

THE ARCHITECT'S NEWSPAPER

15 09.17.2008

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PHILLY NIXES UNISYS SIGNS AT CENTER CITY TOWER



Two Liberty Place, at right.

COURTESY MURPHY/JAHN

COMMUNITY OPPOSES GARBAGE GARAGE, LEED RATING OR NO



COURTESY WEISZ + YOES

SOHO SAYS TRASH PLAN STINKS

As New Yorkers colonize the last of the city's former industrial areas, they have found themselves on the front lines of a battle against their neighborhoods' unsavory remnant uses—wastewater treatment plants, marine transfer stations, salt sheds, and sanitation depots.

Now the battle has erupted in Hudson Square, a district west of Soho that until a few years ago did not even have a name. With such luxury brands as the Urban Glass House and the soon-to-be-completed Trump Soho rising in its midst, the community has come out in sharp opposition to a Department of Sanitation plan to site a new garbage truck garage and salt station atop an existing UPS facility at the corner of Spring and West streets.

At an August 27 hearing before the City Planning Commission, local residents, business owners, and public officials voiced their concerns [continued on page 9](#)

YOUR LOGO NOT HERE

When Philadelphia Mayor Michael Nutter lured technology giant Unisys to a prominent downtown tower, he could offer a perk no titan would refuse: a sky-high corporate banner, in the form of company logos emblazoned across the building.

The signs were a win-win, said the mayor. Just gaze at the landmark PSFS Building, topped by a 27-foot-high ode to the Philadelphia Saving Fund Society. What better way to show that Center City is open for business? In no mood to quarrel, the Art Commission weighed in, giving the glowing red, 11-foot-high letters a thumbs-up for the skyline.

Thus ensued the [continued on page 5](#)



DAVID SUNDBERG/ESTO

NEW SCIENCE LIBRARY AT PRINCETON OPENS

GEHRY GOES IVY

Princeton University begins its academic year with a glinting new science and math library in a strategically important spot opposite the campus' iconic Fine Hall. The five-story building, one of the first completed amid a ten-year campus plan that became public this spring, announces Frank Gehry's arrival with swooping, stainless-steel curves around a tower. As a lynchpin for university expansion, the project brings bustle to a developing part of campus. But Princeton's newest name-brand building also takes a somewhat ungainly step out of the past.

The 87,000-square-foot Peter B. Lewis Library, named for the insurance magnate and Gehry patron [continued on page 13](#)

CONTROVERSIAL PROGRAM BACK IN CITY COUNCIL CROSSHAIRS

SELF-CERT UNDER FIRE

Since its creation in 1995 in the midst of a fiscal crisis, the city's professional certification program has been both a boon and a bane for architects and engineers. While it has saved the industry untold time and money by allowing designers to sign off on their own projects, it has also given a few unscrupulous architects carte blanche to abuse the process. And it was only a matter of time before the program landed squarely in local politicians' sights.

For the past four years, a bill has cropped up in the City Council in one form or another seeking to end professional certification. With the recent crane collapses—neither of which were caused by

[continued on page 10](#)

THE ALL CLEAR

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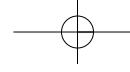
SKY HIGH IN SHANGHAI. SEE PAGE 14



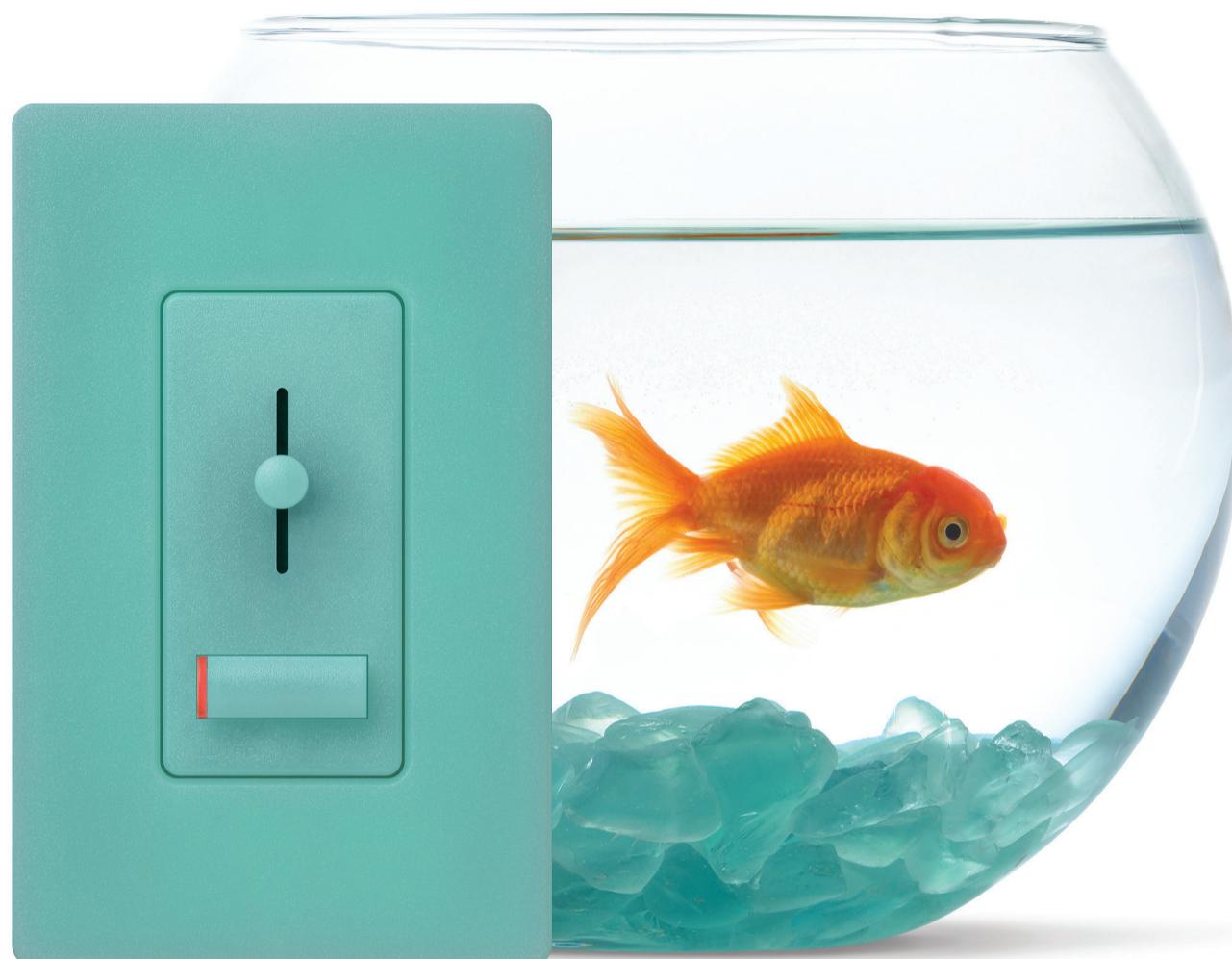
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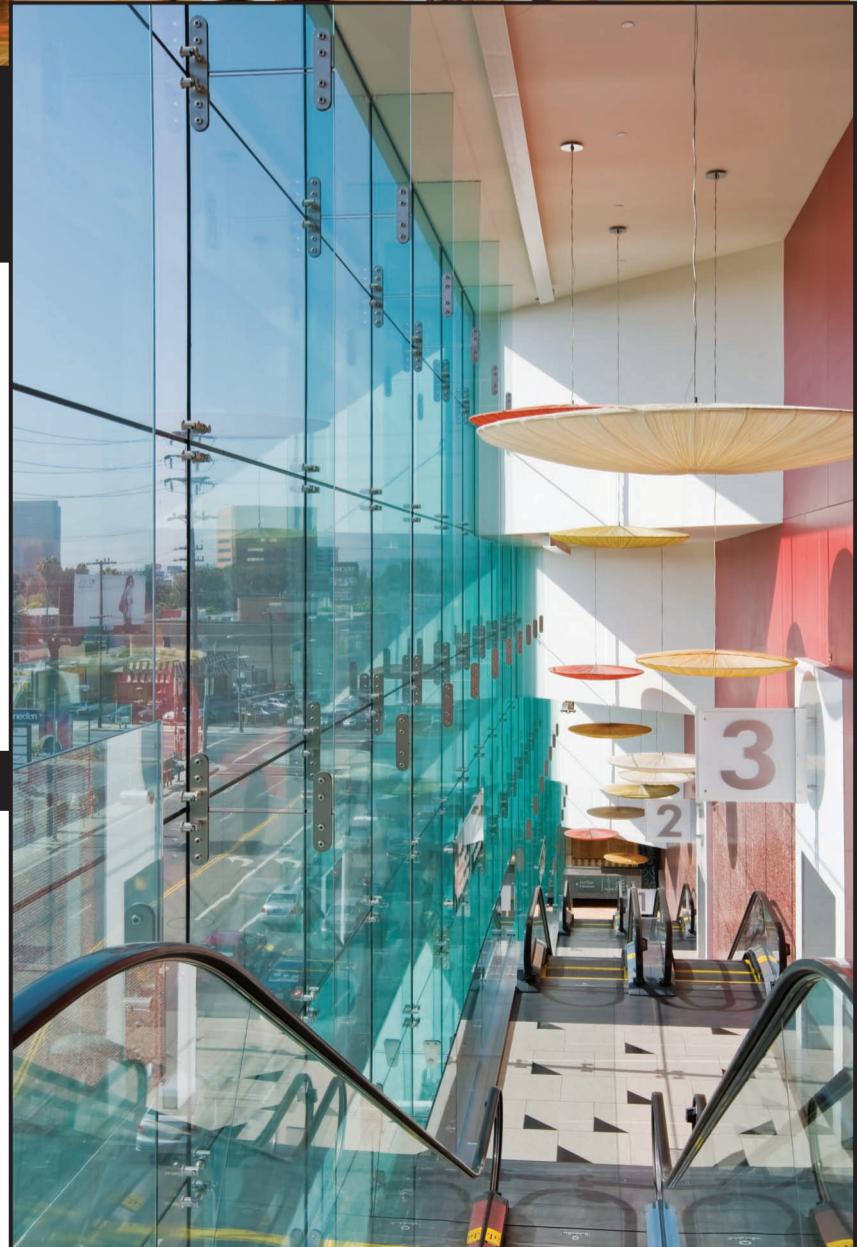


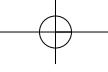
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BEYOND BUILDING

Included in this issue is a pull-out pamphlet titled *Into the Open: Positioning Practice*. This is the official catalogue for the United States pavilion at the 2008 Venice architecture biennale. It features our curatorial statement for the exhibition, a walk-through of the exhibit, and descriptions of each of the 16 featured practices.

Into the Open begins by acknowledging a contemporary condition of "changing populations, shifting borders, and uneven economic development—exacerbated by the explosion of migration and urbanization" that we believe requires new architectural approaches that challenge this condition, and in the process, question architecture's traditional working methods. The pavilion features smaller and more innovative practices that we believe "go beyond building," and includes architects stretching the definitions of the profession by working as researchers, activists, and developers, as well as designers.

We also recognize that today, architectural culture encompasses a broad range of attitudes, responses, and approaches, but that due to the extreme nature of our degraded and compromised urban condition—crumbling infrastructure, environmental devastation, and a cultural fluidity that can undermine social stability—requires an immediate and drastic rethinking of old architectural solutions. With this exhibition, we made a curatorial decision to omit star architects and the modernist notion of individual authorship, and instead chose to highlight small, less visible practices that are defined by choreographies of collaboration. We believe that this intellectually entrepreneurial approach to architecture is uniquely American and one that needs to be recognized.

The exhibition opens to the public on September 14 and runs through November 23, 2008. We imagine the exhibition as a social space, prompting dialogue and debate about issues affecting the architectural community. We hope that the public will take part in this dialogue by contributing to our online blog (<http://positioningpractice.us>).

WILLIAM MENKING
COMMISSIONER AND CURATOR

AARON LEVY
CURATOR

ANDY STRUM
CURATOR

YOUR LOGO NOT HERE continued from front page battle of Two Liberty Place, Philadelphia's third-tallest building in a complex designed by Chicago-based architect Helmut Jahn. And after corporate brinksmanship, warring editorials, and a cast of bold-face names including Bon Jovi guitarist Richie Sambora—who bought a luxury condominium in the tower—the battle finally ended on August 26, when in the face of outraged citizens, the Zoning Board of Adjustment refused to grant a variance for Unisys' noncompliant signs.

The company, which has leased just seven percent of the building, intended to move its headquarters and 225 jobs from a nearby suburban campus. Absent the branded tower, Unisys may rethink its move. "We're following up on the decision, and discussing next steps," said spokesman Jim Kerr.

The logos would have hung from the

building's east and west facades, about two-thirds of the way up the tower. Because the city's zoning ordinance bans signs above a building's second story, and also restricts them to 100 square feet, Unisys' plea for its far higher and larger logos landed at the zoning board. And despite influential backers—in an editorial, the laissez-faire *Philadelphia Inquirer* asked, "What's six more letters?"—many businesses and residents drew an emphatic line in the sky.

Among them was Cigna, Two Liberty's largest commercial tenant, which occupies 18 floors of the 58-story building. The company pointed out that it has signage rights to the upper facades of the north and south sides of the tower, but has tastefully refrained from exercising them. Then there were residents like Richie Sambora, aghast at the thought of an infernal glow marring the view from their 37th-floor yoga studio.

Opponents also filed a federal suit claiming that Unisys failed to obtain approval from the building's occupants.

Indeed the tower, which is clad in blue pearl granite from Norway, was hardly detailed as a background for a red-lettered beacon. "It was intentionally designed so that it would be without need of a sign," said Scott Pratt, principal architect at Murphy/Jahn and the project architect for the tower, which was completed in 1990. "The building form on the skyline would really become its own sign." (Pratt told the zoning board that slapping a logo on the skyscraper would be "like a vandal going into an art museum and splashing paint on a sculpture.") Other towers may host logos that are integral to their design, Pratt added. "The Unisys sign," he said, "was definitely not well integrated into the design of Two Liberty."

JEFF BYLES

KATHRYN DEAN TO HEAD GRADUATE SCHOOL OF ARCHITECTURE & URBAN DESIGN



DAVID KILPER/WUSTL PHOTO SERVICES

NEW DIRECTOR FOR WASH U.

Kathryn Dean, a founding partner of New York-based Dean/Wolf Architects, has been named director of the Graduate School of Architecture & Urban Design at Washington University in St. Louis. Effective this fall, Dean will fill the newly created position within the Sam Fox School of Design & Visual Arts, which is part of a broader reorganization of Washington University's art and architecture programs.

In helping build the school's curriculum and faculty, Dean aims to give the Missouri institution a much broader reach. "I have proposed that we expand the international programs to build the global identity for the school," Dean told AN, adding that she hopes to ground that growth in a deeper relationship with fabrication facilities in St. Louis. The new program will be comprised of three different tracks, Dean added. "The first is the already strong practice trajectory. The two new trajectories are two-semester specializations in digital design or sustainable design."

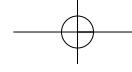
Having served on the faculty of Columbia University's GSAPP since 1991, Dean claims extensive experience in academic circles. She also taught at Harvard's Graduate School of Design, and has served as a visiting professor at both the University of Michigan and the University of Florida.

"Kathryn brings incredible experience that spans practice and education to this important new position," said Bruce Lindsey, the Sam Fox School's dean of architecture, in a statement announcing the appointment.

While in St. Louis, Dean plans to maintain her architectural practice, which she launched in 1991 with her husband Charles Wolf, earning a reputation for breathing new life into contemporary residential architecture. Major projects include Spiral House, a structure anchored to a 30-foot-tall rock formation, which won a 1998 Design Excellence Award from the AIA New York chapter. The firm has also received plaudits for the Urban-Interface Loft, built in a former Tribeca electrical warehouse, which earned both a Design Excellence Award and an Honor Award from the AIA in 1998.

A native of North Dakota, Dean received her Bachelor of Arts degree in architectural studies from North Dakota State University in 1981, and a Master of Architecture degree from the University of Oregon in 1983. Prior to Dean/Wolf, she worked as a designer for the New York firms Martha Schwartz, Cooper Eckstut Associates, and Kohn Pedersen Fox.

DANIELLE RAGO



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MADISON SQUARE PARK TOWER UNVEILED



LUXIGON

OMA GOODNESS!

Rem Koolhaas and the Office for Metropolitan Architecture (OMA) responded to the job of adding a 24-story mini-me to Cetra/Ruddy's 60-story One Madison Park (OMP) on 23rd Street with their usual cool contrarianism. Koolhaas had no interest, according to OMA partner Shohei Shigematsu, in adding "another masterpiece condo to the market." The idea was to capture the essence of a Manhattan building, replete with boring bits, opportunistic

views, and an over-the-top penthouse. The 18-unit mid-rise, known as 23 East 22nd Street, holds one apartment per floor. Sharing a lobby and amenities with the larger tower, the building has an intentionally banal entrance facade, mostly of glass, that steps out as it rises over a neighboring townhouse, grabbing its air rights. When viewed from 23rd Street, the effect is startlingly dynamic, as if the building is trying to

sneak a peek of the park from behind OMP. The diagonal cantilever, developed with WSP Cantor Seinuk engineers, is deliberately zigzagged, eschewing slick angles for "a more pixelated and contemporary look," said Shigematsu. Cladding materials for the concrete structure are still under investigation, but the aim is a skin that would look both tough and glitzy, like Manhattan, or even a bit like Koolhaas, too. **JULIE V. IOVINE**

COUNCIL PASSES TRIO OF BILLS TO MAKE BUILDING SITES SAFER

Taming the Cranes

After the city suffered its first crane collapse in March, politicians citywide leapt into action, calling for tougher standards at the Department of Buildings, a place so many of them seem to love to hate. The City Council took the hardest line, proposing more than a dozen pieces of legislation that have only gained further support following a second crane accident in May.

Though not the first package of legislation to come out of this new climate of concern, three bills passed unanimously on September 4 by the City Council are the first that deal explicitly with crane safety and management. The bills call for increased training for crane erectors and operators, enhanced communication and coordination between construction workers and the department regarding crane operations, and a reduction in the use of nylon slings during erection and jumping.

Despite the best efforts of the Bloomberg administration over the previous six years to reform what many considered one of the city's most dysfunctional agencies, problems persisted in the face of a building boom unrivaled in the last half-century. It finally took an unshakeable catastrophe—or several—for a serious reevaluation of the department to begin. The council now hopes things are headed in the right direction.

"This year, we have seen far too many New Yorkers placed in harm's way and far too much loss of life because of accidents on construction sites," said Erik Martin-Dilan, chair of the

council's Housing and Buildings Committee, in a release. "While our work and commitment to construction safety will always continue, today's legislation is yet another important step in ensuring that those working on our construction sites are armed with and held to the highest of safety standards."

The most significant piece of legislation heightens coordination between the department and construction workers. It requires the project engineer to submit a detailed plan for operation whenever the cranes are erected, jumped, climbed, or dismantled. A second piece of legislation sets out additional training standards and qualifications for crane operators and riggers. Workers must complete a 30-hour training program approved by the department, as well as an eight-hour refresher course every three years. The final bill limits the use of nylon slings—the suspected cause of the first crane collapse—during jumping procedures to instances when the crane's manual explicitly calls for their use.

As a practical matter, the new laws may not have a major effect because they borrow much of their language from two regulatory notices released by the department earlier this year.

Nonetheless, the council has promised to continue its work to ensure a safer construction industry, though some still feel it could do more. Council member Tony Avella, a frequent critic of the department, said additional measures, particularly those targeted at developers and not only construction companies, would go a long way in curtailing hasty and unsafe practices.

"Am I going to vote for this bill? Of course," Avella told AN before the council voted. "Anything is better than what we've got, but it's not enough." **MATT CHABAN**

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Brightly illuminating the byway on which it sits, 1 Dominick, named for this cafe's little-known Hudson Square address, makes a fine pit-stop for patrons of the freshly renovated Here Arts Center, located just next door. Designed by Harry Gavera, principal of Propylaea Architecture Atelier, the cafe is as edgy and eclectic as the theater's programs. The main design move was to remake the facade as a digital screen, composed of many pixels in which information is displayed and processed. The resulting multi-tonal storefront is composed of red, yellow, blue, and light-purple panels, all framed in a NanaWall system of exterior folding doors. With the panes partially retracted, Gavera allows air, light, and customers to filter throughout the space, while reflections through the many-hued facade create a carpet of color inside. At night, a similar effect animates the pavement outside, aided by strategically positioned spotlights. The rest of the interior features clean, unfinished metals with exposed screws and bolts, imparting a trademark downtown balance between the rough and the polished. **DR**

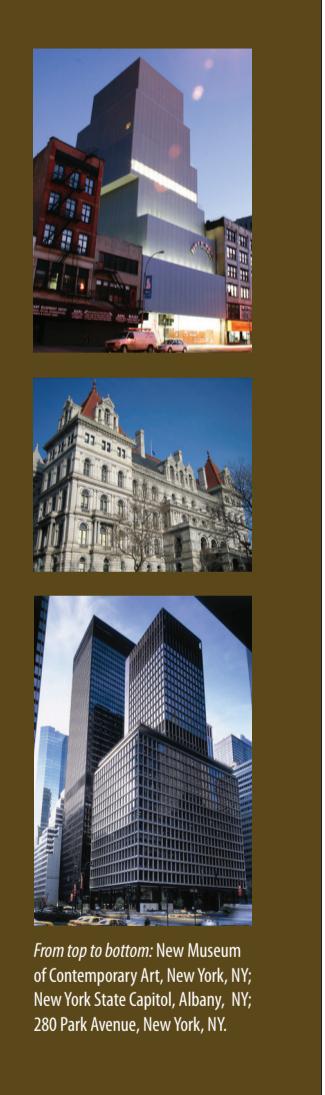
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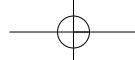
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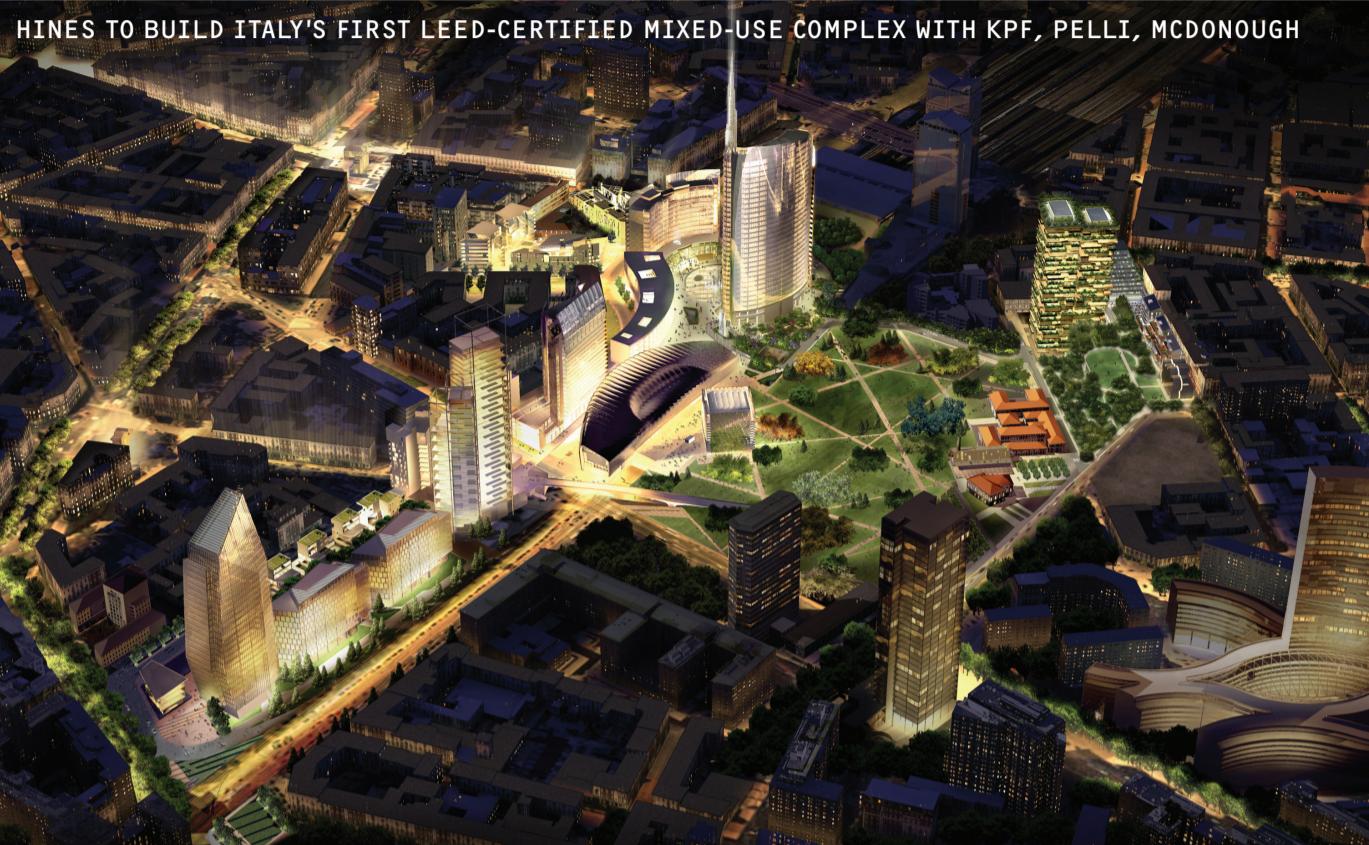
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From top to bottom: New Museum of Contemporary Art, New York, NY; New York State Capitol, Albany, NY; 280 Park Avenue, New York, NY.



THE ARCHITECT'S NEWSPAPER SEPTEMBER 17, 2008



HINES TO BUILD ITALY'S FIRST LEED-CERTIFIED MIXED-USE COMPLEX WITH KPF, PELLI, McDONOUGH

Developed by Hines, the project includes buildings designed by Kohn Pedersen Fox, Pelli Clarke Pelli, William McDonough and Partners, and the Chicago-based firm Lucien Lagrange Architects, along with numerous Italian architects, including Stefano Boeri, who provided masterplanning for the Isola section. The mixed-use project includes residential, retail, and office spaces, cultural spaces, a new government center for the Lombardi Region, and a new city hall.

The project is a major makeover for Milan, as it makes the transition from an industrial to service-based economy, updating its image from grit to green. "With urban projects the real story about sustainability is redevelopment, building within the city rather than on the periphery," said Mark Rylander, director at William McDonough and Partners.

For KPF and Pelli, Porta Nuova is one of a long line of collaborations with Hines, but the McDonough project, a much smaller mixed office and retail building, is the firm's first built project for the developer. "We've worked on competitions for Hines, and served as a consultant," Rylander said. "But this is a big deal for us."

The park will be built over train lines coming in to Garibaldi station, connecting the Isola section, named for its former isolation, to the other redeveloped areas. The firm LAND is designing the park, along with Porta Nuova's public spaces and streetscapes.

Perhaps most significantly, the project will help embed LEED standards into Italian building culture. "In many ways, these are demonstration buildings," Rylander said.

ALAN G. BRAKE

COURTESY HINES

Mint Milan

At over 1 million square feet of space, Porta Nuova is the largest building project in central Milan, coordinating development in three adjacent neighborhoods—Garibaldi, Varesine, and Isola—plus a new park and public spaces. To be completed in time for Expo 2015, it is also the biggest rollout of the LEED rating system in Italy.



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SOHO SAYS TRASH PLAN STINKS continued from front page about noise, traffic congestion, and pollution, claiming the area is already plagued by all three, thanks largely to the nearby Holland Tunnel, which has been deemed one of the worst asthma zones in the city. "The dangers of such a location should be self-evident," Katharine Wolpe, president of the Village Independent Democrats, told the commission.

The Sanitation Department has little choice about its move to Hudson Square. When the Hudson River Park Act became law a decade ago, the city agreed to relocate its sanitation garage on Pier 52 at the end of Gansevoort Street to make way for additional parkland. After much deliberation and an eventual lawsuit, the city now pays \$1.8 million per year to lease the site, and if it does not vacate by 2012, it must pay an additional \$1 million per year.

To make the \$400 million, 347,000-square-foot facility more palatable, the department and its architects, Dattner Architects and Weisz + Yoes Architecture, are pursuing a number of sustainable features with the goal of achieving LEED certification. "It's great to see the city commissioning great industrial buildings, both architecturally and sustainably," Claire Weisz told AN. "It's good to see more design-driven work within that typology."

The most obvious component is the operative louvered curtain wall, the signature element of the building envelope being designed by Weisz + Yoes. One of the largest of its kind in the country, the system will track sunlight and adjust louvers throughout the day to regulate heat exposure, thereby cutting energy costs. The form of the curtain wall, which would extend down to the UPS portion of the building, is also meant to telegraph the structure's interior.

Dattner, which is in charge of everything within the facade, designed a massive green roof, possibly the largest in the city at nearly the size of a football field. (The building's large footprint, coupled with a requested variance to forego the required 85-foot setback in favor of a sheer 120-foot street wall, has greatly angered residents and business owners.) The garage will also draw on Con Edison's steam network for heating and cooling, further reducing energy consumption.

Still, the community is not entirely satisfied. On July 19, when Community Board 2 conditionally disapproved the proposal by a unanimous vote of 40-0, they demanded LEED Gold standards, including public access to the green roof and a 30 percent reduction in carbon emissions, asthma being one of the greatest concerns. "My eldest son Paul and my wife have asthma," John McPeake, a resident of 330 Spring Street, told the commission. "Essentially, I will be forced to leave if this garage is built." (The specific LEED rating goal has yet to be determined, but the team seeks to exceed expectations.)

Beyond the facility's design, many residents feel the plan would burden the area with more than its share of waste operations. The Gansevoort Station currently serves Sanitation Districts 2 and 5, but the new station would combine those two garages with District 1—a solution critics say brings too much traffic into the area. Were the District 5 garage relocated elsewhere, the station's bulky profile could also be reduced to 95 feet, closer to the neighborhood scale and required setback.

Christine Quinn, the local representative on the City Council as well as the speaker, has yet to take a position on the matter, leaving the facility's fate an open question.

MC



COURTESY WEISS/MANFREDI

UNVEILED

TAEKWONDO PARK

Like many martial arts, taekwondo is as much a philosophy as it is a sport, and emphasizes the connection between mind, body, and spirit. This idea provides the underpinning for Weiss/

Manfredi's plan for Taekwondo Park in Muju, Korea, a complex roughly the size of Central Park. Seoul-based Taekwondo Promotion Foundation, the group that commissioned the master plan, hopes to capitalize on the sport's international popularity—at 70 million practitioners in

more than 118 countries, it is the most popular of the martial arts—and to give it a spiritual and physical headquarters. With a mixture of uses like a museum, housing and hotels, an arena, training facilities, and even a temple, the park is designed to be an attraction for short and longer-term visitors.

Weiss/Manfredi's competition-winning plan follows the course of a river valley in the hills south of Seoul and links the three primary program areas to the principles of taekwondo, connecting them with a series of footbridges representing belts, or levels of achievement. And as is fitting for a practice that emphasizes the unity of mind, body, and spirit, the plan emphasizes sustainability and the buildings' relationship to the landscape, which will be cultivated with native crops.

Architect: Weiss/Manfredi
Client: Taekwondo Promotion Foundation
Location: Muju, Korea
Completion: 2013

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BRIAN BUCKLEY

Putting its furniture where its mouth is, the luxe French furniture company Ligne Roset has opened its first New York restaurant: Apiary, a collaboration with New York chef Neil Manacle. The East Village space, designed by Ligne Roset and packed with the company's playful pieces, blends deep colors and velvety textures for a contemporary vibe. With dark ebony partitions setting the overall tone, the 54-seat dining room features organic materials, bold textiles, and clean modern lines to match the menu's New American cuisine. For furnishings, the company has tapped both established designers and fresh talent, throwing in everything from Jean-Philippe Nuel's geometric Luca chairs to barrel-shaped, Triple Lustre ceiling lights, designed by Martino D'Esposito, featuring layered PVC shades, laser-cut with the silhouette of a traditional chandelier. Throughout, wine-hued upholstery in red, rose, and purple offers just the right dose of warmth.

Connoisseurs of barstools, take note: The canteen's stylish Pam seats, designed by Claudio Dondoli and Marco Poccia from Archirivolto, feature aluminum-clad, piston-operated bases that adjust in height, providing an optimal elbow-bending elevation for all. **DANIELLE RAGO**

SELF-CERT UNDER FIRE continued from front page designers—regulatory pressure has exploded. A new report released on August 21 by the city's Independent Budget Office has further fanned the flames by fixing a price on the program's elimination: \$7.5 million.

"I think it's achievable," said James Oddo, the Staten Island council member who requested the report. "I think it's a very manageable number." Oddo said he did not believe the program could be eliminated in one fell swoop, for both economic and logistical reasons, but he hoped that it could be dismantled piece by piece in the coming years.

The \$7.5 million annual price tag would cover the hiring of 50 additional plan examiners and 19 support staff, as well as a one-time outlay of \$1.5 million to purchase and furnish new offices for the staff. One way of easing into the new regime, Oddo suggested, would be to eliminate certification from different classes of buildings, such as small family homes or high-rise structures. Nixing one-to-three-family homes, for example, would cost \$2.9 million, according to the report. (The document did not break out the cost of eliminating other classes of buildings, in part because Oddo specifically requested the breakdown on small family homes, which comprise much of his district.) A department spokesperson said the report is under review but would not comment further.

When it was first unveiled over a decade ago, professional certification was meant to streamline what can be a burdensome and time-consuming process. "In this develop-

ment climate, with the building department overwhelmed, six months is a lifetime," said Cook + Fox associate partner Peter Aaron. He added that his firm rarely self-certifies except for "very special clients."

But that same overheated development climate is what led a handful of architects and engineers to push the boundaries of self-certification, declaring projects compliant when they actually violated zoning resolutions by exceeding FAR, categorizing additional floors as mezzanines, or cramming attached homes onto lots that called for detached ones.

When these violations came to light, it enraged communities, particularly in the outer boroughs, where the program's abuse was most rampant. In response, the department tightened oversight by issuing harsher fines and eliminating certification privileges from repeat offenders. It also launched an auditing program, hiring additional plan examiners who check a minimum of 20 percent of all certified projects.

Last year, 48 percent of projects were self-certified, according to the new report. Of those, 24.3 percent were audited, with 21.5 percent of audited projects found to be in violation. Oddo called those numbers too high, but given the detailed nature of design work, mistakes can slip through. This is partly why it can be so difficult for the department to differentiate between—and punish—malevolent filings from the merely accidental.

Claire Weisz, principal at Weisz + Yoes Architecture, said that is one reason her firm rarely self-certifies, and then only on small projects. "The process of going through the

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review gives us the assurances that our projects are compliant and that we see eye-to-eye with the city, that we're not misinterpreting anything."

Many architects AN spoke with declined to comment, indicating the touchy nature of the issue. While some in the industry believe that axing the program could help restore the industry's image, Ric Bell, executive director of the AIA New York chapter, defended the program, though he did add that many architects would prefer they were not burdened by the pressures of the market to cut corners.

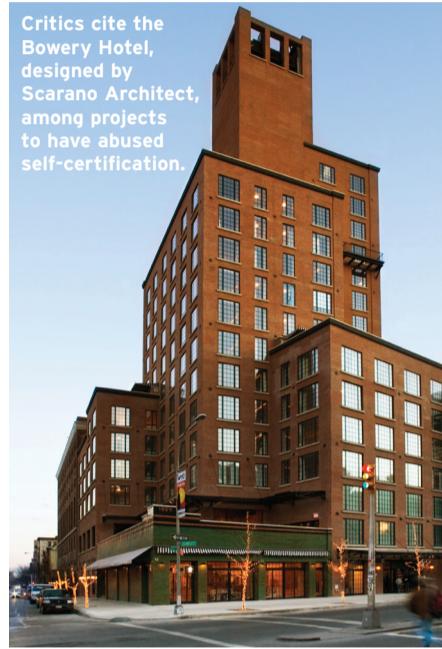
"Perhaps with more resources, decent salaries for municipal employees, and a changing economy, these impediments to speedy review will disappear," Bell said. "But professional certification has been a necessary condition of work for many architects who would rather put the responsibility for review back on a professional and well-staffed Buildings agency."

Rob Rogers, of Rogers Marvel Architects, remained doubtful that much would change. After all, he said, this is New York, where nothing ever changes. "If they aggressively enforced it—if you get a DWI in Singapore, you lose your license for life—it might clean things up a bit," he wrote in an email. "But this is New York, and a new mezzanine inter-

pretation and a new hedge fund will show up tomorrow!"

For Oddo, such excuses fall short. "Essentially, this has become a crutch for the industry," he said. "This will make us confront a more fundamental problem, which is you get what you pay for." MC

Critics cite the Bowery Hotel, designed by Scarano Architect, among projects to have abused self-certification.



COURTESY BOWERY HOTEL

ICHIOKA TO REPLACE MOORE AT ARCHITECTURE FOUNDATION



COURTESY ARCHITECTURE FOUNDATION

FRESH START FOR LONDON'S AF

After scuttling plans for a striking new headquarters designed by Zaha Hadid, London's Architecture Foundation has sought fresh blood for its public-minded mission, naming Sarah Ichioka as director. She replaces Rowan Moore, who departed the Foundation in May.

Ichioka, 29, has served as deputy director of the London Festival of Architecture, and was a consultant curator for the Tate Modern's Global Cities exhibition. She also helped coordinate the 10th Venice Architecture Biennale, directed by London design-world heavyweight Richard Burdett.

"The Architecture Foundation under its new director Sarah Ichioka will inevitably be changing its shape to accommodate what it perceives as the changing needs of this challenging period," said Brian Clarke, chair of the Architecture Foundation, in a statement.

In addition to her curatorial roles, Ichioka has been a founding research associate of Urban Age, the roving conference series on the future of global cities (next stop:

São Paulo, on December 3). Ichioka received a masters degree in City Design & Social Science from the London School of Economics, and previously studied at Yale University. She takes up her new post on October 13.

"I am absolutely delighted to be given the opportunity to lead The Architecture Foundation into its next stage," Ichioka said in a statement. "I look forward to building a focussed, pertinent programme for the Foundation, developed in close collaboration with its trustees, staff and patrons."

Established in 1991 as Britain's first independent architecture center, the foundation had high hopes that its Hadid-designed building, sited in Bankside near Tate Modern, would sharply boost its public profile. Responding to a competition brief calling for a building "with the qualities of a billboard and a chapel," Hadid conceived a bold, diamond-shaped structure that was to have been her first built commission in London. But after Hadid's 2005 selection from a field including MVRDV and Foreign Office Architects, the project faltered amid mounting costs and a gloomy fundraising climate, and was finally scrapped early this year.

Moore, who was named director in 2002, is an architecture critic at London's *Evening Standard*, and had said he would resign to focus on his writing career regardless of the building's fate. While some critics faulted his stewardship at the center—including a controversial 2006 exhibition about gay sex in public spaces—Moore oversaw a number of popular new ventures such as New Practices London, which brought emerging London-based architects to New York's Center for Architecture last year as the first in an international exchange between up-and-coming firms. JB

POINTE WORK



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

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THE ARCHITECT'S NEWSPAPER SEPTEMBER 17, 2008

MINI AND HWKN TURN A CHELSEA ROOF INTO A FRONT LAWN DANCE PARTY



On a recent 90-degree afternoon, 10th Avenue and 36th Street was a sizzling wasteland of tarmac and tire shops. Architect Marc Kushner rode a dusty freight elevator to the top of a squat industrial building on the corner, stepped out into the glare, and took a deep breath. "Wow," he exhaled. "You can really smell the grass this morning."

Between Kushner and Matthias Hollwich, the second half of New York design studio HWKN, there was a lot of deep breathing going on up there. They had designed a small, grass-covered hill, dotted with blinking LED lights and glowing plastic discs for seats. The hill faced a large stage perched above 10th Avenue, from where this urban oasis was invisible. Instead, from the street, what you saw was an ad.

This, as a roof-mounted billboard proclaimed, was the Mini Rooftop NYC, a pop-up party center sponsored by Mini. Mini found HWKN when Hollwich made a profile for himself on the company's website, and asked him to help out with the project. Hollwich and Kushner looked at 180 different roofs before settling on this one (ruled out were a billion-dollar art warehouse and the old site of the Tunnel nightclub). The hill went up at the beginning of the month and closed on the 13th.

During the day, there were low-key lunches and—breathe in—sunrise yoga classes—breathe out. At night



COURTESY HWKN

it became a concert venue, "a crowded, living, breathing landscape," Hollwich said. The LEDs running through the floor pulsed with the music. "I was thinking about the light on your Mac when you put it to sleep," Hollwich said, inhaling loudly to show what he meant. "I wanted the floor to breathe." The stage was built into the billboard and DJs spun records in between steel supports—a brilliant detail in an environment that was itself an art piece built into an ad (or vice versa).

A patch of green to chill out on seems an odd fit in Chelsea. That's the point. HWKN wanted their hill to stick out like a sore, green thumb. Hollwich pointed northeast to the spiky top of the *New York Times* building and said, "All these towers have crowns. We wanted a crown in a new way, where the green becomes an icon for sustainability." Still, in that midday heat, the grass was looking a little tired. "We learned as architects you can control everything," Hollwich sighed. "Except grass." **WILL BOSTWICK**

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Department of Architecture

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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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**GEHRY GOES IVY** continued from front page

who helped endow it, will gather a series of math and science holdings from smaller buildings around campus. Its main space also includes five "bowl classrooms," as university project manager Henry Thomas called them on a September 4 press preview, and breakout rooms. An adjacent rectangular building houses offices for new-media and high-tech institutes. It also functions as a cornerstone for the campus' tech-focused western side, Thomas said, creating a "central tower" and "central street spine" between the traditional Ivy Lane and younger buildings.

"Mr. Gehry attempts to site projects and somehow integrate them into the existing fabric even as they become unusual in their own organization," Thomas told reporters. "In this case he tried to provide a hard edge to the existing Ivy Lane."

The Lewis Library is more restrained than much of Gehry's work, but does have some unusual spaces inside. Ceilings stand between 16 and 34 feet on levels that narrow as they get higher, so natural light encircles the study areas. Operable LED lamps on desk tables invite private study without making the workspaces feel like warrens. A second-floor "tree house" features 34-foot ceilings and clerestory windows framing the trees outside. The below-grade lounge and information desk, with bright primary colors on the walls and a Spanish limestone floor, keeps the underground space bright.

Other structural flourishes seem less successful. The tower, poking up between a stadium and a Richard Serra sculpture, provides some of Gehry's signature twisting metal without resolving the curve into another sinuous shape that reaches the ground. Thomas said that lighting and cladding unified the metal tower with the brick base. "Two skylight popup towers are clad in exterior stucco plaster, and standing-seam stainless steel panel on the skin is the major architectural creation of the project," he said. The panels pick up light but not contours

from the tower and roof.

The building remains somewhat deferential to Fine Hall, a former math and physics library built in 1970 that dominates the campus' southeastern corner, and seems tuned to Princeton's programmatic needs. "Obviously, Mr. Gehry has a language of architecture that he's explored in many different envelopes," Thomas told AN. "And he was very responsive in that regard to the program we gave him."

The cost of any Gehry project includes the expense of training subcontractors to use Gehry Partners' proprietary building-information modeling software. The structural stainless steel, ordered amid steel shortages in many construction markets, presumably added costs to a project that began with a \$60 million gift. Then there were worries about the structure's water-tightness, especially after the Massachusetts Institute of Technology sued Gehry in 2007 over leaks in a 2004 building called the Stata Center he'd designed for that campus. Thomas assured reporters that his team had tested the site's weatherability, hiring enclosure and waterproofing consultants. The building's unique proportions make it difficult to test, Thomas admitted, but the due diligence included creating an elaborate mock-up to gauge how wetness affected the concrete and plaster walls. "I won't share with you how much that added to our budget," he said, "but I will share with you that it was worth every penny."

Greg Ondick of Barr & Barr, the project's construction manager, told reporters that Gehry's team had suggested installing a "silicone boot" behind caulk at each window. "If water goes behind the caulk joint, it gets to the boot and gets wicked out," Ondick said.

How the building performs in extreme weather remains an open question. So does its metallic roof's harmony with older peaks on Princeton's changing campus. In a press release issued the day before the tour, Gehry produced a cryptic explanation for his design: "It means that the institution is looking to the future," he said. **ALEC APPELBAUM**

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

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Architect: Herzog & de Meuron with Handel Architects
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THE ARCHITECT'S NEWSPAPER SEPTEMBER 17, 2008

SHANGHAI WORLD FINANCIAL CENTER OPENS WITH 101ST-FLOOR OBSERVATION DECK

Bird's Eye of Shanghai



COURTESY KPF

On a quiet Thursday in late August, mere days after the excitement surrounding the Beijing Olympics had simmered down, the Shanghai World Financial Center (SWFC) was formally opened after a 14-year development and construction process. The gathering, which was simulcast in Chinese, English, and Japanese, was presided over by Minoru Mori, the second-generation patriarch behind the Mori Building Company, responsible for Roppongi Hills and the Tadao Ando-designed Omotesando Hills in Tokyo, among other landmark developments. When asked

if fears of the slowing economy would decrease demand for the office space in his building, Mori responded tersely, "It will not impact Shanghai. Shanghai will continue to grow."

If anything, the SWFC is the ultimate reflection of the Japanese conglomerate's aspirations in Shanghai. One of the most influential real estate developers in the world, the Mori Company's SWFC, designed by William Pedersen of Kohn Pedersen Fox, towers over its immediately adjacent neighbor, the Jinmao Tower, the building completed in 1998 by Adrian Smith of Skidmore, Owings

& Merrill. Planned and designed in 1994, the SWFC, in Shanghai's Pudong financial district, was then slated to be the world's tallest building, at 1,615 feet. Scheduled to start construction in 1997, the building was put on hold because of the Asian financial crisis of that year, and finally launched in 2003 with a total budget of \$1.2 billion.

The building, which includes mixed-use retail on the ground floors, houses prime office space, with floors 79 through 93 used by the Park Hyatt Shanghai, currently the world's tallest hotel. Its height is technically superceded by Taiwan's

Taipei 101—the latter's spire pushes it over the top—but the SWFC's 101st floor observation deck is currently the tallest habitable space in the world.

While the landmark opening of the tower represented a milestone for Mori Company, the opening of the SWFC also represented 15 years of KPF's Asia operations. At that evening's cocktail party, convened at the new KPF offices in Xintiandi, partner Eugene Kohn told AN, "The opening of the SWFC gives me great relief, and it's very exciting. I always felt this building was going to be outstanding and

put us on the map." Of course, KPF has had a number of remarkable buildings, but its course in Asia has been particularly interesting, having included airports and an entire city in South Korea, as well as the soon-to-be completed tallest building in Hong Kong, the 1,587-foot-tall ICC Tower. As partner James von Klemperer noted to the crowd, downstairs from the office, there is a place from which one can see all of the KPF skyscrapers, past, present, and future in Shanghai. From the Plaza 66 tower, to the SWFC, to the site for the new Shangri-La in the city's

Jing An District, to two new hotel towers being finished in Xintiandi, all of these projects could be witnessed from just one spot, bringing to focus the firm's role in shaping Shanghai's current urban landscape.

Asked if he had imagined that any of this would have been possible when he started the firm 32 years ago with partners Pedersen and Sheldon Fox, Kohn remarked, "I'm a dreamer and an optimist," he said, "but I never dreamed about Asia."

ANDREW YANG

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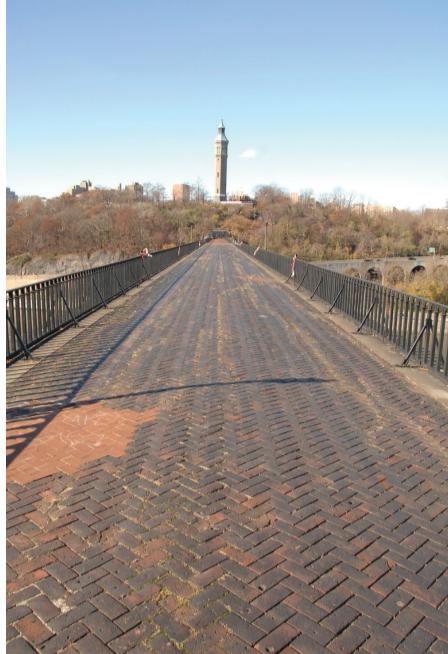
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IAN VOLNER

BRONX'S HIGHBIDGE PARK GETS NEW ACCESS PATH

THE HIGH ROAD

In a ribbon cutting ceremony on August 26, Mayor Michael R. Bloomberg and Parks Commissioner Adrian Benepe, accompanied by federal, state, and local officials, declared the formal opening of a new access path at Highbridge Park in Upper Manhattan. The event marked the completion of the \$4.2 million restoration, one of eight regional park redevelopments folded into the PlaNYC initiative, and a first step toward the renovation of the High Bridge itself.

The paved access path, wending its way some ten blocks through cliffside forest, with native plantings and magnificent views to the east, runs from the foot of 163rd Street in Washington Heights to the western entrance of the long-shuttered bridge, the first to span the East River when it was constructed in 1848 as part of the Croton Aqueduct. The renovation also features an enormous iron staircase leading from the recreation center above to the bridge blockhouse below, sure to be a testing ground for neighborhood joggers.

Few parks in the city so desperately needed attention, nor lacked it for so long, as Highbridge. In the century that the aqueduct was in active service, the parks winding around it on the steep hillside were terraced Beaux Arts wonders. The High Bridge was

open to foot traffic as late as 1960, but in the nearly five decades since, both bridge and park have gone into a long and seemingly irrevocable decline—Commissioner Benepe reported that hundreds of tires had to be removed from the recently renovated segment, along with the makeshift encampments of a burgeoning homeless community.

And there's still more work to do. "We're building a skate park a little further north," said Benepe, a development that will complement a mountain bike trail opened in the park last year. Then there's the bridge: Following his remarks, the mayor led journalists and locals on an impromptu trial crossing of the pedestrian walkway, lending new urgency to the four-year improvement plan outlined by the Parks Commissioner. The brick paving was overgrown and uneven, the stonework needs repointing, and no one dared come near the corroded iron fencing at the edges. But the vista from the Bronx side, embracing the whole Harlem River valley, made it all worthwhile, at least for one longtime Washington Heights resident. "I saw you guys from the path and just followed along," he said. "I've been wanting to cross this thing for years."

IAN VOLNER

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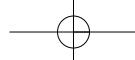
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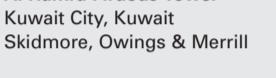
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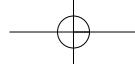
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THE ARCHITECT'S NEWSPAPER SEPTEMBER 17, 2008

POUND RIDGE GUEST HOUSE



With its massive arched bays and waterside location in Red Hook, Brooklyn, the Civil War-era warehouse that houses the 20-person design/build/fabrication studio MADE would make many architects envious. As salvaged pieces butt up against orderly architects' tables, the space also says much about the firm's sensibilities: it's a picture of modern eclecticism. Upstairs, in a small 2nd-floor conference room accessed by a spiral staircase, a bay window overlooks the neighborhood's piers and New York Harbor. The shop, a busy space with milling machines and a finishing area, is also meticulously orderly—more assembly line than rustic woodshop.

Though the firm's three partners, Ben Bischoff, Oliver Freundlich, and Brian Papa, all in their early-to-mid 30s, met as graduate students at Yale, their interest lies squarely in the tectonics of architecture, not in theory. "We're interested in the practice of building, the process of making, and the tradition of craftsmanship," Papa said. "We hire people who want to build things." The practice is split evenly between design work and fabrication, and they often collaborate with other architects or are hired to fabricate custom pieces, ranging from millwork and cabinetry to models and full-scale mock-ups. Recent clients have included Michael Haverland Architect and Deborah Berke and Partners, a firm Freundlich and Papa cite as an influence.

Above all, projects that include design, construction management, and fabrication interest the firm the most. "We like to be accountable for the whole process," said Freundlich, "so there is clarity of design intent." Though they remain busy with their own design and fabrication work, Freundlich adds that they might be interested in acting as developers as well. Judging by the success and flexibility of this young firm, that goal seems within their reach. **AGB**

POUND RIDGE GUEST HOUSE
POUND RIDGE, NEW YORK

Built on the site of a barn, this pool house, the firm's first ground-up project, incorporates low stone walls and horizontal screens, echoing its surroundings. The house includes two bedrooms, a kitchen and living area, and a one-car garage overlooking an existing pool. The green-roofed house's screens fold away, allowing the primarily glazed structure expansive views of the grounds and pool. In the winter, when the screens are closed, it will have a more opaque, sculptural quality in the landscape. Wood from the demolished barn will be saved and made into furniture and cabinetry.

OCEAN BOULEVARD APARTMENT
BOCA RATON, FLORIDA

Forgoing nostalgia or rugged materiality, this sleek apartment shows MADE's stylistic range. The nearly all-white apartment has clean-reveal detailing, no baseboards or trim, and features a back-painted glass wall in the dining room, a contemporary update of the mirrored wall. The two-bedroom apartment features sliding walls in the living area and kitchen. These turn two sitting areas into sleeping alcoves, allowing the condo to sleep eight when family members visit on holidays.

LIBRARY
NEW YORK

This academic's library in a prewar Upper West Side building is meant to venerate the importance of books. The architects made full-scale mock-ups, designing everything down to the rivets, and worked with Beacon, New York-based Tallix foundry to fabricate the weighty armature, made of wax-coated, hot-rolled steel. The butternut shelving also includes built-in cabinets and hanging files.

BERLIN-NEW YORK INSTALLATION
CENTER FOR ARCHITECTURE, NEW YORK

As exhibition designers for the show *Berlin-New York Dialogues: Building in Context*, MADE was asked to create a dynamic element that would enliven the space. Taking the theme "dialogue," the architects created a reflective curtain of stainless-steel plates, which functioned as an "exploded kaleidoscope," according to Freundlich, reflecting and combining images from throughout the gallery.

WEST VILLAGE ROOF TERRACE
NEW YORK

This Greenwich Village townhouse is located on the corner of a busy avenue, so the architects designed high walls to create a sense of enclosure. They also carefully tested the layout of the roof deck with mock-ups. The project includes a partial green roof, on which the architects collaborated with garden designers/suppliers Town and Gardens. The architects are replacing the entrance bulkhead with a new glass-and-steel version that will act as a lantern at night. The project also includes a sustainably harvested teak canopy and a full kitchen.

NEWS
19

OCEAN BOULEVARD APARTMENT



LIBRARY



BERLIN-NEW YORK INSTALLATION



WEST VILLAGE ROOF TERRACE



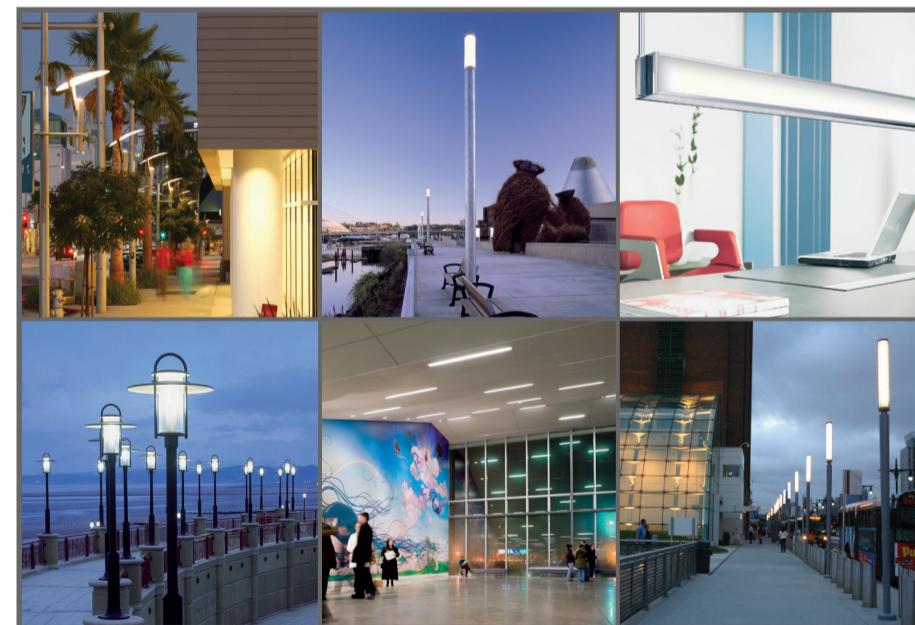
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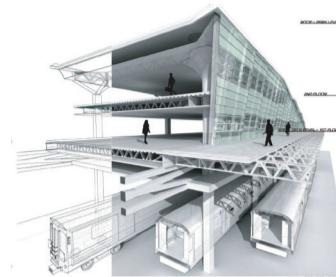


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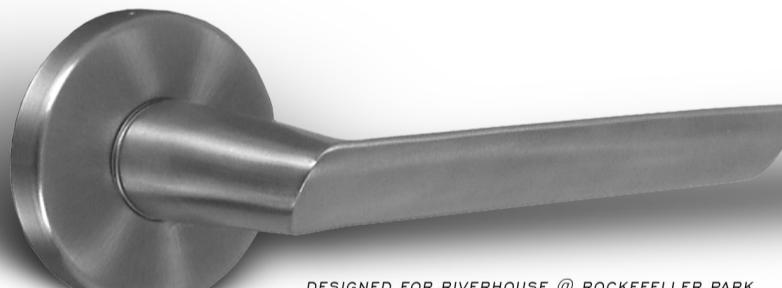
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AT DEADLINE

SUCH GREAT HEIGHTS

On September 4, in an effort to combat the growing trend of people climbing and/or jumping off the Empire State and Times buildings, as well as edifices citywide, the City Council passed a law making it illegal for any person to climb, jump, or suspend themselves from any structure taller than 50 feet. Any person caught in the act will be charged with a Class-A misdemeanor for expending and even endangering the city's emergency response resources and personnel. "We had to act before New York City became Disneyland for daredevils," Peter Vallone, chair of the Public Safety Committee, said in a release. "Hopefully now, people will realize that if they pull a stunt that endangers our first responders and pedestrians, they will end up in a jail cell."

ASTROLAND FALLS TO EARTH

Unable to come to an agreement with developer Joe Sitt, the operators of Astroland decided to close the Coney Island amusement park for good on September 7 so employees could begin making other plans. Carol Alpert, owner of the 46-year-old theme park, said on September 4 that a deal could not be reached with Sitt's Thor Equities, and that he would not even meet with her, though Thor said it had made entreaties to no avail. With the lease expiring on January 31, Alpert decided it was no longer worth fighting the developer for a new lease and thus keeping her employees in the balance, as she had the year before. Yet two days after the park was shuttered, the *Daily News* reported an unnamed official as pushing talks. It may be for naught, as far as Alpert is concerned. A spokesperson told AN: "Talk is cheap. It's just too much of an upstream swim at this point."

SAVING SAARINEN (SOME MORE)

Coming off last month's possible resurrection of Eero Saarinen's celebrated Bell Labs ("Saarinen Spared in New Jersey," AN 14_09.03.2008), the Finnish-American architect may be getting another reprieve, this time for his Miller House in Columbus, Indiana. On August 31, the family of J. Irwin Miller, who commissioned the eponymous house in the 1950s, announced they would donate it to the Indianapolis Museum of Art if it could secure funds for an endowment to ensure its preservation.

NORMALIZING ARCHITECTURE

Now that the United States has begun working with former autocracy Libya, American architects are free to do the same. First into the fold is RMJM's Princeton-based Global Education Studio, which announced on September 3 that it is designing two new college campuses. The Seventh of October University, which was founded in 1984 and serves 20,000 students, is getting a 123-acre satellite campus in Bani Walid to serve 3,200 students in the fields of language, business, education, and medical technology. A master plan is also being developed for a second campus in Zlitin for Al Asmariya University. The 222-acre facility will serve 4,600 students studying primarily religious and economic subjects. "Our goal is to design a modern sustainable campus appropriate for Libya's culture, tradition and climate," Gordon Hood, director of the studio, said.

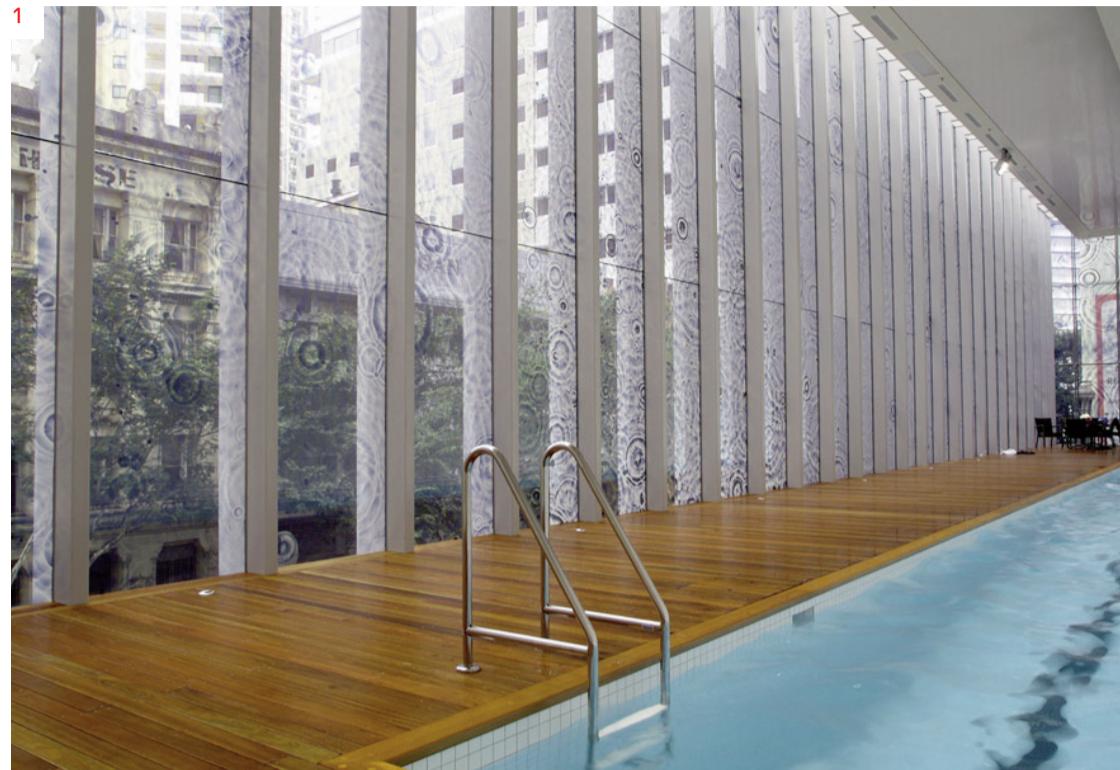
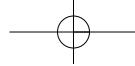
GREEN SCHOOL 59

On September 2, New York City hosted its first day of classes at the new P.S. 59, the first green school in the city's public school system. Converted from the old Manhattan Ear, Eye, & Throat Hospital by Ehrenkrantz Eckstut & Kuhn Architects, the school has a number of features that provide a healthy learning environment for students and faculty. Though the school has not yet sought LEED certification, it still boasts such progressive features as a metered water system that reduces waste by 42 percent, significant material conservation (more than 75 percent) through adaptive reuse of existing structures, Con Edison steam heating and cooling, and generous daylighting.

SAVING ROBIN HOOD

Just as it seemed the sheriff had set upon Robin Hood Gardens, the British government said in a recent letter that it was reconsidering its decision not to landmark the Smithsons' renowned housing projects in Poplar, London. In response to an appeal by the Twentieth Century Society, which has been leading the charge, Andy Burnham, the culture secretary, said in the letter that new evidence had been presented to support the project's designation, according to *Building Design*. In addition to new historical details bolstering the bid was the support of the architectural community, including Zaha Hadid, Richard Rogers, Deborah Saunt, and Peter St. John, all of whom praised the project as an inspiration.

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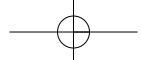
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3 NANAWALL TRACKLESS
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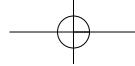
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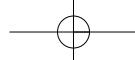
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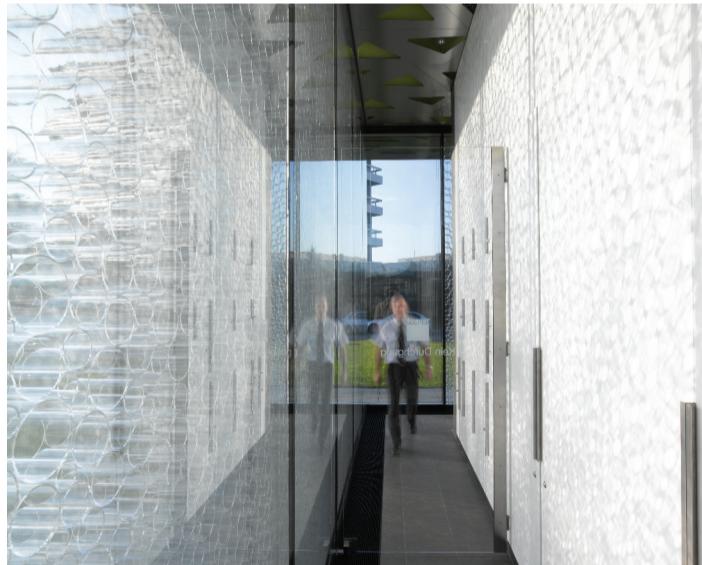






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TRUMPF GATEHOUSE
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ARCHITECTS
WITH
WERNER SOBEK



DAVID FRANCK

TAKING ADVANTAGE OF GLASS' TWO-WAY STREET

In The Clear

BY AARON SEWARD

The great pursuit in glass architecture, and thus the technology that feeds it, is and has been for energy efficiency. More specifically, it is the elusive quest to design the most transparent building possible while at the same time mitigating heat gain and glare delivered by the sun. The failure thus far to achieve a balance between fulfilling this architectural ideal and creating an environmentally responsible and comfortable built environment was aptly illustrated by the recent backlash against glass condos. *The Wall Street Journal* ran an article this August chronicling

a spate of horror stories from residents who didn't anticipate what it means to live in a glass house at the beginning of the new millennium. The harrowing details included faded furniture, the impossibility of watching television during the day, peeping Toms ogling daughters, Windex sizzling to an impossible-to-remove gunk, and cooling systems unable to compensate for the unfettered glory of the sun.

Aside from these issues of individual comfort and livability, it seems clear that, when looking at how we might

continued on page 26

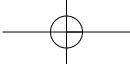
Inside the Gatehouse, Plexiglas tubes are sandwiched between a double facade of non-bearing low-emission float glass (right) that softens light entering from without and bounces light from within at night, making the building glow (left). A 60-foot cantilever steel canopy (top) is laser-cut into a honeycombed pattern lit with LED lights. Previous page: Thomas Phifer and Partners' 1099 New York Avenue.

Trumpf, one of the world's leading manufacturers of machine and laser tools, won't open its 90,000-square-foot expansion in Ditzingen, Germany until mid-2009, but one can get a sense of what's to come from the spectacular Gatehouse, which was designed by Barkow Leibinger Architects of Berlin and opened on the Trumpf campus in late 2007.

A honeycombed membrane of stainless steel cantilevers 60 feet over and floats above a 400-square-foot rectangular glass box that houses a reception and waiting area. The roof is a pattern of triangles that compress based on the changing structural forces over its surface. The roof, which was fabricated in-house at Trumpf, is an interesting formal experiment and a celebration of Trumpf's advanced laser technology, but it is the Miesian glass box beneath that endows the sizeable overhang with its dramatic effect.

With engineering consultant Werner Sobek and manufacturer Glaszentrum Schweikert, Barkow Leibinger developed a 12-inch double non-bearing facade of two layers of low-emission float glass that gives the impression that the planar roof hovers in thin air. However, as Frank Barkow explains, the dynamic roof sits on a core of four columns inside the box while connected to the glass facade by an accordion-shaped rubber gasket that was developed by the team of engineers and architects specifically for this pavilion. Between the two glass surfaces of the facade, the architects stacked Plexiglas tubes of varying diameter, which provide subtle shading to the interiors. The team developed a custom detail of dark Plexiglas structural posts that run vertically between the glass sandwich panels, which are stronger than glass and make the whole facade read as a transparent plane. The interior glass panel is operable to allow for the occasional cleaning of the tubes, which are glued together for easy access. Together, the double facade, the tubes, and the screens lower the cooling costs of the pavilion. It is at night, when the honeycomb roof is lit by LED lights and when the Plexiglas tubes trap the light from the interiors between the layers of glass in an eerie-looking blurry effect, that the Gatehouse appears ready to drift off in a world of its own.

DAVID VAN DER LEER IS A FREQUENT CONTRIBUTOR TO AN.



COURTESY SIMONE GIOSTRA/ARUP/RUGU

Polycrystalline solar cells embedded in glass panels, some set at angles to capture more light (top), channel energy to 2,292 LED points of light. Depending on the weather and the amount of light gathered during the day, the facade radiates from a subtle glow (below, right) to an intense Rorschach of color (below, left) at night.

The buildings designed for the Beijing Olympics hardly lacked in spectacle, but New York architect Simone Giostra created one that is aimed more toward the gallery crowd than gym-goers. The 24,000-square-foot media wall called Greenpix, which covers the entire facade of the six-story Xicui Entertainment Complex, is an all-glass facade that collects solar energy during the day and gives off tantalizing patterns of vibrant colors at night. Unlike many similar (though smaller) media walls, typically used for display advertising, this one was created to showcase video works. For its opening, Greenpix's lead curator Luis Gui worked with Shanghai-based curator Defne Ayas, who commissioned pieces by artists Aaijiao and Shi Chieh Huang of China, and Varara Shavrova of Russia.

However inspiring it may be from an aesthetic perspective, it is the system's sustainability that is of most interest to Giostra, who developed the wall in collaboration with Arup. Together with two German glass manufacturers, Schueco and Sunways, they created a technology to laminate polycrystalline solar cells into glass panels. "It is the most radical example of photovoltaic technology applied to an entire building envelope," said Giostra. The solar panels have been embedded in the glass panels, some of which are set at an angle, in a pattern of varying density that depends on the nature of the spaces inside and their requirements for daylight. These solar cells provide energy to the roughly 2,300 LED light points, which are intentionally distributed at a lower resolution than generally used for media walls, contributing to the wall's special abstract quality.

The standard media wall is designed to have an even light intensity throughout the course of a day, but the brightness of Greenpix's diodes depends on the weather. After a gray day the facade glows subtly at night, whereas a sunny day results in a feast of color. Arup tested over 200 different full-scale prototypes on site in Beijing for more than a year to see what combinations of interlayer, treatments, thickness, solar cells, and textures provided the highest possible performance. The combination they finally installed is projected to maintain 80 percent of its nominal efficiency for the next two decades, during which the wall is expected to become a platform for site specific works made by future generations of video artists.

DVDL

THE ARCHITECT'S NEWSPAPER SEPTEMBER 17, 2008



With its strict height limits and bevy of bureaucratic institutions, the District of Columbia has long favored architectural harmony and conformity over innovative design. How refreshing, then, to see a commonplace glass-box office building raise the bar for design in the Capital without disrupting the city's intended uniformity.

Designed by New York-based Thomas Phifer and Partners, 1099 New York Avenue is an eleven-story, 173,000-square-foot office building, developed by Tishman Speyer, with a crystalline facade that expresses its materiality and, thanks to meticulous detailing, offers what Phifer calls a subtle "sense of surprise." "Jerry Speyer wanted a special building with a unique skin," said Phifer, "and he wanted to do it in D.C." On first glance 1099 might look like a particularly well wrought version of the ultra-glassy office building—at times perfectly transparent, at others so reflective as to nearly disappear—such as SOM's World Trade Center Seven. As you get closer, however, you see that rather than striving for a pure planar surface, Phifer has created something, literally, more multifaceted.

Rather than using a curtain wall system, Phifer opted for a custom window wall over the building's thin concrete frame (Washington's height limits make ultra thin floor plates a must). Each pane of glass is tilted six inches in both plan and section, giving the building a sense of depth and shimmer. "We wanted it to be a detail, rather than a gesture," Phifer said. "If it had been a big gesture, that would give away the sense of surprise." A cast stainless steel clip, visible from below, supports the pane. "The clip expresses the weight of the panes." The five-inch deep by eight-inch long clips also add to the texture of the facades.

The large twelve-and-a-half-feet long by five-and-a-half-feet wide low-emission Viracon panes function like shingles, allowing water to run down and drip off the facades during storms. At ground level, an installation by artist Matthew Ritchie helps enliven the streetscape. The building, which follows the contour of the lot where the Washington grid is bisected by a diagonal avenue, responds to its site, respecting its context while showing that even a small speculative office building, with the right attention to detailing, can reflect higher ambitions.

ALAN G. BRAKE IS AN ASSOCIATE EDITOR AT AN.

IN THE CLEAR continued from page 24
reduce our overall carbon footprint, glass (our most ubiquitous contemporary building material) is a good place to start. A study issued by the Lawrence Berkeley National Laboratory (LBNL), a member of the national laboratory system supported by the U.S. Department of Energy, estimates that windows are responsible for 2.15 quadrillion BTUs of heating energy consumption and 1.48 quadrillion BTUs of cooling energy consumption within the United States annually, or 30 percent of building electrical loads

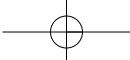
nationwide. The same study estimates that an overnight replacement of the nation's window stock with existing high-insulating glass technologies, such as low-emittance coatings and multi-pane units, would result in energy savings of approximately 1.2 quadrillion BTUs, while a similar upgrade to future technologies, currently under research and development at LBNL, could save a potential 3.9 quadrillion BTUs.

Oddly enough, these future technologies seek to improve energy ratings by taking advantage of the

very quality that seems to be glass' greatest weakness: its transmissiveness. "Glass is one of the few building materials out there that allows energy to flow both ways at the same time," said Chris Barry, technical director at glass manufacturer Pilkington. "In the summer that can be beneficial by allowing heat to escape the interior, while in the winter it lets in the sun's warmth." Ever since the oil embargo of the 1970s, when energy costs went through the roof, the industry has been trying to make glass walls behave more **continued on page 28**

The lobby at 1099 New York Avenue features a glass wall installation (top) by New York-based British artist Matthew Ritchie. A custom curtain wall on a concrete frame consists of glass shingles (right) held with cast stainless steel clips that animate the overall building (left).

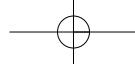
SCOTT FRANCES



The chapel is enclosed within a lightweight glass structure (left) made of a DuPont SentryGlass Plus structural interlayer laminated with SGG Stadip safety glass from Saint-Gobain Glass. The interior of the chapel and the overall triangular shape (far left) retain the same raw but intimate sensibility of the original tent structure. The interior chapel (above) is an upturned wooden shell clad in pine strips individually steam-curved on site. DVDL

In Versailles, in a park dotted with trees, sits the Chapelle des Diaconesses, a cocoon of superimposed pine wood strips inside a triangular glass structure. The small chapel, which opened to the public in 2007, replaced a large cloth tent that the Protestant Community of the Deaconesses used over a period of 20 years for its largest ceremonies. French architect Marc Rolinet's modern interpretation of religious architecture subtly refers to this former place of worship. The sisters of the parish requested a chapel that would be firmly rooted in the 21st century, and that "offers modern people an interior that combines beauty, intimacy, and celebration, and that invites them to reflect and find peace."

Rolinet set out to design a lightweight glass structure that follows the hilly topography of the site and provides an arcade between the wood and glass that is now used for quiet reflection. The envelope, made out of laminated safety glass with a structural interlayer by DuPont and manufactured by Saint-Gobain, protects the wooden chapel from the weather and forms an optimal acoustic barrier to the railroad station close by. Stronger than conventional laminating materials, the interlayers help create safety glass that protects against bigger storms, larger impacts, and more powerful blasts. The layers become an engineered component within the glass, holding more weight, so the glass can serve as a more active structural element in the building envelope. And they do all this while increasing framing system design freedom and improving long-term weather resistance. Marc Rolinet stated, "The structural calculations performed by DuPont and Saint-Gobain Glass enabled us to reduce the glass thickness, increase the pitch, and lighten the supporting structure." Without the structural interlayer, the glass would have been thicker—and therefore more expensive. It also allowed for a direct integration of the fixing devices into the laminated inner glass layers. The structure spans a large distance, and allows for a minimal number of steel girders. But in the end it was the mirror-like effect that convinced Rolinet to use this material instead of conventional laminated glass—an effect that now at certain points of the day allows for a spectacular reflection of the charming park surrounding the chapel. DVDL



LOFTS @ 655 6TH
SAN DIEGO
PUBLIC

Lofts @ 655 6th, a seven-story, mixed-use project that opened last December on the edge of San Diego's East Village and Gaslamp districts, uses an innovative glass system to distinguish what is a fairly simple structure from the city's many other new residential buildings.

The project is one of the few new rental properties in a city awash in high-end condos. In order to save money, maximize space, and create a more authentic loft-like ambience than the traditional configurations that are dressed up to look like lofts, and which are so common today in San Diego, local firm Public built a huge concrete box at the core of the 106-unit building. The 100,000-square-foot structure then steps down to the east to address the neighborhood.

The infill glazing system cladding the core is made up of a varied pattern of small and large glazed squares. All are very transparent, but highly energy-efficient, with a U-value of .41. To further animate the facade, Public hung an irregularly spaced clear tempered glass screen system over the project's west-facing balconies. The screen is fitted with a perforated vinyl film—similar to the films used to create many billboards—that displays a sepia-toned photo-abstraction of live oak trees, created by photographer Philipp Scholz Rittermann. Not only does the screen add complexity to the building, but its shading helped the building pass its state-mandated requirements for solar gain.

When the film needs to be replaced in about five years, the firm hopes the developer will hold a call for entries to find a new artist, thus ensuring a new look for the building. "Our only agreement with the city is that the new image not be distasteful or commercial," said firm principal James Gates. The building has been a hit, and is fully leased, despite being completed just prior to the recent economic doldrums. "We're very proud of what we were able to get for the money," said Gates.

SAM LUBELL IS AN'S CALIFORNIA EDITOR.

IN THE CLEAR continued from page 26 like brick walls in terms of insulation values. This has been successful to the point that today people who have installed low-e solutions in their homes are complaining that when they sit in their breakfast nook in the morning they feel cold. The alternative to this approach is what is commonly known as "smart glass" or "switchable glazing," in other words, a glass unit whose opacity or reflectiveness can be altered to deflect or transmit more or less of the sun's energy, thus creating a dynamic barrier that can be optimally tailored to environmental conditions as they change throughout the day or the year.

Smart glass has been developed in a number of varieties, including polymer dispersed liquid crystal, suspended particle, and electrochromic devices. Liquid crystal glass has become popular for privacy screening (it was famously used in Rem Koolhaas' Prada stores), but it has no energy-saving benefits. Basically, two layers of glass sandwich transparent electrical conductors enveloping a thin layer of liquid crystal droplets. When in the "off" position, the liquid crystals scatter light, giving the unit a milky white appearance, but when an electrical current is applied the crystals align according to the electric field and assume a transparent state. The change between these two states is

instantaneous and there is no middle ground between them.

Suspended particle glass is almost identical in its assembly, except that microscopic rod-like particles, rather than liquid crystals, float in a fluid between the conducting and glass layers. Without an electrical current, the rods fall into random organizations and tend to absorb light, whereas when a current is applied they align to allow light to pass through. Unlike liquid crystal, suspended particle devices can be dimmed to allow more or less light and heat to pass through.

Both of these systems require a small but constant electrical current to remain transparent, while the third system, electrochromic, requires a current to affect the change in transparency, but once that change takes place the current is no longer needed. This system is currently the focus of most smart glass research at LBNL. The system works by passing a burst charge through several microscopically thin layers on the glass surface, activating a layer of tungsten oxide and causing it to turn from clear to dark. The reverse change takes place when the charge is passed the opposite way. A mirror system has also been developed that transitions from clear to reflective. Electrochromic systems remain transparent across their switching range—between approximately

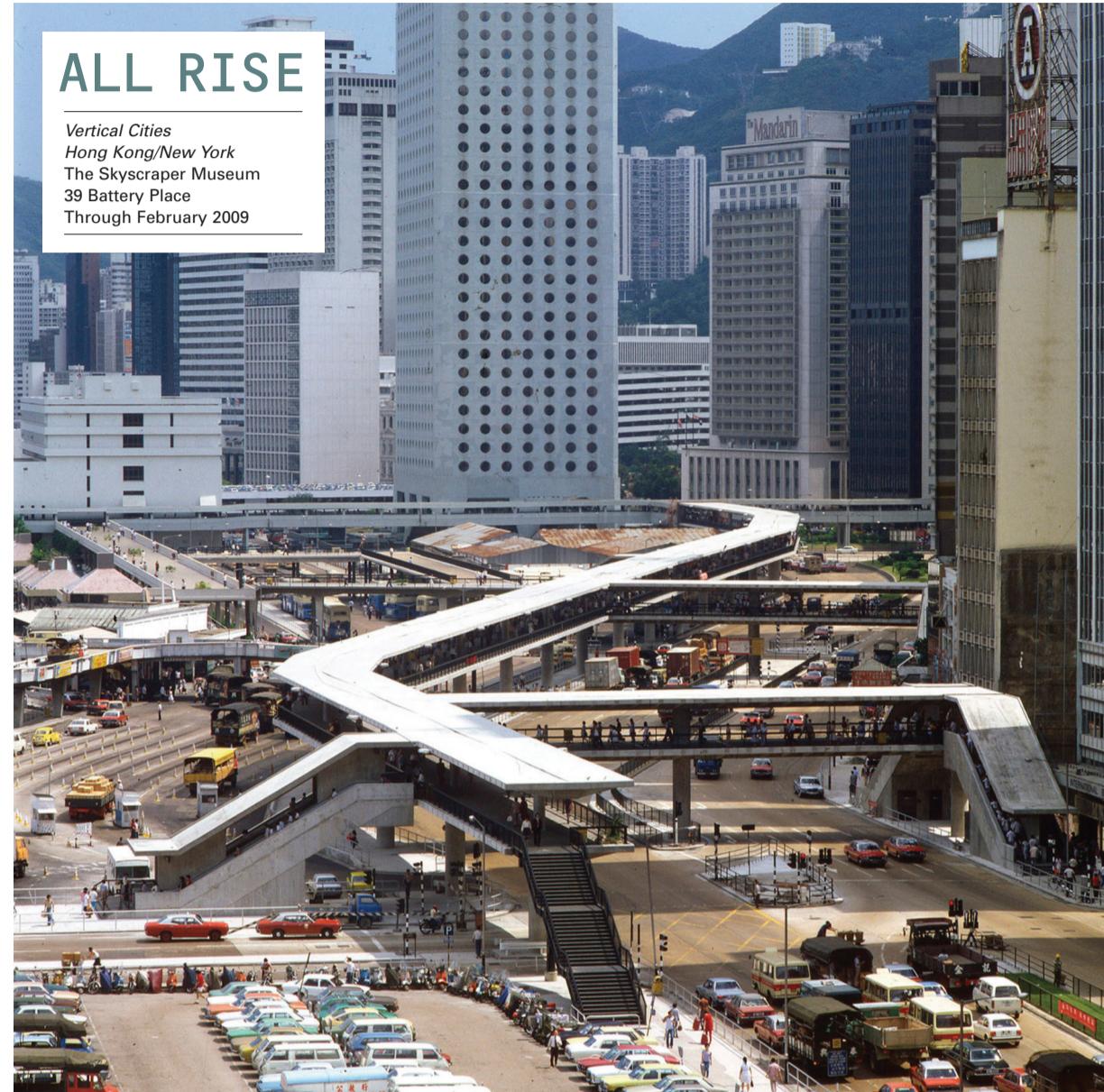
five and 80 percent transmittance—and can be modulated to any intermediate state.

According to Eleanor Lee, a building technology expert at LBNL, electrochromic glass is on the cusp of being ready for large-scale use, but there are still several impediments. "It's an emerging technology," said Lee, "people don't know about it, it costs more than available systems, and there are many unknowns." The building industry is notoriously sheepish about using new materials, as the cost of a major failure could be ruinous, but what the technology needs to get off the ground is exactly the type of investment that a large project would provide. Lee pointed out the New York Times Building, which significantly boosted the research and development of external and motorized shading systems. "Manufacturers are willing to do a big project," she said. "That amount of money would give them the start up cost to bring in the people to engineer the product."

Another sticking point, of course, lies with the architectural leadership, who will have to decide whether or not they're willing to allow the external aspect of their buildings to be tossed about willy-nilly by the whimsy of occupants and the demands of the passing sun.

AARON SEWARD IS AN ASSOCIATE EDITOR AT AN.

The seven-story building (above) containing 106 rental lofts is clad in a patterned system of large and small glass panels—the Starline 9000 series with 6mm clear and Guardian SN68 with 4mm clear—that are both highly transparent and energy efficient, with a fenestration U-value of .41.



Threaded between soaring skyscrapers, pedestrian bridges in Hong Kong's central district create new layers of urban connectivity.

two wall-size Google maps of Hong Kong and New York. These not only suggest a story of two waterfront cities that developed from colonial ports into bustling hubs of finance and transport, they illustrate how New York's model of vertical density, which developed a century ago, has been copied and tweaked in Hong Kong. There, it has become a new urban idiom of verticality, and almost forty years after the start of the city's building boom, bears visual similarity but spatial differences that are well worth a closer look. Willis may have felt obliged to present visitors with well-known examples of skyscrapers such as I. M. Pei's Bank of China, Norman Foster's HSBC building, and Cesar Pelli's 88-story IFC2 tower, but the show's narrative focuses more on the spatial qualities that make Hong Kong such an intriguing place. An aerial photo of New York shows a gray hodgepodge of buildings that is equaled in Hong Kong's gridded area of Kowloon. Both can be highly suffocating, and both feel very 20th century. But whereas Manhattan's density of 70,000 people per square mile is relieved primarily by Central Park and the odd pocket of greenery carved out by Broadway's meandering path, the urban experience in Hong Kong can be completely different. Hong Kong's topography is one of hills and valleys, and aggressive conservation efforts by the government—especially on Hong Kong

Island—has led to the development of densities up to 100,000 people per square mile amid generous pockets of tropical green space. Some of these urban zones are New Towns in the modernist sense of the word—filled with isolated residential towers of sixty or more stories overlooking the tropical landscape—and thus feel generic and boring, but these are not the rule. Though it isn't well articulated in the exhibition's layout and design, which could have done with a stronger graphic hand, it is the inspired layering of space that makes Hong Kong a worthy case study of the possibilities of such intense verticality. Willis shows the Mid-Levels Escalator, the world's longest outdoor escalator that snakes up above the steep, narrow streets of Hong Kong Island, connecting the urban grid to slender towers that are soaring high above. Together with the elevated pedestrian bridges that link the lower-level floors of a series of towers in the financial district, this escalator portrays an exciting horizontal, and even diagonal, connectivity. Adding a layer to the busy street level and underground transit systems, it activates the otherwise cut-off verticality: a successful prototype in practice that cries for further investigation in the designs for future cities all around the world.

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Hong Kong is a city of seven million inhabitants, most of whom live and work in one of its 7,838 highrises. But the city wears its verticality and density in a way that is remarkably different from that of New York City. It is this difference that Carol Willis, the founder and director of the Skyscraper Museum,

examines in *Vertical Cities: Hong Kong/New York*.

Willis' show, which runs through February 2009, is the second in a series of three called *Future Cities 20/21*. The first, *New York Modern*, examined the New York of the early 20th century as a prophecy of the metropolis that it was about to become;

some of that show's historical materials form the basis for *Vertical Cities*. Considering the diminutive size of the Skyscraper Museum, the incorporation of earlier exhibitions to develop a story line for the new show can be slightly puzzling for the typical visitor, but it may well stimulate the curious to come

back for the third chapter in the *Future Cities* saga: *China Prophecy*, an exhibition that will explore the 21st-century skyscraper city of Shanghai.

Vertical Cities zooms in on the more contemporary, rapid-fire model of verticality that Hong Kong offers. The show starts enthusiastically with the stark comparison of

photographs of street vendors to the small sets of Baltard and Callet's plans for Les Halles in Paris, while the chapter on market sheds nicely shows plans, isometric drawings, and photos from different decades of markets in West Virginia and South Carolina. The majority of the images in the book represent large American cities; European structures have the next largest share, with smaller examples from Asia, Africa, Latin America, and the Caribbean. New York City's markets are highlighted toward the latter part of the book. There are entire sections on Washington Market, Bronx Terminal Market, Brooklyn Terminal Market, the New York City Terminal Market at Hunt's Point, and the Fulton Fish Market.

Beyond the buildings and the design details, what makes many of the photographs so compelling

are the people in them—real people, in mostly candid shots, whose faces and fashions help tell the story of the places where they worked or

continued on page 32



Mayor LaGuardia with a 300-pound halibut at the Fulton Fish Market

C. M. STEIGLITZ/COURTESY LIBRARY OF CONGRESS

THE GLOBAL MARKETPLACE

Public Markets
Helen Tangires, Norton/Library of Congress, \$75.00

From the local Greenmarket to Gristede's to Grand Union, all public markets are built on an architectural history that dates back to the ancient world. The location of places to trade and sell fresh food, the materials of the buildings and the stalls, the design of the trading spaces, and other elements of marketplaces have all evolved over time. Helen Tangires' *Public Markets* collects a wide and varied assortment of photographs, draw-

ings, and plans that bring order to these evolutions and make them accessible.

Tangires, who also wrote *Public Markets and Civic Culture in Nineteenth-Century America* (Johns Hopkins University Press, 2003) has collaborated with the Center for Architecture, Design and Engineering and the Publishing Office of the Library of Congress to bring forth another in the Norton/Library of Congress Visual

Sourcebooks in Architecture, Design and Engineering series, which looks at the development of specific building types. Each volume in the series is drawn from the Library of Congress' extraordinary collection of visual materials; most of *Public Markets'* 320 pages are dedicated to nearly 750 photographs, plans, and drawings, all of which can be found on the CD-ROM that accompanies the book.

After an introductory chapter on the general history of market structures, the book uses the next eight chapters to review variations by location and building type—beginning with basic open-air markets and moving to more complex wholesale or terminal markets—and concludes with a chapter on the people and practices of marketplaces.

The images range from informal



INTERIOR MOTIVES

House Proud: Nineteenth-century Watercolor Interiors from the Thaw Collection
Cooper-Hewitt National Design Museum
2 East 91st St.
Through January 25, 2009

The 71 watercolor drawings showcased in the exhibition *House Proud: Nineteenth-century Watercolor Interiors from the Thaw Collection*, on view at the Cooper-Hewitt, invite museum-goers to leave the darkly paneled galleries of Andrew Carnegie's former mansion and enter into the salons, drawing rooms, winter gardens, libraries, studies, and bedrooms of 19th-century European royalty, nobility, and the emerging *haute bourgeoisie*.

Painted by both amateur and professional artists, these intimate watercolors, paired with related objects from the museum's collection, trace the evolution of domestic interiors, ranging in style from Neoclassicism to exoticism to Gothic and Rococo revival, and document the social, cultural, and aesthetic development of domestic life. The drawings are similar in composition to the photographs that appear in the shelter magazines of today, and with their obsessive detailing of architectural elements, furnishings, and bric-a-brac, appeal to the developing consumer culture of the era.

The exhibition includes examples of drawings that were published in building guides and other books authored for those designing interiors; however, the majority of the works were commissioned by proud homeowners and collected in albums as heirlooms, presented as gifts to visiting dignitaries, or prominently displayed in the house itself.

Jules-Frédéric Bouchet's *A Small Salon in the Montpensier Wing, Palais Royal* (1830) shows King Louis-Philippe's penchant for the French-Empire style. Renovated by Pierre Fontaine, the room reflects Empire trends in furniture arrangement, with a table placed in the center of the room and a reclining sofa located in the corner. This style became popular with members of the noble and upper

class, as seen in Hilaire Thierry's watercolor, *A Salon in the Empire Taste* (1820–1830), that details mythological scenes above the doorway and tea-related objects, similar to those designed by Percier and Fontaine for Napoleon and Josephine.

The watercolors document private interior spaces, as well as those that are used for public occasions. John Nash's *Chinese Gallery As It Was* (1838) shows couples promenading past Chinese porcelains in the exotic gallery of the Royal Pavilion in Brighton, England, designed for George IV. The popular chinoiserie style is seen in Eduard Gaertner's *The Chinese Room in the Royal Palace, Berlin* (1850), with its bright yellow upholstered furniture, hand painted Chinese wallpaper, and pale blue ceiling covered with birds. Though uninhabited, the room is filled with life and personality, and the viewer can easily project himself into the scene, settling into a bamboo armchair for tea.

Anna Alma-Tadema intimately depicts the library at Townshend House, London, decorated in the "aesthetic" style by her father, the Dutch painter Sir Lawrence Alma-Tadema. The watercolor captures the comfort of the room, with its Japanese porcelain, inviting sofa covered with a fur throw, and mullioned casement windows. Adjacent to Alma-Tadema's work are spectacular metamorphic library table-steps, as well as imported bark cloth, similar to that seen in the watercolor. Not to be missed, however, is the spectacular shellwork bouquet in the final gallery. Hermetically sealed under a glass dome, this curiosity illustrates how the meticulous attention to detail common in 19th-century objects could produce strange yet awe-inspiring examples of high design.

LIZ MCENANEY IS A FREQUENT CONTRIBUTOR TO AN.

FIRST DRAFT

Drafting Culture: A Social History of Architectural Graphic Standards
George Barnett Johnston,
MIT Press, \$39.95

Poised as we are in a professional culture where the trajectory from architecture school to emerging voice to starchitect shortens in inverse proportion to the expansion of the internet, it is a pleasure to read a book celebrating the supporting players and supernumeraries of our profession. George Barnett Johnston's *Drafting Culture: A Social History of Architectural Graphic Standards* is the fascinating story of the development of architectural practice in America, as seen through the conventions set down in a single book.

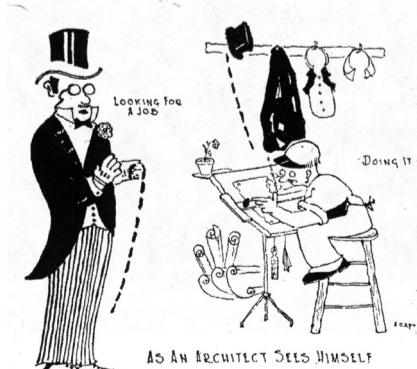
This meticulously researched study begins with the great expositions of the last century that showcased the products of the industrial revolution. It was quickly apparent that sending workers into factories making technically advanced goods required them to know considerably more than could be learned in grade school, which led to the proliferation of vocational education programs. The largest of these trade schools was the Mechanics Institute in New York, where, thanks to a \$527,000 donation from Andrew Carnegie and its inspired director, Louis Rouillion, ambitious men were able to take night courses, attend public lectures, and learn mechanical drafting from original textbooks created by the instructors themselves. One such book was *Architectural Details* by Rouillion and Charles Ramsey, a young drawing instructor. The numbers say it all: In 1912 the average enrollment at each of the 20 schools of architecture in the United States was 72; it was 700 at the Mechanics Institute alone.

This many educated apprentices populating the architectural offices in turn created a natural audience for journals devoted to their concerns. *Pencil Points* was launched in 1920, with pages full of heated discussions exploring the relationships between the paternalistic architect and his loyal draftsman. The burning issues in the atelier sound familiar to anyone who has put in time in one. On the one hand it was about work-life balance, on the other about the artistry and craftsmanship involved in producing the work. The hours were too long, the pay too little, job security non-existent. Draftsmen moonlighted. Spouses complained. Corners were to be crossed, letters chiseled, lines correctly

continued on page 32



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THE ARCHITECT'S NEWSPAPER SEPTEMBER 17, 2008

THE GLOBAL MARKETPLACE continued from page 30 shopped: the men among piles of pineapples in Tampico, Mexico; New York Mayor Fiorello LaGuardia with a 300-pound halibut (which is significantly bigger than he is); the Mennonite farmer and his wife from Pennsylvania; the stevedores weighing fresh mackerel on the docks of the Fulton Fish Market.

Although the book's emphasis is on the visual, the text also helps to explain the significance that markets and their construction have had on societies, economies, and culture. The beginning of each chapter briefly explains, for example, how municipal market buildings offered local governments multiple benefits and uses. Beyond the introductions, captions sprinkled throughout provide greater detail on individual buildings.

In addition to the planning and design elements of market buildings, the book also touches on economic and social histories, with a few examples of the rise of central markets in the 19th century and their demise in the 20th with the decentralization of urban areas. Here the author explains the benefits of sanitary management and consumer protections that came with central markets, as well as the challenges of public safety and traffic circulation.

After looking at this book, whether as a resource or for a walk through the marketplaces of history, you'll forever see grocery stores and farmer's markets with new eyes. **MICHAEL AMABILE IS A GRADUATE FELLOW AT PRATT CENTER FOR COMMUNITY DEVELOPMENT.**

FIRST DRAFT continued from page 31 weighted and egos to be subordinated to the greater good of the finished building.

The scene shifts to a single office, namely that of Frederick Ackerman. While his name is not a familiar one now, this was not the case in the 1920s. He was educated at Cornell and the Ecole des Beaux Arts in Paris. From all accounts, he ran a large, well-organized practice in New York City, and helped design the innovative communities of Sunnyside Gardens in Queens and Radburn, New Jersey. He published widely and was an important figure in the architectural community in New York, and was a founding member of the Regional Plan Association.

Two of Ackerman's core staff members were Charles Ramsey, the chief draftsman, and Harold Sleeper, the spec writer and technical expert. It was in this office that the drafting standards project was born: During the Depression, architectural commissions had ground to a halt, and it was a good way to use the time. While not the first manual of its kind, it was the most extensive to date, mixing empirical planning guidelines and engineering data with generic details all presented in a compelling visual format. The content came from everywhere: Information on construction products was lifted from manufacturer's catalogs. Material sizes came from government and trade association standards such as the national program to standardize construction materials that emanated from Herbert Hoover's Division of Simplified Practice, which was trying to eliminate waste in industry. It came from projects underway in their office. An extensive space planning study for the dorms at

Cornell morphed into a section on university housing standards. Mrs. Ackerman was credited with providing information on residential interior furnishings. Even the office boy was called into action and sent to measure a mounted policeman so that they could set design standards for stables. In the end, 213 plates drawn by Ramsey were published in 1932.

The transformation of *Graphic Standards* from draftsmen's guide to architectural bible began slowly. Royalties were slim, but a second, larger edition was started almost immediately, and each subsequent edition needed substantial revisions as new materials and methods of construction were developed. Each edition of *Graphic Standards* provides a snapshot of the state of the construction industry.

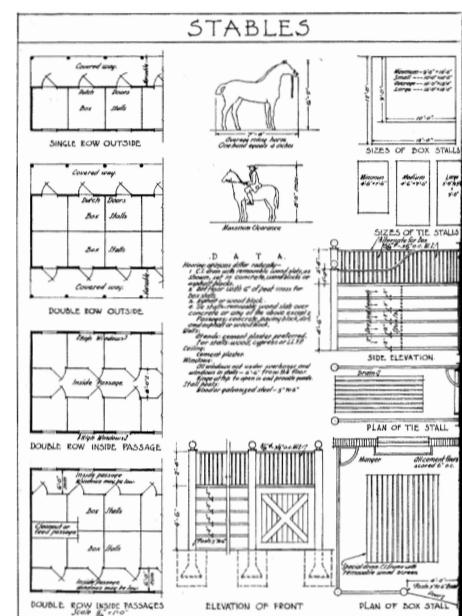
The architectural world changes too. After World War II, formal architectural educations became popular while the ranks of specially trained draftsmen dwindled, and *Pencil Points* was rechristened *Progressive Architecture*.

With the death of Harold Sleeper, the AIA took over publishing *Graphic Standards* and then spent almost a decade with a cast of uncredited thousands to produce the 6th edition in 1970. Meanwhile at the AIA and the Architectural Guild, there were intense and bitter arguments about unionizing the drafting profession. The death knell to the traditional drafting culture came with the wholesale adoption of a professional licensure system which favored the academically educated architect and penalized the vocationally taught one. Today New York is the lone holdout state that even permits

an architect who has apprenticed as a draftsman to sit for a license.

The story peters out as the culture continues to change: The detailing which has always been the backbone of the architect's craft is being outsourced, the craft of architectural drawing itself redefined by the computer, and the 11th edition of *Graphic Standards* comes with a CD featuring downloadable cad files. This book presents a unique opportunity to refocus, take a step back, and reexamine our roots.

ABBY SUCKLE IS AN ARCHITECT IN NEW YORK, AND THE PRODUCER AND DESIGNER OF THE DOWNTOWN NOW CULTURE AND ART MAPS OF LOWER MANHATTAN.



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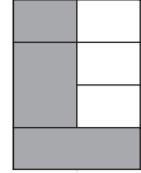


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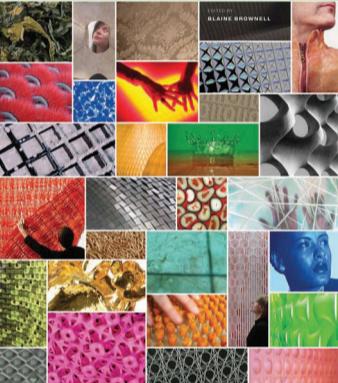


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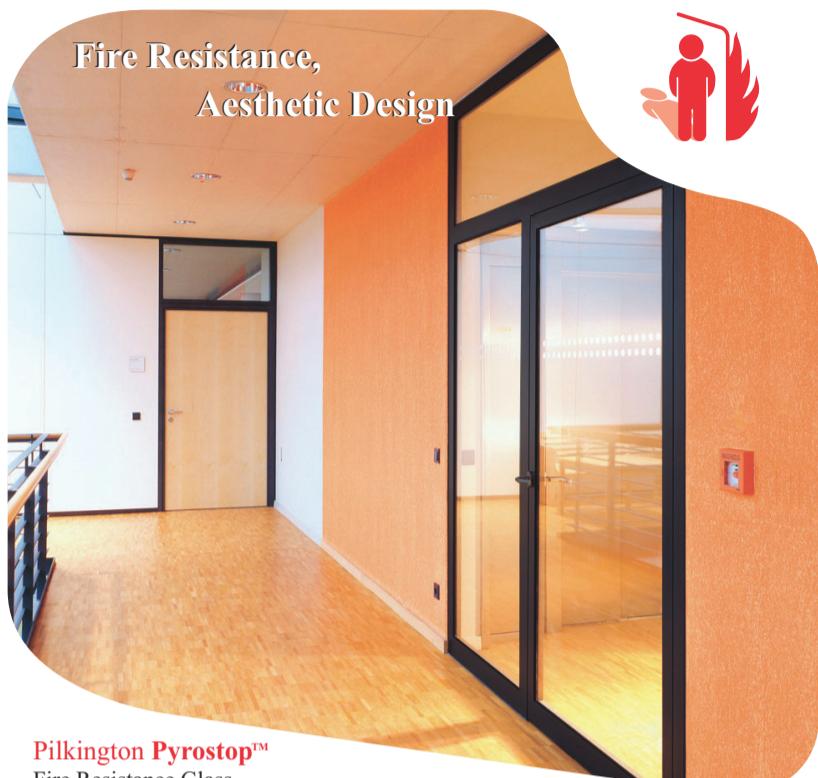
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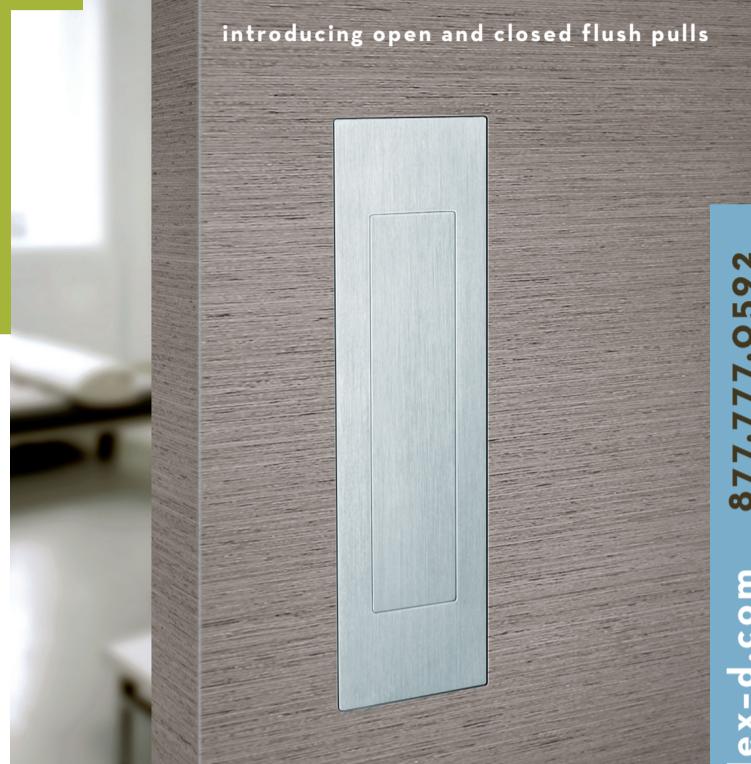
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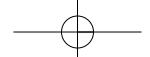
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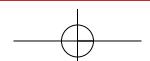


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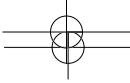
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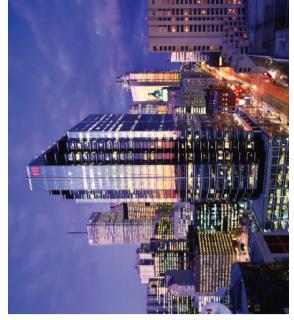
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