

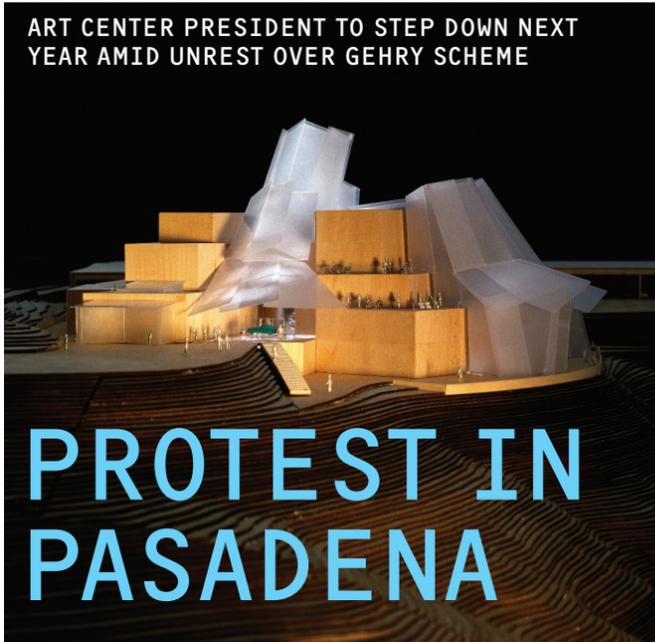
THE ARCHITECTS NEWSPAPER

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ART CENTER PRESIDENT TO STEP DOWN NEXT YEAR AMID UNREST OVER GEHRYS SCHEME



PROTEST IN PASADENA

STEVEN HELLER/COURTESY GEHRYS PARTNERS

After a month of impassioned protest from students, faculty, and alumni, Art Center College of Design in Pasadena, California, confirmed on June 24 that its president, Richard Koshalek, will not have his contract renewed when it expires at the end of 2009. His departure has stirred uncertainty over the institution's \$150 million expansion plan, for which Koshalek had raised \$80 million over the last decade, and includes what is widely being called his legacy project: a \$50 million building designed by Frank Gehry.

A former director of both the Museum of Contemporary Art in Los Angeles and the Hudson River Museum in Yonkers, Koshalek has been at the school

since 1999. During his tenure, Art Center expanded its focus on graphic, industrial, and transportation design education and became a cultural force with multiple campuses and high-profile initiatives such as its biennial design conference.

"Over the last nine years, Richard Koshalek has exhibited dynamic and original leadership of Art Center, and we look forward to and support his continuing leadership," said board of trustees president John Puerer in a statement. "Importantly, leadership must continue to evolve to meet future challenges. Therefore, the board has decided to start the search for a new president." Art Center hopes to find a **continued on page 6**

SCHOOL BOARD NIXES PLAN TO SAVE EMBATTLED RIVERVIEW HIGH SCHOOL



EZRA STOLLER/ESTO

Rudolph Remanded

Another pioneering Paul Rudolph building took a turn toward oblivion on June 17, when the Sarasota County School Board vetoed plans to preserve Riverview High School, hastening its demolition to make way for a 961-space parking lot sometime next year. The board's 3-to-2 vote was the latest move in a long-running battle over the 1958 school, Rudolph's largest Florida commission and a widely admired work by the well-known modern architect.

School authorities, who are spending \$135 million to build a new high school on the 40-acre campus, argue that the structure sits on land that is principally needed to fulfill parking and storm water requirements. And amid an outpouring of sym-

pathy from Rudolph fans—including the building's citation on the 2008 World Monuments Fund watch list—county officials had called for the preservationist camp to put its money where its mouth is.

"We have **continued on page 8**



COURTESY SAF

CONTENTS

- 09 NEW BLOOD FOR MAS
- 14 SOM'S WALTER NETSCH, 88
- 17 SIDEWALKS OF LAS VEGAS
- 23 A JERSEY ODE TO SPRAWL

05 EAVESDROP
15 AT DEADLINE
28 CLASSIFIEDS
29 COMMENT

MAYOR SECURES FIRST VICTORIES IN WILLETS POINT BATTLE

DENTS IN THE IRON TRIANGLE

Willetts Point is notorious for its pothole-riven streets, but as the Bloomberg administration attempts to pave them over with a \$3 billion redevelopment of the 60-acre Iron Triangle, it has found an equal number of political potholes. Despite landlords, tenants, civic groups, unions, and politicians rallying against the mayor's convention-center-cum-condo project, the administration racked up three major victories in June.

The proposal drew **continued on page 3**



COURTESY RFR HOLDINGS

AND TOM WOLFE STEPS UP TO DEFEND 980 MADISON

TWO STRIKES FOR LORD NORMAN

It was a valiant effort, but the Upper East Side was still not satisfied with new plans for 980 Madison presented by developer Aby Rosen on June 17. The new design by Lord Norman Foster is the architect's second attempt at revamping the stout, 1949 gallery building by Walker & Poor. **continued on page 5**

CRIT: TADAO ANDO AT THE CLARK SEE PAGE 7



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FRESH RESOLVE AT THE WTC

Last week the Port Authority made headlines when it came clean about the need to rethink budgets and timelines for the rebuilding of the World Trade Center site, but it may have been the least surprising piece of news New Yorkers have had in a long time. What was noteworthy, however, was the straightforward but detailed analysis of the existing sticking points and a commitment to a more pragmatic and hard-nosed approach to moving forward.

At the request of Governor Paterson, Port Authority director Chris Ward and his staff conducted a review of the rebuilding process to date, and they produced a report that is well worth reading. It will be particularly interesting to those who find it hard to keep on top of who is in charge of which building, or which architect's work is getting scaled way back due to budget problems; i.e., about 7,999,995 New Yorkers. The report emphasizes the interconnected nature of all 26 major projects, and identifies 15 issues that must be resolved before any reasonably accurate budget or schedule can be drawn up. According to the report, this new budget and schedule could not—and should not—be released until the fall, since it will take at least that long to coordinate updated information. That may seem like yet another delay, but it will be time well spent, especially if the numbers are accurate and lead to progress. The last thing we need is to be told once again that things are moving along nicely, thanks very much, and it'll all be grand.

The Pataki “groundbreaking” for the Freedom Tower was a particularly cynical example of that kind of wishful thinking—the July 4, 2004 ceremony to lay the cornerstone coincided neatly with the Republican National convention, but not with anything in the construction plan. (Two years later, it was shipped back to Hauppauge, Long Island, so that site work could actually begin.) Governor Paterson referenced that stunt at the press conference announcing the Port Authority's report, saying, “We're not going to give any phony dates or timetables at this point and then follow it up with phony ribbon-cuttings and encouraging words and no follow-up.”

Follow up has always been the problem, and one of the major issues that has prevented it is the enormous (and sometimes competing) agencies and interests involved. One of the report's most interesting conclusions regards governance, and the fact that there is currently no single decision-making body. It calls for both a steering committee that would make the call when programmatic conflicts arise, and a site logistics authority that it likens to an air-traffic controller, coordinating the complex logistical issues on-site.

This new tack toward transparency and pragmatism is particularly refreshing after the Kremlesque secrecy of the old LMDC. It has called fresh attention to the fitful progress at Ground Zero, but if Ward can institute the suggestions he and his staff have outlined, that progress should be a lot smoother. **ANNE GUINEY**

DENTS IN THE IRON TRIANGLE continued

from front page swift criticism when it was announced last November because it was seen as yet another assault on the blue-collar workforce. On April 21, when the city certified its rezoning plan, 29 members of the City Council came out against it. (“New Willets Point? No Way!” AN08_05.07.2008). In an unusual move, the city's unions opposed the plan as well, a rarity because major projects create scores of jobs.

Indeed, the city was promising 18,000 in construction alone. The Central Labor Council, which represents some 1.2 million unionists, wanted guarantees those would favor union labor, as would service employers in new hotels, stores, and restaurants. With the mayor's assent, the unions acquiesced, offering their support and urging the council, which has final say, to follow suit.

“We hope that the work done together with all parties on this project signals the end of development that forgets the average person and lifts up those in New York City who so badly need a living wage,” said Bruce Both, president of UFCW Local 1500—a council affiliate—during a June 25 rally.

On June 18, the city announced even bigger news: It had reached an agreement with two landowners to buy their property, the first of what the city hopes will be many such agreements. Sambucci Brothers, a 57-year-old auto salvage company, agreed to sell its two lots, totaling 52,000 square feet, for an undisclosed amount and move the business to College Point with the help of the city.

“From our perspective, we're glad we reached a deal with the city,” Dan Sambucci, Jr. said in an EDC release. “We are now able to begin planning our relocation.” But he also told the *Times*, “My first wish was to stay where I was created. I don't want to go, but they've got the gun on the table.”

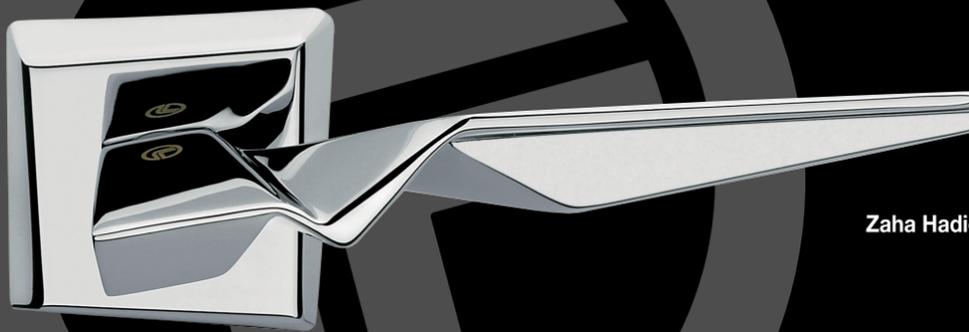
The other agreement covers three parcels encompassing 22,000 square feet owned by the BRD Group. Between the two, the city has now acquired two percent of the property it seeks. With some 260 businesses located in the area, it has a long way to go, and many may not be as cooperative as these two.

“How can they say something is worth two dollars when you are going to turn it into 10 dollars over night?” G.L. Soni, owner of House of Spices, told AN. “If you're going to make it worth 10 dollars, then we want eleven-fifty.”

And on July 1, the local community board also supported the project without conditions, an atypical move that may signal a groundswell of support. **MATT CHABAN**

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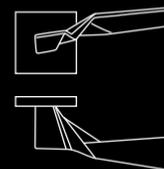
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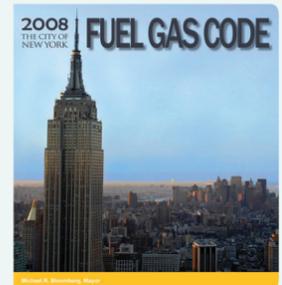
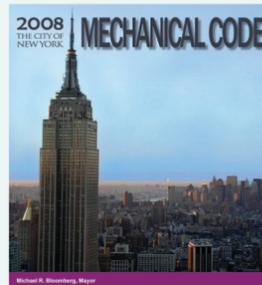
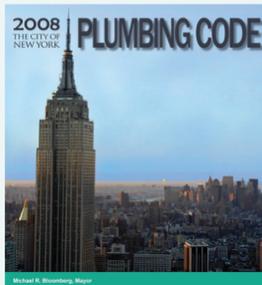
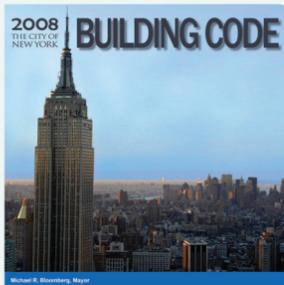


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EAVESDROP: ALISSA WALKER

TRUTHINESS IN ARCHITECTURE

On a recent episode of the *Colbert Report*, **Stephen Colbert** told a tale familiar to all Eavesdrop readers: planned improvements to his studio—cue rendering of hotel-rollercoaster-waterslide-disco, set at a 45-degree angle—were hit hard by the financial slump and had to be abandoned due to lack of funding. But the economic downturn has not only put America's most ambitious construction projects like his on hold, said Colbert, it's completely taken the U.S. out of the running when it comes to great architecture! Naming **Tom Wright's** Burg Al Arab hotel in Dubai and **Norman Foster's** Crystal Island in Moscow as structures currently kicking America's collective architectural butt, Colbert was looking for answers from someone. That person was the evening's guest, *New Yorker* architecture critic **Paul Goldberger**. "What are Americans even doing in the field of architecture that's in any way exciting?" Colbert asked. "We're doing everything because our architects are building those buildings," said Goldberger. "So we're making all the money off of them, we're not wasting any money putting them up." (Well, technically *British* architects are making all the money, of the two Colbert mentioned...) "We've got the best skyscrapers anyway," said Goldberger, naming the Chrysler Building as "everyone's favorite building in the world." Uh, it's pretty and all, but at 78-years-old, is that really the best he could come up with?

But then Colbert asked the question we've been *waiting* for someone on Comedy Central to answer all these years: How do we know what's *best* when it comes to architecture? We almost fell off our La-Z-Boy in anticipation, but sadly Goldberger named the hyper-obvious **Frank Gehry** ("he does these amazing shapes") and then, perplexingly, he name-checked **Rem Koolhaas** and his China Central Television Headquarters! Come on, Paul, you couldn't name at least *one* new project that's on American soil? We prefer Colbert's solution for raising the profile of American architecture instead: "We need to build big buildings with high asses and huge tits!"

BYE, BYE DI!

Here's a little shakeup from the middle of the country that has rippled all the way to the coasts: After eight years as director of the Design Institute, **Janet Abrams** abruptly departed the program at the University of Minnesota on June 27. In an email, Abrams announced—rather mysteriously, we must say—that she will pursue an undisclosed new chapter of her career starting in the fall. Since 2000, when Abrams became its first full-time director, the Design Institute has anchored a burgeoning Minneapolis design scene while amassing a global network of collaborators, publishing several books and a journal, holding design camps for the K-12 set, and organizing a major conferences and summits. But oddly, Abrams won't be replaced. The Design Institute is closed, effective immediately. (Calls to her phone number at the Institute were redirected.) Although praised by the design community, a source tells us the program suffered from chronically low funding and a lack of support from the university.

TWO STRIKES FOR LORD NORMAN *continued*
from front page

The 22-story glass tower originally envisioned by Foster to rest atop the Parke-Bernet Galleries had been jettisoned over 17 months ago in favor of a five-story louvered copper box that mirrored the proportions of its base. Though the second proposal was lauded for its accommodation to public demand, it was still roundly criticized by a majority of residents and preservationists who came to testify before the Landmarks Preservation Commission.

"The design of the building proposed here—and it is a building, not an addition—is original and innovative," Elizabeth Ashby, president of the Historic Neighborhood Enhancement Alliance, told the commission. "In a suitable location, it would undoubtedly be admired and respected. Perched on top of the Parke-Bernet Building is an absurd site for it. The proposed building clashes with its setting, and the Parke-Bernet Building clashes with it."

Brandon Haw, a senior partner at Foster + Partners, argued that the new project's composition, including its near-identical proportions and complementary materials, was a more suitable proposal than its predecessor, especially now that the sixth floor and roof garden had been restored to the plan. Additionally, due to these and other changes, Rosen would no longer seek a transfer of air rights and the commission would be his only regulatory stop.

Notable absences at the meeting included not only Lord Foster himself, but also the coterie of cultural stars, including Jeff Koons and Larry Gagosian, that Rosen paraded before the commission the last time he attempted to get his project approved. But one marquee name did show up, just as expected.

Channeling *From Bauhaus to Our House*, Tom Wolfe said Foster's building was not only out of place but out of fashion. "It's another old-fashioned style," said the writer, who appeared to be wearing his signature spats. "This style has been with us since at least 1919." Wolfe added, "[Lord Foster] does not have to use just the straight edge of the protractor. This needs to be more in keeping with the Upper East Side."

In addition to the building's appearance, which was roundly panned, its scale was a major issue. Though many appreciated the restoration of the sixth floor and gardens, the addition of tens of thousands of square feet, which would abut the building's existing street wall, was considered excessive.

Many speakers also insisted that the commission not be tricked into approving the new designs by comparing them to the old. "The fact that this addition is not as horrifying as its predecessor does not mean it is appropriate," declared Robert Stein, a resident of East 77th Street. Though the commission declined to discuss the project or take a vote, it expects to do so in the coming months. **MC**

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STEVE MORELLO

Highly acclaimed hair stylist Eva Scrivo has set up shop for the second time in New York City at a new location in the heart of Manhattan's historic Noho district on Bond Street. Housed in the former model unit of the adjacent residential development 48 Bond, this 2,500-square-foot salon has both retail and salon services. Designer Norman Roberts partitioned the space into three different sections, organizing each as separate entities independent of one another, yet reading as a coherent whole. Rich purple velvet drapes separate the three areas: retail, waiting/support, and the salon. Using an antique hand-blown tinted glass chandelier Scrivo found as inspiration, Roberts developed a palette based around bright white lacquered walls, ebony-stained maple floors, and purple velvet. **DANIELLE RAGO**

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PROTEST IN PASADENA continued from front page replacement for Koshalek by the end of the year.

"Upon my departure, after ten years as president of the college, I look forward with the greatest optimism to developing a series of international ideas and initiatives," said Koshalek in a separate statement. "Above all, I will continue to be unwavering in my support of and enthusiasm for the future of Art Center."

On June 18, students and organizers of an online petition named Education First presented the trustees with a letter—signed by over 1,400 students, faculty, and alumni—demanding that work on the Gehry building be halted. The group called for funds to be devoted instead to the improvement of existing facilities, faculty support, rising tuition costs, scholarships, and recruitment. Another petition, Honesty First, in support of the building and Koshalek, had only 400 signatures.

In Puerner's statement, he acknowledged the students' demands. "Significant concerns have also been expressed about the balance between investment in current facilities, future projects, and near-term educational needs," he said, noting that the Gehry plan, among other projects, will be "reevaluated and reprioritized by the facilities and finance committees of the Board." Edwin Chan, design architect for the project at Gehry Partners, did not respond to requests for comment.

Koshalek is known as a charismatic leader who came to the school in 1999 after 17 years as director of MOCA. He immediately embarked upon a global fundraising mission for a new master plan that included Gehry's Design Research Complex (DRC) as a centerpiece of the program. (Alvaro Siza was also attached at one point, but was dismissed when the plan was scaled down.) According to Patricia Oliver, senior vice president of architecture and education planning, the Design Research Complex would contain a technology center with meeting places for students, as well as studio and workshop space.

"The students seem to think we can solve these needs in this existing building," said Oliver of Craig Ellwood's iconic, 1975 black-steel box, which straddles an arroyo high above the Rose Bowl. "We cannot solve their needs within the confines of this current structure."

In 2004, a former supersonic testing facility known as the Wind Tunnel was renovated by Daly Genik for \$15 million as a center for graduate and public programs. A \$35 million, privately-funded student housing building near the Wind Tunnel, also by Daly Genik, should break ground this year. And Art Center has secured a power plant near the Wind Tunnel, which they're leasing from the city of Pasadena for \$1 per year.

One area of misconception, according to Puerner, was that the DRC had been approved by the school's board. In fact, only an initial phase including cost analysis and fundraising efforts was approved. The DRC proposal is now in the environmental impact report stage, with a meeting scheduled for July 23, and could go before the Pasadena City Council as soon as August.

The Gehry building is not universally supported by neighbors, who have bemoaned excessive traffic and overcrowded parking lots. Oliver hopes to address the concerns of angry homeowners with more details in the

future. "They are afraid of the Gehry building because they see it as Disney Hall on the hillside," said Oliver, who once worked in Gehry's office. "We are trying to assuage their fears and explain that the building isn't designed yet."

A past president of the Linda Vista-Annandale Association, Sharon Yonashiro, agreed that the Ellwood building was difficult for neighbors to accept. "Here comes the next generation of people who want to leave an imprint, and suddenly there's a 90-foot building in a single-family residential neighborhood," said Yonashiro of the proposed design. "Had there been a dialogue that had been meaningful with the neighborhood, they wouldn't have this building," she added. "We feel it's out-of-character and an extremely insensitive project."

That lack of communication has also frustrated those on campus, said Robert Quintero, an industrial design student who graduated this spring. He attended an environmental impact hearing on May 29 that was not advertised to students. Even though he's been at the school since 2003, he said this was the first time he had heard many details about the proposal, which had been called a library to avoid confusion. "Before I went to this meeting I had no idea what was going into that building," he said. "I thought it was a real library for books."

And then there is Koshalek's longstanding friendship with Gehry. Koshalek hired Gehry to design MOCA's temporary building, now the Geffen Contemporary, and he was also co-chair of the committee that picked Gehry for the Walt Disney Concert Hall. Critics have demanded to know how much Art Center has already paid Gehry for the project, and have accused Koshalek of cronyism.

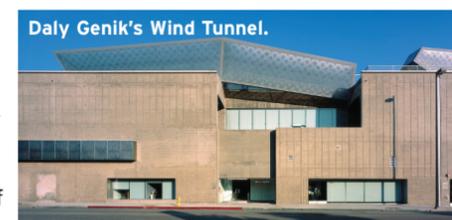
Kevin Daly of Daly Genik, who designed the two structures for the South Campus and worked for Gehry in the 1980s, said he's surprised by the whole fracas. "It's enormously frustrating," said Daly. "Frank Gehry is someone who made his career by doing these simple industrial-inspired buildings made for artists. To imagine he doesn't have the same credentials to do this for Art Center is ridiculous."

A faculty member who has been at the school for over five years, but only agreed to speak anonymously, cautioned that it's not all about buildings. Several faculty members, including chief academic officer Nate Young and two chief financial officers, have resigned or been fired.

No matter how supporters and detractors feel about Koshalek's mission now, it was clear in 1999 that he was hired to raise the center's profile in the design community and beyond.

"If anyone thought when they brought in Richard Koshalek that Art Center would remain quiet and self-contained on a suburban hill, they hired the wrong man," said Chee Pearlman, who served as director of Art Center's three conferences. "Richard is about breaking down provincialism in all forms and acting on big ideas."

ALISSA WALKER



BENNY CHAN/FOTOWORKS

TADAO ANDO'S \$25 MILLION ODE TO THE UNSUNG
DRUDGERY OF ART CONSERVATION

HANGER, NO STARCH



RICHARD PARE/COURTESY CLARK ART INSTITUTE

"On a bad day, I feel like we're a glorified laundry service," said Leslie Paisley, standing in Stone Hill Center's paper conservation lab, "because we're cleaning, pressing, and mending." Salvaging prints and drawings from the ravages of time is notoriously slavish work. But this wasn't a bad day for Paisley, who heads the paper department for Stone Hill's main tenant, the Williamstown Art Conservation Center. Not a bad day at all. Paisley and her dozen colleagues were settling into a remarkable new space that—with its opening on June 21—has pulled art's scullerywork out of the cellar and onto the global architectural map.

Designed by Tadao Ando, Stone Hill isn't your typical new museum building. Set into a steep slope up a winding footpath in Williamstown, Massachusetts, it sits amid enveloping stands of birch, beech, and sugar maples. When you reach this mountain redoubt—the latest addition to the Sterling and Francine Clark Art Institute—you'll find no soaring atrium, no signature reflecting pool (though one of those is coming in the next phase of the Clark's expansion). What you will find is a lavishly appointed, \$25 million, art-sudsing laundromat.

Though it does sport a cafe, classroom, and lovely galleries—with white oak floors and windows that open onto the woods—Stone Hill's showpiece lies elsewhere, in the main painting conservation lab. There, with work stations flanked by elephant-trunk-like vacuum tubes, a wall of glass washes conservators with northern light. On a recent visit, two monumental Arshile Gorky paintings were set opposite that wall. Refugees from the Newark International Airport, they had once been blotted out with 14 coats of house paint. Inch by inch, conservators were stripping away decades-old sludge to reach the mother lode: Gorky's original 1937 brushstrokes. The building was designed, Ando said, to give its occupants the same natural light under which such canvases were first created. Gorky, I'm sure, never had it quite this good.

In today's age of mega-museums, the center's varnish spray booths, vacuum hot tables, and assorted studios give the place a refreshingly workaday feel. (How many trophy buildings can claim, at their core, a lead-lined x-ray room? Top that, Daniel Libeskind.) Credit Gensler, the project's architect of record, for knitting together the 32,000-square-foot building around a generously proportioned,

24-by-24-foot module, with a geothermal heating and cooling system.

True, conservators can mainly be glimpsed toiling through glass from the building's exterior terraces. But as compensation, Stone Hill's natural setting can be lived in the full. The center's two-story form is pierced by a dramatic diagonal wall, drawing it into the landscape. (During an interview, Ando seemed bowled over less by his own handiwork than the surrounding Berkshires scenery. "I feel like I'm in Switzerland," he joked.) Working from a campus master plan by Cooper, Robertson & Partners, landscape architects Reed Hilderbrand Associates have restored Stone Hill's site—once a grazing field—to a tall-grass meadow, so that the building slowly unfolds from the hillside. The effect is heightened by Ando's trademark concrete walls, formed here with acid-etched pine boards that leave a wood-grained imprint as a trace of the treeline beyond.

Stone Hill's debut bodes well for the Clark's canny ambition as an art destination (one that's either in the heart of western Massachusetts or the middle of nowhere, depending on your mode of transportation). An Ando-designed second phase, due for completion in 2013, will reshape the main campus around a reflecting pool (fitted out for public ice-skating in winter) and add new visitor, conference, and exhibition facilities. Meanwhile, New York-based Selldorf Architects will renovate the Clark's original building and its Pietro Belluschi-designed Manton Research Center (1973), giving the tired galleries and research rooms a much-needed revamp. As if that weren't enough, New York firm WORK Architecture Company is designing new gallery and storage space for the Clark at the MASS MoCA complex in nearby North Adams, where there may be hope yet for the Clark's long-suffering archivists: That sprawling former factory would seem another fine excuse to bring the back-of-house to light.

JEFF BYLES IS AN ASSOCIATE EDITOR AT AM.

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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THE ARCHITECT'S NEWSPAPER JULY 9, 2008

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DAVID WINSTON

Lower Broadway, home to some of the newest and most expensive real estate in Manhattan, is now host to the first East Coast retail location of Volcom, a California-based surf-skate-snowboard shop. The brand is something of a cult, and designer David Winston worked to apply Volcom's cut-up style to the existing building. In no more than six months, Winston and Volcom were able to transform the old Soho site into a punk rock mash-up. In an effort to maximize retail space on a tight schedule and budget, Winston added a laser-cut wave-form mounted on the ceiling, and custom shelving. Volcom's own graphics army seems to have transformed every other existing plane, installing tagged and "vandalized" mannequins as well. The whole empire is geared toward street invasion, and relies on a viral and vertical marketing campaign. The youth-against-the-establishment aesthetic only falters downstairs, where there's a top-secret half pipe for a select crew of visitors. But in all fairness, once Volcom gets comfortable in its new 'hood, it will no doubt involve the community beneath the surface.

MARSHALL BALL

RUDOLPH REMANDED continued from front page hundreds of letters of support, but what we really need is money," said Lenore Suttle, a member of the Riverview committee of the Sarasota Architectural Foundation, just before the vote.

The foundation is still seeking about \$200,000 to cover legal and professional fees associated with an alternative plan that Rudolph advocates have put forward for the site. That plan, created by New York architect Diane Lewis in association with RMJM Hillier, Beckelman + Capalino, Peter Brown of the School Collaborative, and Atelier Ten, would incorporate the school into the Riverview Music Quadrangle, a multi-purpose space with a shaded concert yard that has received support from Sarasota's large musical arts community. Advocates say their site plan would not affect the new high school's construction, and provides both the required parking and a dynamic new use for a venerable work of architecture.

Some school board members praised the plan's merits. "The vision was amazing," Kathy Kleinlein, the board chair and one of two members to support the plan, told *AN*. Yet others felt that after 15 months of work toward saving the structure—beginning in March 2007, when the board agreed to consider preservation proposals—too little progress had been made. "Every month we wait, we pay more for concrete and more for steel and more for everything else," Kleinlein said. "Time ran out."

All parties agree that the Rudolph building, long marred by alterations, makes no sense as a modern school for 2,900 students. Still, Rudolph advocates said, their plan would

strip away the structure's crust of additions and adapt its pioneering sustainable features, which included a natural ventilation system and cantilevered shading elements. "The building was ahead of its time," said Daniel Meridor, the project architect with Diane Lewis Architect. "All of the discussion was focused on parking spaces. No one was looking at the vision of what could happen with the building."

While Rudolph has seen something of a revival in recent years—including his 1963 Art & Architecture Building on the Yale campus, now undergoing a renovation and addition by Gwathmey Siegel & Associates ("Rudolph Revisited," *AN* 10_06.11.2008)—the nation's building boom has put his lesser-known projects in peril, said Theodore Prudon, president of DOCOMOMO US, the modern-movement preservation group. "We very strongly support the preservation of the building," he added. "We've all written letters to the superintendent. But it's something of an endgame."

Since students will remain in Rudolph's building until the summer of 2009, that game could still result in a compromise. Preservationists have collected \$100,000 in pledges, and are continuing to raise funds and explore their options. "This was the first time we presented the project to the whole school board," Meridor noted, adding that it was impossible to resolve the project's complexities in one 15-minute presentation. "We do not feel it's over," he said. "We think it's the beginning of a process." **JB**

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ADVOCATES ARGUE FOR MORE INPUT
IN CONTROVERSIAL PROJECT

OVERSIGHT FOR ATLANTIC YARDS

May was a stellar month for Bruce Ratner. He released new designs for the Atlantic Yards and Beekman Tower—both by Frank Gehry—and reaffirmed his commitment and timeline on the latter. June was a bit more shaky. On the one hand, the U.S. Supreme Court declined to hear a major lawsuit challenging the use of eminent domain at Atlantic Yards. But on the other, a group of local politicians introduced legislation that would enhance oversight of the project, and the IRS considered closing a loophole granting \$800 million in tax-exempt bonds to the project, which is already strapped for cash amid the credit crunch.

For Atlantic Yards pragmatists who see the project as an inevitability, the legislation comes as a godsend. Introduced at a rally on the steps of City Hall on June 16 by local assemblymen Hakeem Jeffries and James Brennan, the legislation will create a 15-person advisory committee that would function like those at Battery Park City, Hudson River Park, or Queens West. The majority of the committee—eight members—would be selected by the governor, with two each for the mayor, Senate, and Assembly, one for the borough president, and one non-voting member from the community.

The committee's job is to guide the development of the project, approve any changes, assess progress, and address mitigation issues, thereby giving the community a voice in a project where they have long been silenced. "Three community boards with 300,000 people currently have no

mechanism by law to participate in the planning of this project," Brennan said at the rally. "This is unacceptable to the people of the community to be forced to deal with a project of virtually indefinite duration, indefinite cost, and no accountability."

Daniel Goldstein of Develop Don't Destroy Brooklyn was less charitable. "That's a bill that tries to govern a train wreck and an illegal project," he told *AN*. "What we want to see is a bill to create a responsible project that's responsive to the community."

It may not come to that if the IRS goes through with a tax change that would prevent public entities from applying for tax-exempt loans on behalf of private, for-profit companies, like those the city provided for the Barclays Center, the arena that will anchor the Atlantic Yards, as well as CitiField and Yankee Stadium. The IRS was reportedly leaning toward the change in mid-June, when city and state politicians were vigorously lobbying for a stay or exemption.

But just as the money for the project is drying up, so too are the legal challenges of its opponents. On June 23, the Supreme Court decided against hearing arguments to overturn *Goldstein v. Pataki*, in which the plaintiffs argue the state has no right to transfer private land to a public developer. It was hoped the court would take up the case as a referendum on the troublesome *Kelo* decision. Goldstein said his group now plans to take their fight to state court.

"We are gratified that the Supreme Court has decided to put an end to this lawsuit," Ratner said in a statement. "The opponents have now lost 20 court decisions relating to Atlantic Yards and we are now one step closer to making these benefits a reality for the borough and the City."

MC

VIN CIPOLLA TO REPLACE PRESERVATION STALWART KENT BARWICK



COURTESY MAS

MAS PICKS NEW HEAD

On June 16, the Municipal Art Society (MAS) announced the appointment of Vin Cipolla as its new president. Cipolla currently serves as president of the Washington, D.C.-based National Park Foundation (NPF) and is a former vice-president of the National Trust for Historic Preservation. For nine years he served as chairman of the Institute for Contemporary Art in Boston, overseeing the development of its new waterfront museum, designed by Diller Scofidio + Renfro. "We looked at scores of qualified candidates, and Vin stood out,"

said Philip K. Howard, MAS chairman. "The most important thing was to identify someone with an understanding of the value of the physical fabric to the city's culture, as well as someone with extraordinary leadership and organizational skills."

Starting next year, Cipolla will replace MAS stalwart Kent Barwick, who is taking a sabbatical before returning to the organization as president emeritus. Barwick has served in various executive positions at the organization since 1969. "We are so pleased to have Kent as an advisor and leader within the organization. He has unique understanding that is important to maintain," Howard said. According to Howard, Cipolla's work at NPF will dovetail with the society's increasing interest in sustainability. "Environmental and cultural sustainability are essential to the city's future," he said.

In addition, Cipolla's interest in contemporary art and design may shift the emphasis of the more than 100-year-old organization, which is best known for its advocacy in historic preservation and land use planning. The organization is planning to move out of its cramped and somewhat fusty home at Madison Avenue and 51st Street in about a year and is considering building a new headquarters (most likely following a move to a temporary home). "If we build a new building, it will certainly be a contemporary design," Howard said. "The MAS is extremely interested in contemporary design."

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PETTER DASS MUSEUM



Though Oslo, Norway- and New York-based Snøhetta regularly competes with the biggest names in the profession, the firm is far from a household name. “Sometimes we end up on lists among the world’s best architects, but often people have no idea who we are, even in the profession,” said Craig Dykers, principal of the New York office. “It’s an interesting place to be, and a nice one.” The firm has completed significant civic projects such as the Alexandria Library in Egypt, and more recently, the new opera house in Oslo, yet they eschew flash and fanfare in favor of Scandinavian modesty, pragmatism, and, perhaps most characteristically of their work, a deep engagement with the sites on which they build.

Some of this is due to the firm’s make-up and some has to do with their process of working. According to Dykers, about 30 percent of the firm is comprised of landscape architects, and the architects, landscape architects, and interior designers all work closely together without hierarchical differences. It is also due to the way they present themselves and work with clients. “We never bring designs into interviews,” said designer Liz Burow. “We tell potential clients that we are going to have to work very

closely with them before we ever design anything.” Finally, it’s how they structure the firm. The Oslo office, which competes for projects in Europe, Asia, and the Middle East, currently numbers 90. The smaller, scrappier New York office, which at a mere 16 covers the Americas, acts more like a start-up firm and often works with non-profits and state universities. The two offices exchange ideas and staff as needed, an arrangement that fosters agility and has allowed the firm to navigate complex contexts.

The New York office’s best-known project, a cultural building at the World Trade Center site, for example, has gone through numerous iterations. And while it is still very much alive, the project has been scaled back significantly and now serves as an entrance to the below-ground museum as well as a central core for the transit hub’s ventilation system. Dykers believes that the building’s modest size will provide a needed sense of human scale amid the gargantuan memorial and skyscrapers. He also notes that it will be one of the few buildings in Lower Manhattan that will be visible in the round. “It’s a five-sided building,” he said. “We hope that people will enjoy it in their daily lives.” **AGB**

PETTER DASS MUSEUM
ALSTAHAUG, NORWAY

This tiny museum, designed by the Oslo office, is dedicated to a 17th-century hymn writer, poet, and theologian, and is literally cut into a hillside on a historic campus. A wire-cutter, typically used for infrastructure projects, was used to slice through the solid rock; this left the surface glassy-smooth and makes a thrilling foil to the dramatically canted design. This move demonstrates the firm’s knack for using landscape in unexpected ways that root their work in its context without ever being apologetic or historicist.

S.L.A.M.
BROOKLYN

This experimental dance/movement company, which stands for Streb Lab for Action Mechanics after founder Elizabeth Streb, wanted a new facade for their Williamsburg, Brooklyn home that reflected the area’s industrial and artistic histories, both of which are rapidly disappearing due to gentrification. “We wanted to create something transparent without just using a lot of glass,” Dykers said. “They didn’t want the building to look like a Crunch [gym].” Snøhetta designed a brick wall with a wave-textured surface that pivots to open onto the street.

PARK PAVILION
DALLAS

The architects conceive of this simple concrete pavilion as a “frame” for picnics and other family occasions, according to Burow. The Dallas parks system is commissioning 32 new architect-designed pavilions and refurbishing nine WPA-era pavilions. Working with a tiny budget, this modest project exemplifies the kind of project that the small U.S. office is willing to pursue, whereas the larger Oslo office functions at the level of a global practice.

WOLFE CENTER FOR THE ARTS



GATE WAY



S.L.A.M.



PARK PAVILION



COURTESY SNOHETTA

WOLFE CENTER FOR THE ARTS
BOWLING GREEN STATE UNIVERSITY, OHIO

This performing arts center includes facilities for theater, film, art, and music, including a large Broadway-style theater. "We've been working closely with the university and the departments at the programming stage so we can figure out what facilities can be shared and what need to be separated," Burov said. Set in a park-like landscape, the building has no clear front or back. The plan calls for the soil from the excavation to be used to create a man-made topography, which provides a gathering place on the otherwise pancake-flat campus. "We're giving them a hill," she said.

GATE WAY
RAS AL-KHAIMAH, UNITED ARAB EMIRATES

This hotel and conference center will serve as a gateway to a new city master-planned by OMA. The architects initially studied the contours and movements of dunes, but the client wanted something more iconic, so they developed what they call the project's "cobra-like" form that emerges out of the dune-like swirls. The UAE is one of the world's largest producers of ceramic tile, so much of the complex will be sheathed in white porcelain tile, giving it a glinting, otherworldly quality that still draws on the landscape.

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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PETER LANG

INDIANA JONES WITH A SCANNER

Cairo is not so much otherworldly as it is transcendent. The press of its immense population, the overload of many previous civilizations, the vast north African desert pushing up against the city's edges, the Nile Delta so impossibly fertile, all leave one with the impression that Cairo is frothing at its banks. The multiplicity of downtowns, the breakneck flyovers, the endless aggregates of concrete-framed, brick-walled structures along Cairo's sprawling peripheries all succeed in confounding the city's historic past, rendering Cairo at once teeming and entropic.

Stepping out of Cairo and into the oddly suburban hinterlands, one reaches the ancient wonders of Giza, Saqqara, and Dashur in relatively little time. Most visitors move through these sites as if on some ungodly race, charioteers with loaded cameras and plastic water bottles. But walk around the backside, beyond the camel rides and clichés, and it is possible to glimpse a world where the past and the future wrench at the present.

Just before noon on the far side of the Step Pyramid of Djoser at Saqqara, this observer wandered into a press conference in full swing. Pith-helmeted archaeologists

(actually, safety-helmeted), clutches of Bedouins, armed Egyptian police, news reporters, film crews, and photographers were gathered to witness the first public trial of a laser scanner to be rappelled off the side of the Saqqara pyramid.

Built for the Pharaoh Djoser by his vizier Imhotep, this magnificent but alarmingly disintegrating pyramid (from circa 2700 B.C.E.) has become the subject of a long-term digital mapping project carried out for the Egyptian Supreme Council of Antiquities under the direction of Professor Satu from Osaka University, who provided the advanced laser digital technology, and aided by the renowned Egyptologist Mark Lehner, director of Egypt Research Associates.

In a desert spectacle worthy of an Indiana Jones film set, the two unveiled a Phoenix-like, aluminum-winged apparatus strapped to a roped climber, first glimpsed at the very tip-top of the monument. With cameras rolling in 100-degree-plus midday sun, the harnessed scanner nimbly dropped his way down the steep side of the Saqqara slope. Snapping at a rate of some 40,000 laser points per second, the operation will eventually produce the most detailed digital map of any pyramid yet to be made.

As Lehner pointed out, archaeologists until quite recently were still making hand-measured drawings of these antiquities, leaving much to the imagination when considering the structure's steadily advancing degradation. But technology brings with it other familiar quandaries. Too much data—four terabytes in total to document Saqqara—leaves open the question of just what will be made of the information process. Miniature digital Saqqara replicas aimed at the tourist trade? Or more significantly, another Rosetta Stone to unravel the nature of human existence? Here on the desert outskirts of Cairo, this is where digital data get interesting.

PETER LANG



COURTESY STEVEN HARRIS ARCHITECTS

UNVEILED

41-43 BOND STREET

The now-famous block of Bond Street between Lafayette and Bowery, which is already home to work by Herzog & de Meuron, Deborah Berke, and BKSK, welcomed townhouse architect Steven Harris to the neighborhood on June 24, when his designs for 41-43 Bond received the blessing of the Landmarks Preservation Commission. The first project approved in the newly created Noho Historic District Extension, the condo building ably marries the area's industrial past to its residential present through the forms of the former and the materiality of the latter.

Harris spoke of the five-year half-life in

many buildings he sees going up in the city (not to mention across the street) and said his goal was to avoid such disposable architecture. "Our building was willing to flirt with anonymity," Harris said, rejecting ostentatious trappings for ones that enhance rather than supplant the home. It starts with the facade, a demure striated limestone with white bronze shutters, whose openings and closings will help to animate the building.

This detail wraps around to the back of the eight-story building, where each floor features 40-foot glass spans made up of only two panes; according to Harris, they are the largest in the city. This allows natural light to pour into the interior spaces without detracting from its unified front. And Harris brings his usual meticulous style to the interior, with lush materials such as fumed Siberian oak floors, and a layout and construction that allows for easier and more efficient reconfigurations. "No space is unaccounted for," Harris said. **MC**

Architect: Steven Harris Architects

Location: Noho

Developer: Adam Gordon Holdings

Completion: September 2009

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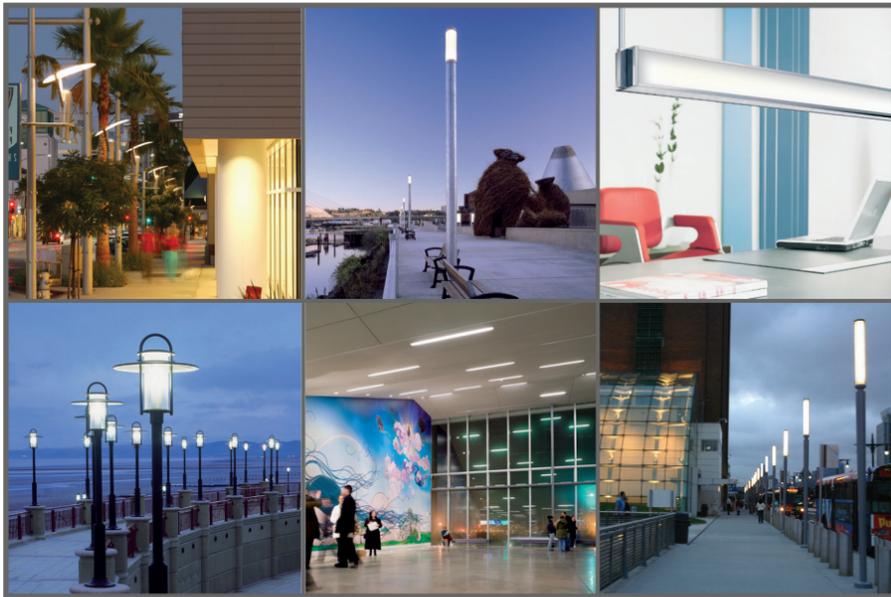
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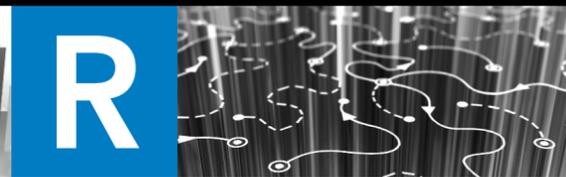
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STUART RODGERS PHOTOGRAPHY/COURTESY SOM

WALTER NETSCH, 1920–2008

Those who were fortunate enough to visit Walter Netsch in his Chicago house in Old Town will never forget the moment; it was such a simple design, but unlike any other. A large open cube measuring exactly 60 feet by 60 feet by 60 feet, the Netsch residence became a destination in its own right; it garnered so many visits, in fact, that Walter once estimated the number to be close to 10,000. Divided into three open levels connected by a half-spiral stairway at the edge, his office was on the lower level, followed by the entry and lounge, then by an upper sleeping area and kitchen at the third level.

All of that spatial drama was almost upstaged by one of the better private contemporary art collections in Chicago, which covered a good portion of the house's extensive wall space. There, one might see a Lichtenstein, or a Robert Indiana, or, if you looked out the window to the roof garden over the garage, there was a George Rickey. Collecting art was not a coincidental sideshow for Walter, who had originally wanted to become an artist. His father banished that idea quickly, suggesting he would be better off if he could make a living. Walter went to MIT and studied architecture, and later landed at Skidmore, Owings & Merrill, where

he became one of its chief designers.

The pleasures of visiting Walter Netsch at home weren't limited to the architecture, however. A quintessential Renaissance Man, he was knowledgeable on any number of subjects, whether design, planning, music, or politics. As for the latter, he admitted that his interest in political affairs came after his marriage to his lawyer wife, Dawn Clark Netsch, who taught at Northwestern University and held high offices in the State of Illinois as a member of the Democratic Party. Still very much active in politics, the Netsches recently let the Obama Campaign use Walter's studio on Goethe Street as a local headquarters once the Illinois primary was over.

During his years at SOM's office in Chicago, competition between studios within the firm was the order of the day. Walter demanded a lot from young architects and anticipated their undivided commitment, and moving between studios within the SOM office was almost unheard of. Sometimes Walter would take his studio on visits to museums, which meant that many were expected to make up for that by staying over in the evening. One such architect remarked that the studio breathed a sigh of

relief when Walter married Dawn, hoping for a break in the intense schedule. Then came the bad news: She was going to the capital, Springfield, on an appointment, and he would remain.

During those years at SOM, Netsch designed all of the major university libraries in Chicago; but his most famous building is still the Air Force Academy Chapel in Colorado Springs, whose tetrahedron spires attract over 300,000 visitors each year. Some believe this project gave him the opportunity to put his personal theories about geometry into practice, though Walter himself would be the last to deny the influences which came from traveling in Europe. Although clad in futuristic garb, the chapel's underlying order is unmistakably Gothic.

Like any architect, Walter complained when clients made modifications he didn't approve of to his projects, the most devastating of which was the removal of the elevated walkways at the Circle Campus at the University of Illinois in Chicago. But he was encouraged when the Air Force Academy hired a full-time architect to oversee the maintenance and preservation of their buildings, albeit after a lot of suspect changes had already taken place. Although Walter was certainly known for his strong opinions—especially when he was a juror—he didn't shy away from collaboration, and lauded the contributions of Eero Saarinen during the planning of the Air Force Academy, and worked with Isamu Noguchi on the Chicago Art Institute.

After leaving SOM, Walter continued to practice, designing the much-published Miami University (Ohio) museum, as well as the Fort Wayne Art Museum. In his later years, Walter continued to enter competitions. On the occasion of a school competition in Chicago, the design for which he sketched from his hospital bed, I informed him (as a non-juror observer) that he had made the final round. Although knowing he would probably not win, he remarked that it was all well worth it. For anyone who knew Walter Netsch, who died at his home on June 15 at the age of 88, we can all say that it was well worth it.

G. STANLEY COLLYER IS THE EDITOR OF COMPETITIONS MAGAZINE.

ARCHITECTURE CENTER OPENS
IN PHILLY

A ROOM OF ONE'S OWN

Like New York's Center for Architecture or the Boston Architectural Center, the new Philadelphia Center for Architecture provides a gathering place and a showcase for the city's architects and allied professionals. Like the city's fraternal motto, however, the emphasis of the Philadelphia center is on community building more than on pushing avant-garde aesthetics. "The opening of the center is a dynamite way to build a broader constituency for design," said John Claypool, executive director of AIA Philadelphia. "The chapter has a very entrepreneurial and community-minded history, and the center is the latest example."

Designed by the Philadelphia office of KlingStubbins, the 8,000-square-foot center also includes Philadelphia's largest architectural bookstore, a programmatic element that has long differentiated the Philadelphia chapter from its regional counterparts. "When we were looking to relocate, the health of the bookstore was a very important consideration," said Joe Castner, director of architecture at KlingStubbins and past president of AIA Philadelphia. As a part of its move near the city's convention center, it also demonstrates the chapter's real estate savvy: Though it left the retail-

heavy Rittenhouse Square Area (the chapter was displaced for a Kimpton hotel), the new digs are located near the famed Fabric Workshop, a planned W Hotel, and the Redding Square Terminal.

Purchased as a condominium by the non-profit Center for Architecture, which, technically, sublets to Philadelphia AIA, the center is part of an eight-year fundraising campaign, location search, and collaborative design process. After learning the fate of their old space, the chapter looked for an affordable site that also had strong enough foot traffic and retail potential to support the bookstore. For the new location, which boasts 17-foot-high ceilings, cast iron columns, and handsomely patinated hardwood floors, Castner and KlingStubbins led a chapter-wide charette, the design of which KlingStubbins then implemented as pro-bono architects of record. "All our design services were donated to the center," Castner said. "We felt like it was an important message to send to the community. We wanted to help facilitate the discussion about design from planning to product."

AGB



The new center at 1218 Arch Street.

COURTESY AIA PHILADELPHIA

AT DEADLINE

TARNISHED SILVER

On June 24, the Landmarks Preservation Commission held a hearing regarding NYU's Silver Towers. Designed by I.M. Pei in 1966 for an urban renewal project led by Robert Moses, the three concrete towers were up for designation ("Silver Lining for Pei Towers," AN 04_03.05.2008), though preservationists sought to designate a grocery store and athletic complex to the towers' east as well. Though Pei did not design the latter two, preservationists argued that the entire complex is of a piece. NYU, which hopes to construct 3 million new square feet in the next few decades, would rather develop the two sites with additional towers. A vote is pending in the next few months.

TALL IN TRIBECA

Coming off the success of 40 Bond, to say nothing of the Beijing Bird Nest, Hezrog & de Meuron have returned to New York with their most audacious project yet, a 57-story residential tower at the corner of Leonard and West Broadway, according to city records. While such tall buildings are all but unheard of in Tribeca, the Swiss duo's building falls smack between the north and west Tribeca historic districts, meaning it will not have to go before the LPC. And with the 48-story Trump Soho rising just to the north, perhaps such towers will soon become the norm. Official designs are due in September.

GOLDEN BOY

While his hundred or so jewelry pieces for Tiffany may sparkle, and many of his titanium-clad buildings glow, all are outshone by the Gold Lion of Venice, which will be awarded to Frank Gehry for lifetime achievement at this year's Biennale. "Frank Gehry has transformed modern architecture," Aaron Betsky wrote in his nomination. "He has liberated it from the confines of the 'box' and the constraints of common building practices." The award was announced on June 27, as was another Gold Lion for achievement in history, a first in honor of the 500th birthday of Andrea Palladio. The award went, appropriately, to James Ackerman, the dean of Renaissance architectural history who has written the definitive tomes on Palladio and Michelangelo.

COURSE MOVES FORE-WARD

Mount Gagne is finally coming down. Built up by carting companies and developer Pierre Gagne, who was to build a world-class golf course atop the former landfill, the massive mound of dirt in Ferry Point Park in the Bronx has languished for years. On June 16, the mayor announced a new deal with Sanford Golf Design to build a Jack Nicklaus Signature Course on the site. Believe it or not, it will be the city's 13th course.

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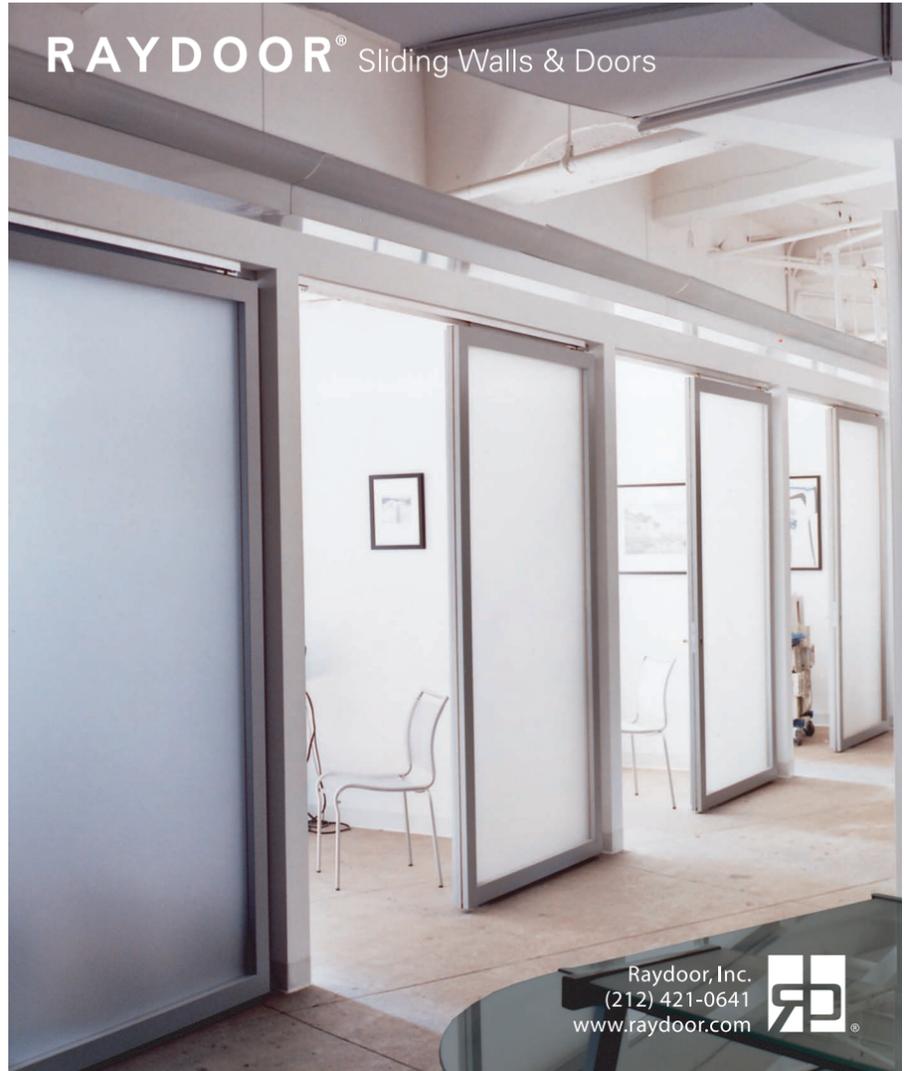
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EMPLOYEES

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- 10-19
- 20-49
- 50-99
- 100-249
- 250-499



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LAS VEGAS IS LEARNING

Robert Venturi and Denise Scott Brown changed the way we think about Vegas, but the city they loved and wrote about so compellingly has changed almost beyond recognition, and will keep on doing so. Its latest metamorphosis is a startling one: high-rise density oriented toward pedestrians. Is this urbanism in drag, or can CityCenter successfully bring traditional ideas about the civic realm to the most car-oriented place in the country?
By Sam Lubell

With contributions by Alan G. Brake, David D'Arcy, Julie V. Iovine, Danielle Rago, and Aaron Seward.

Las Vegas has become a barometer for architecture, though it's usually a little bit behind the times. It was all glamorous modernism in the 1970s, but by the 1990s, local developers here were obsessed with postmodern fancies that brought the world close, and down to size: The Venetian had its own Grand Canal, and the Paris arrived with a scaled-down Eiffel Tower, while New York, New York went so far as to put maintenance staff in uniforms like those worn by Sanitation workers in the five boroughs. At the turn of the century, developers moved toward upscale, lifestyle-oriented resorts and boutique hotels like the Wynn and the Hotel at Mandalay Bay.

Now another shift is underway: The MGM CityCenter, still under construction, is creating iconic buildings in a dense, mixed-use environment. Believe it or not, Vegas is selling urbanism—or at least a local version of it—and taking a page from cities around the world by using big-name contemporary architects to generate interest.

The \$7.8 billion, 18-million-square-foot CityCenter will be in the middle of the Las Vegas Strip (on the site of the former Boardwalk Hotel and Casino), and is set to

open next year. Touted as the largest privately funded development in U.S. history, it will include hotel, casino, residential, cultural, retail, and entertainment uses connected via indoor and outdoor pedestrian passageways. The major buildings were designed by Daniel Libeskind, Rafael Viñoly, Helmut Jahn, Foster + Partners, Kohn Pedersen Fox, Pelli Clarke Pelli, and the Rockwell Group, with Gensler as the executive architect, and Ehrenkrantz Eckstut & Kuhn as master planner. The marquee names continue to the art program, which will include work by Maya Lin, Jenny Holzer, Nancy Rubins, Claes Oldenburg and Coosje van Bruggen, Frank Stella, and Henry Moore.

While CityCenter's 76-acre site measures about the same as most of MGM Mirage's properties, it will be about three times as dense, said Sven Van Assche, vice president of design for MGM Mirage Design Group. The push for density was first necessitated by economic conditions: The sharp rise in land prices in the city forced planners at MGM Mirage (which owns a number of Vegas casinos including the Bellagio, the MGM, and the Excalibur) to consider other revenue sources when they first conceived



THE ARCHITECT'S NEWSPAPER JULY 9, 2008


MANDARIN ORIENTAL
KOHN PEDERSEN FOX
 ABOVE, LEFT

Unlike the majority of CityCenter, which attempts to introduce a new form of urbanism to Las Vegas through a pedestrian-friendly, open-access environment, Kohn Pedersen Fox's Mandarin Oriental goes out of its way to create an isolated and exclusive world of luxury and tranquility, well-insulated from the crush of the city. Sited along the Strip, the 46-story, 1.2-million-square-foot hotel is separated from the development by its main access road, and is further delineated by a high-walled courtyard planted with bamboo trees. "The entry sequence was very important," said KPF principal Paul Katz, "because this is a five-star hotel, guests will arrive from the airport in a limo and step right out into the world of the Mandarin." From the courtyard, visitors take a shuttle elevator to the sky lobby, which is on the 26th floor; and from the sky lobby there is the option to ride down to the 400 hotel rooms, or up to the 215 full service condos. The building's high-performance curtain wall combines insulated aluminum panels with ceramic-fritted, low-e coated glass in a 60/40 mix to create high levels of transparency while mitigating heat loading from the sun. **AS**

ARIA HOTEL & CASINO
PELLI CLARKE PELLI
 ABOVE, RIGHT

As the centerpiece of MGM's development, Pelli Clarke Pelli's 6.1 million-square-foot ARIA hotel and casino epitomizes the project's spirit of interconnectivity, featuring easy or direct links to the buildings by Libeskind, Foster, Viñoly, and Jahn. It's also permeable in other ways: In a revolutionary gesture for Vegas, the architects opened up the casino and convention center to daylight and views to the exterior. The facility also features a black box theater for the Cirque du Soleil, 4,000 hotel rooms, and a pool area arranged within a podium and tower. The podium's plan of two interlocking circles helps to limit views down the long corridors to the tangent of the circles, creating more intimate environments within the massive enclosure. The tower also plays with views. The high-tech curtain wall combines fritted, low-e coated vision glass panels with shadow box panels of glass to achieve a shading coefficient appropriate for the desert sun while maintaining a consistent materiality. Also, the cladding over each room features an angle, or prow, which invites guests to look out at oblique angles, to take in more of the cityscape and mountains. **AS**

VEER TOWERS
MURPHY/JAHN
 FACING PAGE, LEFT

Rising above CityCenter's retail and entertainment district, Helmut Jahn's Veer Towers distinguish themselves with a seeming feat of engineering. Inclined in opposite directions at 85 and 95 degrees respectively, the towers appear attracted toward each other, conveying the distinct relationship between them. The off-kilter forms, however, reflect the pragmatic logic of unit layouts. "Structurally, it looks challenging, but it's not so mysterious," said Francisco González Pulido, principal architect with Murphy/Jahn. The structure is created from a three-floor module composed of repeating unit plans. The 37-story towers will include approximately 337 units made up of studios, one- and two-bedroom residences, and penthouses ranging from a modest 500 to over 3,000 square feet. The transparent reflective glass facade with perforated aluminum framing includes fins to promote energy-efficient climate control. Yellow ceramic frit encased in the glass modulates sunlight and provides residents with privacy, while creating a checkerboard pattern on the facade, boldly expressing the building's program on its skin. **DR**

THE CRYSTAL
STUDIO DANIEL LIBESKIND
 FACING PAGE, CENTER

Daniel Libeskind's shopping and entertainment hub called the Crystal holds the center of the complex, not so much like the anchor of a mall, but organically, like a heart with main arteries and secondary conduits to enhance free-flowing circulation. "I am aiming for a new sense of orientation where people are not locked in a box with one way in and out," said Libeskind. "It's a shaped space with its own topography. There are many ways to come and go or move from level to level. It's a work in the round." The 650,000-square-foot structure is lapped in metal petals that break down into discrete volumes with large interstitial openings that Libeskind described (in terms of scale) as "beyond any skylights ever known." Restaurant, entertainment, and retail interiors are being designed concurrently by the Rockwell Group and billed as a "natural and electronic landscape" for shopping and dining. Nesting between Foster's Harmon and Jahn's Veer, the Crystal aims to create the cosmopolitan urbanism of a European piazza within a highly climate-controlled environment. "This is no longer the signs-and-signals Vegas of Venturi," said Libeskind. "It's no longer just about surface. This is true urban growth." **JVI**

THE HARMON HOTEL/RESIDENCES
FOSTER + PARTNERS
 FACING PAGE, RIGHT

If the strategy of CityCenter is to break out of the prejudices surrounding Las Vegas as a city of low-brow kitsch, then the Harmon Hotel, Spa and Residences, designed by Foster + Partners, is meant to be a defining structure that brings gravitas to glitter. Towering above Planet Hollywood across the Strip and diagonally across from the Paris' faux Eiffel Tower, its walls are glass. Bear in mind that transparency has always been a taboo in this city of windowless casinos, where gamblers don't know whether it's day or night. Eschewing decadence, Foster has fashioned a column that borrows more from the Gherkin, his insurance headquarters in London, than from anything in Vegas. No surprise. In his film *Casino*, Martin Scorsese was telling us that the accountants were pushing aside the mobsters and cowboys, and the Harmon reads as a monument to the corporate domination of Sin City. There are no winks and no gambling in Foster's austere column, but there's something very Vegas all the same. Building higher and more expensively is another way of raising the ante, and Vegas gamblers love nothing more than a high-stakes game. **DD**

FEATURE
19



RENDERED BY SPINE 3D

THE ARCHITECT'S NEWSPAPER JULY 9, 2008



VDARA CONDO HOTEL
RAFAEL VIÑOLY ARCHITECTS
 ABOVE

In the Vdara Condo Hotel, a 57-story glass ascent of three overlapping curves, Rafael Viñoly echoes the message of the Foster tower at the nearby Harmon Hotel: There is no kitsch-theming here, beyond a cool corporate assurance that says, "Vegas, not 'Vegas.'" Gambling won't be among the offerings at this non-gaming facility, and owners of the more than 1,500 condominium units won't share a lobby with retirees stampeding to the slots.

Wedged into the dream-team ensemble, the Viñoly crescents stand in a corner—alone as any 57-story building can be, a block from the Vegas strip, at a distance from the Crystal, Daniel Libeskind's retail and entertainment hub. And unlike the Crystal, the Vdara does not repeat forms that are signature elements in its architect's style.

The Viñoly design offers the promise of modernist, even minimalist elegance, once again echoing the larger ensemble's ambition to refine—and perhaps redefine—Las Vegas. Yet the glass curves send a mixed message: It is part Miami hotel that opens to the sun and sand (the desert, rather than the beach), and part garden corporate headquarters (although the packed garden of highrises in CityCenter barely gives Vdara room to breathe). Its nostalgic simplicity gives off the welcoming feel of Brasília, rather than a hastily-built Dubai. But not too welcoming. The graceful curves form an enclosure as they turn their back to the street, which is marketed as exclusivity. And exclusive it is: 900 square feet in the Vdara starts at \$1.3 million. **DD**

- 1 THE MANDARIN ORIENTAL
- 2 THE ARIA'S CONVENTION CENTER
- 3 THE VEER
- 4 THE HARMON
- 5 THE VDARA





LEEDING LAS VEGAS

With all the blinking lights, splashing fountains, and blasting air-conditioners, Las Vegas is probably at the bottom of any list of places one would associate with sustainable design. But with rising energy costs and environmental awareness becoming increasingly mainstream, CityCenter hopes to be a model for green thinking in Sin City. Though all the buildings at CityCenter will seek LEED certification, most of their sustainable features are conventional and relatively modest: low-VOC paints, extensive use of daylighting, low-flow plumbing fixtures, and drip-irrigation for the landscaping.

Like the city's privatized monorail, however, sometimes large-scale private development can yield green results through the creation of efficient infrastructure. Much of the development's energy will be generated at an on-site cogeneration plant. The plant will recycle the heat generated by producing electricity for the hot water used throughout the complex.

Also, by striving to create a truly urban place with density and a diversity of uses, residents and visitors to CityCenter will be less reliant on cars and taxis, which, with gas prices continuing to climb, seems a very wise wager for the future. **AGB**

the project in 2004.

"We quickly realized we were getting ourselves into a very urban condition," said Van Assche. Mixing uses, he pointed out, is not new in Vegas, and most developments now contain hotels, casinos, retail, and even condos. But nowhere is that mix so tightly packed, so large, and so full of programmatic variety.

Van Assche explained that in order to promote CityCenter's variety, MGM looked for several architects, and asked each to design something contemporary. New projects in the city are typically designed by the same group of local firms, but Van Assche said they decided to go beyond the standard modus operandi and "look at the project with fresh eyes." This jump, he added, meant putting architects not accustomed to the Vegas scene through "an intense learning process."

The interaction of the architects, said J.F. Finn, managing director at Gensler Nevada, started out with very few guidelines, but once a vision began to emerge, planners started to rein things in. Working with so many designers helped spur what Finn termed "happy accidents," like the plaza between the casino and the Crystal. That came about when designers decided that Pelli and Libeskind's buildings should have some breathing room. Likewise, a charrette between

Libeskind and Jahn helped change their respective projects from one unified, mixed-use building to two very distinct entities.

All seven buildings will be connected by a meandering network of walkways that meet at larger nodes, usually marked with public art or a water feature. "We wanted to create places where people could gather that weren't near slot machines," said Finn, in explaining the nature of these nodes. Because of Vegas' temperature, he added, the majority of these passages will be indoors, although a few outdoor walkways and bridges, landscaped with varied greenery, will act as connectors. Is this urbanism? Finn argues that it is, and points to the functionally indoor nature of projects in other extreme climates like Abu Dhabi and Dubai. Libeskind's project was originally planned to be outdoors until the team realized it was not feasible. Still, having a retail project at the very front of a development in Vegas is rare. Inside it will resemble a small city with large public spaces, curving walkways, and changes in scale from small nooks to a 200-foot-high grand stair.

Van Assche and Finn both noted that other Vegas developers are looking at the mixed-use and iconic buildings. Boyd Gaming's Echelon will contain five separate hotels, 9,000 square feet of retail, and two large theaters. The newly-opened Planet Hollywood has a massive

retail complex at its front door; Las Vegas Sands is considering an iconic tower called the Milam, designed by Skidmore, Owings & Merrill; and Harrah's is reportedly considering a mixed-use, multi-building mega-development as well. "I think it's the evolution of where the city is going to go," said Van Assche.

Like anything in Vegas, CityCenter's goal is to attract attention and stand out from the pack. And so it appears that like the flashing neon signs before them, the pyramids and Grand Canals will give way to Libeskind's jagged steel forms and Jahn's diagonal towers, the newest icons in a city full of them.

SAM LUBELL IS THE CALIFORNIA EDITOR OF AN.

JULY

WEDNESDAY 9

LECTURES

Peter Trippi
Palladio and Painting
6:00 p.m.
New York School of Interior Design
170 East 70th St.
www.classicist.org

Marpillero Pollak Architects
Quasi-Objects
12:30 p.m.
Columbia University
Buell Center
114 Avery Hall
www.arch.columbia.edu

EXHIBITION OPENINGS

I.D. Magazine 54th Annual Design Review
Parsons the New School for Design
Sheila C. Johnson Design Center
66 5th Ave.
www.parsons.edu

Summer Group Exhibition
Perry Rubenstein Gallery
527 West 23rd St.
www.perryrubenstein.com

EVENT

New York's Best Emerging Jewish Artists
7:00 p.m.
Museum of Jewish Heritage
36 Battery Pl.
www.mjhnyc.org

WITH THE KIDS

Ancestors, Myths, and Rituals in Art of the Americas
11:00 a.m.
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

THURSDAY 10

LECTURE

Donald LaRocca
Tibetan Arms and Armor from the Permanent Collection
11:00 a.m.
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

EXHIBITION OPENINGS

Noriko Ambe, Rob Carter, et al.
Paper City
Mixed Greens
531 West 26th St.
www.mixedgreens.com

Rest in Peace: Art and Objects for the Dead
Bellwether Gallery
134 10th Ave.
www.bellwethergallery.com

Tapestry in Architecture: Creating Human Spaces
Japan Society
333 East 47th St.
www.japansociety.org

Totally Rad: New York in the 80's
Paul Kasmin Gallery
293 10th Ave.
www.paulkasmingallery.com

FILM

Modern Design Films
2:00 p.m.
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

FRIDAY 11

LECTURE

Gillian A. McMillan
New York in the 1940s
2:00 p.m.
Solomon R. Guggenheim Museum
Peter B. Lewis Theater
1071 5th Ave.
www.guggenheim.org

EXHIBITION OPENINGS

Imageless: The Scientific Study and Experimental Treatment of an Ad Reinhardt Black Painting
Solomon R. Guggenheim Museum
1071 5th Ave.
www.guggenheim.org

Noongar Boodja
Contemporary Aboriginal Art, Ecology, and Culture
Samuel Dorsky Museum of Art
75 South Manheim Blvd., New Paltz, N.Y.
www.newpaltz.edu/museum

"Progress"
Whitney Museum of Art
945 Madison Ave.
www.whitney.org

EVENT

Everybody's a VIP: The Summer Mixtape Fundraiser
8:00 p.m.
Exit Art
475 10th Ave.
www.exitart.org

SATURDAY 12

EXHIBITION OPENING

Interactivos?
Eyebeam
540 West 21st St.
www.eyebeam.org

WITH THE KIDS

Bucky's Ge-Odyssey
10:00 a.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

SUNDAY 13

LECTURE

Russell Sale
Alexander Calder, Modernist
2:00 p.m.
National Gallery of Art
National Mall and 3rd St., Washington, D.C.
www.nga.gov

EXHIBITION OPENING

All Things Bright and Beautiful:
California Impressionists
Katonah Museum of Art
134 Jay St., Katonah
www.katonahmuseum.org

WEDNESDAY 16

LECTURE

Bruce Boucher
Palladio's Villas: The Development of an Ideal
6:00 p.m.
New York School of Interior Design
170 East 70th St.
www.classicist.org

EXHIBITION OPENING

Expanding the Walls: Making Connections Between Photography, History and Community
Studio Museum in Harlem
144 West 125th St.
www.studiomuseum.org

EVENT

First LOOK
5:00 p.m.
New York Design Center
200 Lexington Ave.
www.aiany.org

THURSDAY 17

LECTURES

Lisa Kim
DDC Talks
10:00 a.m.
LaGuardia Community College
The Little Theatre
31-10 Thomson Ave.
Long Island City
www.aiany.org

Linda Dalrymple Henderson
Buckminster Fuller
7:00 p.m.
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

SYMPOSIUM

The Cases of Japan and Scandinavia:
A Panel Discussion
Ken Tadashi Oshima, Rasmus Waern, et al.
6:30 p.m.
The Urban Center
457 Madison Ave.
www.archleague.org

EXHIBITION OPENINGS

After Nature
New Museum of Contemporary Art
556 West 22nd St.
www.newmuseum.org

Asako Narahashi
Half Awake and Half Asleep in the Water
Yossi Milo Gallery
525 West 25th Street
www.yossimilo.com

Thomas Hope:
Regency Designer
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

FRIDAY 18

EXHIBITION OPENING

Tod Seelie
Slowdancing to Slayer
Cinders Gallery
103 Havemeyer St. #2, Brooklyn
www.cindersgallery.com

SATURDAY 19

EVENT

New Museum Block Party
12:00 p.m.
Sara D. Roosevelt Park
Hester St. between Chrystie and Forsyth
www.newmuseum.org

SUNDAY 20

LECTURE

Sally Shelburne
Making it Here: Washington's Own Sculptors
2:00 p.m.
National Gallery of Art
National Mall and 3rd St., Washington, D.C.
www.nga.gov

EXHIBITION OPENING

Home Delivery: Fabricating the Modern Dwelling
Museum of Modern Art
11 West 53rd St.
www.moma.org

TUESDAY 22

LECTURE

Robert Storr
Patterns of Memory, Shapes of Anxiety
6:30 p.m.
Solomon R. Guggenheim Museum
Peter B. Lewis Theater
1071 5th Ave.
www.guggenheim.org

EXHIBITION OPENING

Collective Exhibition
Agora Gallery
415 West Broadway
www.agora-gallery.com

EVENT

Architecture & Re-Use
2:00 p.m.
Battery Maritime Building
11 South St.
www.madmuseum.org

WEDNESDAY 23

EXHIBITION OPENING

Lia Halloran
Dark Skate
DCKT Contemporary
195 Bowery
www.dcktcontemporary.com

THURSDAY 24

LECTURE

Bruce Metcalf, Chanel Kennebrew
Connect / (Dis)Connect
6:00 p.m.
American Craft Council Library
72 Spring St., 6th Fl.
www.americancraftmag.org

FILM

Man on Wire
(James Marsh, 2008), 89 min.
7:00 p.m.
Museum of the Moving Image
35th Ave. and 36th St., Queens
www.movingimage.us

SATURDAY 26

LECTURE

William McManus
Andy Warhol
1:00 p.m.
Dia:Beacon
3 Beekman St., Beacon
www.diaart.org

SUNDAY 27

LECTURES

Nader Vossoughian
Home Delivery: Fabricating the Modern Dwelling
1:30 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

Wilford W. Scott
David Smith, American Totem
2:00 p.m.
National Gallery of Art
National Mall and 3rd St., Washington, D.C.
www.nga.gov

THURSDAY 31

LECTURE

Martin Moeller
Origins of the Bauhaus
6:30 p.m.
National Building Museum
401 F St. NW, Washington, D.C.
www.nbm.org



JAMES MARTIN ORION ANALYTICAL

IMAGELESS: THE SCIENTIFIC STUDY AND EXPERIMENTAL TREATMENT OF AN AD REINHARDT BLACK PAINTING

Solomon R. Guggenheim Museum
1071 5th Avenue
July 11 to September 14

Ad Reinhardt's *Black Painting* (1960-1966), composed of muted black squares in cruciform shapes barely visible to the naked eye, demonstrates that abstraction evolves as a series of subtractions. Donated in 2001 by AXA Art Insurance to the Guggenheim Museum as an irreparably damaged painting, the work has been probed by conservators, scientists, curators, and artists to reveal its many layers and expose its meaning. The exhibition features a photograph taken under ultraviolet light after laser cleaning (pictured), one of the many processes the painting underwent to determine the chemical composition of the materials and the restoration layers and damages above the original painting. The exhibition features two galleries: one devoted to the artist, his technique, and the conservator's role from a scientific perspective; and a second containing four of Reinhardt's signature black paintings, which he focused on exclusively from 1953 until his death in 1967.



COURTESY MITSUKO ASAKURA

TAPESTRY IN ARCHITECTURE: CREATING HUMAN SPACES

Japan Society
333 East 47th Street
July 10 to August 14

Japanese artist Mitsuko Asakura creates intricate textile work that asks observers to reconsider the relationship between architecture and space. Often designed with particular spaces in mind, Asakura demonstrates her architectural acuity through the ways in which she folds the fabric to create designs. *Horizontal Dreaming*, 1997-2007 (pictured), composed of silk and wool, demonstrates Asakura's sensitive use of color and unusual forms. The exhibition features 11 hanging tapestries, large-format photographs of Asakura's work in architectural spaces in Japan, and a video documenting the artist at work in her studio creating a tapestry, from selecting dyes to weaving on her traditional Japanese loom. Exhibiting her work for the first time in the United States, Asakura's show at the Japan Society is part of a larger exhibition traveling throughout North America from July 2008 to June 2009.

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THROUGH THE PICTURE WINDOW

SPRAWL

Jersey City Museum, 350 Montgomery Street
Jersey City, New Jersey
Through August 24



Lisa Dahl, *Gold Glitter* (2007)

and disjointed, though that may be part of its point. Somewhat paradoxically, it can also feel monotonous (also, perhaps, intentionally). One of the most poignant pieces in the show is among the least technically accomplished: Dahlia Elsayed's painting *Locals Only* (2007). Small white boxes and triangles, representing new construction, and yellow shapes, representing old buildings, dot the lower half of a large blue field. The landscape is marked with tiny signs bearing slogans: "Formerly River Now, River Views," "Formerly Lawns Now, 4-Car Drive Ways," and "Formerly Smelly, Still Smelly." These observations are alternately wise, sad, and funny, and all of them feel true.

Another playful yet disturbing piece is parked just outside the gallery entrance: *HR2* by Ryan Roa (2006), a to-scale Hummer made of plywood. Rendered in the monochrome of unfinished wood, the enormous vehicle looks absurd, and its presence is infuriating, calling to mind Jane Jacobs' slur about the "vandal automobile."

Though few of the works in the exhibition stand out, the overall quality is high, especially for a show focused on the work of artists from a single state. In addition, it is heartening to see many artists contending with New Jersey's legacy as a sprawl capital. After all, its land-use patterns are merely a more exaggerated version of those practiced across the country.

ALAN G. BRAKE IS AN ASSOCIATE EDITOR AT AN.

If the new group show at the Jersey City Museum, *SPRAWL*, is any indication, many New Jersey-based artists are concerned with the fragmentation and degradation of the landscape. This comes as no surprise, given that over the last century the state's evolution from

farmland and industrial cities to suburbia and urban decay has been its most potent image in the public imagination. In addition to this mental image—which has hardened into an ugly stereotype across the country—the almost incomprehensible reality of the process is everywhere

on display. The evolution continues, of course, as the state's urban areas are gentrifying, and some of its suburban areas are beginning to decline. All the while sprawl marches on, devouring the last remnants of open space.

Melancholy and anxiety, inter-

rupted by occasional moments of humor, pervade *SPRAWL*. Images of detached houses, green lawns, construction sites, and overpasses abound in the show's photographs, videos, paintings, and sculptures. As is often the case with group exhibitions, *SPRAWL* can feel cluttered

DUELLING PARTNERS

Architect and Engineer:
A Study of Sibling Rivalry
Andrew Saint
Yale University Press, \$65

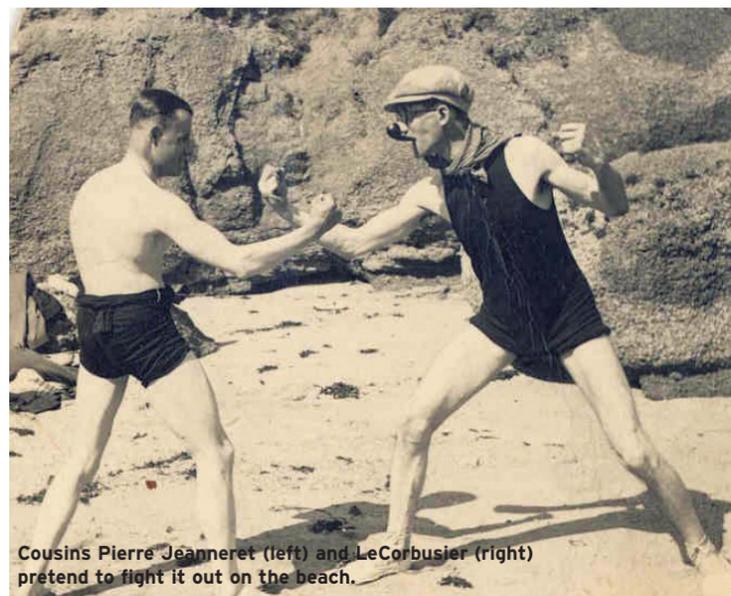
"If there is a moral to the story of the [Millennium] bridge," writes Andrew Saint, "it is that the strands of art and engineering run parallel, often intertwine creatively, but in the last analysis are distinct. They should remain so and be seen to be so." In his encyclopedic survey *Architect and Engineer: A Study in Sibling Rivalry*, Saint weaves these strands in a web that is always instructive and enjoyable, if in the end without a clear pattern. The "sibling" metaphor may lead one to expect a pattern, but Saint admits at the start that the reader "may feel in want of a clear thread." Why sibling? Why not married? Or parallel? Are violinists and pianists siblings? Actors and directors? Painters and

sculptors? As one who has practiced for some time as a structural engineer, I don't see that architects are any more my sisters than sculptors are my brothers. Rather, I find that in professional practices like acting and directing, writing and engineering, we operate in that material and social practice for the necessary time, then step out. Saint quotes the British engineer Anthony Hunt referring to "the engineer in me," a role, not the whole. One of the pleasures of contemporary culture is the versatile vigor of some of its protean characters. Think Clint Eastwood, George Clooney, Miles Davis, or David Byrne. We may lack equivalent figures in architecture and engineering, at least since Charles and Ray Eames, but that doesn't mean versatility is not possible.

Saint divides his book into distinct topical chapters: Imperial Works and Worthy Kings; Iron; Concrete; Bridges; Reconciliation; and A Question of Upbringing. Each section is a beautifully illustrated article on the history of approaches to practice, material, or type as far back as the 17th century. There are

many wonderful surprises, from the works and ideas of the French bridge engineers Emiland-Marie Gauthey and Paul Séjourné to Le Corbusier's under-appreciated collaborator, Vladimir Bodiansky. In the section Reconciliation, Saint gives an excellent historical account of the postwar British and American structural engineering scene, but says little about the contribution of mechanical engineers as of the mid-1960s. Tom Barker, the partner and collaborator to Peter Rice and Renzo Piano, goes unmentioned, as does the natural ventilation and other building services developments that are detailed in Reyner Banham's *The Architecture of the Well Tempered Environment* (1969), which have only become more relevant since then. The "engineer" of this book is the structural engineer of bridges and buildings, and his or her contribution is to the visual arts of architecture and engineering. But also, as Saint freely acknowledges, there is only a modest attempt at a theoretical or philosophical overview.

There are a few tantalizing suggestions. Quoting some by Saint:



Cousins Pierre Jeanneret (left) and LeCorbusier (right) pretend to fight it out on the beach.

"What mattered was an architect's ability to open eyes and raise the game by articulating a technical challenge in the language of art."

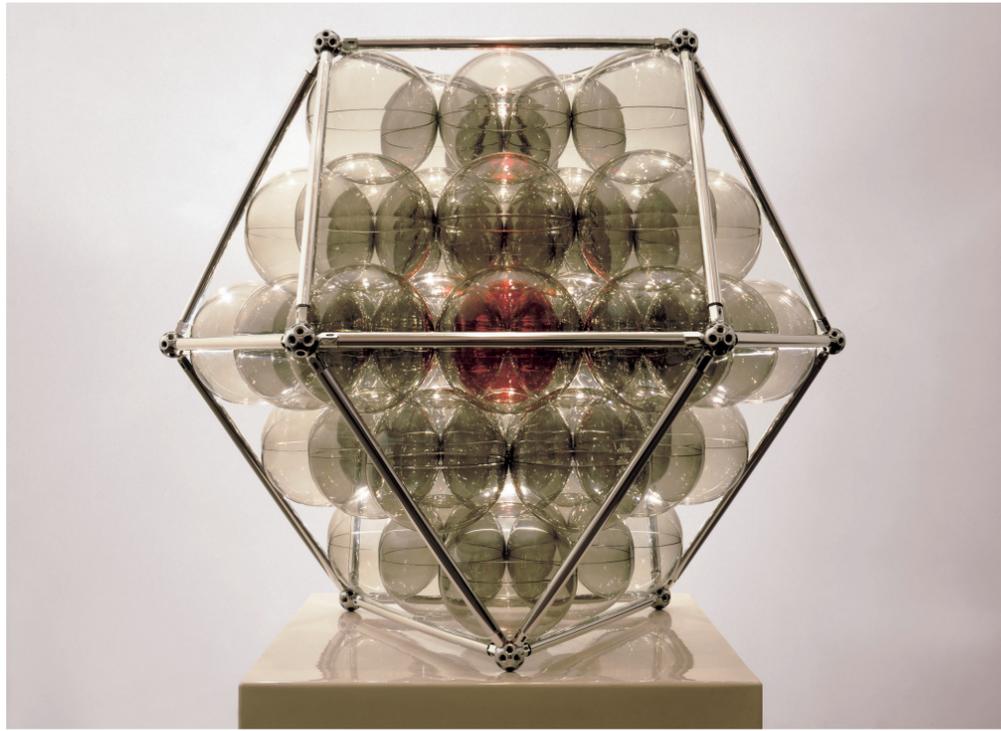
"The architect harnesses known techniques to perfectionist ends, while the engineer forwards technology, often leaving the details of his work rough."

"The further a structure departs

from logic and economy, the less reasonable, objective and truly dialectical becomes the relationship between the architect and engineer."

Not to mention other gems, such as this one from Mies van der Rohe: "Wherever technology reaches its real fulfillment, it transcends into architecture."

continued on page 24



COURTESY SEBASTIAN+BARQUET

BUCKY HUNTING

Sebastian+Barquet
544 West 24th Street
Through August 23

Whereas New York City often slips into a cultural lull during the summertime, this year the city is anything but quiet. Besides Olafur Eliasson's waterfall in the East River, we are about to get swept off our feet by Buckymania. The large and long-awaited retrospective on the cross-disciplinary designer Buckminster Fuller opened at the Whitney on June 26, and has inspired smaller venues, such as the Center for Architecture and Sebastian+Barquet in Chelsea, to develop parallel events.

The small presentation at Sebastian+Barquet (with Carl Solway Gallery from Cincinnati) kicked off the Bucky Season, albeit quietly, on June 11, but it

does not attempt to give a thorough overview of Fuller's work. By the same token, the show is perhaps not the most effective manner of representation. The organization of the roughly 40 works ranging from original prints, to edition drawings, to small to mid-size models for his lightweight structures and domes—all packed in the small showroom on West 24th Street—gives the visitor a slightly cramped feeling. Navigating this overcrowded space, one realizes how we have grown used to monumental spaces in galleries that are more museum-like than the real thing.

The Sebastian+Barquet show is actually admirable for its clear ambition: selling Fuller's work. And interestingly enough, the meaning of most of Fuller's energetic pieces, whether reprinted editions or not, does not suffer from being the centerpiece of this active scene of commerce. Seeing highlights from Fuller's oeuvre without thematic interpretation proves refreshing. Powerful schemes such as the *Dymaxion Air-Ocean World*

The Closest Packing of Spheres (1980)

Map (1979)—Fuller's world map, which received a patent for displaying the world's geographical data on one surface without distorted relative shapes and sizes—carry enough urgency to speak directly to the senses. Fuller's maps are a call to arms for contemporary cartographers after the endless datascaping of the past decade. In the proof prints from the influential *4D Timelock* publication (1928), we can see that scenarios for ever-growing metropolises don't need to be paralyzing. Fuller shows us that ambitious schemes and the embrace of new techniques and materials, whether realistic or not, can trigger curiosity that may result in inspirational future developments—something more urgent than ever. This show at Sebastian+Barquet makes one long for more Bucky, something we'll have no shortage of this summer.

DAVID VAN DER LEER IS AN ARCHITECT AND WRITER CURRENTLY PRACTICING AT STEVEN HOLL ASSOCIATES.

DUELLING PARTNERS continued from page 23 And Guy de Maupassant: "when you see an engineer, take a gun and shoot him," and "the engineer instinctively goes for the ugly, as the duck makes for water."

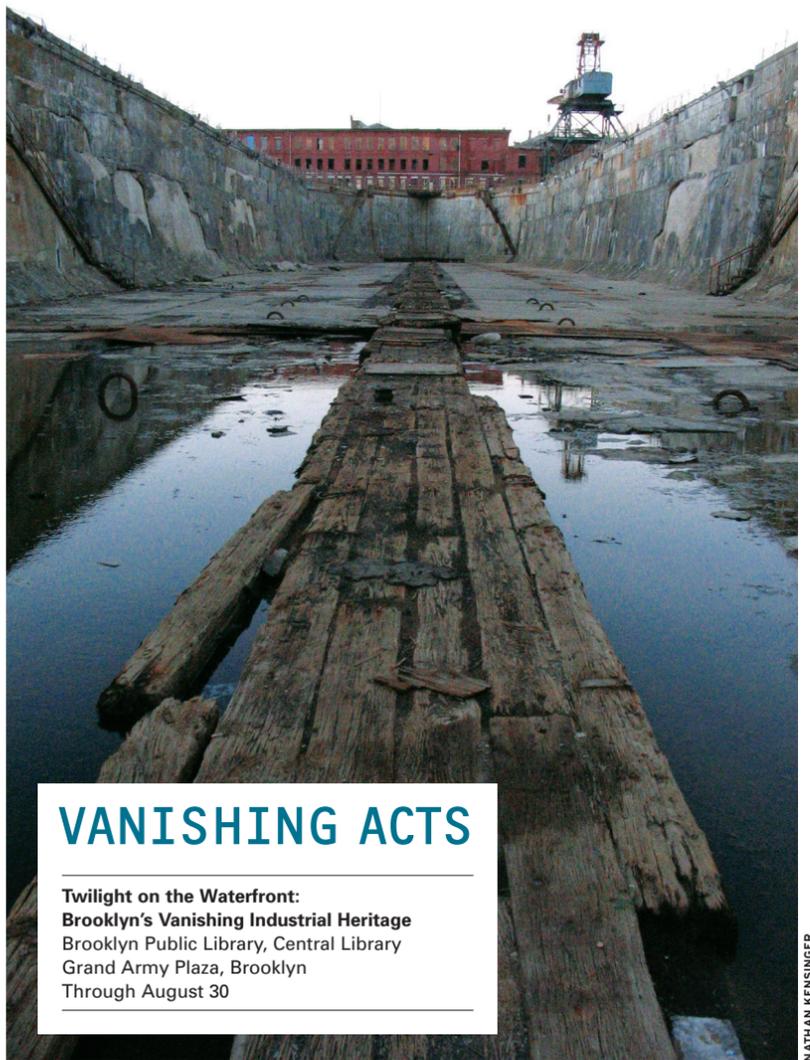
Perhaps the reason that Saint chose the "sibling" analogy is to resist the obvious dualism of many of these suggestions: body/mind, matter/spirit, art/science, architect/engineer. The family connection runs counter to that absolute dialectic. My preference is to look elsewhere for analogies, to music or film, where there are tribal connections that are neither dualistic

nor kin-based. The architect-engineer-builder-user-client tribe in which we operate has, in its best moments, mobilized all parties to come together for the best works—Crown Hall, Beinecke Library, Kimbell Art Museum, and the de Menil Collection are great examples of what Ezra Pound would call tribal "vortices." In this way, making architecture can be as richly muddled and networked as making movies and making music.

Describing the way the tapered windows under the ends of the Kimbell Art Museum's cycloid shells were shaped by

the Aquavit-fueled standoff between Louis Kahn and August Komendant, Saint concludes, "it was a simple touch; but the feature has come to be revered for its grace and candour." This book is similarly refreshing and stimulating for its grace and candor. By example, it nudges us to consider lifting grace and candor over cause and effect as we expand our field and versatilities.

GUY NORDENSON IS A PROFESSOR OF STRUCTURAL ENGINEERING AND ARCHITECTURE AT PRINCETON UNIVERSITY. HE IS ALSO THE FOUNDING PARTNER OF GUY NORDENSON ASSOCIATES STRUCTURAL ENGINEERS IN NEW YORK.



NATHAN KENSINGER

VANISHING ACTS

**Twilight on the Waterfront:
Brooklyn's Vanishing Industrial Heritage**
Brooklyn Public Library, Central Library
Grand Army Plaza, Brooklyn
Through August 30

When the Ikea on the Red Hook waterfront opened this June, Brooklynites greeted the event with a mixture of fascination and dismay. For those worried about the breakneck speed at which many of the borough's neighborhoods are gentrifying, it seemed a perfect metaphor for change: The crumbling infrastructure of industry which had given Red Hook so much of its distinctive character had given way to a big-box store selling house-wares that are the same from South Brooklyn to Singapore. Before this particular paradise got paved over, however, Nathan Kensinger spent several years documenting it, and the photographs in *Twilight on the Waterfront: Brooklyn's Vanishing Industrial Heritage*, currently up at the Brooklyn Public Library on Grand Army Plaza, are a loving tribute.

The Brooklyn waterfront is strangely easy to overlook since the Manhattan skyline tends to dominate the view. But as Kensinger's photographs show, its texture and variety reward a closer look. Nature intrudes almost everywhere: In Newtown Creek, an unlikely clump of goldenrod colonizes the remains of a pier, and in Sunset Park, the sections of the Bush Terminal Pier that have been abandoned have been taken over by a wild orchard of apple trees. His goal is not just documentary, though: In explanatory wall texts, Kensinger's affection for history and dismay at neglect come through. A series of interiors shot in the Brooklyn Navy Yard's Admiral's Row are eloquent in their depiction of the peeling

paint, listing cabinetry, and fallen plaster of these once-elegant townhouses. The caption, however, conveys a flash of anger: "Though heavily decayed, these buildings still contain many amazing remnants of their past. A plan was recently devised to tear them down and build a supermarket." Some of the sites he photographs may be beyond saving, but one gets the sense that Kensinger hopes that the photographs may help to awaken a desire to preserve this part of Brooklyn's history.

While several of the sites Kensinger photographed are gone, like the Todd Shipyard's drydock and the Revere Sugar Refinery in Red Hook, many more are intact but inaccessible. Places that the average fan of aging infrastructure would never be likely to see include the electric car shop at the LIRR's Vanderbilt Yards, where the fluorescent lights were left on when operations there ceased in 2005. The effect is eerie—isn't the last one out supposed to turn off the lights? A photograph taken from inside the Domino Sugar Refinery is similarly unsettling: A shot of the Williamsburg Bridge framed in a window has a postcard-like quality until one notices that the surrounding panes are a turquoise blue, and that the photographer must be inside the iconic plant. Kensinger's ability to get into these sites is impressive, but even more so is his desire to preserve their memory.

ANNE GUINEY IS THE NEW YORK EDITOR OF AN.

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RESOURCES

Open>Salon (p. 5): The Venini chandeliers were supplied by Todd Merrill Antiques, 65 Bleecker St., New York, NY 10012, 212-673-0531, www.merrillantiques.com. The custom architectural metalwork was fabricated by Martel Design & Fabrication, 69 Richardson St., Brooklyn, NY 11211, 718-963-4780, martelfab.com.

Hanger, No Starch (p. 7): The concrete consultant for the Stone Hill Center was Reginald D. Hough, 14 North Chatsworth Ave., no. 3C, Larchmont, NY, 10538, 212-245-0139. The furniture was supplied by EvensonBest, 641 Avenue of the Americas, New York, NY 10011, 212-549-8000, www.evensonbest.com. The window shading system was created by DFB Sales, 21-07 Borden Ave., Long Island City, NY 11101, 718-729-8310, www.dfb-sales.com.

Open>Boutique (p. 8): Graphics fabrication

and installation by Bio Graphix Digital, 302 Bedford Ave., No. 29, Brooklyn, NY 11211, 718-938-4987, www.biographixdigital.com. The glass and steel fixtures were fabricated by Composite Fabrication, 302 Bedford Ave., no. 443, Brooklyn, NY 11211, Compositefab@gmail.com. The general contractor was SITE NY, 49 Bogart St., unit Z, Brooklyn, NY 11206, 718-366-7483, www.siteny.net.

A Room of One's Own (p. 15): The audiovisual consultant for the Philadelphia Center for Architecture was IMS Audio Visual, 3055 McCann Farm Dr., ste. 105, Garnet Valley, PA 19061, 610-361-1870, www.ims-av.com. The lighting controls were supplied by Lutron, 7200 Suter Rd., Coopersburg, PA 18036, 610-282-3800, www.lutron.com.

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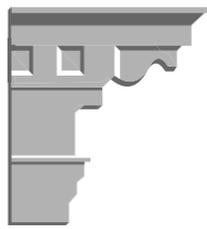
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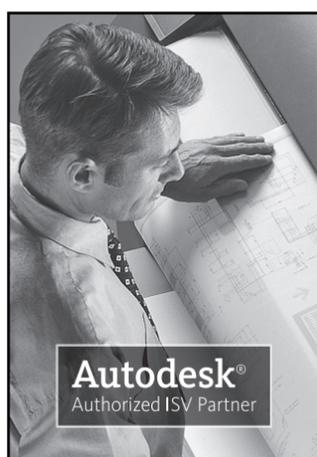
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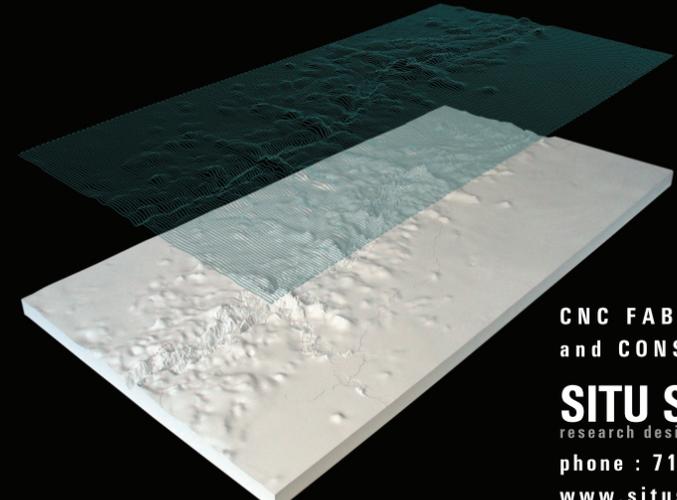
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A day-glo homage to the Merry Pranksters' bus (left) lies within Bethel Woods Center's staid exterior (below).

WOODSTOCK, MY WOODSTOCK

How do we go back when we don't even know where to begin? The music and drugs have been well documented, but the sense of space, the softened corners, amorphous shapes, and communal élan of the 60s counter-culture are less easily reclaimed. Where are the landmarks and monuments of the psychedelic revolution? Timothy Leary spoke of a Magic Theater and the Beatles sang of Strawberry Fields. Carlos Castaneda, in his 1968 best-seller *Teachings of Don Juan*, wrote of the *sitio*, a place of psychic strength.

I start by attending a press preview for the new Woodstock museum in Bethel, New York. My route is across the Delaware River and up through lovely rolling farmland, still bucolic, almost no development, with the

sun sparkling on Lake Superior. The road winds through a pine forest with a mossy green glow and magic trees bending down. I can almost see the Caterpillar smoking his hookah, but not quite, and when I arrive at the new Bethel Woods Center for the Arts, the TV vans and press busses are already lined up in the parking lot. The main complex stands atop the hill, oddly postmodern, built with local stones, hefty timbers, and copper roofs rising toward glass-sided cupolas. The complex was designed by Paul E. Westlake, Jr., principal partner of Cleveland-based Westlake Reed Leskosky (co-architects with Coop Himmelb(l)au of the Akron Art Museum), and seems more like a Republican golf club than a hippie hallucination. Richard Meier

was chosen originally, but client Alan Gerry reacted with alarm to his "flying saucer" proposal and in truth, Meier's antiseptic aesthetic might have been even less appropriate for a memorial to funky mud sliding. (It's tempting to imagine what anarchic hippie designer/builders like Steve Baer or Lloyd Kahn might have concocted given the right stimulants: a revolving kaleidoscope? Geodome? Giant bird's nest? Free-fun rabbit hole?) But while the exterior architecture seems oddly out of sync, the exhibitions inside are worth the trip, as it were.

The museum's floor plan is a flowing, spiraling circle, sort of like a giant ying/yang button. An introductory section called "Back to the Garden" explains what happened with the civil rights movement, Elvis, the Beatles,

assassinations, moon walks, and "Baby Boomer Emergence," while a curving wall has a year-by-year timeline leading up to 1969, the year of the three-day love fest. Multi-colored walls are mounted with photo murals, hippie ephemera under glass, collages from the day, video testimonials, and displays such as an interactive map that takes you on a virtual tour of the original Woodstock site, showing the location of the main stage, the Hog Farm, campgrounds, woods, and even the Port-o-Johns. "The Bus Experience" is an actual school bus that has been painted with psychedelic swirls and doves à la the Merry Pranksters' "Furthur" (sic). You can sit inside and watch rear-screen projections of cross-country odysseys to the festival playing on the windshield. (I imagine Cheech and Chong, smoking reefer, making all of this up 40 years ago, and puff, suddenly here we are, gray-haired, sitting in the pretty psychedelic bus watching movies...)

The centerpiece of the exhibition is a 50-foot-high surround-sound immersion chamber that recreates the spatial/aural experiences of the festival, with thunder cracking overhead and roadies scurrying across the stage. Six video projectors play on four different screens and give a pretty good sense of actually being there, but even better is the hi-def video that ends the exhibition. Shown in a little amphitheater, it

tells the story through the voices of the performers themselves. You can see how musicians like Santana, Hendrix, Joplin, et al. were inspired and felt at one with the half-million throng, motivated not by profit or fame (in this instance), but by the idea of something bigger and better than their careers, singing and playing from the heart. Everyone in the amphitheater, even the gnarly New York press, seems moved and teary-eyed after the 20-minute film ends. That's the real thing, and something makes us want to stay and watch again. Maybe it's because the performances seem so authentic and pre-digital now. Or is it that we all want to share an idealized moment in our collective past, a never-never land of possibility and lost innocence? We need a dreamy, utopian Woodstock, even if it didn't really happen that way.

In the end, the thing you come away with is not the painted bus, the music, or Wavy Gravy's handmade jumpsuit embroidered with mystic symbols. It's the great green bowl itself, Max Yasgur's former alfalfa field that dips down and away from the arts center. You walk past the "Peace Pub" and past the sprawling parking lot, and there it is, a sloping green expanse, catching the afternoon light in just such a way. It's the real artifact, and possesses a presence that's hard to describe, but you think "this must be sacred ground," a place of connection and resonance that needs no interactive display or interpretive text to understand. Festival organizers spotted the naturally embracing amphitheater from a small plane buzzing over the Catskills in search of an alternate site, and it turned into an alternative city, new paradigm, Woodstock Nation. You can see where the stage was set up at the bottom of the slope, near West Shore Road. (There's a little monument to one side and a split-rail fence surrounding the site.) You can crouch in the field and commune with the spirits here, not of the dead but of the living and loving and tripping multitudes (more than 500,000) who sat out in the rain, shirtless and happy. And for a moment, a kind of hush descends over the spirit, a quiet bliss. *Woodstock, my Woodstock...*

ALASTAIR GORDON'S NEW BOOK SPACED OUT: RADICAL ENVIRONMENTS OF THE PSYCHEDELIC SIXTIES (RIZZOLI) HAS JUST BEEN PUBLISHED. HE IS CONTRIBUTING EDITOR FOR THE WALL STREET JOURNAL'S WEEKEND MAGAZINE.



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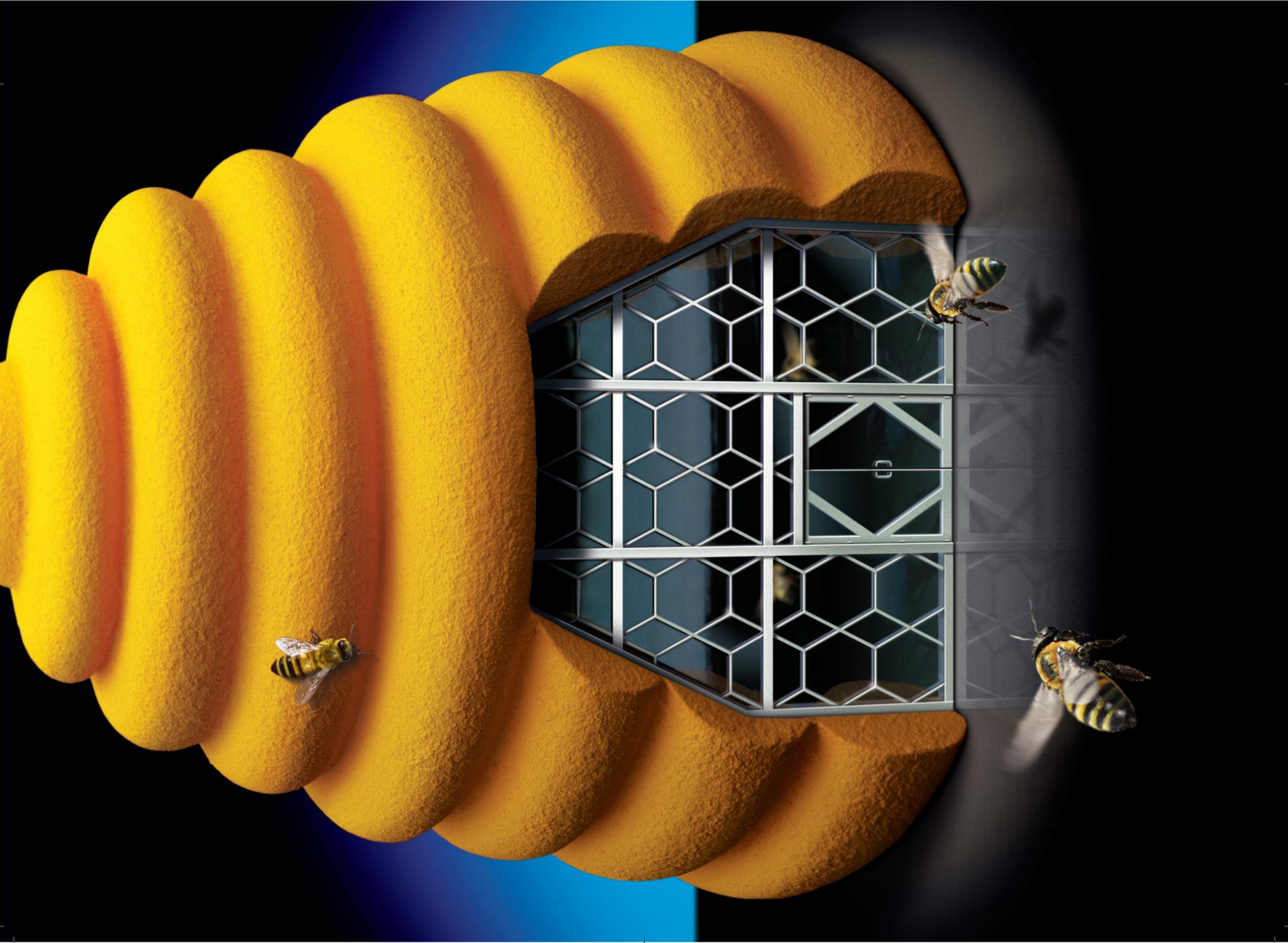
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