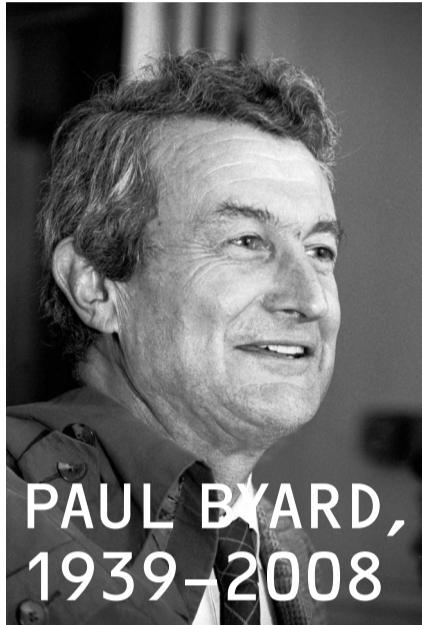


THE ARCHITECT'S NEWSPAPER

14 09.03.2008

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**PAUL BYARD,
1939-2008**

COURTESY PBDW

Paul Spencer Byard leaves a remarkable legacy as both designer and defender of public-spirited architecture. As a young lawyer for the New York State Urban Development Corporation, from 1969 to 1974, he helped develop 30,000 units of low- and moderate-income housing. Later, as an architect, he artfully shaped some of the city's newest landmarks and revived its old ones—first at James Stewart Polshek & Partners, and then as partner at Platt Byard Dovell White. And as director of Columbia University's graduate preservation program, he showed a new generation how to learn from the past. Three colleagues spoke to AN about this eloquent and spirited advocate for architecture, who died at his Brooklyn home, at age 68, on July 15.

**Charles A. Platt, partner
Platt Byard Dovell White Architects**
My first partnership, Smotrich & Platt, designed the offices of Edward Logue and the Urban Development Corporation. There was on the staff **continued on page 6**



REDEVELOPMENT PLAN SEEKS NEW USE FOR BELL LABS **SAARINEN SPARED IN NJ**

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STRINGER ASKS NYCHA TO WEIGH FUNDRAISING PLANS

AIR FRIGHTS

It's not hard to spot a housing project in New York City. They tend to stick out like massive, red-brick sore thumbs, identical yet incongruous. But despite their stature, many of them have unused air rights because they were built in the decades before the city instituted the current Zoning Law in 1961.

The New York City Housing Authority is now looking to sell some of its 30.5 million square feet of air rights in Manhattan to help fill a \$195 million budget gap. Being his backyard, Borough President Scott Stringer called on the agency to formalize its plans in a report his office released on August 3.

continued on page 7



EDMUND REED/COURTESY CITY HALL

**LIMANDRI TAKES OVER AT DOB
NON-COMMISSIONED OFFICER**

Mayor Michael R. Bloomberg didn't even wait a day to make his announcement: On August 14, the City Council passed a controversial bill removing the requirement that the commissioner of the Department of Buildings be a licensed architect or engineer, and the next morning on his weekly radio show, the mayor proposed Robert LiMandri, the acting commissioner, take over the department full-time.

"Bob LiMandri is **continued on page 3**

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**MACHINES IN
THE GARDEN:
OLD INFRASTRUCTURE,
NEW PARKS
SEE PAGE 15**

Red Hook's Erie Basin Park

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TILTING TOWARD WINDMILLS

Blame it on Photoshop, but when Mayor Bloomberg made a remark about the possibility of incorporating turbines into some local monuments, the local press went nuts: Pictures depicted the Statue of Liberty's torch as a windmill, and the Empire State Building's spire sported one too. Never mind that even within those same remarks, made at the August 19 National Clean Energy Summit in Las Vegas, he added that an off-shore wind farm would be a lot more practical, and that conservation is the most important piece of all; the cut-and-paste frenzy was on, followed quickly by predictable backlash to the oddball idea.

Behind the brouhaha and funny pictures, however, is a very solid idea: that sustainability and infrastructure are deeply connected. It is one of the fundaments of PLANYC 2030, the Bloomberg administration's scheme to make the city greener and cleaner, and the rallying cry of groups ranging from the Regional Plan Association, the Center for an Urban Future, and the American Society of Landscape Architects. Recycling is important, and reusing shopping bags may get you into heaven a little faster, but two of New York's greenest features are its density and its public transit network.

There is clearly momentum in the effort to bring infrastructure and sustainability to the fore: The same day Mayor Bloomberg was testing the wind on turbines, the city's Economic Development Corporation released a Request for Expressions of Interest for projects that could increase New York's capacity to generate renewable energy. A few days before, he had joined the U.S. Conference of Mayors in calling for renewed investment in urban infrastructure, which released a report on the economic benefits of such an investment. "The federal government is not investing enough in our infrastructure, and when it does, it's not investing wisely," he said.

It is unfortunate timing then that the Independent Budget Office also released a report on August 14 that breaks down the subsidies the MTA receives from the city and state. It looks as if the shiny idea of wind power may have overshadowed a more prosaic but crucial one: mass transit. The city's contribution to the authority's operating expenses has hovered around \$194 million (in constant 2007 dollars) since 1994, though ridership, fares, and tolls have risen dramatically. Meanwhile, contributions to the capital budget have gone from about \$200 million in the mid 1990s to \$106 million today. This decrease in particular is surprising, since new development—and higher densities—typically cluster around public transit. The mayor is a fan of the extension of the 7 line to 11th Avenue, which seems central to the success of all of the various developments in Midtown West, especially the Hudson Yards. The mayor's enthusiasm for trying new ideas to make the city more sustainable is great, but we hope one of the most valuable tools we have in that effort doesn't get forgotten: the subway.

ANNE GUINEY

LETTERS

PLAYING FOR KEEPS

Your article about NYU's proposed replacement of the old Provincetown Playhouse ("The Village Players," AN 11_06.25.2008) describes a disturbing trend in so-called historic preservation. The Landmarks Preservation Commission designated Greenwich Village as the city's first historic district because of the area's distinctive architectural and urbanistic ambience. It naturally includes some lesser structures not consistent with the rest of the Village. A prime example is the 1940s bare-brick block at 133 MacDougal Street, which stands in bleak contrast to the splendid 19th-century buildings that adjoin it. Nonetheless, the local preservation group opposes its partial demolition. That group is clearly trying to preserve not a building, but the status quo. Increasingly, preservationists are opposed not only to high-rise development, but to change

itself. Ironically, the building that NYU proposes for the site looks like what had been there before the 1940s builder demolished the original structures. NYU's sensitivity to the traditional Greenwich Village look and feel, and its proposal to restore that ambience, ought to be welcomed by all, yet the naysayers give knee-jerk opposition. They no longer can tell friend from foe, and the rest of us New Yorkers are the losers for it.

ANDREW ALPERN
NEW YORK

PLEDGE OF HONOR

I very much enjoyed reading your article on the Paul Rudolph Building ("Rudolph Revisited," AN 10_06.11.2008). There was a small error that did nothing to diminish my enjoyment nor the excellence of the article.

I had no displeasure with the earlier designs

of David Childs or Richard Meier for Paul Rudolph's Art & Architecture Building. In fact, I had almost no knowledge of these designs. When the university abandoned the projects, I was notified that my pledge was no longer considered active. When a new effort was begun with the commissioning of Gwathmey Siegel & Associates, I renewed and funded my pledge.

SID R. BASS
FORT WORTH, TX

CORRECTIONS

Our story on the Museo del Acero in Monterrey, Mexico ("Light Moves," AN 09_05.21.2008) incorrectly credited two photographs. The photos were taken by Paul Rivera of Archphot. We regret the error.

In "Catskills Casino Underway" (AN

REPORT DETERMINES STRUCTURAL FIRE CAUSED WTC 7 COLLAPSE

UP IN SMOKE

Three years ago, the National Institute of Standards and Technology began to develop one of the most detailed computer models of a building ever made. It incorporated structural beams and desk chairs, wind speeds and high-level physics. The purpose? To determine the exact cause of the building's unusual collapse. After all, no building taller than 15 stories had ever succumbed to a structural fire before 9/11. While the authorities and many experts maintained that fire—and no other cause—felled World Trade Center Tower 7, the institute wanted to be certain, in large part to ensure that such a failure would never happen again.

On August 21, the institute released its findings in a detailed, 115-page report, which confirmed that a structural fire was in fact the cause of the collapse. The agency's investigative team studied other possible scenarios, such as a fuel fire caused by a Con Edison substation, located in the building's basement; impact damage from Tower 1 debris; and the use of explosive charges. All such means were ruled out.

"We conducted this study without bias, without interference from anyone, and dedicated ourselves to do the very best job possible," Shyam Sunder, the lead investigator, said at a press conference for the report's release. "We have had only one single-minded goal during this entire effort. We wanted to determine the probable sequence of events that led to the collapse of Building 7 on 9/11, and then to share that information with the public in order to improve building and fire safety."

The investigation team, made up of 50 professionals from both the agency and private sector, noted that a critical factor in the building's fall was the severance of the city's water main during the collapse of Tower 1. This disabled the sprinkler system, allowing fires on six floors to burn for over seven hours, before Tower 7's eventual collapse. However, because no other tall building had ever collapsed due to a fire before, the team still believes it was the building's design that led to its downfall.

"The exterior columns of the building were more closely spaced than the interior ones," Sunder said. As the fire heated them, thermal expansion caused connections to fail, leading to a progressive collapse that spread from one column to a corner, and eventually to the entire building. The full report can be found at wtc.nist.gov. MATT CHABAN

10_06.25.2008), we reported that the team behind Concord Entertainment City was RMJM Hillier, with William B. Tabler Architects, Divney Tung Schwalbe, and Sullivan Architecture. The team has changed, and now consists of architects BBG-BBGM, with engineering firms SESI Consulting Engineers, Tadler-Cohen-Edelson, and Edwards & Zuck.

Our annual new development grid ("Block By Block," AN 13_07.30.2008) omitted a credit for 450 Hudson Boulevard. Architecture Research Office and Della Valle Bernheimer worked together on the project.

In our story on Philadelphia's new architecture center, "A Room of One's Own" (AN 12_07.09.2008), we incorrectly referred to the Redding Terminal Market as the Redding Square Terminal.

IT'S THE CRITIC'S COZY CORNER!

Well, well, well, it seems that the summer sun shines hotter on the lofty peaks where architecture critics reside, since we have to wonder what a few of them were thinking: In a piece on **Lebbeus Woods**, **Nicolai Ouroussoff** seems to pine for the pure old days when nobody ever built anything. You tell 'em Nic—making buildings is bad, bad, bad! *Epater les Constructeurs!* ... Speaking of tsk, tsk, tsk, one young writer chose the latest issue of *Elle* to muse in great detail about his personal life, specifically the demise of his marriage and a subsequent relationship. We are of the starchy New England school—"Shut it, sister!"—and were duly shocked at the lurid revelations, but the ensuing uproar turned out to be, well, uproarious: Blog commenters went for blood, and "narcissistic navel-gazing douchebag" may be the kindest thing he was called. Like we said, we don't go in for scandal, so he shall remain unnamed (but it's the issue with **Jessica Simpson** on the cover).... When we read about **Robert A. M. Stern**'s 15 Central Park West, we, too, believe that the rich are indeed different from you and we—they're insane! Well, at least the subset willing to shell out \$80 million for an apartment. But we digress. **Paul Goldberger** has examined that phenomenon not once but twice—once for the *New Yorker*, and a second time for *Vanity Fair*. It is *rather* important, we know, but really? Twice? Someone call the Condé Nast accounting department, stat! You cut two checks for the same story! And didn't Mr. Stern design a house for Mr. Goldberger, way back in the day? ... And finally, which newspaper staff is ditching work for a week to jaunt off to Venice for the Biennale? Not so hard, actually: We are! When we return, a full report on whether the prosecco was better at the dinner hosted by **Aaron Betsky** and **David Rockwell** or at the one held by **Zaha Hadid**.

SEND GOSSIP OF THE INK-STAINED-WRETCH VARIETY TO EAVESDROP@ARCHPAPER.COM.

NON-COMMISSIONED OFFICER continued from front page innovative, tough, and, without any doubt, the most qualified person to lead the New York City Department of Buildings into a new era," Bloomberg said in a statement. The mayor praised a number of initiatives spearheaded by LiMandri since he took over in April, when former commissioner Patricia Lancaster stepped down in the wake of the two crane collapses. Among LiMandri's achievements, the mayor cited his hiring of new inspectors and auditors and heightened enforcement measures, including new programs targeting illegal after-hours work, interior demolitions, and sidewalk sheds.

LiMandri studied mechanical engineering as an undergraduate at Clarkson College in Potsdam, New York, but unlike Lancaster and her predecessors, he is not a licensed architect or engineer and has spent much of his career working in facilities and real estate management. He joined the department in 2002 as the deputy commissioner in charge of operations and moved up to first deputy three years later.

During that time, LiMandri "did excellent work in managing the department," Ric Bell, executive director of the AIA New York chapter, wrote in an email. "Achievements included making DOB operations more transparent and comprehensible, bringing 21st-century technology to bear on office procedures and stakeholder interaction, and replacing the antiquated NYC Building Code with the IBC model code."

To hear Bell give such high praise to a non-industry professional was striking, considering he campaigned strenuously against the bill, even writing about it in these pages ("For Buildings Commissioner, Demand the Real Thing," *AN* 10_06.11.2008). But Bell said it is not LiMandri he is worried about but his potential successors. "Our opposition to the charter change allowing the next mayor to potentially appoint someone with-

out any relevant qualifications remains," he wrote.

But the administration and the council maintain the legislation, which rolls back a rule established in 1968, was necessary to provide the added flexibility in the appointment of a commissioner. "We all know the most important thing is to have someone who knows the issues of the agency but also someone who is a good manager," Christine Quinn, the council speaker, said. "This allows the most latitude in finding the best manager to run, as we see every day, a very, very important department while still maintaining a level of technical expertise."

To ensure that expertise, the bill requires that the commissioner, or at least one of the three first deputies, be a licensed architect or engineer. Still, the AIA, the state chapter of the Society of Professional Engineers—which has threatened to sue the city over the decision—and other professional groups maintain that final authority at the department must remain with a licensed architect or engineer, who they argue would have the deepest technical understanding available.

"Having an architectural or engineering license demonstrates that the Commissioner knows how buildings are built and reassures those walking past construction sites that an important knowledge base is there at the highest level of authority with the department," Bell wrote in an earlier email, prior to LiMandri's appointment.

The council also passed two bills related to construction site safety. The first requires contractors pouring 2,000 cubic yards of concrete or more to hire on-site safety inspectors—in part to prevent accidents like the one earlier this year at the Trump Soho. The other requires detailed site safety plans for any "major" project, which Quinn described as "essentially larger than ten or twelve stories." This would include a specific safety training regimen for workers.

MC

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GERT JAN KOCKEN

> **JIL SANDER DOWNTOWN NEW YORK**
30 Howard Street
Tel: 212-925-2345
Designers: Raf Simons and Germaine Kruijps

An experiment in light and space, the 6,300-square-foot Jil Sander flagship in Soho breaks new ground in ultra-sleek merchandising. Using a minimal range of colors and materials that lend themselves to a spare, clean-lined look, the store reflects the Jil Sander aesthetic. Upon entry, visitors arrive in a pure, almost Miesian ground-floor space, inhabited solely by Sander-clad mannequins. Revolving curtain panels, mirrored on one side and solid white on the other, rotate to alternately reflect the open room or act as an enclosure, while providing framed views of the white Carrara marble staircase leading to the upper level. The stripped-down look continues upstairs, with marble floors, tables, and benches. Unlike the sparse ground floor, however, the upstairs space is broken up by lines of wax-treated steel poles and ceiling lamps by Serge Mouille that are angled obliquely around the room. Like the curtain panels downstairs, freestanding dressing rooms dynamically shape the space: Constructed of two moveable, L-shaped Corian pieces, they nearly vanish as glimpses of light and merchandise move across their mirrored exteriors. **OLIVIA CHEN**

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COURTESY RESPECTIVE FIRMS

From left, proposals by Kohn Pedersen Fox, Pelli Clarke Pelli, and Rogers Stirk Harbour + Partners.

PORT AUTHORITY UNVEILS RENDERINGS FOR REVIVED TOWER OVER 8TH AVE. DEPOT

BIG THREE

Midtown West: where projects go to die, be resurrected, die again, rise again, and so on. The latest comes courtesy of Vornado, which has rekindled its plans, in partnership with the Lawrence Ruben Company, to build an office tower on top of the Port Authority Bus Terminal.

On July 24, the Port Authority unveiled renderings of the towers before its board meeting, at which the developers, who call their partnership 20 X Square Associates, were given a year to finalize their designs. The tower will house 1.3 million square feet of Class A office space and, as with most new office buildings,

lots of sustainable features. The three potential designs are all very striking, not to mention strikingly emblematic of the responsible firms: Rogers Stirk Harbour + Partners, Pelli Clarke Pelli, and Kohn Pedersen Fox.

In addition to receiving \$500 million for the development rights, the Port Authority will reorganize the reviled bus terminal, revamping the building's labyrinthine circulation. The gates will also be upgraded and capacity increased, with the addition of 18 new ones.

"The upgrades planned for the bus terminal are a critical part of our vision to enhance the region's mass

transit system through expanded capacity and a better experience for commuters throughout the region," board chair Anthony Coscia said in a statement. Vornado declined to comment.

Last fall, according to *The New York Times*, the authority said it was returning to the project after Vornado chairman Stephen Roth approached Coscia about reviving it. Roth was seeking to settle litigation from 2001, when the project was abandoned due to economic woes. The authority wanted to find a new developer, but 20 X sued to retain control, which it won in a 1999 competition. After eight years, both sides may finally get what they want. **MC**



RED SQUARE FOR POLSHEK AND GSBS

GSBS Architects. "The building is at the edge of where the city ends and the landscape begins."

Inside, visitors will enter a large atrium, which the architects dubbed "the canyon," then ascend to the top, and wind downward through the exhibitions. The canyon will also double as a public gathering place and venue for private events.

To gain the commission, Polshek answered a two-stage interview and request-for-proposals process, prevailing over Moshe Safdie and Associates and Antoine Predock Architect, among others.

ALAN G. BRAKE

aims for a LEED Gold rating, will include partially planted roofs and, eventually, photovoltaic arrays (the museum is currently seeking a sponsor for the solar panels), as well as water-saving and water-retention features, which are important in Utah's dry climate. "Utah is all about the land and how the culture engages the land," said Todd Schliemann, design partner at Polshek Partnership, the firm designing the museum along with

Architect: Polshek Partnership with GSBS Architects
Client: University of Utah
Location: Salt Lake City
Completion: 2010-11



COURTESY SMITHSONIAN

One More for the Mall

After five years of site selection and preliminary planning, the Smithsonian Institution has begun looking for an architect to design the National Museum of African-American History and Culture, slated to open by 2016 in Washington. The museum will sit on a five-acre greenfield site at the corner of Constitution Avenue and 14th Street, about 800 feet northeast of the Washington Monument.

The 350,000-square-foot museum, which President George Bush signed into existence in 2003, and which received site approval in 2006, will be the Smithsonian's nineteenth museum and the final structure to open on the National Mall.

"I want it to be really an almost sacred space," said Dr. Lonnie Bunch, the museum's president. "I want it to complement the Mall, but I don't want it to be just another neo-classical building."

The project has already drawn the interest of two of the nation's top African-American-led firms, Davis Brody Bond and Devrouax & Purnell. Davis Brody Bond is teaming up with the British architect David Adjaye, who designed the Denver Museum of Contemporary Art, and the Freelon Group, an architectural firm based in Raleigh-Durham, North Carolina.

Davis Brody Bond and the Freelon Group are also conducting a program study for the museum, which will be completed in October, that will detail the project's exhibition, performance, and facilities requirements.

Speaking in the museum's temporary offices south of the Mall, Max Bond, a partner at Davis Brody Bond and a prominent African-American architect, said that he intended his firm's proposal to reflect both the power of the black experience and the centrality of that story to American history writ large. "The building is terribly important not just to the African-American community, but to America as a whole."

Devrouax & Purnell, whose offices sit less than a mile from the site in downtown Washington, are responsible for a number of recent major projects around the capital, including the Washington Convention Center and Nationals Park, home of the city's Major League Baseball team. Marshall Purnell, the firm's design principal, is the current president of the American Institute

of Architects and the first African American to hold that position. (Devrouax & Purnell declined to comment for this article, saying it was not yet prepared to discuss the project publicly.)

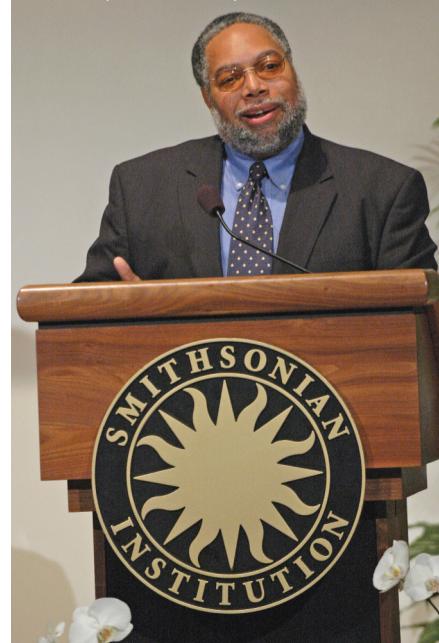
The project has been a long time coming. The idea for an African-American history museum was first proposed almost 100 years ago, and legislation establishing it was introduced in 1988. But the bill lingered for 15 years, in part because of vehement opposition from North Carolina Senator Jesse Helms.

The site selection process was equally contentious, as groups like the National Coalition to Save Our Mall opposed adding yet another museum to what they considered an already overcrowded Mall. "They did not consider the Washington Monument or the Mall's integrity" in selecting the Constitution Avenue site, said Judy Scott Feldman, chair of the coalition.

Feldman said her group will now work with the museum to make sure the final design "minimizes the impact on the grandeur of the Washington Monument, one of whose best views is from 14th and Constitution."

CLAY RISEN

Museum director Lonnie Bunch discusses the site (circled above).



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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Structural
Engineer: Arup
Photo: © Iwan Baan

THE ARCHITECT'S NEWSPAPER SEPTEMBER 3, 2008

Preservationists and Saarinen enthusiasts hope Bell Labs' mirrored facade will be maintained.



EZRA STOLLER/ESTO

SAARINEN SPARED IN NJ

continued from front page

He questions whether Somerset's plans to add buildings to the site will "maintain the monumentality of the Saarinen building," an element charrette participants identified as central to the character of the building, along with its fully mirrored facade, its atria and corridors, and its relationship to

the surrounding landscape, designed by Hideo Sasaki.

In its final report to the Holmdel Township Committee submitted on July 24, the Citizens Advisory Committee, a non-partisan group charged by the township to evaluate and make recommendations about the redevelopment of the property, cited several factors that could

impact Somerset's plans, the most important of which is the New Jersey Council of Affordable Housing's (COAH) affordable housing requirement. "The COAH situation is very complex," said Ralph Blumenthal, co-chair of the advisory committee. The third round COAH regulations were recently revised and are currently being challenged. According to Blumenthal, before the rules were changed, if developers reused an existing building, the township bore no new obligation for additional affordable housing. If this changes, the "township's affordable housing obligation due to the redevelopment" could increase "by hundreds of units," which would change the finances of the Bell Labs project, and in all likelihood, influence its final form.

LIZ MCENANEY

PAUL BYARD, 1939-2008

continued from front page

a bright, cheerful young lawyer, with a handkerchief flopping out of his breast pocket, who took me aside and asked if I would design a special window in his office wall. Which I did, sneaking it by the very watchful Ed Logue and his entire architectural staff, and we got it built. So not only was I Paul's partner, but I was also his architect.

Paul had left the firm Winthrop, Stimson, Putnam & Roberts to work for the UDC, which was an amazingly hopeful organization. I can't tell you how hopeful we were for the architectural and social expectations of the UDC. And that was one of the ideals in Paul's later life: that the profession would return to those optimistic days and purposes. He was very ambitious for architecture.

I was on the New York City Landmarks Preservation Commission beginning in 1979. Jim Polshek practiced before the commission, and was often importantly represented by Paul. I remember one project in the Village, which was a little post-modern and forward-thinking for its time. Paul was the partner responsible for the project, which was not approved instantaneously. He came to me for advice—something architects before the commission apparently aren't allowed to do any more—and that was when we began to talk architecture to each other again.

Preservation with a capital P didn't exist in those early days. I think Paul felt very strongly, even as a lawyer at UDC, that the preservation of buildings of value was terribly important. Like many of us who had lived through the age of urban renewal, Paul learned from the mistakes of the past. He felt preservation played an exemplary role in our lives, that it profoundly affected our understanding of our society.

**Gregg Pasquarelli, principal
SHoP Architects**

Paul Byard was my first studio professor at Columbia's GSAPP, in the fall of 1990. I had decided to pursue a joint degree in preservation and architecture, and Paul assigned

three projects in the South Street Seaport. As anyone who has gone to architecture school knows, the first semester of studio is both exhilarating and terrifying, and as a student who had recently left a job on Wall Street to venture into the world of design, it was more the latter for me.

Paul patiently guided me through everything from installing a Mayline to complex ideas about context, zoning, and aesthetics. A week or two before our final review, I was very much doubting myself. Paul said to me, "Gregg, if I could change my life and leave law at 37, you can change your life and leave banking at 26. And in fact, I think you should consider leaving preservation to focus on architecture," he added. "Your job will be to try to make buildings that people will want to preserve someday in the future." Those words, and his encouragement, have never left me.

**Rosalie Genevro, executive director
Architectural League of New York**

Paul Byard loved the art of architecture, the creativity and complexity inherent in the act of making. "The reason we have our art is like the reason we have hands, to take hold of pieces of our world and make them meet our needs," he wrote in an introduction to the Architectural League's catalogue for its exhibition on the Renzo Piano Building Workshop.

For many, Paul's public persona was so tied to his exquisite facility with language that his affinity for the making of architecture could be surprising. But it was an essential part of his view of the world; it manifested itself not only in his professional work but playfully in projects like his shading devices made of sails, and a table made of extruded aluminum, built for his house in Maine.

Paul's insistence on understanding the art of architecture in all its fullness and significance—as the most characteristic and meaningful activity of homo faber—will reverberate in the League's programs and with all those he came in contact with for a long time to come.



Cornell University Department of Architecture

CHAIR SEARCH

The Department of Architecture in the College of Architecture, Art, and Planning at Cornell University invites applications for the position of department chairperson.

Architecture at Cornell dates back to the founding of the institution; it is one of the oldest programs of its kind and has a long and distinguished tradition of scholarship and teaching. Professional programs in the Department include both B.Arch. and M.Arch. degrees; other programs include a post-professional masters degree in architecture and an M.A./Ph.D. in the history of architecture and urban development.

New leadership, facilities, and evolving programs reflect both a continuing commitment to excellence and an ongoing renewal of architectural education at Cornell. In particular, the Department and the College seek opportunities for greater interdisciplinary collaboration within the College and the University as a whole—with its wealth of humanistic, artistic, scientific, and technological resources. Beyond the institution, the Department seeks to build upon its already extensive contacts and interactions both in the U.S. and internationally.

The new chair will have responsibility for the management of the Department's academic and operational affairs in Ithaca as well as at the College's longstanding program in Rome and at its recently initiated New York City program. In fulfilling these responsibilities, the chair will work in close collaboration with the department faculty and the college dean.

Desirable qualifications for this position include: a record of distinction in professional practice, research, scholarship, and/or teaching, experience in academic administration, and an established commitment to an interdisciplinary approach in education and the profession.

Links providing more information about various aspects of the Department, College, and University—including a broad view of the Ithaca campus as well as a detailed look at our newly designed Paul Milstein Hall by OMA—can be found at <http://aap.cornell.edu/aap/arch/faculty/chair-search.cfm>.

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AIR FRIGHTS continued from front page

"NYCHA needs new revenues to support the buildings that house thousands of residents in Manhattan and around the city," Stringer said in a statement. "But selling off development space in hot neighborhoods without a plan and no real public review is not the answer."

The disposition of any such air rights to new projects within or adjacent to the agency's properties can currently be pursued as of right. But Stringer believes that because of the volume—developments equivalent to 11 Empire State Buildings or a single-story building covering Central Park from 59th to 102nd streets, the report points out—and public stewardship of these lands, Manhattanites deserve a say in the process.

Especially since so many of them are affected: The report notes that all but one community board has a complex in it with at least 100,000 square feet of development rights. However, four neighborhoods in particular will be most affected, with 25.8 million square feet, or almost 85 percent, of all unused air rights in the agency's Manhattan complexes. The neighborhoods are, from most to least developable: East Harlem, the Lower East Side, Central Harlem, and the Upper West Side.

According to the report, the housing authority had generally eschewed plans for the development of its unused air rights until 2001, though it was not until 2006 that a project entered the planning phases, for a multi-site development in Hell's Kitchen.

Though that project has advanced amicably, Stringer still hopes the agency will pursue a more comprehensive plan concerning the disposition of its air rights.

"It is clear that NYCHA intends to pursue transfer or sale of its unused development rights and expects revenue from these dispositions to meet short-term budget needs," the report states. "But the annual plan provides little clarity as to the agency's ultimate goal—whether to build as much affordable housing as possible, to make as much money for NYCHA as possible, or to strike a balance between the two."

To prevent future fights over such issues, Stringer wants the agency to catalogue its unused air rights, develop a detailed long-term plan for how it might dispose of such air rights, and create a site-specific planning process for any dispositions. Stringer also urged the agency to bring the community into the planning process to better assess and influence any new developments. "We owe it to ourselves, and especially to the public housing community, to look carefully before we leap," the report concludes.

A statement from the agency was appreciative but non-committal: "We welcome the Borough President's analysis and recognition of NYCHA's efforts to develop a pipeline of 3,000 units under Mayor Bloomberg's historic plan to expand affordable housing in New York City. We will review the recommendations in the report and look forward to a continuing dialogue on these important issues." MC



SCHOoled IN MODERNISM

The World Monuments Fund has long been in the business of protecting the well-known and the historical. Now, with the fund's Modernism Prize, sponsored together with Knoll and juried by heavyweight historians Barry Bergdoll, Jean-Louis Cohen, Kenneth Frampton, and Dietrich Neumann, some lesser-known but no less significant structures will get the attention (plus a \$10,000 honorarium to the architects) they deserve. The first award was presented on July 10

to Berlin-based Brenne Gesellschaft von Architekten for restoring the ADGB Trade Union School (1928-1930) in Bernau, designed by the perplexingly overlooked Bauhaus architect Hannes Meyer with Hannes Wittwer. With its bright red detailing, articulate mechanical hardware, and innovative material uses, as in the glass block dining-hall ceiling and trapezoidal glass casement windows (above and right), an important work of restored architecture and a worthy prize

make their welcome debut.
JULIE V. IOVINE



COURTESY WMF

FASHIONABLY LATE



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

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Architect: Herzog & de Meuron with Handel Architects
Photo: © Cricursa

THE ARCHITECT'S NEWSPAPER SEPTEMBER 3, 2008

> GALAPAGOS ART SPACE
16 Main Street, Brooklyn
Tel: 718-222-8500
Designer: Robert Elmes

PETER PARIS PHOTOGRAPHY

"Architecture is the stone we throw ahead of ourselves," said Robert Elmes, director and designer of Galapagos Art Space. When the groundbreaking performance venue moved from its original home in Williamsburg, it needed a dose of architecture to draw crowds to a relatively out-of-the-way corner of Dumbo. So Elmes set up shop in a 10,000-square-foot former horse stable hard by the Manhattan Bridge. In the expansive, cathedral-like space, Elmes has designed a striking central feature: a 1,600-square-foot lake, almost a foot deep and dyed with India ink, that sets the stage for the nightclub's eclectic programs. Elevated over it, modular and moveable pod-like seating can easily be adapted for concerts, film screenings, and other events, allowing viewers to "turn and face the campfire," remarked Elmes. At the mezzanine level, opera-style box seating is positioned in non-structural bays, allowing viewers to be sonically engaged, yet visually screened from adjacent patrons. While the space is fashion-forward, it is also rooted in sustainable design. With 80 percent recycled steel, 30 percent recycled concrete, and other green features, the club is set to become New York City's first LEED-certified cultural venue. And Elmes already envisions an architectural ripple effect, with plans to take Galapagos to new locations throughout the world, including Berlin, Mumbai, and Beijing. DANIELLE RAGO

LONG-AWAITED REZONING PLAN
DRAWS UNEXPECTED FIRE

LES Not More

At 8:30, a half hour before August 13's City Planning Commission hearing on the East Village/Lower East Side rezoning was to officially begin, an unexpected fight that would dominate discussion was already underway. More than 100 Lower East Side and Chinatown residents had gathered in front of the Tisch Auditorium at NYU Law School to decry what they saw as their disenfranchisement from the rezoning plan. "We've got to stop this racist plan," one woman yelled into a megaphone that echoed across Washington Square Park. "We've got to stop Bloomberg. We've got to stop the developers. We've got to stop this racist plan." The crowd roared with approval.

It was a new twist in a five-year planning process that took many locals by surprise. Beginning with a group of East Village residents who grew concerned about creeping gentrification over a decade ago, what became the East Village Coalition developed a plan that was eventually taken up by Community Board 3. From there, it spread to much of the East Village and the Lower East Side north of Delancey Street, at which point the Department of City Planning began to work on the plan with the community.

The thrust of the plan is to add building height caps where few exist while pushing development to the avenues and protecting the historic tenement scale on side streets. To encourage affordable housing, develop-

ment on the avenues and other mapped "wide streets" (such as Chrystie Street), will become part of the city's inclusionary housing program. New contextual zoning will require buildings to be built to the lot line, preventing taller, setback buildings.

The fear of the Coalition to Protect Chinatown and the Lower East Side, which held the rally and fielded numerous speakers during the hearing, is that such a rezoning will create undue pressure on the neighborhoods surrounding the rezoning area. Members speaking for the group said it wants the department to delay passage of the rezoning until Chinatown and the section of the Lower East Side south of Delancey Street can be studied and incorporated.

From a planning standpoint, the city and Village community insist the two neighborhoods are too different to be considered concurrently. At 111 blocks, the East Village/Lower East Side rezoning is the third largest undertaken by the city. During the early planning stages, the western boundary stretched to 4th Avenue, but the department decided to make 2nd Avenue the border because it felt the Bowery and 3rd and 4th avenues had more of a commercial feel than the residential neighborhoods to the east.

Despite the complaints, the rezoning was generally commended by those who testified, though even those who supported the project asked for more affordable housing—30 percent, and spread across all streets—and protections against tenant harassment and illegal demolitions, provisions supported by Borough President Scott Stringer and the two local City Council members.

MC

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ARCHITECTURAL REFERRALS



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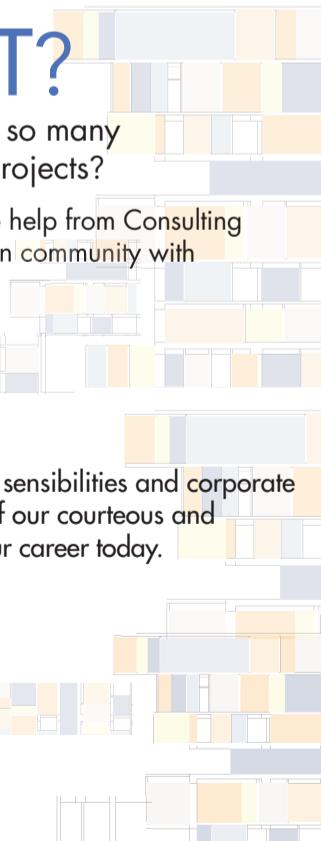
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PENTAGRAM DESIGNS A NEW HOME FOR HARLEY-DAVIDSON'S COLLECTION OF MOTORCYCLES

HOG HEAVEN



The Harley-Davidson Motor Company will celebrate its 105th anniversary with a bang: Thousands of riders are expected to descend on the company's new Harley-Davidson Museum for a "ride-in" over Labor Day weekend. The museum, which opened formally this July, was developed to house the company's vast motorcycle collection in its birthplace and current home, Milwaukee. Pentagram's New York office conceived the architecture, exhibitions, and graphic identity for the museum.

The \$75 million, 130,000-square-foot museum complex is dedicated to the history, culture, and engineering of the company's motorcycles. The design of the museum's three buildings, with a simple palette of primarily steel, brick, and glass, quietly picks up on the stripped-down machine aesthetic of motorcycles and of the factories typical of the Menomonee Valley, which was the industrial heart of Milwaukee in the 20th century.

Pentagram Architects partner James Biber was the lead design architect, while his colleagues Abbott Miller and Michael Bierut led the exhibition design and graphic design, respectively. Having all of the key design elements within Pentagram's control allowed for the exhibitions and branding of the Harley-Davidson message to meld seamlessly with the architecture. "It's our favorite combination," Biber said, "to combine all of the identity elements with the building design."

The museum complex is on a peninsula of land not far from downtown that had been used for decades to store salt and gravel. Harley-Davidson and Biber decided to reconnect the city street

grid through the site, allowing both car and motorcycle street parking. This was important to Pentagram and Harley-Davidson because it allowed for a crossroads intersection typical of a small-town Main Street, where the pattern of parked motorcycles is similar to the pattern at the huge annual motorcycle rally in Sturgis, South Dakota.

At the crossroads are three buildings, with massing and steel structure inspired by Milwaukee's industrial landscape. The museum occupies the main building, with a gift shop, restaurants, and banquet hall in a second building, and temporary exhibition space, the Harley-Davidson archives, and a restoration shop in a third. Glass bridges connecting the three buildings allow visitors to see the street activity below.

Within the two-story museum, the exhibits follow three paths: a chronological display of motorcycles from the past century; the company's history; and things related to the unique Harley engine, motorcycle racing, and motorcycle design. It's a compelling way to convey the company's layered stories, which appeal to the Harley enthusiasts who are not typical museumgoers.

JOHN E. CZARNECKI

Interior of the museum with exhibition design by Pentagram's Abbott Miller.



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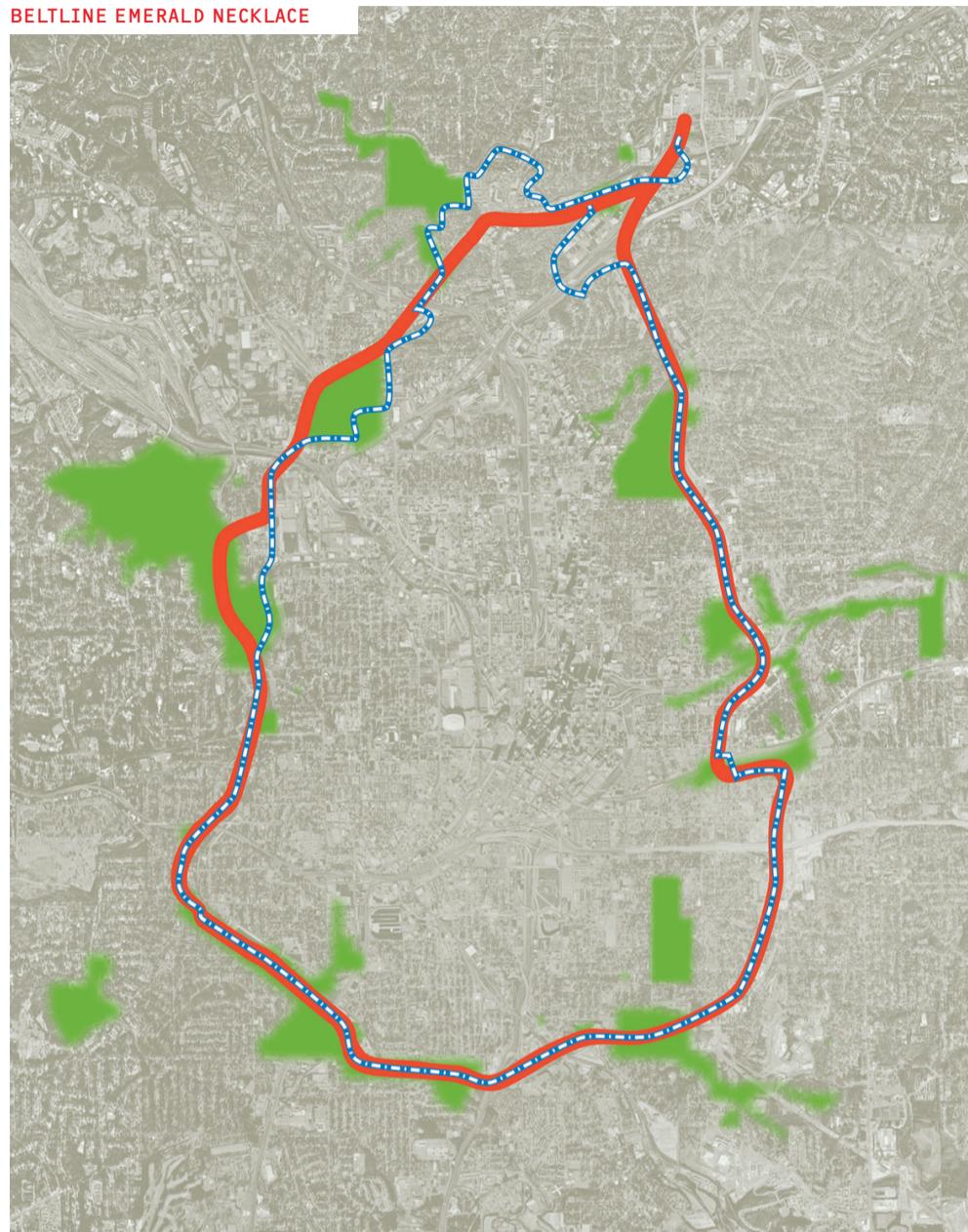
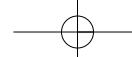


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Alexander Garvin has been a fixture in New York's architectural, political, and economic spheres for more than 40 years. His skill at navigating these worlds makes him a polymath, and makes his firm Alex Garvin & Associates somewhat hard to define. The six-man firm refers to its role as "public realm strategists," but Garvin gets more specific while remaining elusive. "We're city planners, but we have a different definition of city planning than most people," he said. Then he offers up the firm's credo: "Good planning means initiating public sector actions that elicit a sustained, positive private sector reaction." Translation: you have to pay for the public life, but you also have to make the public life pay for itself.

Depending on the needs of the clients, the firm will hire consultants, act as a competition advisor, or help communities devise funding strategies for new public projects, often using private nonprofit conservancies or public/private partnerships. "We're not afraid to take ideas," said Nick Peterson, a senior planner with the firm. "If there's a good idea out there, we'll consider it."

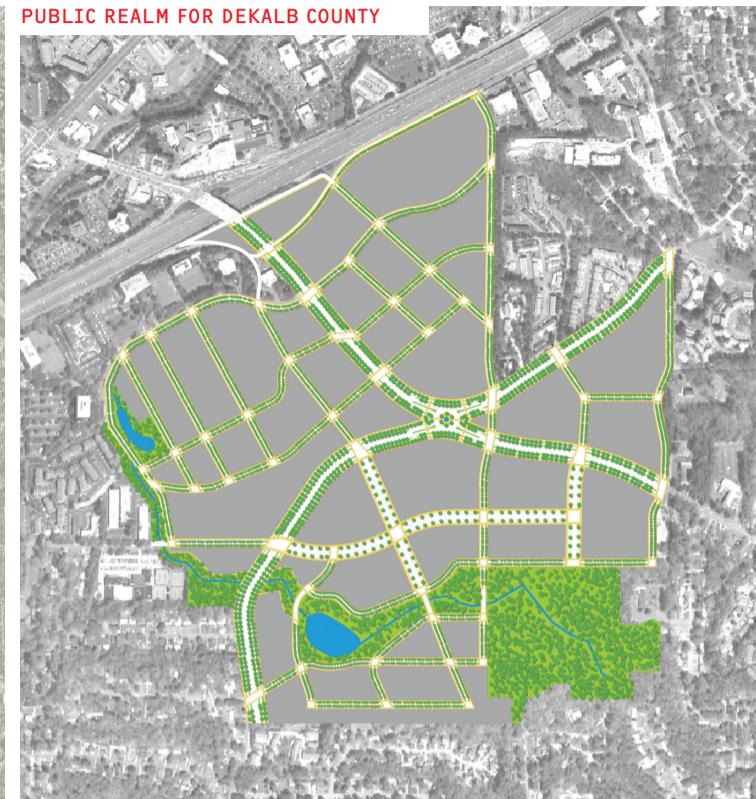
BELTLINE EMERALD NECKLACE ATLANTA

This plan for the Trust for Public Land identified and connected sites along a 23-mile ring encircling the city of Atlanta, which has very limited parkland. The plan calls for the addition of over 1,400 acres of parkland, along with 530 acres of mixed-use and transit-oriented development around train stations. Much of the connective ring is formed out of abandoned rail rights-of-way. Garvin & Associates argues the beltway should include two phases: The first would establish a loop for pedestrians and cyclists; the second would include a transit loop, likely light-rail, which would help link the city's bus and subway system.

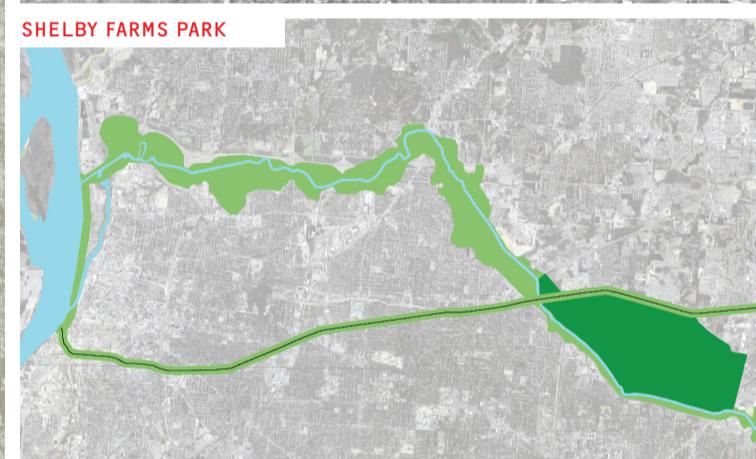
PUBLIC REALM FOR DEKALB COUNTY DEKALB COUNTY, GEORGIA

This plan for the Briarcliff-North Druid Hills section of the county would graft a new public realm onto a suburban area, creating more parkland and opening up areas for new development. It calls for two major arterials that cross the site to be converted into tree-lined boulevards, including a central roundabout where the roads meet. Four new street types—retail, park, residential, and boulevard—were developed to help clarify development and circulation in the area, and a network of pedestrian and bike lanes was added. A park at the southern edge of the site was expanded to include an existing lake, while new roads create greater connectivity and development potential.

PUBLIC REALM FOR DEKALB COUNTY



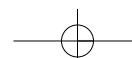
SHELBY FARMS PARK



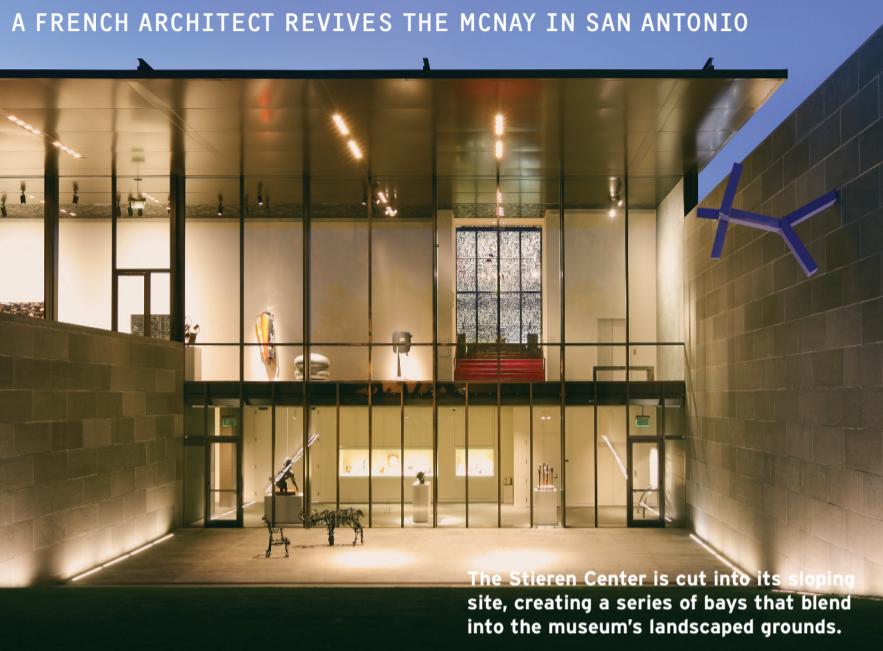
After holding executive positions for the New York City 2012 Olympic bid and the Lower Manhattan Development Corporation, and serving as city planning commissioner from 1995 to 2004, among numerous other positions, Garvin is currently working outside the five boroughs. Recent planning studies have included a guidebook for development along I-80 in Nebraska, a new greenbelt around Atlanta, and a massive public park outside Memphis, Tennessee. Closer to home, the firm has worked on a waterfront study for the city and has helped the Metropolitan Museum of Art locate possible sites for a new storage facility. While the firm often works outside New York, Garvin's not interested in chasing commissions in the far corners of the globe. "There's a reason we've worked in London but we won't work in China or Dubai. We don't speak those languages. I don't think you can do good planning if you can't communicate with people," said the opinionated Garvin. Of some of his colleagues who work in those contexts, he said, "I don't think they're planning." **AGB**

SHELBY FARMS PARK MEMPHIS, TENNESSEE

On this 4,500 acre project, one of the largest urban parks in the country, Alex Garvin & Associates brought a variety of skills to bear, including detailed site analysis, structuring of financing and maintenance, and acting as a competition advisor. Garvin helped establish the Shelby Farms Park Conservancy and initiated an RFO to create a master plan for the park and helped select finalists Hargreaves Associates, Thomas Leader Studio, and Field Operations. Field Operations prevailed in April, and their plan is pending approval in August. The park includes active uses such as biking, jogging, and swimming, but will also likely include farming and environmental education areas.



A FRENCH ARCHITECT REVIVES THE MCNAY IN SAN ANTONIO



The Stieren Center is cut into its sloping site, creating a series of bays that blend into the museum's landscaped grounds.

VIGUIER'S VICTORY

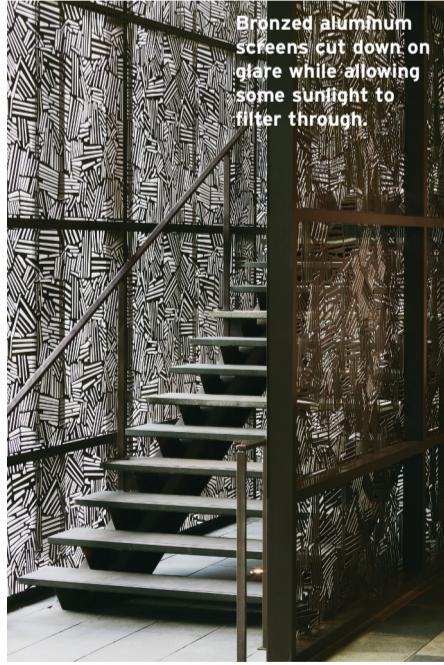
Jean-Paul Viguier may be the most celebrated French architect you've never heard of. The recent June opening of his modernist addition to the Spanish Colonial-style McNay Art Museum in San Antonio, Texas—the Jane and Arthur Stieren Center for Exhibitions—should change that. The McNay may also be the finest American museum of postimpressionist and modern art you've never heard of. That too should change with the opening of Viguier's expansion. This strong yet delicately detailed, \$33.1 million, 45,000-square-foot glass-curtain-wall pavilion, which almost doubles the museum's size, will enable the McNay both to exhibit its distinctive collection of postwar and contemporary American art and also host major traveling shows.

This is the second building the 61-year-old Viguier has designed in the United States; the first was the sleek Sofitel Water Tower Hotel in Chicago, a critically acclaimed, knife-like showstopper completed in 2002. At the Stieren Center's opening, Viguier conceded "the temptation to make architecture stronger than the art," which is why he believes "designing a museum requires a lot of modesty." Impressed by the McNay's vernacular 1929 architecture, especially its configuration around a lush interior courtyard and its siting on a knoll surrounded by 23 acres of gardens, Viguier cradled his massive two-story addition in the hillside, making it invisible to visitors approaching the original structure. When they come around the side to the museum's new entry, the Center suddenly emerges from the landscape. This merging of building with grounds is aided by Viguier's deployment for the structure of bronzed-hued metals and gray-green Chinese Luoyuan stone pavers.

Yet Viguier insists that the Center's most crucial material is daylight. It "is what creates the ambiance," he said. Convinced that art should be seen in ever-changing natural light conditions, he was unfazed by the challenge of taming the harsh Texas sun.

Working with the Paratus Group and Front, both of New York City, Viguier devised a complex, 7-foot-thick glass-and-steel roof system comprised of louvers to capture northern light, screens to modulate direct light, and a ceiling of laminated glass panels, custom silk-screened with ceramic frit, to diffuse and equalize it. A long cantilevered roof also shades the glazed facade, as do light-filtering window shades and bronzed aluminum screens, ornamented with a cutout pattern digitally derived from an image of floating logs. Outside, grassy berms work double-duty as shields against the sun and backdrops to the outdoor sculpture galleries.

While the architecture of Viguier's Stieren Center may be soft-spoken, its luminous, highly flexible galleries with enchanting garden views are sure to make a big impression on other museums and architects confronted with the task of institutional expansion. **MARISA BARTOLUCCI**



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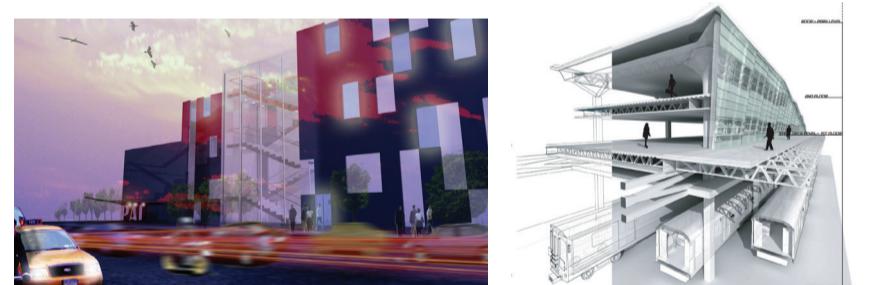
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THE ARCHITECT'S NEWSPAPER SEPTEMBER 3, 2008

CORNELL NAMES KLEINMAN DEAN
AND COLUMBIA PICKS DOLKART
FOR PRESERVATION PROGRAM

NEW ACADEMIC LEADERS UPSTATE, DOWNSTATE

After a year and a half as chair of architecture, interior, and lighting design at Parsons the New School for Design, Kent Kleinman is moving to Ithaca, New York, to become dean of the College of Architecture, Art, and Planning (AAP) at Cornell. In September he will fill the post vacated by Moshe Mostafavi, who left Cornell after three years to take over as dean at the Harvard Graduate School of Design. Prior to coming to Parsons, Kleinman had been chair of architecture at SUNY Buffalo, and has taught at the University of Michigan and the University of California at Berkeley, as well as at several universities in Europe. A scholar of European modernism, Kleinman has written books on Mies van der Rohe, Adolf Loos, and Rudolf Arnheim, and won a P/A award for his design work. "Under his leadership, we look forward to strengthening the college's distinguished academic programs, expanding interdisciplinary connections, and moving forward with plans for the college's new facility," Paul Milstein

Hall," said university president David J. Skorton in a statement, referring to the college's OMA-designed home, which is nearing completion. "I am honored to have been appointed Dean of the College of AAP at Cornell University. The college has sponsored many of the most important advances in contemporary practice and theory. The challenge, of course, is to continue its legacy of excellence," Kleinman wrote in an email.

Back downstate, historian, curator, and consultant Andrew Dolkart has been named director of the historic preservation program at Columbia, succeeding the late Paul Byard as director. "Andrew is a terrific candidate. He's an extraordinary teacher, a great writer, but most of all his passion for the built environment is an inspiration to his students and his colleagues," Mark Wigley, dean of Columbia's Graduate School of Architecture, Planning, and Preservation, told AN. "If you think about it, preservationists often have the longest view into the future," Wigley added. "I think Andrew will be instrumental in developing the next generation of collaboration-minded preservationists." Dolkart is a well-known figure in New York's preservation community, and he has sat on the Landmarks Preservation Commission as well as written numerous articles and books on the city's architectural history. "One of the strong suits of the program is its multidisciplinary approach," Dolkart said. "We believe that preservation is a progressive force in creating and maintaining livable communities."

AGB

AT DEADLINE

DECERTIFIED

It may be curtains for New York's self-certification program. Begun in 1995 due to budget shortfalls, the process allows architects to declare their projects compliant with zoning and building codes in lieu of a full review. On August 20, the city's Independent Budget Office released a report putting the price of eliminating the program—essentially by hiring more plan examiners and support staff—at \$7.5 million. "I think it's a very manageable number," said James Oddo, the Staten Island council member who requested the report. Oddo told AN that the transition could be gradual, in light of economic constraints confronting the city. Supporters of self-certification maintain it saves time and money.

GEHRY SAYS WHAT?

The ever-shifting BAM Cultural District can be a confusing place, with its constantly changing plans, projects, and participants. Perhaps it was in this confusion that Frank Gehry missed the memo: He's out at the Theater for a New Audience. According to a story in *The New York Times*, the theater sent out a release on August 21 announcing his departure from the project. In the release, Gehry apologized for leaving and praised Hugh Hardy, now the project's sole architect. When contacted directly by the *Times*, however, the Santa Monica architect said he had no idea about the changes. The theater responded that it had spoken with his assistant, who was thought to have sorted everything out.

SUPERFILTHY

After years of pollution and neglect, Newtown Creek may finally move closer to a clean-up. The Environmental Protection Agency agreed on August 25 to test the toxic waters, which are largely tainted by a massive, underground oil spill. If the water and surrounding land, particularly in Greenpoint, prove dangerous enough, the area could be declared a Superfund site. That, in turn, could help secure federal funding for remediation efforts, on top of funds won from ExxonMobil last year in a lawsuit filed by Andrew Cuomo, the attorney general.

HIP-HOP IS DEAD

The beat will not go on at 1520 Sedgwick Avenue. The owners of the 100-unit housing project—widely considered the birthplace of hip-hop—notified the Department of Housing Preservation and Development on August 6 that they would be paying off their mortgage, thus withdrawing the building from the Mitchell-Llama affordable housing program and permitting its unfettered sale. Housing advocates, locals, and even a few rappers have opposed the move because it will almost certainly mean a rise in rents at the complex, yet another sign of gentrification in the South Bronx.



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Convened by The Graduate School of Architecture, Planning and Preservation, Columbia University in the City of New York in collaboration with the Fu Foundation School of Engineering and Applied Science, Columbia University in the City of New York

Michael Bell, Conference Chair

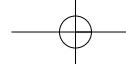
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6

NEW PRODUCTS FOR OUTDOOR FURNITURE ARE GOOD TO GO INSIDE OR OUT, COMBINING THE LATEST IN TECHNOLOGY WITH A WELCOME SENSE OF COMFORT AND SUSTAINABILITY

FRESH AIR FINDS

1 DIVIDE

MARK GOETZ/BLANKBLANK

Mark Goetz, a New York-based product designer and industrial design professor, created Divide for blankblank to encourage people to get a little closer through design. Goetz sculpturally expresses this idea by introducing a slight bend to the straight and narrow most people expect in a bench. Constructed of laser-cut 3/8-inch powder-coated steel for indoor and outdoor use, as well as residential and commercial applications, the bench is both polished and extremely durable. Available in gloss red-orange, white, black, and a variety of custom colors and finishes, Divide offers a bold ribbon of color sculpted into a minimalist design that pops in the urban landscape. www.blankblank.net

2 HAPPY HOUR

MARC SADLER/MAGIS

The merriment of happy hour meets technological prowess in the design of Milan-based Marc Sadler's Happyhour Table. Sadler incorporates materials that are still relatively uncommon, such as a cataphoretically-treated steel-tube frame that self-protects against corrosion, and Werzalit for the tabletop, a composite material made up of wood, resins, and melamine. The table is designed with a recycled plastic black base and the option of either a monochromatic white tabletop or patterned black-and-white tabletop, created by the Barcelona artist-designer Javier Mariscal. Happyhour can be customized in a variety of sizes, shapes, and heights. www.magisdesign.com

3 ELFIN

ROSS DIDIER

A whimsical but practical addition to seating options, the Elfin stool by Melbourne designer Ross Didier adds both personality and color, indoors and outdoors. Each stool is made from 100 percent recyclable polymer and is lightweight, coming in under just eight pounds. Its simple design makes the stackable stool functional as seating and, when inverted, as a wastebasket. Elfin stools can be molded in an unlimited array of colors, including those matched to Pantone by request. www.rossdidier.com

4 WING CHAIR

RICHARD SCHULTZ DESIGN

An indoor comfort reinvented for the outdoors, Richard Schultz's Wing Chair is a modern twist on a conventional staple in furniture design. The concept was to retain the intimate feeling of the traditional wing chair with its commodious seating while making it durable for the outdoors. Constructed of 3/16-inch perforated and folded aluminum, Schultz's Wing Chair is available in a variety of colors, including pearl metallic, green wood, warm wood, and light and dark bronze, and can be paired with a variety of tables from the same line with porcelain, teak, or bamboo tops. www.richardschultz.com

5 ESE BENCH

VOLLMER + TROU

In one continuous stroke, the ESE Bench's stainless steel framework creates the foundation for an elegant piece of outdoor furniture. Taking its name from its resemblance to the letter "S" ("ese" in Spanish), ESE makes smooth angular turns as it seamlessly transforms into structural supports for the bench. The bench seat is composed of wooden slats, made of FSC certified white oak in the prototype. However, in a valiant effort to conserve natural resources through material selection, designers Jean Pierre Trou and Aaron Vollmer have made sinker woods—wood salvaged after being immersed in water—available in cypress and pine in addition to Paperstone, a surface composed of post-consumer recycled paper. www.vollmerandtrou.com

6 CYPRESS

ERIC SLAYTON

Striking a delicate balance between urban sophistication and rural romance, Brooklyn-based designer Eric Slayton pays homage with his combination steel-and-wood bench to the long and richly diverse history of industrial design. Cypress is a beautifully engineered piece of furniture, made of wood reclaimed from the staves of city water tanks. Measuring 85 inches long by 10 inches wide by 16.5 inches high, Cypress is also available in custom sizes. www.ericslayton.com

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THE ARCHITECT'S NEWSPAPER SEPTEMBER 3, 2008

AFTER INDUSTRY

PHOTOGRAPH BY CHRIS PAYNE.

The High Line has captured the imagination of New Yorkers like no other project in recent memory, but when it opens in a few months, it will be one of several chunks of aging infrastructure in the area to find new life as a public space. The relics of industry that still scatter the region are reborn as elements of parks, and their reuse is representative of larger changes, too: The 19th-century stone raceways in Paterson once powered silk mills, and thus the local economy, and they will soon be put to use as part of the city's plan to develop a heritage tourism industry. In Red Hook, too, where shopping has displaced shipping as the main source of jobs, the Ikea-built Erie Basin Park sits on the old Todd Shipyard. Each of these five projects makes fresh use of a once-obsolete piece of the industrial past, and in so doing, pushes it into the future.



With railroad tracks, an elevated subway line, and the Sheridan Expressway on one side and the muddy and fragrant Bronx River on the other, the site of Concrete Plant Park is far from picturesque. But with its now unused silos and mixing bins retained as a folly—reminders of the site's former use—the park has the uncanny effect of transforming this post-industrial landscape into a place of serenity and rugged beauty.

Designed by the Bronx landscape architecture team of the Department of Parks and Recreation, the park is not conventionally pretty. "It's an

intertwining of the man-made and the natural with an on-site urban ruin," said James Mituzas, a landscape architect with the Bronx Parks team. Plantings are spare, the design moves are simple—a few curving paths, a hard-edged esplanade, a soft-edged portion with a kayak launch, a shade structure, some benches and tables—but the results are surprisingly moving. The no-frills materials look appropriate here. And like Socrates Sculpture Park in Queens, Concrete Plant Park benefits from its location off the beaten path. One arrives with a sense of intention and—though

the park will likely be well used when it opens next spring, due to the scarcity of parkland in the neighborhood—it feels like a discovery.

Walking south through the linear park, one passes the long-abandoned Cass Gilbert-designed Westchester Avenue Railroad Station, which hangs high above the tracks and the park to the east. Plants sprout from the terra cotta roof and brightly colored tiles still hang from the walls of the building, which appears to hang perilously over the site. Looking east toward the river, the other side of which is lined with crumbling cinderblock

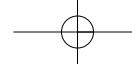
buildings and rusted corrugated fences, it is clear how the city has turned its back on the waterway. That attitude is changing, slowly. Concrete Plant Park is a small link in what will eventually become the Bronx River Greenway, which will extend up to Westchester County.

Within the park, the silos hold your eye. Painted a matte kidney bean pink, the silenced concrete works look like sculpture as much as infrastructure. Even the somewhat clunky concrete bases, which were recast by Parks, add to the composition's abstract quality. They also provide shade while the

new trees mature.

Mituzas said that Parks hopes to eventually use the silos as "green machines," as water cisterns or power generators with attached photovoltaics, but in the meantime the Parks department spent much of the project's funding removing petroleum tainted soil from the site, a former brownfield. "Most of the money went to clean the site," he said. "It's come a long way."

ALAN G. BRAKE IS AN ASSOCIATE EDITOR AT AN.



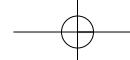
THE ARCHITECT'S NEWSPAPER SEPTEMBER 3, 2008



A staircase through a chasm in the rock facing the Great Falls (above) will provide visitors with access to a restored "beach-front" along the edge of the Passaic River. When finished, the

7.5-acre park will include six overlapping loops (marked in orange on site plan at right) to guide visitors through its physical and historical features.





The 77-foot waterfall along the Passaic River that lies at the heart of Paterson, New Jersey, is a spectacular enough attraction on its own, but the appeal of the Great Falls is deeper than its physical beauty. For more than 200 years, the power of the Falls, which is the second largest in volume after Niagara on this side of the Mississippi, gave rise to a rich industrial history going back to the country's beginnings. It is this combination that led the Great Falls to be named a state park in 2004, and that many hope will help spur the revival of the faded industrial city of Paterson. The firm Field Operations won a national competition to develop a master plan for the park's refurbishment, which will soon get underway with the \$10 million budget for the first phase in hand.

The story begins in 1791, when Alexander Hamilton saw an opportunity to use power from the Great Falls to help free the country from its dependence on British manufacturing, and founded the Society for the Establishment of Useful Manufactures, which was in effect the first planned industrial city in America. By the mid-19th century, Paterson was the country's largest producer of silk, and had dozens of mills, including one making Colt guns. By the mid-20th century, Paterson declined along with its industries, and what remains today is an extraordinary series of industrial ruins and raceways, and a working hydroelectric plant that produces 11,000 kilowatt hours an hour.

Field Operations' plan is based on the idea of six outdoor rooms focused on a natural or historical feature of the park. These take the form of a series of interconnecting loops that surround the Great Falls area and include part of the historic district. "For the first phase, there is a wish list and then there is reality, so we focused on the area around the Great Falls itself," said project architect Karen Tamir. "That loop is really the main armature for all of the later elements and phases." Perhaps the most spectacular of these is a staircase that would descend through a chasm in the rock by the falls down to a restored "beach" on the river's edge. Another follows the old raceways used to channel water that powered the mills, while another passes through the ruins of the American Textile Products mill and focuses on industrial archeology. Overall, though, "the design is quite modest," said Tamir. "We are cleaning the site up, highlighting some of the wonderful things already there and providing better access to them."

"The Great Falls is unique in that it is a cultural, industrial, and natural landmark," said Jay Watson, deputy commissioner of the New Jersey Department of Environmental Protection (NJDEP), the agency overseeing the Falls' transformation into a major new

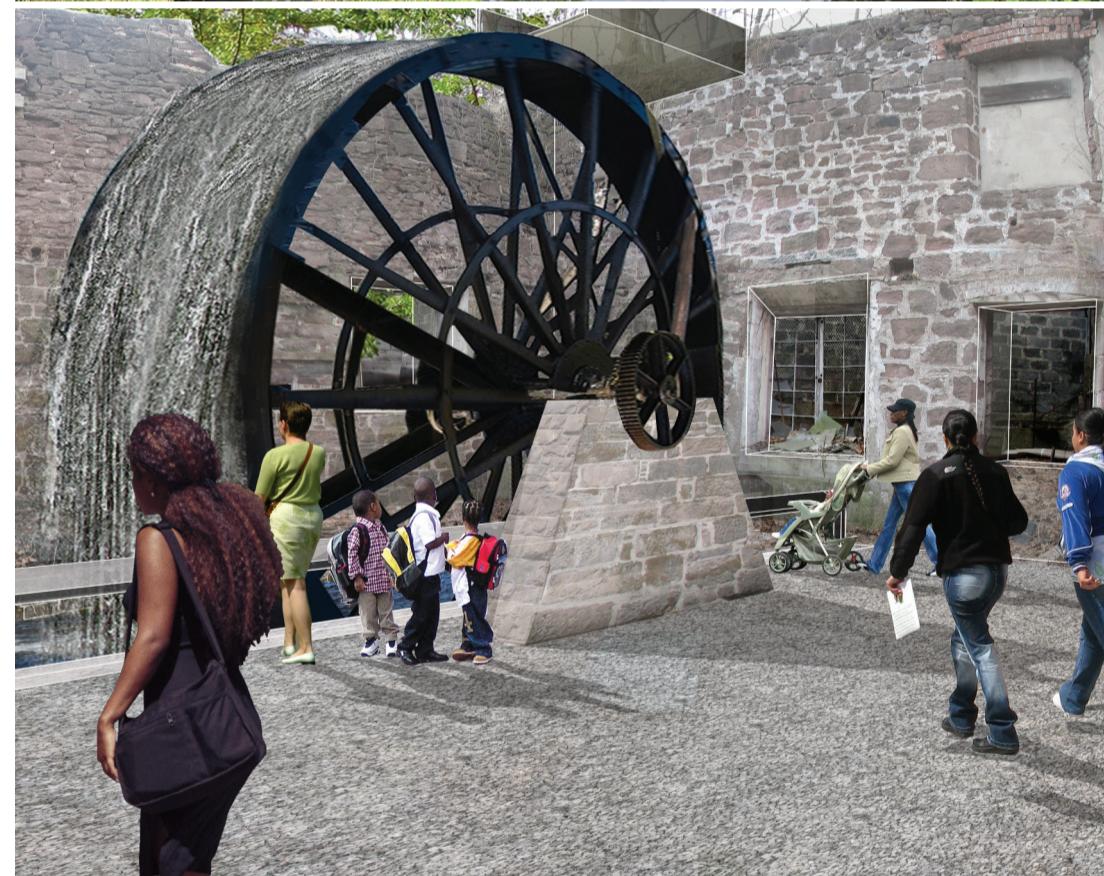
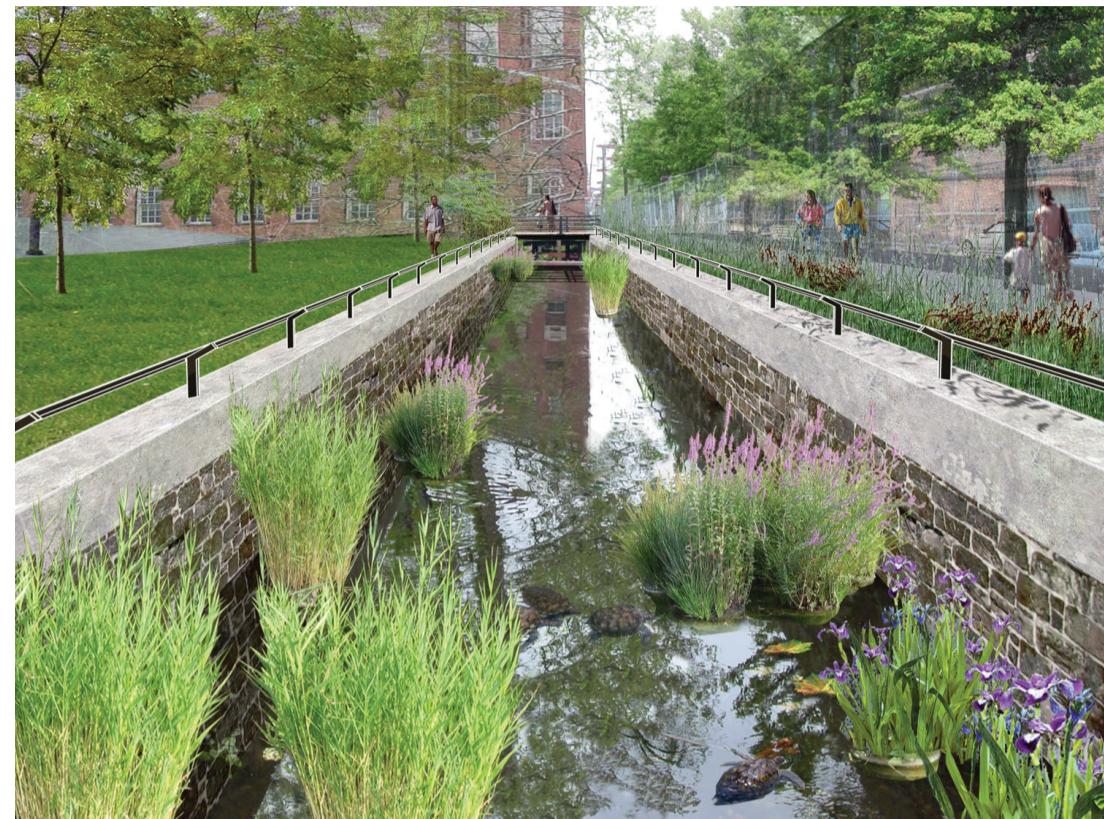
park. The process began in earnest several years ago, when NJDEP asked the New Jersey Institute of Technology's architecture school to work with the state's Council on the Arts to conduct a competition to find a design team for the park. The school had been working closely with the city and local organizations for several years, and had established a strong network, which has been important because of the complicated nature of the project. The 7.5-acre park includes brownfield sites, historic landmarks, and a variety of different owners and stakeholders.

According to Watson, the DEP and Field Operations worked together to devise logical phases for construction. "The ATP site is particularly complicated because it includes brownfields, so there will have to be some remedial work and some archeological investigations too," Tamir explained that some design decisions will have to wait until after that work is complete. "One question is how to incorporate the ruins, beyond the segments of wall and preserving the chimneys," she said. "A few will accommodate program, like a museum in the old Colt Gun Mill, and we would love to include water in the raceways more regularly."

Those elements may be several years in coming, but that doesn't worry Watson too much: "Think of Liberty State Park in Jersey City, which has been a 40 year process!" he said. "This will build momentum though, as people see it and use it."

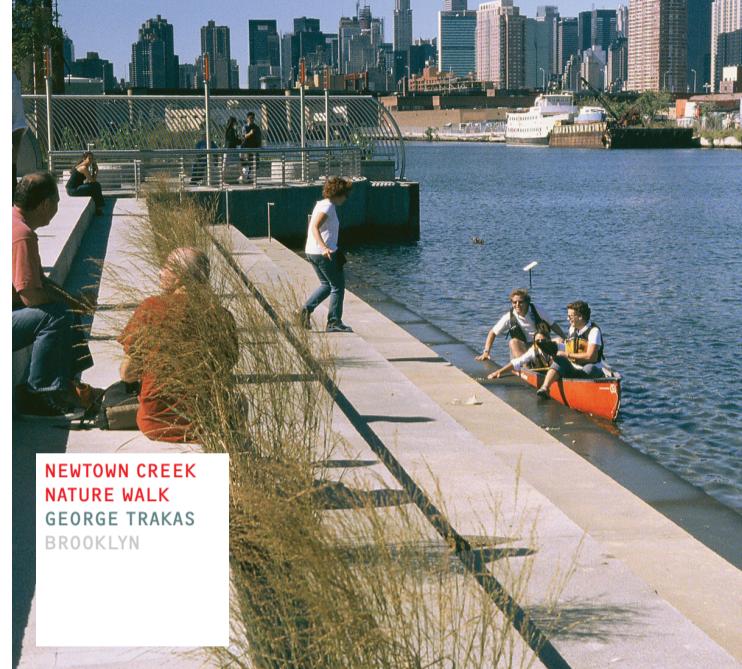
ANNE GUINEY IS THE NEW YORK EDITOR OF AN.

The restored raceway with a new wetlands garden (above); a restored water wheel exhibit (center); the loop leading visitors through the park's woodland areas (below).



COURTESY FIELD OPERATIONS

THE ARCHITECT'S NEWSPAPER SEPTEMBER 3, 2008



Whenever a major infrastructure project gets built, such as electrical transformers or a telephone exchange, federal law requires that it be built above the 100-year flood plain so as not to fail during certain natural disasters. Twenty-three years ago, when the city's Department of Environmental Protection began retrofitting the Newtown Creek Wastewater Treatment Plant in Greenpoint—the largest of 14 in the city—it faced the daunting task of surmounting this

13-foot plain at the water's edge.

For George Trakas, this was horrible news. A self-described environmental sculptor, Trakas paddled the creek often, not least because his work often involved transforming derelict industrial land into parks and other public spaces. "There's nothing that high anywhere on the creek," Trakas said of the 14-foot floodwall the city had proposed for the creek.

In 1997, when the city began looking for public art projects to



was built at the apex of the walk, allowing access both to and from the water. Even the handrails up the steps gesture to the water, taking the shape of H₂O molecules. The stairs are planted with native species, like the rest of the nature walk, which was implemented with landscape architect Quennell Rothschild & Partners.

Christine Holowacz, the community liaison for the Newtown Creek Monitoring Center, said it is the only park of its kind that she knows. "Sometimes you have parks, but hardly ever do they provide an education or historical aspect," she said. "Here, you can relax, but at the same time you can learn about the community."

Still, the nature walk's greatest achievement remains how it brings the community down to the still-industrial waterfront, creating a connection with factories and docks that were once this city's lifeblood. It also makes them bear witness to the poison that lifeblood could be at times.

"The more people come to the waterfront and see the past—the good and bad parts—the more they will do to prevent the atrocities of the past," said Jimmy Pynn, the plant's superintendent. "Hopefully, this is just the beginning of a new chapter for Newtown Creek."

MATT CHABAN IS AN ASSISTANT EDITOR AT AN.

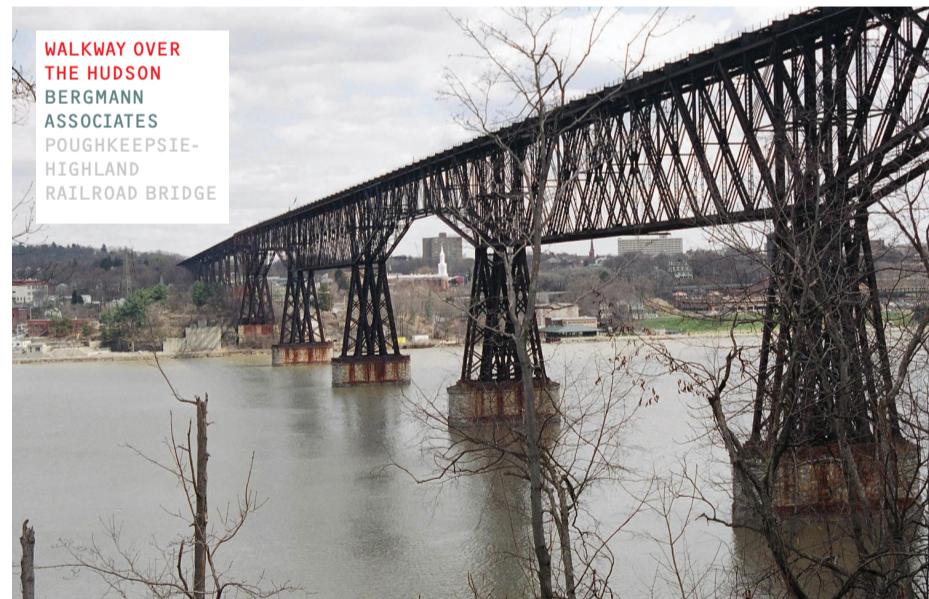
satisfy the retrofit's Percent for Art mandate, Trakas saw his opening and submitted a plan to move the wall back a handful of yards, carving out waterfront access in the process. "Fortunately, the community agreed with me," he said.

Greeting visitors are two massive boulders that have been etched with directions to the nature walk. One of them has lingered around the neighborhood as long as anyone can remember, a memento from the receding glacier that formed the creek at the close of the ice age. A giant, 1,400-pound granite table is etched with a map of the creek's historic watershed, before it was

altered to accommodate factories and barges, which are also referenced in the table's shape, that of a massive shipping bollard. Another table resembles the silhouette of a boat's prow.

Further linking the space to its nautical past, when shipwrights lined the creek, is the "vessel," a 170-foot concrete walkway shaped like a ship's hull. It not only brings visitors down to the water, but in its barrenness, it serves as a blinder that builds suspense until the full industrial landscape explodes into view at the walkway's end.

Not to leave the real boats behind, a massive granite stairway



When it was completed in 1888, the 6,767-foot-long Poughkeepsie-Highland Railroad Bridge was billed as the world's longest span. Besides proving an engineering spectacle, the bridge served as a pragmatic link: the first Hudson River crossing south of Albany, shuttling everything from freight to army troops between New England and the West. Thirty years later, though, Hell Gate Bridge in Manhattan overtook the Poughkeepsie-Highland in importance. Rather than make the necessary repairs after a 1974 fire, the New Haven Railroad sold the char to a Pennsylvania buyer for \$1.

Is the Poughkeepsie-Highland

bridge the upstate version of the High Line? That cause célèbre measures just a few thousand feet longer; it also enjoyed three decades of economic relevance; and like the bridge towering 212 feet above the Hudson River, the High Line offers a unique perch for comprehending an impossible-to-grasp landscape. It seems fitting, then, that the mid-Hudson link should be converted to a park, grabbing another title as the world's longest pedestrian bridge. It will open in October 2009 for the Henry Hudson Quadrcentennial.

In some ways, the Poughkeepsie-Highland's transformation has been

even more circuitous than that of its Manhattan cousin. "We just haven't been able to get multitudes up here," said Fred Schaeffer, a Poughkeepsie-based attorney who chairs the board of Walkway Over the Hudson (WOH), the bridge's nonprofit owner. "It took us awhile to get this momentum going." After the organization's first leader, Bill Sepe, negotiated the bridge's title transfer to WOH in 1995, he and volunteers spent nine years traversing the structure, placing wood planks over extant railroad ties themselves.

Seeking a broader base of contributors, in 2004 WOH members elected Schaeffer as chairman, and

the group has since garnered deep-pocketed supporters, most notably Scenic Hudson, the Dyson Foundation, and the State of New York. Schaeffer says that almost \$22 million of the \$35 million project cost has been raised. In late May, working from designs by the architecture and engineering firm Bergmann Associates, crews began removing old railroad ties, and on September 1 they began to replace compromised steel and rivets and build new decking from 4-ton precast concrete panels.

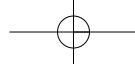
Now that it's underway, the transformation of the Poughkeepsie-Highland bridge is proceeding at a



COURTESY FRED SCHAEFFER

faster clip than the High Line. That's not surprising. The redesign of this steel-truss tinker toy isn't nearly as complex as reinventing Manhattan's industrial relic. Here, a simple concrete deck divided into pedestrian and bicycle lanes will dovetail with 25 miles of rail-trails on the mainland. Schaeffer, though, said that elements like information kiosks, observation decks, and a visitor's center are still planned, and could be the product of a design competition. He added, "We just haven't had the time to think it through."

DAVID SOKOL IS A WRITER LIVING IN BEACON, NEW YORK, AND A REGULAR CONTRIBUTOR TO AN.



COLIN COOKE



When the Swedish furniture company Ikea took over the 22-acre Todd Shipyard property along Brooklyn's Erie Basin, it inherited piles of ropes, winches, a forgotten shipyard log, and a hefty chunk of Red Hook history: a Civil War-era dry dock, renowned as one of the harbor's most important maritime sites.

The precise value of that history—its social meaning, its salutary grit—became a kind of currency in the tug-of-war over this freshly post-industrial swath of land. Zoned for heavy manufacturing, the site could not accommodate a retail use without planning commission approval, which allowed Ikea's blue-and-yellow building only if the retailer returned to the public the very history it was about to displace.

The result, six years later, is Erie Basin Park, a nearly mile-long stretch of newly accessible public waterfront. Built and paid for by Ikea, the park is both a tribute and a tombstone to the industrial past—and a surprisingly optimistic statement about Brooklyn's future.

The rezoning called for an esplanade keyed to the shipyard's maritime flavor. "Whatever we could save, we tried to save," said Lee Weintraub, principal of Lee Weintraub Landscape Architecture, the park's designer. Most spectacu-

lar are four monumental gantry cranes, stationed around the site (two others collapsed into the basin, and were deemed too difficult to preserve). Also incorporated were sundry artifacts—cleats and bollards, heaps of rope—while concrete blocks, once used to stabilize ships, are inscribed with the names of vessels repaired there. A motif of crisscrossing lines recurs throughout, inspired by shadows cast from masts of ships.

All this texture is in some sense mitigation for the loss of other historic elements, notably the more than 700-foot-long dry dock, known as Graving Dock No. 1, filled in by Ikea for a parking lot. Amid the asphalt, the dock has been outlined in Belgian-block paving stones, while a small segment has been preserved near the water's edge.

In its complicated role as the private owner of a public park, Ikea found an apt partner in Weintraub, who had worked on an early design for nearby Valentino Pier, and helped design Gantry Plaza State Park in Long Island City. For his part, Weintraub credits the support of planning commission chair Amanda Burden, as well as his team, including Anderson deMoraes, who together specified 558 trees, plus wildflowers and grasses—all of

which Ikea must maintain. The store's safety team also patrols the park, which is open from dawn to dusk.

Essential to the scheme was the separation of the 346,000-square-foot store from the park. "We were very insistent that we wanted this to be a public esplanade," said Ikea spokesman Joseph Roth. Even the crane lighting, designed by Fisher Marantz Stone, avoids turning the industrial past into a blue-and-yellow Ikea logo. Meanwhile, Parks Department-style benches at the esplanade's approaches signal the open-space fabric of the city. (The site also links with the route of the Brooklyn Waterfront Greenway.)

Opened in June, the park is still being discovered by New Yorkers with their own opinions about public-private trade-offs. "You have to make a judgment," as Weintraub said, "whether Brooklyn has gotten equal value for the zoning change that yielded the blue box." With its views of Erie Basin's barges and wharves—enhanced by a new dock for free water-taxi service—Brooklyn's maritime heritage, while it lasts, is in many ways more public than ever.

JEFF BYLES IS AN ASSOCIATE EDITOR AT AN.

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www.establishmentnyc.com

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6:30 p.m.
Urban Center
457 Madison Ave.
www.mas.org

THURSDAY 4
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Alessandra Sanguinetti
The Life That Came
Yossi Milo Gallery
525 West 25th St.
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Michael Thompson
Hasted Hunt
529 West 20th St.
www.hastedhunt.com

SCRAWL
apexart
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Yevgeniy Fiks
Adopt Lenin
Winkelman Gallery
637 West 27th St.
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FRIDAY 5
EXHIBITION OPENINGS

Alix Pearlstein
After The Fall
The Kitchen
512 West 19th St.
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Grillo Demo
Falling Jasmine
Phillips de Pury & Company
450 West 15th St.
www.phillipsdepury.com

Keith Tyson
Fractal Dice
PaceWildenstein
545 West 22nd St.
www.pacewildenstein.com

New Practices New York 2008
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EVENT

Gracie Mansion and the Regency Style
10:45 a.m.
Gracie Mansion
88th St. and East End Ave.
www.bgc.bard.edu

SATURDAY 6
EXHIBITION OPENINGS

Hilary Berseth,
Tim Davis, et al.
View (Thirteen): Practical F/X
Mary Boone Gallery
745 5th Ave.
www.maryboonegallery.com

Gary Simmons
Night of the Fires
Metro Pictures
519 West 24th St.
www.metropicturesgallery.com

Mona Vatamanu/Florin Tudor
Appointment with History
Lombard-Freid Projects
531 West 26th St.
www.lombard-freid.com

EVENTS

The Art Parade 2008
4:00 p.m.
Along West Broadway
www.deitch.com

The Big Draw
11:00 a.m.
The Drawing Center
35 Wooster St.
www.drawingcenter.org

Frank Lloyd Wright's Fallingwater Tour
8:30 a.m.
Air and Space Museum
Corner of 4th St. and Independence Ave., SW, Washington, D.C.
www.smithsonianassociates.org

P.S.1 Warm Up Series
Lisa Shaw, Bing Ji Ling, Neil Aline, Jerome Derradji
3:00 p.m.
P.S.1 Contemporary Art Center
22–25 Jackson Ave., Queens
www.ps1.org

WITH THE KIDS
Medieval Treasure
1:00 p.m.
The Cloisters Museum and Gardens
99 Margaret Corbine Dr.
Fort Tryon Park
www.metmuseum.org

SUNDAY 7
EXHIBITION OPENINGS
Jennifer Steinkamp
Lehmann Maupin
540 West 26th St.
www.lehmannmaupin.com

Vik Muniz
Verso
Sikkema Jenkins & Co.
530 West 22nd St.
www.sikkemajenkinsco.com

MONDAY 8
FILM

Street Smart
(Jerry Schatzberg, 1987), 97 min.
7:00 p.m.
Anthology Film Archives
32 2nd Ave.
www.anthologyfilmarchives.org

TUESDAY 9
EXHIBITION OPENINGS
Eduardo Navarro
Frederieke Taylor Gallery
535 West 22nd St., 6th Fl.
www.frederieketylorgallery.com

Erfurt: Jewish Treasures from Medieval Ashkenaz
Yeshiva University Museum
15 West 16th St.
www.yu.edu/museum

Landscapes Clear and Radiant: The Art of Wang Hui (1632–1717)
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

Surprisingly Natural: The Nature of the Bronx
Wave Hill
Armor Hall
675 West 252nd St., Bronx
www.wavehill.org

WEDNESDAY 10
EXHIBITION OPENINGS

Counter/Culture—The Disappearing Face of Brooklyn's Storefronts
Brooklyn Historical Society
128 Pierrepont St., Brooklyn
www.brooklynhistory.org

Here is Every: Four Decades of Contemporary Art
New Photography 2008: Josephine Meckseper and Mikhael Subotzky
Projects 88: Lucy McKenzie
Museum of Modern Art
11 West 53rd St.
www.moma.org

THURSDAY 11
LECTURE
Makiko Tada and Hiroyuki Hamada
Revolutionize the Maestro: New Ways of Craftsmanship
6:30 p.m.
Japan Society
333 East 47th St.
www.japansociety.org

EXHIBITION OPENING
Jean Luc Mylanye
Gladstone Gallery
515 West 24th St.
www.gladstonegallery.com

FRIDAY 12
SYMPOSIUM
Buckminster Fuller: Sanford Kwinter, Michael Sorkin, et al.
7:00 p.m.
Cooper Union
Great Hall
7 East 7th St.
www.whitney.org

EXHIBITION OPENINGS
Picture Parlor
ISCP
1040 Metropolitan Ave., 3rd Fl., Brooklyn
www.iscp-nyc.org

Recent Acquisitions, 2003–2008
Cooper Hewitt, National Design Museum
2 East 91st St.
www.cooperhewitt.org

Rirkrit Tiravanija
Demonstration Drawings
The Drawing Center
35 Wooster St.
www.drawingcenter.org

SATURDAY 13
LECTURE
Deborah Goldberg
Contemporary Sculpture at the Metropolitan Museum
11:00 a.m.
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

SYMPOSIA
Buckminster Fuller: Peter Galison, Chuck Hoberman, et al.
10:00 a.m.
Cooper Union
Great Hall
7 East 7th St.
www.whitney.org

Imageless: Symposium
Solomon R. Guggenheim Museum
Peter B. Lewis Theater
1071 5th Ave.
www.guggenheim.org

EXHIBITION OPENING
Brian Clarke
Phillips de Pury & Company
450 West 15th St.
www.phillipsdepury.com

EVENT
Exhibition Walk-Through
Michael Stickrod
2:00 p.m.
New Museum of Contemporary Art
235 Bowery
www.newmuseum.org

SUNDAY 14
EXHIBITION OPENING
Street Art, Street Life: From the 1950s to Now
The Bronx Museum of the Arts
1040 Grand Concourse, Bronx
www.bronxmuseum.org

MONDAY 15
LECTURE
Robert Buck
On Andy Warhol
6:30 p.m.
Dia:Chelsea
548 West 22nd St.
www.diaart.org

EXHIBITION OPENING
Aleksandra Mir
Mary Boone Gallery
541 West 24th St.
www.maryboonegallery.com

TUESDAY 16
LECTURE
Linda Nochlin
Old-Age Style: Late Louise Bourgeois
6:30 p.m.
Solomon R. Guggenheim Museum
Peter B. Lewis Theater
1071 5th Ave.
www.guggenheim.org

EXHIBITION OPENINGS
Gee's Bend:
The Architecture of the Quilt
Philadelphia Museum of Art
Benjamin Franklin Parkway and 26th St., Philadelphia
www.philamuseum.org

Giorgio Morandi, 1890–1964
Royal Porcelain from the Twining Collection, 1800–1850
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

WEDNESDAY 17
LECTURE
Marcel Beaudry, Sten Nordin, Cassio Taniguchi
For the Greener Good: World Leaders on Sustainability
6:30 p.m.
National Building Museum
401 F St. NW, Washington, D.C.
www.nbm.org

EVENT
Grand Central Terminal Tour
12:30 p.m.
Grand Central Terminal
89 East 42nd St.
www.mas.org



COURTESY PARC FOUNDATION

ESTUDIO TEDDY CRUZ
PRACTICE OF ENCROACHMENT: FROM THE GLOBAL BORDER TO THE BORDER NEIGHBORHOOD
PARC Foundation
29 Bleecker Street
Through October 25

The provocative San Diego-based architect Teddy Cruz brings his global explorations to the PARC Foundation with *Practice of Encroachment: From the Global Border to the Border Neighborhood*. Through videos, photographs, drawings, models, and maps, Estudio Teddy Cruz investigates topics such as land use, social interaction, and multi-family dwellings, moving from the macro-scale concept of an increasing global border—a zone Cruz calls the “political equator”—to the micro-scale neighborhood between San Diego and Tijuana. In these peripheral places, Cruz finds compelling evidence that we must reinvent our approaches to affordable housing and social density, while shoring up the nation’s crumbling infrastructure. As one case in point, Cruz’s project “Hudson 2+4,” produced with the PARC Foundation, remakes marginal areas of Hudson, New York, using a mix of housing, community amenities, and public infrastructure to create both a sustainable new neighborhood and a model for other cities to follow.

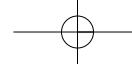
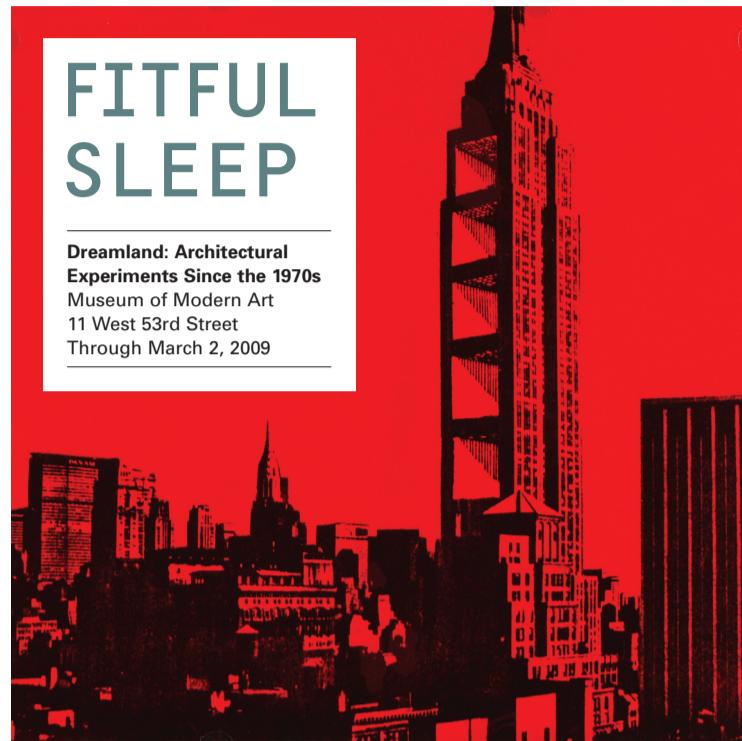


COURTESY HARLEY SPILLER

SCRAWL
apexart
291 Church Street
September 4 to October 11

Consisting of nearly one hundred handmade pronouncements collected by artist and curator Harley Spiller from the streets and subways of New York over the past 25 years, SCRAWL presents a cacophony of urban voices. Penned anonymously, these visual and verbal statements—whether neatly lettered or hastily scribbled on paper, cardboard, foam core, or wood—teem with political, biblical, and sexual musings that range from the appalling to the absurd. While some of the content is disturbing, all of the work reflects an irrepressible urge to be heard. In an essay accompanying the exhibition, Spiller recounts his adventures among the scrawlers, including one impresario on a Midtown sidewalk who gladly sold him a lease for the World Trade Center. Throughout, Spiller underlines the power of these texts to connect us all, regardless of color, creed, and penmanship.

VISIT WWW.ARCHPAPER.COM FOR COMPETITION LISTINGS

REVIEW
21

After viewing *Home Delivery: Fabricating the Modern Dwelling* at MoMA, do not overlook *Dreamland: Architectural Experiments Since the 1970s*, on exhibit a couple of flights down in the architecture and design galleries. Drawn primarily from the permanent collection, the show focuses on visionary architecture from the seventies that reckoned with New York, including works by Rem Koolhaas, Steven Holl, Raimund Abraham, Superstudio, and others, and culmi-

nates with contemporary works influenced or inflected by these visionary ideas.

Many of the early works are large, meticulously rendered drawings of the city altered by radical architectural interventions, which, though some are iconic, such as Superstudio's *Continuous Monument* (1969), seem remarkably fresh. Most involve superstructures inserted into a dense and chaotic urban fabric. For all these works' radicalism, a nostalgic atmosphere

pervades much of the 1970s work: Koolhaas' Plan of Dreamland, Coney Island, New York, New York (1977), for which the show is named, is a plan for the historic amusement park, a place filled with real and invented memories. This somewhat paradoxical backward-looking atmosphere is underscored by the old-timey music playing in the gallery tracked to Madelon Vriesendorp, Teri When-Damisch, and Jean-Pierre Jacquet's animated film *Caught in the Act* (1979), depict-

ing the seduction of the Chrysler Building by the Empire State Building. Stills from the film, which until recently was thought to be lost, illustrate Koolhaas' book *Delirious New York*, which curator Andres Lepik uses as the intellectual frame for the show.

"Many Europeans were coming to New York, seeing it as a field for experimentation," Lepik told AN while walking through the exhibition. The city was then in a period of decline and crisis, so perhaps these

With the world in such a terrible muddle, it's only natural that thoughtful people try to make sense of how we got into this fix and suggest how we might put things right. Which is what the Australian architecture critic Elizabeth Farrelly purports to do in her new book, *Blubberland: The Dangers of Happiness*. What, or where, is Blubberland? "You're rolling in it," Farrelly tells us, with a characteristic antipodean frankness. It's her clumsy term for the bloated landscape of

gated McMansion communities, gas-guzzling SUVs, sprawling beach houses, obese children, anorexic teenagers, cosmetic surgery addicts, and shopaholics; the landscape that has metastasized across America, Australia, parts of Europe, and even bits of Asia; the place that so many of us call home. Farrelly "craves" to know why we hunger for a "superfluous superfluity" when this desire leads us to squander the planet's resources. How is it that rational beings behave so irra-

tionally? How indeed?

Unfortunately, Farrelly never serves up much of an answer, although modernism, Andy Warhol, and our primitive brain appear to be among the culprits. Like a disparaging dervish, she whirls about pointing fingers at the multiple ills of contemporary society, here, there, and everywhere: our unabashed narcissism, our fascination with kitsch, fuzzy-headed feminism, mindless libertarianism, anti-intellectualism, and *continued on page 22*



COURTESY MONA

Clockwise from top: Introductory panel to *Episode 3: The Tower (The Fall)*, 1980, Bernard Tschumi; Plan of Dreamland, 1977, Rem Koolhaas; Church of Solitude, transverse section, 1974-77, Gaetano Pesce.

architects saw their visions as redemptive forces, or at least saw the city's degraded condition as ripe with potential. Gaetano Pesce's astonishing *Church of Solitude*, New York, New York, transverse section (1974-77) project includes tiny classical ruins at the mouth of his enormous church, hollowed out of the ground like a geometric cave. Interestingly, much of the 1970s work seems to reject a *tabula rasa* approach, signaling that though these architects were still thinking big, they had internalized the problems of large-scale urban renewal without lapsing into historicist recreations or capitalist capitulations—there isn't a festival marketplace in sight.

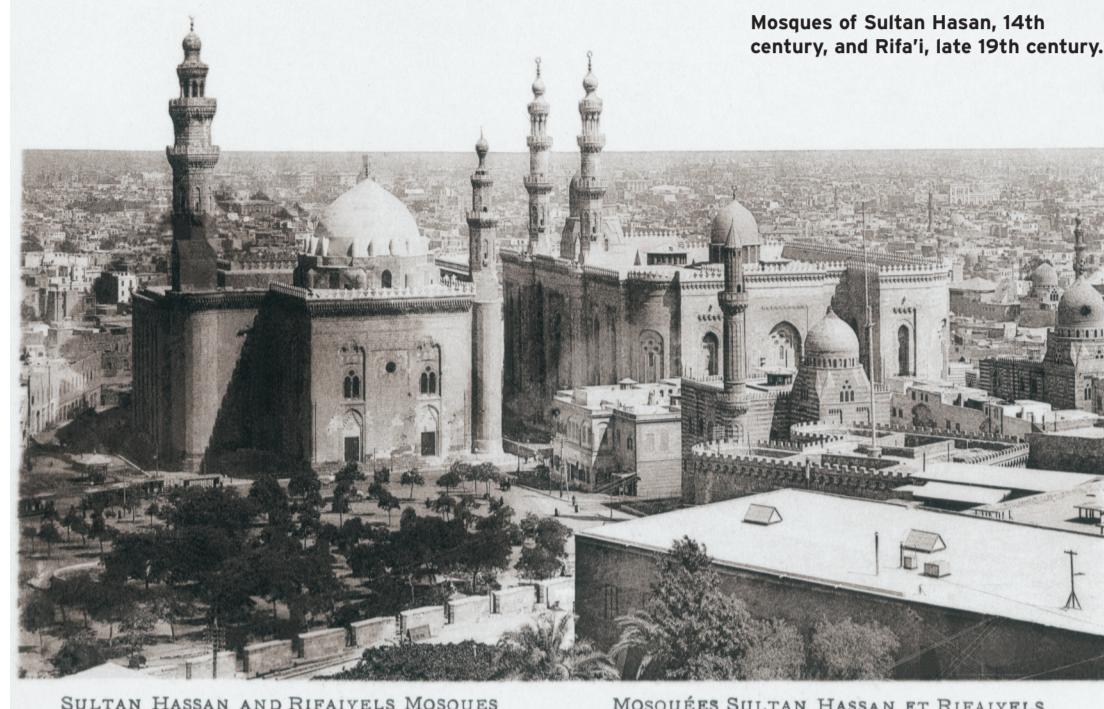
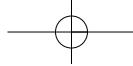
The show loses steam as it moves toward the present and as its geographic range widens. Non-Cartesian formal investigation becomes a stand-in for the visionary. A large table of models fills the center of the room, and while they are a joy to see, many also feel like filler (Steven Holl's *Bridge Houses Project*, Melbourne Australia [1979-82] is a notable exception). Most of the contemporary projects are houses, which Lepik argues are expressions of the persistent architectural fantasy of bringing urbanity to the countryside. But is Lindy Roy's Sagaponack House really all that visionary? Many of the recent specimens included seem more like fashion, vestiges of the previous chief curator's enthusiasms.

New York, it seems, is no longer the petri dish of architectural experimentation it once was. But though China and the Middle East may hold out the promise of endless possibility, a *tabula rasa* view of urbanism also seems to have returned to the work of many practitioners, including some included in the first part of the exhibition. Though absent from the show, these locales are hinted at, perhaps inadvertently. A model of Peter Eisenman's *Max Reinhardt House*, Berlin (1992-93), prescient of the CCTV Tower with its contorted loop form, sits in the center of the room, prompting the question: Has Koolhaas' dreamland evolved into a contemporary nightmare?

ALAN G. BRAKE IS AN ASSOCIATE EDITOR AT AN.

HAPPY TALK

Blubberland: The Dangers of Happiness
Elizabeth Farrelly
MIT Press, \$19.95



SULTAN HASSAN AND RIFAIYELS MOSQUES

MOSQUÉES SULTAN HASSAN ET RIFAIYELS

OH CAIRO, MY CAIRO!

Creating Medieval Cairo: Empire, Religion, and Architectural Preservation in Nineteenth-Century Egypt
Paula Sanders
American University in Cairo Press, \$29.95

Travelers from Gustave Flaubert to the 14th-century explorer Ibn Battuta came to Cairo to revel in the wonders of the city's Islamic architecture. Somewhere along the line a cliché was born: "city of a thousand minarets." Add in the exotic stories of the *Arabian Nights*, and Cairo became in popular imagination the quintessential medieval, Islamic city. But there is a catch: Some of the most reproduced icons of the city's skyline, the domes and minarets of the dominating Sultan Hasan and al-Rifa'i mosques, captured from the elevated Citadel, were not finished until 1912. Sultan

Hasan dates from the 14th century, but construction of its neighbor across the street did not begin until 1869, and its architect was Austrian.

This is one of the central issues raised by historian Paula Sanders in her critique of construction, preservation, and restoration in 19th-century Egypt. During this period, Sanders argues, imperialists (Ottomans, Europeans, and Anglo-Egyptians) acting as discriminating preservationists and urbanists produced a new "medieval" Cairo that would express an Orientalist view of Egypt's past in order to justify its colonized present and future.

Certain architectural styles were championed over others for preservation to cement a reading of Islam as an inherently stagnant, medieval religion with a sufficiently reflective architecture.

At the same time, Egyptian religious reformers had their own ideas about urban renewal, and called for spending scarce government funds on refitting neglected mosques as gathering places for worship, not as empty monuments for tourists; they contributed to active, if uneven, debates about what modern Cairo would look like. By the early 20th century, the result was a hackneyed "Paris by the Nile," whose wide new avenues cut into the old city, now known in guidebooks and by UNESCO as Islamic Cairo. Curiously enough, however, a majority of the monuments in that area actually reflected the architectural forms of the Mamluk period, which lasted roughly from the 13th to the early 16th century, when the Ottomans took over. While the colonial motivations and consequences of a modern, francophone Cairo have been well documented by

historians like Timothy Mitchell in *Colonising Egypt*, Sanders' subject is far less understood.

But as she explains, a review of the selective preservation and restoration work by the Comité de Conservation des Monuments de l'Art Arabe (the preservation commission founded by Egypt's bankrupt ruler Khedive Tawfiq in 1881, but dominated by Europeans) reveals how "the process of creating a 'historic city' involves as much erasure as it does preservation." Mamluk monuments were attentively preserved just as a modern, neo-Mamluk architectural style emerged in new constructions led by the Comité's head, the Austrian Max Herz, who was the architect of the al-Rifa'i mosque.

Ottoman structures and details, meanwhile, were more often ignored, or demolished, in order to ensure the prevalence of Mamluk architecture, which many influential Europeans in Egypt, from colonial officers to archaeologists, regarded as "the national art of Egypt."

All this has contemporary implications, according to Sanders. When Egypt applied to UNESCO to add Islamic Cairo to the World Heritage List in 1979, the document's authors described a city "graced by the greatest density of medieval monuments to be found in any Islamic city" and one that had "retained much of its medieval character." Sanders argues that the term medieval did not become a popular classifier until the late 19th century and, more importantly, that this medieval view of Cairo is rooted in the selective preservation strategies of the 19th century. Equating Mamluk with Islamic and, in turn, medieval styles was an Orientalist idea, which colonial powers used to explain Egypt and Islam's inability to modernize without Europe's hand. The current view of Cairo as an artifact city unchanged since the Middle Ages must come to terms with that history. So too must international preservation practices. Writing about recent renovations by the Shi'a Bohra sect, who recently rebuilt the long-crum-

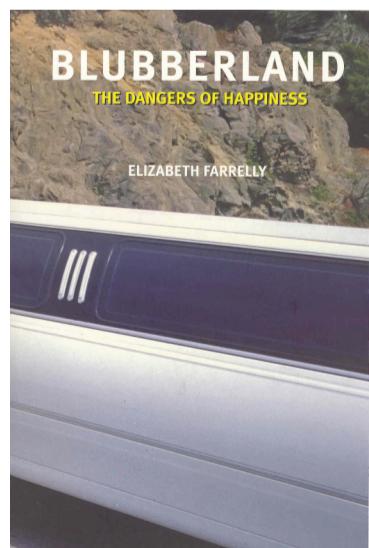
pling, 10th-century al-Hakim mosque in bright, white marble (to the horror of UNESCO), Sanders hits on hot debates about whom architectural preservation serves: the people who study buildings, or the people who use them.

Sanders seeks to reevaluate claims of Cairo as a historic, authentically medieval city, and she writes of medieval Cairo with the language of a social historian taking on "the compilers, redactors, and translators of the *Arabian Nights*." This is a tall order and makes for dense reading. The book's abundant architectural photographs, many from her own collection, are often more revealing—and certainly more clear—than the paragraphs they illustrate. Yet the thrust of her argument is not diminished: We have inherited prejudiced and historically loaded preservation practices born in the colonial playground that was 19th-century Cairo. By thinking of Cairo as persistently historic and not as a city carefully altered, demolished, and rebuilt under European control, we ignore that powerful age of urbanism while absolving the present. It may seem harsh, but UNESCO and the World Heritage program are the legacy of this colonial thinking, and should be judged accordingly.

FREDERICK DEKNATEL IS A FULBRIGHT FELLOW IN DAMASCUS.



COURTESY AMERICAN UNIVERSITY IN CAIRO PRESS



HAPPY TALK continued from page 21 just about any other pet social peeve you've ever had. This is what makes the book so deeply annoying. As much as you sympathize with all that distresses her, you can't find an ounce of enlightenment in her rants. Remember, too, that Cicero was crying out "*O tempora, o mores*" more than 2,000 years ago!

While I learned a lot about what the author doesn't like, I'm still uncertain what she does. Farrelly contends the early modernist architects stripped beauty of its moral content, yet she declares that Tadao Ando's austere Chapel of Light, and several equally severe churches by Peter Zumthor, are "beautiful

moments." But could we have had them without Gropius or Le Corbusier? She dismisses the New Urbanists with a quote from Michael Sorkin about the movement's sterile restrictions, but later sees hope for the planet in a new "slow architecture ... similar in some ways to the 'New Urbanism' ideas promoted by American architect Andres Duany and others." (Is Elizabeth Plater-Zyberk one of the others? Or just a wife? So much for sisterhood. And she complains that the modernists were misogynistic!) Consistency may be the last refuge of the unimaginative, as Oscar Wilde once observed, but chapters full of such intellectual inconsistencies foil her arguments

and riled this reader.

What's evident from Farrelly's meandering chapters—and likely intentionally so—is that her erudition is wide ranging. She discourses ably on Aristotle and Iris Murdoch, alludes to the science fiction of Philip K. Dick, and makes mention of such pop cultural phenomena as *Little Miss Sunshine* and Sarah Silverman, all the while quoting countless scientists and scholars on everything from the nature of the brain to the current paucity of female architecture stars. All this is connected to our starved psyches and the coming environmental apocalypse, but keeping her line of reasoning straight among so many references and digressions was

often beyond me.

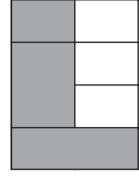
What I am clear on is that Farrelly believes that women will ultimately save the planet, in part through a new matriarchal religion, fusing elements of Gnosticism, Zoroastrianism, Sufism, and Buddhism, and elevating "the feminine virtues of giving and receiving, of empathy and service ..." Yes, it's the dawning of the Age of Aquarius, but how we get through the dawn won't be pretty. In the end, if Farrelly makes a good case for anything, it's that necessity will once again be the mother of invention. Amen to that.

MARISA BARTOLUCCI IS A WRITER AND CRITIC IN NEW YORK CITY, AND A REGULAR CONTRIBUTOR TO AN.

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The Opening **Keynote Luncheon and Honor Awards Presentation** will feature keynote speaker **George H. Miller, FAIA**, Partner, Pei Cobb Freed & Partners Architects. The closing luncheon on September 27 will feature keynote speaker **James P. Cramer, Hon. AIA**, former chief executive of AIA National.

For more information, go to http://www.aians.org/conv_2008/index.htm.

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