdam, which in turn set the standard for contemporary urban design. Their premise was that only when all the functional elements

of a city—housing, recreation, and work areas—were arranged in accordance with functional needs and statistical projections, would a harmonious spatial whole result.

This, however, is only part of a larger story. Kees Somer has attempted to fill out the details with new material and historical accounts in *The Functional City: The*

CIAM and Cornelis van Eesteren, 1928-1960. Somer provides the reader with an in-depth description of the influences on and impact of van Eesteren's innovative extension plan on the Congrès Internationaux d'Architecture Moderne's (CIAM) activities and discussions.

As ideologist of the modern movement and as secretary general of CIAM, Giedion holds a key role in this story. Though van Eesteren did not attend the first three CIAM sessions, Giedion and Walter Gropius agreed that van Eesteren embodied CIAM's spirit of "working first and talking afterwards," and so they appointed him president of CIAM in 1930, a role he kept until 1947. CIAM's fourth session, called *The Functional City*, required each team to carry out comparative research on a city. The results—city plans, maps, photographs, visual statistics,

scale models, and publications were brilliantly displayed at the Amsterdam Exhibition in 1935. Here was CIAM at work: informative about urban conditions, documentary in terms of visual reports, and propagandist in conveying its aims to a broader public.

The outline of CIAM's activities are already well known. What Somer does is to draw together earlier influences on contributory groups, internal debates, and so many details that preclude listing. Richly illustrated with photographs of CIAM meetings, letters, dust jackets, exhibition photographs, diagrams, and group contributions, the book adds detail upon detail.

To further fill out our understanding of CIAM activities and the social commitment of modern architects, a recently issued box set of Aldo van Eyck's writings is helpful. *Collected Articles and Other*



Dijkstraat playground, 1954.

HENK JONKER

Writings 1947-1998 and *The Child, the City, and the Artist* include a DVD slide lecture by van Eyck. Van Eyck's writings document that van Eesteren engaged him as a designer in

the Municipal Town Planning Department of Amsterdam after World War II. Between 1946 and 1951, van Eyck designed a number of playgrounds; **continued on page 41**

THE ARCHITECT'S NEWSPAPER JUNE 11, 2008

99¢ DREAMS, 99¢ PROMISES

99¢ Dreams
Doug Aitken
Aspen Art Museum Press, 2008, \$75.00



After the ambitious, multi-screen outdoor installation *Sleepwalkers* at the Museum of Modern Art last year, the transition into linear book form for this assembly of Doug Aitken's still photographs may seem like stalling in high gear. All the dynamism of his multi-chan-

nel projects, with their signature, revelatory expansion of a single perspective into a hypnotic rhythm of images and sound, is quieted here into a collection of photographs verging on the unremarkable. Ultimately, though, this ordinary quality is precisely their strength;

there is a prosaic magnetism in Aitken's observation of what he characterizes as a 21st-century "composite world of marks and traces."

99¢ Dreams includes more than 200 images taken all over the world since 1993, six years before Aitken's breakout installation *electric*

earth that earned him the Golden Lion prize at the Venice Biennial in 1999. It's a lavish publication, to be sure; half of the images have never been seen before, and nearly each one is given a full page of its own. Covering a nearly unrestricted range of subjects and arranged into loosely

associative groupings, this volume has the heft of a monograph with the editorial inflections of a true artist's book. Both the size and the layout allow the book to be traversed in many different ways—with each new reading, the nuances of Aitken's photography coalesce into

a vision that informs the larger body of his work.

People in this world are shadows in monochromatic landscapes: Bodies are dark silhouettes in front of widows or curtains; faces are profiles captured on the fly. A series of wonderfully uncosmetic images taken in airplanes

The Event for: Architects | Designers | Engineers | Contractors | & Others



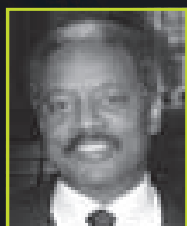
RENEWAL

Refreshed, renovated or resurrected – the Metro area design community builds a smarter future at DesignDC

July 8-10, 2008 | Ronald Reagan Building & International Trade Center | Washington, DC

DesignDC 2008 is the Mid-Atlantic area's only conference and exposition focused solely on the knowledge, tools and techniques in demand by the design community – architects, designers, engineers, contractors and other industry professionals. This year's three-day, interactive, peer-to-peer event offers real-world educational sessions (earn up to 18 CEU credits), a vast exhibit hall, inspirational tours and unparalleled networking. Hear directly from the design professionals who created the Sidney Harman Hall, Eastern Market and The Saarinen. Soak up knowledge from timely sessions, including:

- Architecture of the Senses: Exploring the Link Between Historic and Sustainable
- Solar Decathlon: University of Maryland's LEAF House
- Greening a Greenhouse in an Historic Facility
- Re-Skinning a Fully-Occupied Office Building: A Case Study



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To register or for more information visit www.aiadesigndc.org.

Interested in becoming an exhibitor? Call Jody Cranford at 800-501-9571 x372 or email jody.cranford@theYGSgroup.com.

Produced by the Washington DC, Potomac Valley, and Northern VA Chapters/AIA



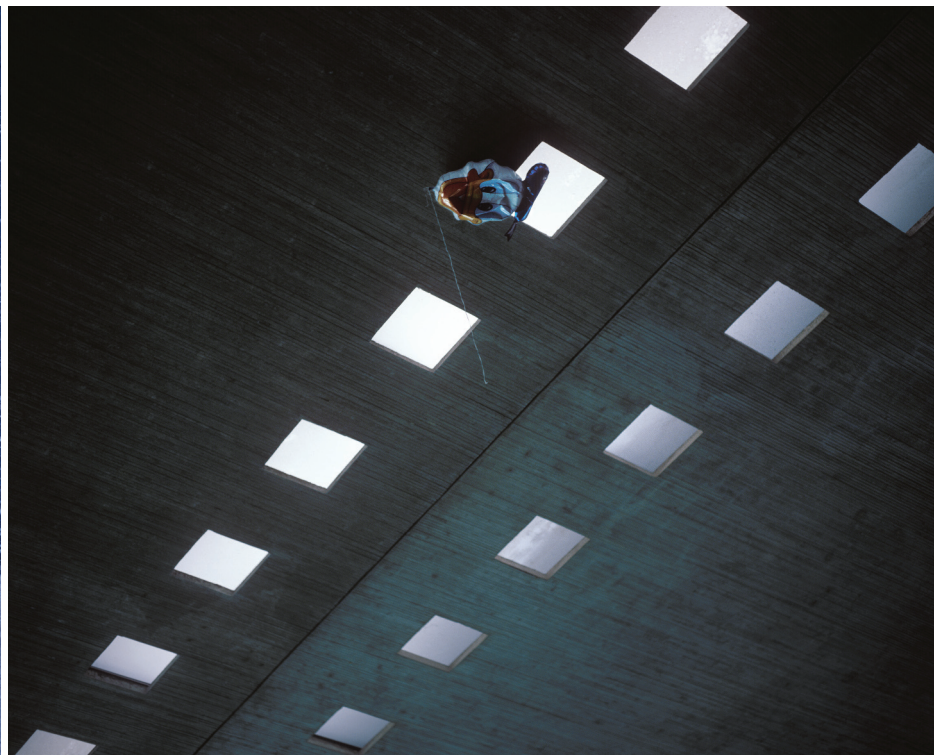


makes no effort to portray anything other than the slivers of people seen at awkward angles in what is now a familiar cramped space. Aitken has an eye for transitional moments—something lingering before or after—a forgotten rope dangling from the hull of a large ship, an air-

plane hovering above a billboard, or the eroding remains of a cassette tape pressed into pavement. The suspension in these images is resonant with Aitken's greater interest in breaking from linear time.

Some of the stills are taken from video installations like

Sleepwalkers, and occasionally, the images appear to be studies for scenes in other of Aitken's videos. A double-page spread of hallways, including a nighttime street in Tokyo, an unidentifiable concrete barracks, and a row of linking palm trees recall scenes from *i am in you*



(2001). A certain iridescence, the pallor of a word lit by neon that characterized the atmosphere of *electric earth*, is still pervasive in his more recent photographs. Together, this collection amounts to a peek at Aitken's continuing investigation of what he sees as the fragment-

From left: *door*, New York, New York, (2007); *connecting line*, Panama City, Panama, (2002); *asphalt*, (BPM), New York, New York, (1998); *helium*, Charles de Gaulle airport, Paris, France, (2006).

ed and shifting contemporary landscape—a land of 99¢ dreams, and as an image of a neon sign advertising “New Promise Land Incorporated” suggests, 99¢ promises.

SAMANTHA TOPOL, A FORMER EDITOR AT AN, IS CURRENTLY PURSUING A MASTERS DEGREE AT THE ART INSTITUTE OF CHICAGO.



LESS WORK, MORE PLAY continued from page 39 ultimately they numbered over 700.

Van Eyck also participated in postwar CIAM meetings and took a critical stance from the start. He rejected the analytic approach, arguing instead for “patterns of human association.” Van Eyck believed the story of modern architecture and urbanism had become terribly weak: Based on a bit of Amsterdam, postwar cities were being planned exactly the same as the prewar horror. Van Eyck proclaimed, “like Gropius, van Eesteren is a despot, though not enough people have noticed.” Van Eyck also loathed the side of the Bauhaus that had leaked into CIAM, and he made Gropius the symbol for that. The tyranny of

Cartesianism must come to an end!

The second book, *The Child, the City and the Artist*, is part poetry and part architectural primer. Though completed in 1962, most of it was never published. Van Eyck's emphasis on children in the city is not new, but his poetic treatment of the subject is remarkable. He begins with a chapter entitled “Imagination Unhusked: The Image of Ourselves Something More Permanent than Snow,” which alludes to CIAM 10 in Dubrovnik, Croatia, where he wrote on one of the display panels, “Snow! The child takes over, yet what it needs is something far more permanent than snow.” Van Eyck's writings display a circular manner of thought, taking one element as focus yet holding the

Aldo van Eyck and Joost van Rooijen, Zeedijk playground, Amsterdam, 1956.

other as medium of address. The child becomes the metaphor of regeneration and renewal: How can life and the city be regenerated? How can human identity be renewed?

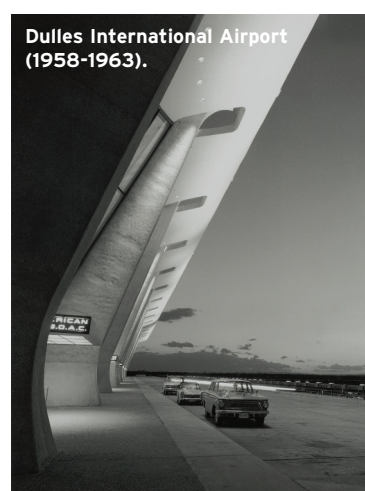
Perhaps the reason this book never found a publisher is due to van Eyck's digressive writing. His style is more musical and rhythmic than rational; like jazz, it is intentionally improvisational, open, and free. His writings offer examples of the patterns of human association that might be able to reform analytic CIAM urban plans. The books cover other subjects, such as van Eyck's thoughts on art and architecture, but the thread that ties together van Eesteren and van Eyck covers the most material. *The Functional City* was CIAM's prewar climax, but one that could not be sustained perpetually. Van Eyck's writings are indicative of the cracks and fissures that brought CIAM to its end, and with it a technique of urbanism that might counteract forces that disfigure places and restore some elements of urban form.

M. CHRISTINE BOYER IS AN URBAN HISTORIAN AND WILLIAM R. KENAN, JR. PROFESSOR OF ARCHITECTURE AT THE PRINCETON UNIVERSITY SCHOOL OF ARCHITECTURE.

URBAN PASTORALIST continued from page 39 way that Cor-Ten steel, for example, reinforced the rustic image of a company like John Deere, or the way he could manipulate the gravity of concrete to convey the levity of flight at Dulles Airport. In the postmodern age, for which Saarinen could now claim some paternity, such free-ranging variation has matured into a staple strategy; it has long been accepted that buildings have not only footprints but also fingerprints, and who wants to be called a facile one-noter?

But disconcertingly for we postmodern creatures from our perch in the future Saarinen was busily shaping, few of us would emerge from this show and accuse him of being an urbanist—today's *sine qua non* of substantive architecture. This is not because of any skewing on the part of Albrecht, who has kept his generous commentary almost purely illustrative rather than polemical. The profile Saarinen cut both personally and in his output was ostensibly cosmopolitan. Progress was virtue to the architect as he introduced the masses to the speed of cars and flight and communication, to enlightenment in the very arrangement of a college campus, to the ethos of Manifest Destiny in his colossal arch.

But his attachment to city life comes off as largely coincidental. Though Saarinen kept his hands at the levers of ultra-modernity, the



most astonishing revelation of this show is the degree to which he was a dogged romantic, a pastoralist, even. By minting the notion of the corporate campus as status symbol—the show compares it to a fusion of country estate and academic village—he coaxed the nation's industrial overlords away from urban filth and chaos to green fields and abetted, you could say, the wholesale abandonment of cities for the sake of what we now know as suburban sprawl. The Gateway Arch, his one great urban monument, stands fully apart from its city, which today is bigger than it was then, but also quite a bit emptier. To the extent that Saarinen earned credit for his inventions, he also has taken the blame. **BRADFORD MCKEE IS A WASHINGTON, D.C.-BASED ART AND ARCHITECTURE CRITIC.**

PRODUCTS



Materials Monthly
Princeton Architectural Press
www.materialsmonthly.com
Keeping tabs on the functional, aesthetic, and sustainable qualities of today's sophisticated materials has gotten easier with the *Materials Monthly* collection of innovative, themed volumes. Organized in compact storage boxes that slip right into a bookshelf, material catalogues are sent to subscribers ten times per year, with samples of new materials and detailed specs on their composition, performance tests, and LEED eligibility, as well as maintenance and warranty information. The \$300 yearly subscription includes 320 pages of spec sheets and over 60 physical samples of both classic and cutting-edge materials now in production, all arranged in a highly accessible library.



Leaning Molds
Maruja Fuentes
www.marujafuentes.com
Sleek puzzle-piece forms composed of recycled ABS plastic fit together to create a striking wall texture, along with a new concept for seating, or, more appropriately, leaning. Designer Maruja Fuentes' background in environmental design, architecture, and furniture and textile design provides the basis for her creative explorations of new materials, often inspired by natural forms. As a simple but practical addition to public spaces, Leaning Molds offer much-needed respite at bus shelters and subway stops, or form a stylish background to a patio lounge. The system's colorful sculpted waves are expandable in any direction, leaving the puzzle forever unfinished—like the city itself.

WWW.ARCHPAPER.COM

PRODUCTS



Mediamesh
GKD Metal Fabrics
www.gkdmetalfabrics.com
As the latest twist in large-scale LED lighting technology, the facade and the display screen have truly become one. Mediamesh, from Germany-based GKD Metal Fabrics, is a new material made of stainless-steel wire mesh that is woven with strands of LED lighting. The system is unusually resistant to weather and temperature extremes, and is even fully operable under a sheet of ice. Controlled via the internet, it can produce a variety of lighting effects and video-quality output that extends across the face of a building. By merging digital video and functional facade materials, Mediamesh offers a new way for architecture to interact with the public.

RESOURCES

Stress Test (p. 6): The testing for the Freedom Tower was performed by Construction Consulting Laboratory West, 4751 West State St., Ste. B, Ontario, CA 91762, 909-591-1789, www.cclwest.com. The facade was fabricated by Benson Industries, 18285 NE Halsey St., Portland, OR 97230, 503-907-2200.
Unveiled (p. 7): The structural engineer for the 121st Precinct is Ysrael A. Seinuk, 228 E. 45th St., 2nd fl., New York, NY 10017, 212-687-2233, www.yaseinuk.com. The MEP engineer is Joseph R. Loring and Associates, 21 Penn Plaza, 360 W. 31st St., 14th fl., New York, NY 10001, 212-563-7400, www.loringengineers.com.
Open: Boutique (p. 8): The glass contractor for the Yohji Yamamoto store was Penta-Glass Industries, 71 Hepworth Pl., Garfield, NJ 07026, 973-478-2110. The glass was fabricated by Precision Glass Bending, P.O. Box 1970, 3811 Hwy. 10 W., Greenwood, AR 72936, 800-543-8796
Studio Visit (p. 10): The glass for Gucci Fifth Avenue was manufactured by Saint Gobain, Spiegelstrasse 1, D-68305 Mannheim, Germany, 49-621-75-06-241, www.saint-gobain-glass.com. The glass was fabricated by Cricursa, Cami de Can Ferran s/n, Pol. Industrial Coll de la Manyà, 08403 Granollers, Barcelona, Spain, 34-93-840-4470, www.cricursa.com.
Open: Boutique (p. 14): The furniture for Leffot was fabricated by Hudson Furniture, 433 W. 14th St., Ste. 2F, New York, NY 10014, 212-645-7800, www.hudsonfurnitureinc.com. The wallpaper is by Timorous Beasties, 7 Craigend Pl., Glasgow, Scotland G13 2UN, 44-141-95-93-331, www.timorousbeasties.com.
In Detail (p. 15): The steel erectors for HL23 are Stonebridge Steel Erection, P.O. Box 357, Bedminster, NJ 07921, 908-753-1100. The steel panels were fabricated by Tisi, Castro Barros 525/33, ABA Buenos Aires, Argentina C1217, 54-114-98-22-983.

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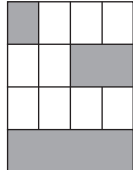
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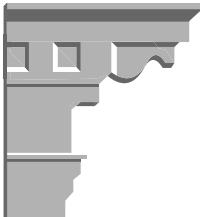
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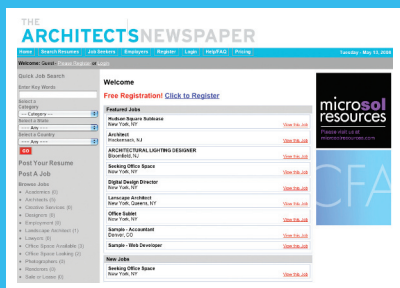
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Fredric Bell, left, with AIA Staten Island president Marcus Marino, 2009 AIANY president Sherida Paulsen, 2010 AIANY president Anthony Schirripa, and AIA Queens president Alan Weinstein.

FOR BUILDINGS COMMISSIONER, DEMAND THE REAL THING

There are 41,000 professional engineers (PEs) and registered architects (RAs) in New York State. One of them should be the next commissioner of the New York City Buildings Department, replacing Patricia Lancaster, an architect who resigned last month.

Some in New York's City Hall are questioning whether a professional license is needed or even desirable to effectively run the largest and most complex buildings bureaucracy in the country. In answer, architects and engineers have sent mailbags full of letters and emails to the City Council chambers to explain why—with safety concerns on our sidewalks paramount—now is not the time to relax the professional qualifications needed for this difficult job.

Noting that the Surgeon General must be a doctor, and that the Architect of the Capitol in Washington, D.C., should be an architect (although that, too, is currently being questioned by a congressional oversight committee), registered architects and professional engineers were heard chanting “No PEs, no justice” on the steps of City Hall

in late May. The commissioner of the Department of Buildings must have the knowledge and experience that comes from being a registered architect or professional engineer. The current city law, which requires this level of tested expertise, is both logical and necessary.

Members of the Council's Governmental Operations Committee heard many of the reasons why the head of the agency that guarantees safety on construction sites must be trained and tested in how buildings come together, how they rise, and how they stand. The process by which an architect or engineer becomes licensed by the state of New York is arduous, arguably harder than passing the state bar exam. It tests comprehensive knowledge of codes, zoning, building practices, and environmental standards, to name but four of the many constituent issues that are important in neighborhoods from Co-op City to Gravesend, from Midwood to Central Harlem, from Ozone Park to East New York.

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In addition to technical training, architects and engineers, by law, are personally responsible for their work and have a fiduciary responsibility to maintain the health, safety, and welfare of the public. As licensed professionals, architects and engineers bring to the task a special degree of commitment crucial to the position of buildings commissioner.

This year, after long deliberations, New York City brought a new and modern building code to fruition, replacing rules mired in 19th-century construction practices. At the same time, in many

neighborhoods, people have questioned whether some of the taller buildings going up fit into the context of their communities, and whether development pressures and the city's double-digit growth have led in some instances to deliberate misinterpretation of zoning regulations. We need an architect or engineer at the head of the department who will interpret and enforce the city's zoning codes, guaranteeing that political pressures and expediency do not engender neighborhood-busting mistakes.

Mayor Bloomberg's administration and his friends in the City Council have pushed for progressive reform of Buildings Department operations, enforcement, and communications, insisting that building practices be forcefully regulated and made more transparent. The former commissioner, Ms. Lancaster, to her credit, got Buildings Department records out of dusty boxes and posted on the city's website for all to see. We need an architect or engineer at the head of the department who will provide our communities appropriate scale and comfort, someone

who knows about the economic and material determinants of buildings, not just how to manage a large and complicated bureaucracy.

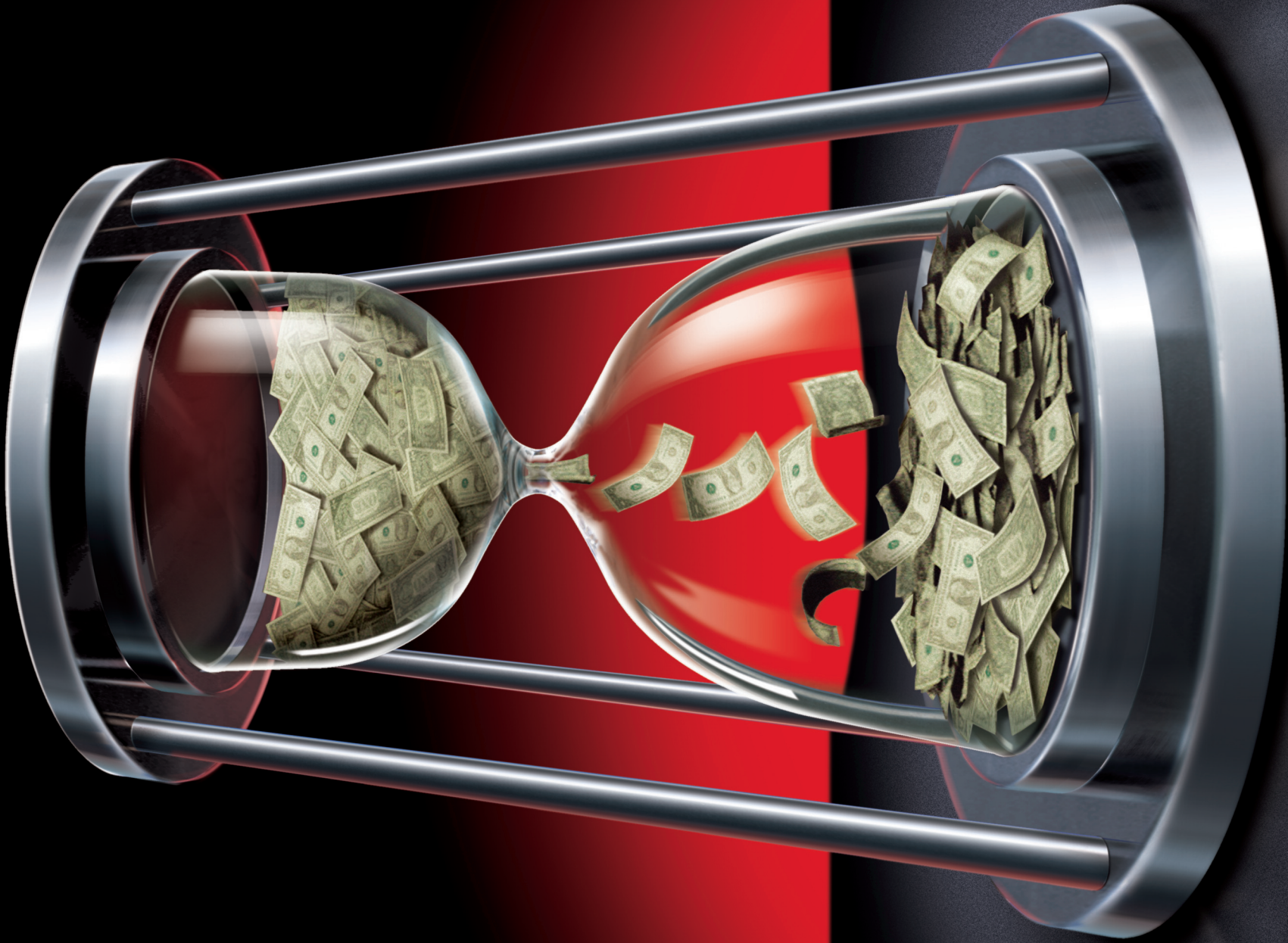
Most importantly, through a wide variety of environmental initiatives including PlaNYC, our elected officials have insisted that New York City attain a greener future and carbon-footprint reduction by, among other things, regulating building materials and construction processes. An architect or engineer at the head of the department will enforce these laws—not just spout greenwash rhetoric—and assure our children and our children's children that future buildings will help, not hurt, the environment.

There are some, though, in City Hall who insist that the business of New York is business; that any agency, any department, can be run like a Fortune 500 company. They say that good management skills are more important than mere credentials, stale tradition, or a philosophy that knowledge matters. They are half right. This is not about tradition, or a return to the bow-tied past. This is not about credentials or elitism or silly glasses. This is all about professionalism, and the knowledge needed for the person heading the Buildings Department to make the tough decisions when there is nobody else to call, nobody else to consult.

You would not want your kids treated by doctors who learned their medical skills by watching *Grey's Anatomy* on television, nor public defenders and district attorneys who learned their legal skills watching re-runs of *Law & Order*. You want the real thing for a Health Commissioner and for the public counsel. Just so, you would not want the person who oversees all aspects of zoning, site safety, and the quality of construction in our city to have borrowed his or her word choice from management case studies at Harvard Business School or Brooklyn College.

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FREDRIC BELL IS EXECUTIVE DIRECTOR OF THE AIA NEW YORK CHAPTER.







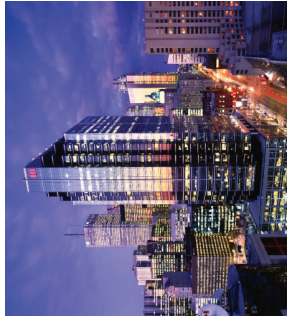
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