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STEPHEN A. KLIMENT, 1930–2008

Stephen Kliment, a true gentleman in the best sense of the word, was a deliberate and forceful champion for architecture. His work as an architect, writer, critic, journalist, editor, and teacher had a profound and positive impact on the growth of the profession in the last half of the 20th century and into the tumultuous beginnings of the 21st. In addition to his sublime wit and great intellect, Stephen showed in the issues he addressed a sense of youth that belied his age in years. Many, including myself, were astonished to learn that Stephen was

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16 ACRES, 12 YEARS

In a pivotal report released on October 2, the Port Authority of New York and New Jersey announced that it has simplified plans for rebuilding the World Trade Center site, trimming Santiago Calatrava's PATH terminal while committing to a new budget and schedule that would open the memorial plaza 11 years after the September 11 attacks, and complete the Freedom Tower by 2013.

Earlier this summer, Port Authority executive director Christopher Ward announced that his agency had undertaken a wide-ranging analysis of the dozens of projects and players involved in the rebuilding effort, and had identified several issues that have hindered progress so far. At the same time, he acknowledged that the Port Authority would take 90 days to develop a more realis-

tic and hard-nosed budget and timeline; this report provides the specifics. It also addresses a key governance issue, with the creation of an Office of Program Logistics, which will serve as a single point of contact for all aspects of the construction process.

One of the central logistical problems has been the PATH station. Ward reiterated that it will lose its oculus, or retractable skylight, and its symbolism of a bird taking flight. The redesign, which Ward said Calatrava had helped configure, would produce a ribbed, enclosed roof and substitute conventional steel columns for the V-shaped trusses of the original. Ward maintained that cutbacks would allow the station to proceed with its essential elements intact, at a manageable cost of \$3.2 billion.

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THE CURRY STONE PRIZE.
SEE PAGE 9



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FIVE FOR THE BOULEVARD

Mayor Michael R. Bloomberg has framed Manhattan's Far West Side as a business district on the verge, just waiting for the right infrastructure. But given New York's ever-gloomier financial outlook, five proposals for a new avenue connecting that district with Times Square look like infrastructure waiting for a population.

On September 25, **continued on page 4**

INSIDE THE BOX

AN HITS THE GALLERIES TO SEE HOW ARCHITECTS ARE TRYING TO RETHINK THE WHITE BOX.
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ESCAPE IN NEW YORK

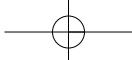
At a September 26 reception for architects at the Museum of Arts and Design, one thing was on everyone's lips besides that night's presidential debate, the same that would be on everyone's lips at the debate: the crisis that had descended on Wall Street and the rest of the economy along with it.

Holding court near the doorway, Brad Cloepfil, the man behind the reconfigured museum, shrugged and said of his firm's prospects, "I don't think anyone knows."

Arguably, the architectural industry has been in recession since last winter, when the AIA Architecture Billings Index—the chief economic indicator tracking firms' work—began the steepest tumble in its 13 year history in January, which bottomed out in March. Billings have continued to fall since, though at a less precipitous pace. At the time, AN spoke with a number of firms, the vast majority of whom had a confident outlook, perhaps because they were coming off record years.

Six months on, the rhetoric remains the same, but the tone has decidedly changed. Jim Davidson, a partner at SLCE, said his firm continues to perform at a high level, but even so, he and his colleagues are now proceeding with caution. "Last year was a record year for our firm, and this year seems to be tracking at that level," he said. But, he added, "the great part of the work outside of the city has slowed up considerably."

"I suppose we're all **continued on page 5**



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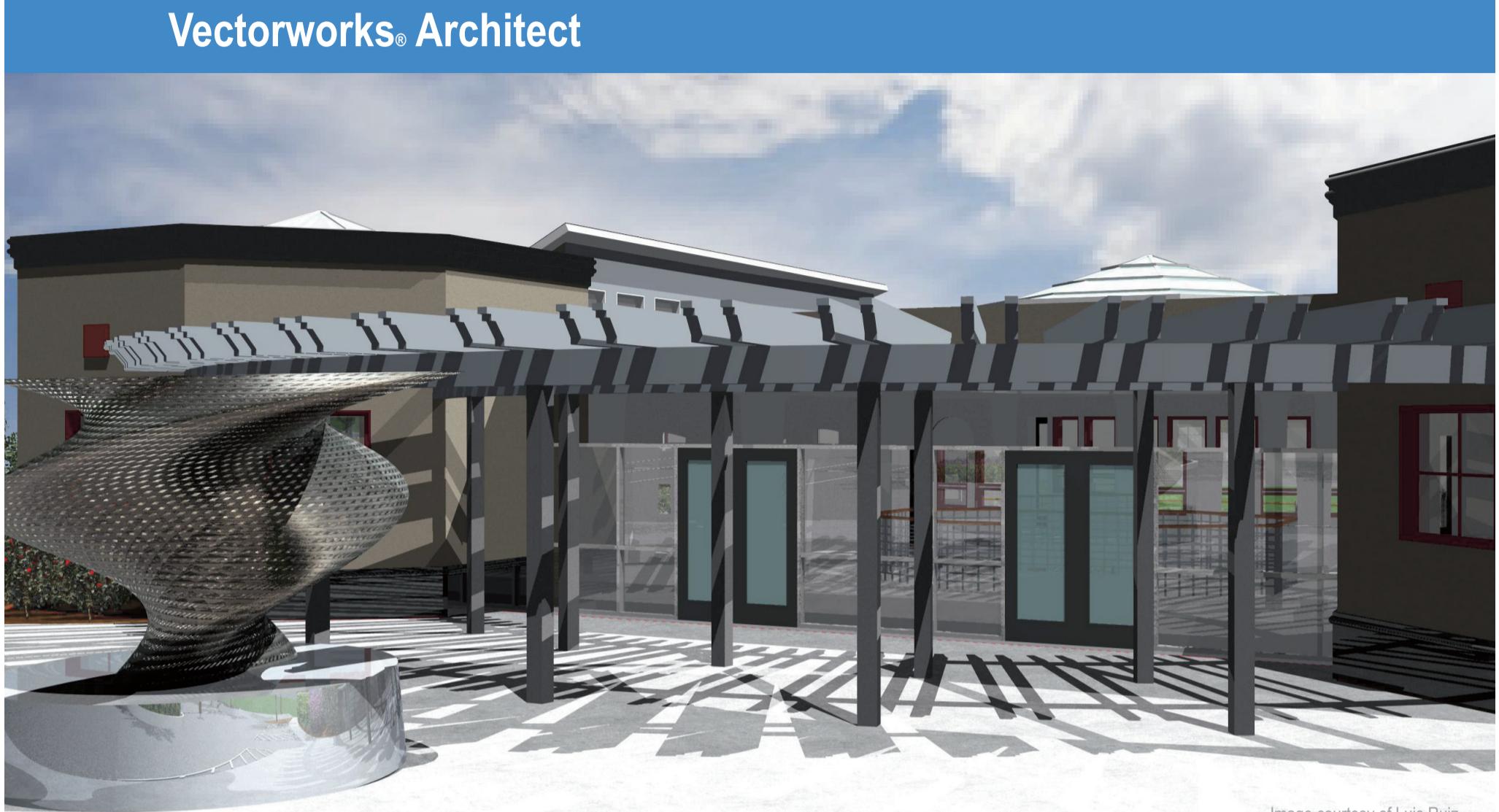


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BEYOND BEAUTY CONTESTS

The knives were drawn and glistening when the Museum of Arts and Design (MAD) opened last month at 2 Columbus Circle. In an article shouting out "N.Y. facade spells trouble," Christopher Hawthorne of the *Los Angeles Times* wrote that the Brad Cloepfil design seemed "clinical and rigid, even schoolmarmish." In the now-defunct *Sun*, James Gardner declared the whole thing "emphatically not good," and then wistfully hoped that a facsimile of Stone's disintegrating punch-card marble grille would soon replace the custom-made iridescent terra-cotta tiles. Closing in for the scold like a white-gloved mother-in-law looking for dirt, Nicolai Ouroussoff complained about "a section of drywall [that] is left at the corner" where one of the 3-D incisions that track up and into the building makes a turn. Mad at MAD for being "meek and lifeless," he went on to hold it responsible for "sanitizing the city." Two days later, he called for it to be demolished.

This rush to judgment of a small-scale building that's barely been open a week throws an unflattering spotlight on architectural criticism today. Many of these critiques appeared within 48 hours of the building's official opening, guaranteeing that any commentary was based primarily on aesthetics, historical baggage, or the architect's reputation—issues that have little or nothing to do with how the building serves its site and its users.

I am not a big fan of crafts, even the radical new crafts that can transform a stockpile of plug-ugly eyeglasses into a dead-ringer for a Murano glass chandelier, but it didn't take a moment to see that this new museum was going to be a very popular place for its purpose: The size is right for smallish objects; it's easy to navigate; the interiors are aglow with natural and artificial light; and the views slicing up Broadway or out across the park are a revelation. The restaurant is going to be packed all the time.

MAD is the last piece of the puzzle needed to reclaim the entire Columbus Circle for civic enjoyment. As someone who lived nearby, I remember well how dangerous and depressing it all was 20 years ago, from the dark arcade of the abandoned 2 Columbus Circle to the squat, dingy-bricked Coliseum and the deadly slalom of traffic islands. Though the Christopher Columbus statue has stood atop the column at the circle's center since 1892 (the official point from which all distances to and from New York City are measured), I had never noticed it until it was silhouetted one glorious bright day against the glass of Time Warner Center. The column is framed even more eloquently for viewing from inside MAD by its sharply-etched windows.

It is time for critics to forget the building's checkered—and also its Venetian die-cut—past and report to the public how it is working, or not. By now, Ada Louise Huxtable may well regret her choice of words when writing about the building in 1964, because a new collection of her writings shows that her original review was as much about the problems of traffic and an ill-configured site amounting to "a sordid and dismembered open space" as anything to do with lollipops. It's time for critics to stop treating every new building like the latest piece of eye candy.

—JULIE V. IOVINE

STEPHEN A. KLIMENT, 1930–2008 continued from front page approaching the age of 80 at the time of his passing. He was challenged, thankfully without pain, by pancreatic cancer, and, accompanied by his wife Felicia, died in Germany while undergoing an experimental treatment.

Stephen Kliment was born in 1930 in Prague and grew up in Czechoslovakia and England. In 1948 he fled his native country, by then under Communist rule, and went to the United States. Following his early architectural studies at the École Spéciale d'Architecture in Paris and at the University of Havana in Cuba, he graduated from the Massachusetts Institute of Technology in 1953 and received a masters degree in architecture from the Jean Labatut-led School of Architecture at Princeton in 1957.

After graduation, Stephen followed a traditional professional path and started work with Skidmore, Owings & Merrill; in 1969, he returned to practice as partner in the firm of Caudill Rowlett Scott. Stephen, who was ultimately best known for his leadership in architectural journalism, was the editor of

Architectural and Engineering News from 1961 to 1969 (then at John Wiley & Sons, where he worked from 1987 to 1990), and was the founding editor of the highly successful *Building Type Basics* series. In 1990, Stephen became editor-in-chief of *Architectural Record*, where he remained until 1996. A profoundly ethical man, Stephen left *Record* following a policy dispute with the publisher. Since 2002 he had been the editorial director of *Oculus*, the journal of the New York chapter of the American Institute of Architects, and eOculus, the chapter's newsletter. His incisive opinions were published in *The New York Times* and he was the current editor of *The Principal's Report*.

He was a man committed to a socially responsible profession. His extensive work on issues of diversity was recognized with an honorary membership in the National Organization of Minority Architects. In an email, Ted Landmark, president of the Boston Architectural College, wrote, "Steve was the architecture profession's conscience on increasing diversity. His understanding of the

challenges faced by people of color seeking to contribute to the design fields enabled him to make specific, pragmatic recommendations that are finally being implemented."

Early in 1997, Stephen accepted my invitation to teach at the School of Architecture, Urban Design and Landscape Architecture at the City College of New York. He became an indispensable member of the faculty, teaching writing on architecture to students, mentoring younger faculty, and quietly helping guide curriculum policy while finishing his 1998 book *Writing for Design Professionals*. Judy Connerton, director of CCNY's Rudeman Architecture Library wrote: "Steve cut through jargon-laden prose, which he saw too much of in current architectural writing, teaching his students clear, direct communication." Dean George Ranalli added, "Stephen Kliment was an invaluable resource to the School. He worked tirelessly with our students, imparting his knowledge, his consummate writing skills, and his passion for architecture. He will be missed both personally and professionally."

16 ACRES, 12 YEARS continued from front page

To further streamline construction plans, Ward recommended "turning the memorial upside down." Rather than insisting on finishing the sunken memorial garden and museum he endorsed building the memorial plaza first. "We will be able to pour a concrete floor as a deck-over," he said. "Our goal is to complete the full memorial as soon as possible." Initially Ward claimed the memorial plaza would be fully open in time for the 10th anniversary, but on October 7 he told the City Council that 2012 was a more realistic target.

Tellingly, Ward chose to discuss the memorial rather than the schedule for the four skyscrapers planned for the site. A slide in his presentation pegged completion of the Freedom Tower, the only building the agency owns, by 2013. But if the Port Authority and partner agencies finish the at-grade vehicle checkpoint and memorial plaza by 2012, as Ward projected, developer Larry Silverstein would not be able to argue that delays in his towers are a product of the Port's management of necessary infrastructure.

In a statement, Silverstein's team remained noncommittal. "We appreciate the Port Authority's work over the past several months in trying to develop greater certainty about the schedule and cost of its projects at the World Trade Center site," the developer said. "We are now going to study the Port Authority's report and back-up materials so that our construction professionals can evaluate the new dates they have identified."

With the revised schedule, Ward presented a budget calling for an additional \$1.1 billion above what the Port Authority has already dedicated over the next ten years. Steve Sigmund, a Port Authority spokesperson, told *AN* that his agency would "work with project partners" to meet financial targets. Those partners—city and state agencies, along with Silverstein—are all but certain to keep revising their own budgets as construction costs rise and the credit crisis continues.

Mayor Michael R. Bloomberg, addressing Ward's report at a press conference, put an optimistic face on rebuilding efforts. "Right now Wall Street is hurting, but the businesses will come back," he said, with a nod to the troubled site. "And this is a great place to have your office." —ALEC APPELBAUM

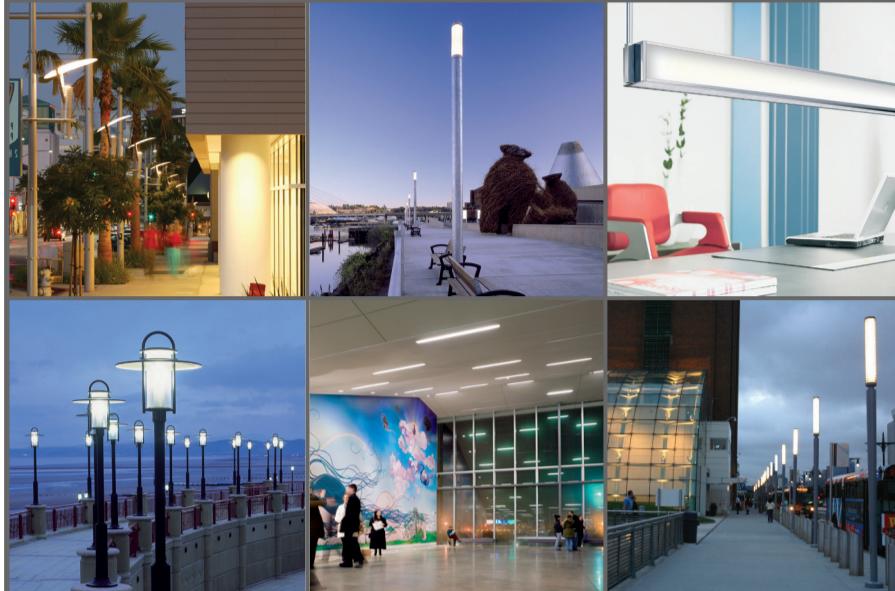
Stephen was in all ways a teacher. In 2003, when we worked together on the post-9/11 AIA publication *Learning From Lower Manhattan*, the emphasis on learning was maintained by his writing for and editing of this important report-card document.

Kristen Richards, current *Oculus* editor, said, "Steve's active involvement in *Oculus* and eOculus was a major reason I accepted the position as editor. His sharp, red-pencil editing—no archi-babble allowed—made all of us better writers and the publications both informative and enjoyable reads."

Stephen Kliment is survived by his wife, author Felicia Drury Kliment, their two daughters, Pamela Drury Kliment and Jennifer Kliment Wellander of Seattle, two grandchildren, and his brother Robert, a partner in Kliment-Halsband Architects.

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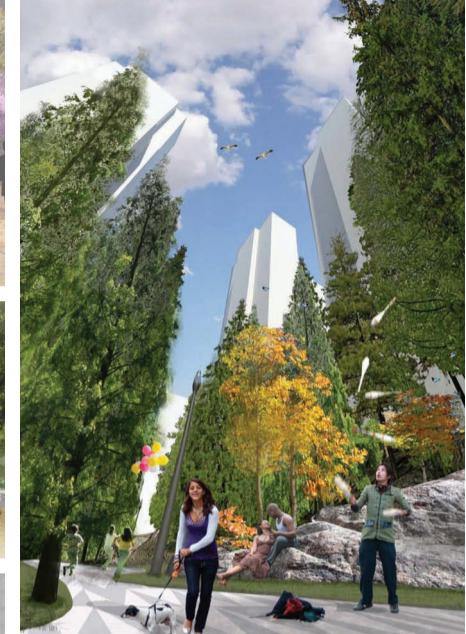


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FIVE FOR THE BOULEVARD continued from front page the Hudson Yards Development Corporation (HYDC) showed Community Board 4 presentations from five finalists for the design of a park around Hudson Boulevard. This newly mapped street, running west of 10th Avenue from 33rd to 42nd streets, sits directly north of the 26-acre Hudson Yards site, where the Related Companies intend to develop a mixed-use district.

Whatever impact a retreating Wall Street will have on Related's project, the development team seems intent on making sure the area can grow one parcel at a time. And Hudson Park, as the new, four-acre public space is known, is central to that strategy.

Though the city maintains that it will build out the area up to 36th Street by 2013, the plans appear to encourage piecemeal development, as market conditions warrant. "The park and boulevard will break up the area's 800-foot-long blocks, creating ideal development sites," the HYDC said in a statement. "There will be increased light and views and high-profile addresses in what would otherwise be mid-block sites."

Selected from a field of 18, most finalists have a hand in other transformative projects around town. Michael Van Valkenburgh Associates, which submitted a design with Toshiko Mori Architect, is designing Brooklyn Bridge Park. West 8, which proposed a scheme with Mathews Nielsen, is reinventing Governors Island. And Work AC, which partnered with landscape veterans Balmori Associates, remade the P.S. 1 courtyard as a farm this summer. The other teams—Gustafson Guthrie Nichol with Allied Works Architecture, and Hargreaves Associates with TEN Arquitectos—either made the shortlist for those projects or have consulted on Hudson Yards.

All the proposals heed the mayor's call for infrastructure that can survive climate change. Work AC's design, for instance, highlights the use of rainwater for irrigation, as well as bioremediation of gray water within the park. "In order to make the systems more visible," firm principal

Clockwise from top left: Gustafson Guthrie Nichol with Allied Works; West 8 with Mathews Nielsen; Work AC with Balmori Associates; Michael Van Valkenburgh with Toshiko Mori; Hargreaves Associates with TEN Arquitectos.

Dan Wood told AN, "we propose a series of brightly painted tubes to carry the water above ground, that also can be bent to create furniture and playground equipment."

Other designs also make use of green infrastructure. Hargreaves envisions a turf-lined pedestrian bridge offering space for lounging. West 8's scheme shows linked park areas programmed with art installations and other uses. Van Valkenburgh Associates mound up a series of grassy knolls that seem to cantilever over the sidewalks. All the designs will tie into a 20-acre open space around Hudson Yards.

"In our minds, the density of use at Hudson Yards was similar to Union Square Park," said Van Valkenburgh principal Matthew Urbanski. "The relationship between the paved areas and the green spaces are informed by the flow."

Details about the proposals remain somewhat elusive, since the city's Department of Design and Construction, which will help implement the streetscape, asked finalists not to describe their plans in any way that might lead politicians to pick a favorite before the selection date. And that, department spokesperson John Ryan told AN, will likely occur by the end of this year. AA

COURTESY HYDC

THROUGH A GLASS QUEASILY

Money is on everybody's mind, but we just had a dizzying experience that provided some consolation regarding how little of it we have. The launch party for this year's Open House New York was held at the penthouse of **Enrique Norten's** almost-complete One York, right at the edge of the scenic Holland Tunnel. We went to go take in the views on the glassy 14th-floor terrace when we were struck with a bout of vertigo so strong we were rendered speechless. We put on our best grimace-grin, gripped the wall, and tried a little liquid courage of the merlot variety, but to no avail. We *think* we saw MoMA's **Barry Bergdoll** making the rounds, and Norten himself was apparently moving in that same day, but it could have been the googly eyes. For the sake of the future inhabitants, we hope the apartment's \$37 million asking price includes a lifetime supply of Dramamine.

THE BRIDE WORE GOLD AND THE GROOM WORE PUCCI

Well, at least a really swirly tie: Congratulations to **Gia Wolff** and **John Hartmann**, who got married on a recent sunny Sunday afternoon in Brooklyn. Wolff, who works at **David Adjaye's** New York office, and Hartmann, a partner in the Dumbo firm Freecell, were cheered on by family, friends, and colleagues including **Vito Accocci**, the groom's partner **Lauren Crahan**, the bride's uncle David Wolff (a London architect working on Madonna's house there), artist **Allan Wexler**, designer **Jonathan Jackson**, and **Giuseppe Lignano** and **Ada Tolla** of LOT-EK. Other than a very elegant and spare huppah, the only giveaway that these nuptials were heavy on the architecture were the home-made centerpieces featuring a spinning globe of chrysanthemums lit by an LED mesh. There was some puzzlement as to what, exactly, they were: hidden video cameras that would take movies in the round? Mobile breathalyzers? They were just decorative, however, which suits us fine: At the end of the evening, we made off with three of them.

SEND TIPS AND JORDAN ALMONDS TO EAVESDROP@ARCHPAPER.COM

ESCAPE IN NEW YORK continued from front

page going to be feeling it," said Billie Tsien of Tod Williams Billie Tsien Architects. "But because our work is for institutions, we should be okay. None of our work is tied directly to the market, to housing or commercial work." Tsien also said she hopes to "get a break" on construction costs, both in materials and especially labor, as contractors come online for more work.

Tsien had tapped into the one thing the AIA's numbers do bear out, that institutional work remains strong. In fact, it is the one sector that has seen any sustained billings growth, hovering just above the 50-point mark on the index; any number above means billings are rising, while a number below means they are falling. Multi-family housing, for example, hit a low of 31.7 in March, and though it has crept up a point or two each month since, in August, it measured 40.1, meaning demand for housing work continues to fall, just not as fast.

The one other bright spot is that inquiries remain positive, hitting 52.8 in August, though they fell from 54.6 in July, and even recorded the first sub-50 performance in May. While this means that people are still considering new work, it is well off the low performance of the boom years, which hovered in the 60s.

Kermit Baker, the chief economist for the AIA and a professor at Harvard, said that the month-to-month fluctuations of the index can make for difficult short-term predictions, especially now, when the market is in its worst turmoil yet, a fact the numbers have yet to register because of a roughly two-month lag. "There's really no pattern to these numbers except for weakness," Baker said.

But he did note that any impacts caused by the tumult of the last month should be readily evident in the index in the next month

or two. "There would be a pretty dramatic drop in inquiries almost immediately and then a further drop in billings some months after that," he said. "If there ain't money out there for these projects, they're not going to happen, and we should know soon enough."

Some firms, remembering previous recessions, began exercising caution some months ago. "When the board of directors got together last fall, after the Bear [Stearns] funds seized up, we said, 'You know what, this happened once before, and it'll happen again, so let's be prepared,'" T.J. Gottesdiener, a managing partner at Skidmore, Owings & Merrill's New York office, said. He said the firm has worked carefully to manage its employee base and unwind its backlog carefully, as well as factoring in shortfalls to its bottom line. "We already expect some work will not go through."

It can be harder going for smaller firms, though it can also mean more agility. "There's still work out there," Mark Kroeckel of OpenShop Studio and a New Practices winner this year, said. The key was being "cautiously aggressive, or make that aggressively cautious." The firm has been dedicating more resources to a handful of projects it has a serious belief in instead of pursuing many more as it had in the past and seeing what worked out.

One person who has seen a surge—300 to 400 percent since July—is David McFadden, founder of Consulting for Architects, a recruitment firm servicing 350 firms in the New York area. In recent months, rumors have been flying about layoffs at firms big and small. No firm AN spoke with would confirm any such layoffs, but McFadden insists they are real. "They won't even give me a straight answer, but from the applications I'm seeing, I can tell you it's happening," he said. **MATT CHABAN**

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DANIELLE RAGO

Located in the Thompson Hotel Group's Gild Hall in Lower Manhattan, Todd English's latest venture, The Libertine, is a modern version of a traditional English tavern. Designed by Jim Walrod, this Financial District hotspot consists of a bi-level restaurant, accessed from the Adolf Loos-inspired staircase seen from the lobby entrance. An upstairs lounge and library bar is furnished with bookshelves, cordovan leather banquets, and a communal table. Full of architectural references, the restaurant draws inspiration from the 1930s to present-day design, with an eclectic array of furniture—including Sergio Rodriguez's Wingback Chair—and lighting by Loos and Joseph Hoffman, as well as artwork by David Higginbotham. The Wall Street vibe is never far behind, however, with Walrod's use of luxurious materials—plush leather, walnut wood with a 24-karat gold-leaf finish, and golden light fixtures—brought home by a bold color palette of maroon and gold. All in all, it's a kingly place to drown one's sorrows. **DANIELLE RAGO**

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of porosity, interdisciplinarity, and change."

The project returns the facade to its original state, with a few key changes. Using the same metal frame system, the contractors replaced the $\frac{1}{8}$ -inch super board cladding, which had cracked and badly deteriorated since it was first installed and is no longer in production, with $\frac{1}{4}$ -inch concrete panels. Another significant but barely noticeable change is accessibility. Workers cut one of the wall panels down to grade, poured a tiny ramp, and extended the corresponding pivoting panels. "Vito, especially, thought that accessibility was an extremely important issue that needed to be addressed," Grima said. Less noticeable to the average visitor, Storefront's basement office now has air conditioning, and the bathroom has been upgraded. The board and Pernilla Ohrstedt, a designer on staff at Storefront, oversaw the project. Much of the work was donated by IBEX construction.

The space reopened on October 2 with selections of the more than 400 entries from the White House Redux competition, and the organization will host an all night election slumber party on November 4.

ALAN G. BRAKE

GALLERY'S PIVOTING PANELS REOPEN AFTER RESTORATION

STOREFRONT GETS FACELIFT

Preservation and stewardship are not the first words that spring to mind when you think of the Storefront for Art and Architecture, but the 26-year-old institution has just completed a restoration of its well-known pivoting facade, designed by Steven Holl and Vito Acconci (who were not directly involved in the restoration) in 1993.

The facade was originally intended to be the first of a series of two-year collabora-

tive installations. "That program was not continued in part because of financial constraints, but primarily because New York fell in love with the facade," said executive director Joseph Grima. Storefront's board, which includes AN's editor-in-chief William Menking, undertook an unprecedented fundraising effort to complete the restoration. As Grima noted, "the facade is emblematic of our mission

HUDSON VALLEY ART FOUNDATION EXPANDS TO ARCHITECTURE ON 75-ACRE SITE

FUTURE FOLLIES



COURTESY OMI ART

Last October, New York City real estate developer and Time Equities CEO Francis J. Greenburger announced the establishment of Architecture Omi, a program of the Omi International Arts Center dedicated to exploring the middle ground between architecture and art. This month, with the

imminent selection of the first participating designers and the naming of architect Lee H. Skolnick as board chairperson, Architecture Omi has begun to show signs of life.

Art Omi was founded in 1991 as a residency program for artists and writers on Greenburger's Hudson

Valley property. Expanding to some 460 acres of rolling countryside two hours north of the city, since 1998 Omi has been home to The Fields Sculpture Park, a year-round exhibition of large-scale modern and contemporary works from artists both renowned and emerging. The creation a year ago



COURTESY PRINCETON

PERFORMING ARTS CENTER
PLANNED AT PRINCETON

Holl-lotta Arts

Following the withdrawal by Renzo Piano Building Workshop in 2006, on September 18 Princeton University unveiled a massing study and preliminary design by Steven Holl Architects for a new performing arts center. The center, which will include facilities for dance, theater, and music, will serve as a new western gateway to the campus. Before ground can be broken, however, substantial changes need to be made to the adjacent infrastructure.

Working off of a masterplan developed by Beyer Blinder Belle, the university is seeking the redesign of major roadways, including building a new roundabout at Alexander Street and University Place. Perhaps most controversially, the university wants to relocate the single car shuttle station, known as the Dinky, which connects the campus to New Jersey Transit trains. The move, about 450 feet, would involve track work, though the university already owns the land. "The

site is on the border between the township and the borough, so there are a lot of elements of the community involved. Some people have expressed concerns about parking and traffic, but there is no organized opposition thus far," said university architect Ron McCoy. "The station is an important symbol and amenity for the community."

The university hopes Holl's project will provide a carrot to speed along the sometimes mulish approvals process. "We think Steven's design shows how we plan to elevate and add to the life of the community," McCoy said. Still, they do not expect the project to be completed until 2016.

The 130,000-square-foot project, the anchor for what the university is calling the Arts and Transit neighborhood, is adjacent to two existing theaters, the Berlind and the McCarter. The U-shaped building will include a large arts plaza for outdoor programming, with a reflecting pool with round oculi embedded in the floor. The oculi will let light into a large below-grade hall, called the Forum. "The university has expressed a desire to raise the visibility of the arts in the lives of the students," said Chris McVoy, senior partner at Steven Holl Architect. "The new arts and transit neighborhood will do that for both the students and the community." In addition to providing a top quality all-in-one arts complex, the architects believe the project will foster interdisciplinary collaborations among performers and arts groups. The university has also asked that the building be designed to consume half the energy used by comparable facilities. "It will be the greenest building at Princeton," McVoy said.

Later additions to the arts complex will include a new media center and a satellite of the Princeton University Art Museum, both to be designed by other architects.

AGB

of Architecture Omi, under the stewardship of program director Peter Barton, signaled a shift for the organization, envisaging a series of 21st-century garden follies on 75 acres of the estate.

"That's our green rug to put stuff on," said Barton. "Right now it's mostly cornfields and woodland, all very beautiful." Barton said that the structures chosen for the site will harmonize with the bucolic landscape, and will include temporary pavilions, longer-term structures, and architectural settings for private collections.

Barton has a few precedents in mind when thinking of Architecture Omi's future. He cites Chris Burden's installation for the plaza of Renzo Piano's LACMA extension as an example of a collaborative model in which artists respond to the work of architects in conjunction with institutional support. In another instance of the same approach, San Francisco-based architect Jim Jennings worked with artist David

Rabinowitch in 2006 on a Sonoma artist's studio for collector Steven Oliver. Barton imagines such artist/architect collaborations undertaken with the aid of collectors, gallerists, and museums, mentioning Connecticut's Aldrich Museum as a possible co-sponsor for projects at Architecture Omi.

Rabinowitch and Jennings are "frontrunners" to design Architecture Omi's first project, along with a so-called "Museum in Action" from board member and architectureforart.com founder Paola Iaccucci. Steven Holl was also reported to have visited The Fields recently, but no final decisions have been made as yet; the architects will be chosen in consultation with the board of directors, which includes artist Tarik Currimbhoy and architects Peter Franck and Kathleen Triem, who have developed the site's masterplan.

The new chair Lee Skolnick, principal of Lee H.

Skolnick Architecture + Design Partnership, has worked on a number of museum and cultural projects, including the Children's Museum in Bridgehampton. Planners Franck and Triem's firm, ft Architecture + Interiors, recently completed a new visitors' center for Omi, a modestly scaled, appealingly unassuming glass-fronted box cantilevered over a cornfield. Barton also pointed to works currently on exhibit in The Fields, "architectonic sculptures" by Currimbhoy and Charles Frazier, as well as proposals from the team of sculptor Pino Barrillà and architect Fausto Ferrara, all of which split the difference between habitable works of art and environmental experiments. But process, more than product, is at the core of this long-term project. Stressed Barton, "explorations and thesis projects are our goals," not necessarily buildings "in the traditional sense."

IAN VOLNER

Occasionally even the most beautiful objects have to bask in reflected glory.

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VIÑOLY DESIGNING NEW CAMPUS ON SAADIYAT ISLAND

NYU in UAE, AOK?

Village residents, take a breath. New York University is expanding—in Abu Dhabi. Rafael Viñoly Architect has been selected to create a masterplan and design guidelines for a new liberal arts campus and research institute, to be called NYU Abu Dhabi (NYUAD), which will eventually house 4,000 students, both undergraduate and graduate. The plan is due to be completed by spring, according to Hilary Ballon, associate vice chancellor for regional campus development. Ballon declined to give a budget figure for the project, indicating that primary funding is coming from the emirate, not the university. As of press time, Viñoly's office was awaiting permission from the emirate to speak to AN.

NYU and an Abu Dhabi-based developer, working at the behest of the emirate's development authority, selected Viñoly through an RFP. Ballon declined to name the other teams, but indicated there were "approximately 12" other contenders. Viñoly prevailed over the other teams by expressing a plan to create a climate-sensitive design, including indoor/outdoor space for casual gatherings, a challenge in the region's harsh climate. "We are hoping to do something new. Much of the development in Abu Dhabi is not at all pedestrian-friendly,"

Ballon said. "Saadiyat Island is becoming a center for progressive planning. The university can be a model."

In the meantime, the university is transforming one of the historic Washington Square townhouses into a "portal" to the new campus, according to Ballon. Designed by Murphy, Burhnam, & Buttrick Architects, the new facility will include two lecture halls for video seminars, and office and meeting space. The project includes renovating the historic house and a large addition to the rear. "NYU Abu Dhabi is not a free-standing institution," she said. "It is connected in every way to Washington Square."

NYUAD is not without controversy. Some students and faculty have questioned how NYU's commitment to academic freedom and its non-discrimination policies will square in a country with limited civil liberties. "NYU responds very strongly to that criticism," Ballon said. "NYU will not discriminate against anyone who meets our academic criteria. It was a walk-away issue: We would have left the table if we felt our academic freedom was being compromised." On September 29, NYU announced that Alfred H. Bloom, the president of Swarthmore College, would lead NYUAD. He told *The New York Times*, "I am convinced that we will be able to provide a vibrant environment which guards academic freedom." He added: "I see the challenges, but I see even more importantly the prospect of truly advancing the role of education in promoting cooperative pursuit of knowledge, global understanding and, ultimately, a world that recognizes and builds on human common ground."

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SOUTH AFRICAN FIRM'S SANDBAG STRUCTURE WINS HUMANITARIAN DESIGN PRIZE

THE \$6,000 HOUSE



The Pritzker Prize has often been called the Nobel Prize of Architecture. If that's the case, then the Curry Stone Design Prize could be considered architecture's Peace Prize. Established this year by the University of Kentucky College of Design through a gift from architect Clifford Curry and his wife H. Delight Stone, the prize honors innovative achievements in humanitarian architecture and design.

On September 25, the school awarded its inaugural top prize of \$100,000 to MMA Architects of South Africa. The firm, based in Cape Town, Johannesburg, and Berlin, won for its 10X10 House, a low-cost structure built using sandbags and timber. It requires no tools or advanced construction knowledge, and can be built for slightly more than \$6,000, while still presenting a striking, modern design.

"We feel it's important to give back to the community we come from," MMA principal Luyanda Mpahlwa said in a telephone interview. "Most black people in South Africa come from the projects, and the shantytowns are actually growing. No one should be living in shantytowns. So anything we can do to help that, we will."

Mpahlwa, who launched MMA's Cape Town office after founder Mphethi Morojele established the firm in Johannesburg, said that a key component of the house was to provide not only shelter but also social justice and pride. The house was originally designed for an affordable housing competition last year that required architects to devise a house for 50,000 rand, or about \$6,200. "My view is that there is no way you can use conventional materials and methods if you want to resolve the housing crisis that plagues the world,"

Mpahlwa said.

In addition to using inexpensive and locally sourced building materials, which required not even an electrical outlet to assemble, the designers turned to community members to build the houses, the first of which was recently completed, with nine more planned for a Cape Town neighborhood. Mpahlwa said that this approach not only saves on labor costs but gives an added sense of ownership to the occupants, as well as work for those in a community with high unemployment.

Other finalists included Shawn Frayne, who designed the world's first non-turbine wind-powered generator; Wes Janz, an architect and professor at Ball State University who builds "leftover places" with scavenged material; Marjetica Potrc, an artist who has designed a number of clever devices for impoverished communities, including a "dry toilet" in Caracas, Venezuela and a rainwater harvesting system in New Orleans; and Antonio Scarpioni, a Venetian architect who constructed a "Dreaming Wall" in Milan that allowed people to post text messages about social themes. Each runner-up received a \$10,000 prize.

"From the jury's point of view, it was both a conventional and unconventional firm doing conventional and uncon-

ventional work," said David Mohney, secretary for the prize. "They saw it as an inspiration to other conventional firms who could start doing unconventional work themselves. They can bring a high level of design and comfort to a project that doesn't usually have access to it."

To call MMA unconventional may be an understatement. As one of only a handful of black firms in the country, they have long struggled to get work. "Old prejudices die hard," Mpahlwa said. "Some people take one look at me and do not believe I can build them a house." The firm took a number of government commissions out of a sense of civic pride and duty but also because they had little choice. Thanks to the success of those projects, including embassies in Berlin and Addis Ababa, they have been able to pursue more humanitarian work.

As a testament to MMA's commitment to that work, when asked what he would do with his share of the prize money, Mpahlwa said he would probably buy a few more 10X10 houses and send some underprivileged kids to architecture school—on top of the two he has already sent. MC

A model of a 10x10 neighborhood showing how two houses can be combined into one.



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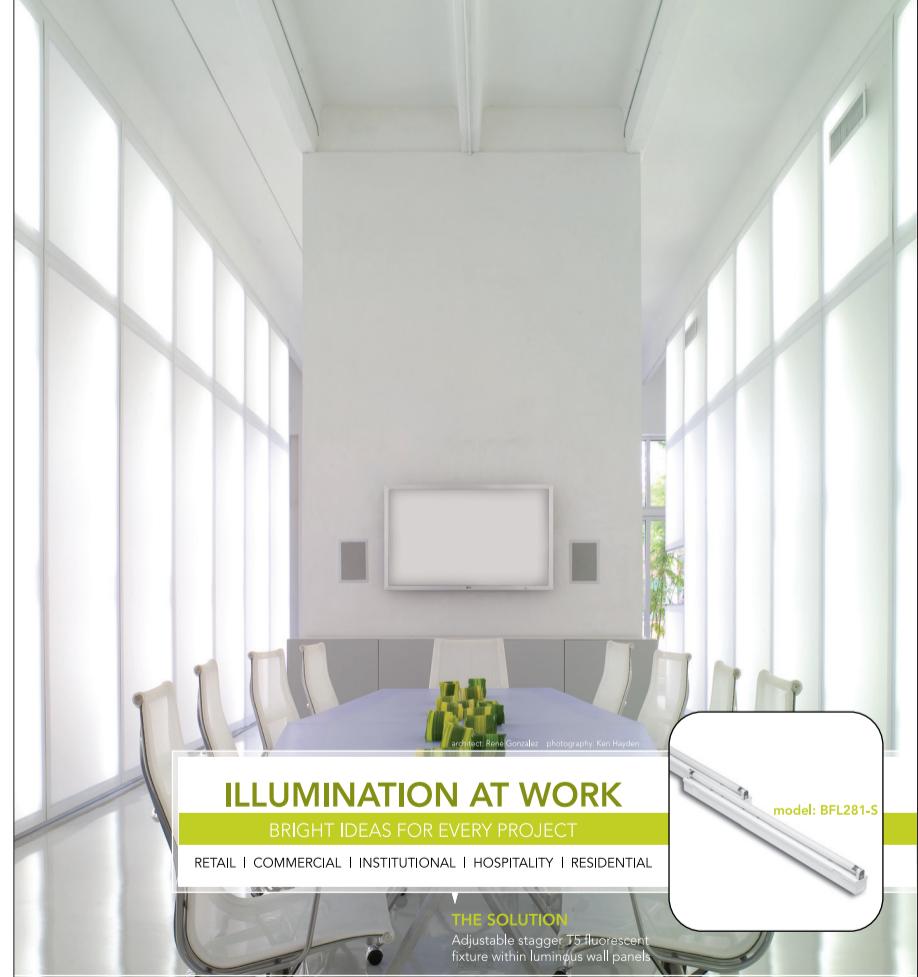


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IN DETAIL> BROOKLYN FAMILY COURT CONVERSION

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building faced with limestone and horizontal bands of fenestration enclosing a warren of low-ceilinged courtrooms, topped by a penthouse of stacked boxes that held the judges' chambers. It was the type of building that seemed to justify Orwell's predictions of a nightmarishly bureaucratic future, and its austere countenance aptly represented what transpired within its walls: This is where the state decided whether or not to take people's children away from them.

Since none of these characteristics mesh with contemporary ideas about education, Gran Kriegel faced a real challenge in turning the place into a suitable schoolhouse, especially since the construction budget from the School Construction Authority, approximately \$52 million, wasn't sufficient to carry out any significant change to the building's form. One place where the designers found themselves fettered was with the building's facade. The original limestone panels had begun to crack and pop out from their moorings, threatening to

The job of adapting an old structure to a new purpose can force architects to make compromises that they would never suffer when designing a building from the ground up. The results can be controversial, as we've seen in the renovation of 2 Columbus Circle by Allied Works, but the practice is growing more and more common as architects attempt to incorporate

the principles of sustainability into the built environment, and can at times effect real improvements to what were once inhospitable environs. Such was the case at the Brooklyn Family Court building, which Gran Kriegel Associates has transformed into two charter schools: the Urban Assembly School for Law and Justice and the Urban Assembly School

of Math and Science for Young Women.

Of course, if there ever was an inhospitable environment, the Brooklyn Family Court was it; it's hard to imagine that any alteration short of putting bars over the windows could have made the place bleaker. Originally constructed in 1952, the court was typical of the civic structures of its day: a squat, rectangular



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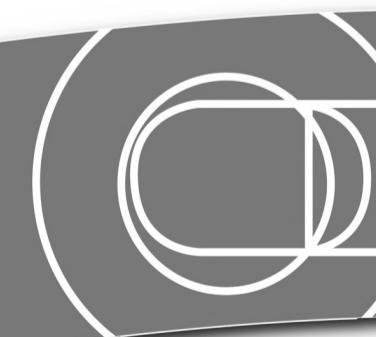
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Little seems to have changed between the adaptation and the original building, except for the rooftop addition housing a gym and auditorium (facing), but in fact the existing structure was wrapped in a new facade. Steel posts tie the new cladding to the building's steel columns (below).

DAVID KRIEGL

dislodge and topple onto whoever might be passing along the sidewalk—an unacceptable liability for any institution, particularly one that houses children. The architects' first thought was to replace the dangerous cladding. This option turned out to be too expensive, however, because the sheer weight of the panels and their backing of asbestos waterproofing, which would have required an expensive abatement process, upped the demolition cost. This led the designers to encase the facade in another layer of cladding. Eighteen-inch holes were cut into the limestone and 6-by-6-inch steel posts were welded onto the existing steel columns. Plates welded to these posts attach to a steel frame that wraps around the building, acting as a girdle for the loosening stones and a track to accept the clips of the new panels—a lightweight limestone system with a high-strength honeycomb backing. As this decision changed little in the exterior aspect of the building (same material, same fenestration), the architects introduced some color—bright blue window mullions and bright red column covers—the universal symbol of a building for children.

Elsewhere, the constraints of the existing structure and budget worked for the architects. The program called for two double-height spaces: an auditorium and gym. There was no easy way to fit these elements within the existing enclosure, as the only place where they would have made sense—in the middle of the structure—was cut through with transfer beams that were logically unfeasible to move. So the architects looked to the roof, where they removed the judge's chambers and replaced them with a steel post-and-joint structure that features a 25-



foot-high ceiling with a 100-foot clear span. Sitting above the dismal enclosure below, the roof addition is flooded with natural light by clerestory windows, creating a strong juxtaposition to the double-loaded corridors below and offering the school children a much-needed dose of sun.

The architects also added a 4-foot-high gap between the roof addition and the top of the existing volume, through which they ran mechanicals to multiple vertical ventilation shafts. The original building was not designed with air conditioning in mind, and this allowed them to keep the building's low ceilings as uncluttered as possible by horizontal ductwork.

AARON SEWARD



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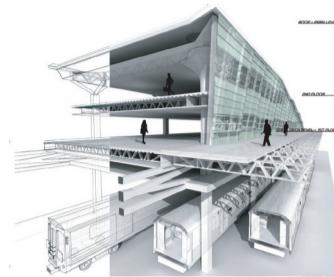
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age people of outstanding talent to pursue their own creative, intellectual, and professional inclinations, which it does with a \$500,000, no-strings-attached award, paid out over the course of five years.

Ochsendorf's work spans the fields of structural engineering and architectural history, and has explored alternative engineering traditions. While his early work investigated the construction of hand-woven, fiber suspension bridges that spanned the deep ravines and connected territories of the Inca Empire, his more recent work has focused on identifying the causes of vault and buttress failures in French and Spanish Romanesque churches.

"Our work is about using cutting-edge engineering to try and save historic buildings by understanding the safety of old structures, and on the other hand, to gain a new understanding of history to help guide the construction of more efficient architecture in the future," he told AN. Ochsendorf has applied these techniques to projects ranging from the restoration of the first Guastavino vault in the UK, the Pines Calyx dome; the structural vaults built from local soil for a museum at the World Heritage Site of Mapungubwe in South Africa, designed by Peter Rich Architects (pictured); and the design, fabrication, and construction of a compression-only stone masonry vault prototype. DR



COURTESY MACARTHUR FOUNDATION AND JOHN OCHSENDORF

STRUCTURAL ENGINEER/
ARCHITECTURAL HISTORIAN JOHN
OCHSENDORF OF MIT GETS NOD

2008 MACARTHUR FELLOWS ANNOUNCED

The John D. and Catherine T. MacArthur Foundation recently named 25 new MacArthur Fellows for 2008, and this year's roster is as varied as ever. It includes an urban farmer, an optical physicist, a sculptor, an inventor of musical instruments, and the structural engineer and architectural historian John Ochsendorf, who is currently teaching in the department of architecture at the Massachusetts Institute of Technology.

The coveted prize is intended to encourage



BIG DEVELOPMENTS IN QUEENS

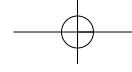
As expected, the City Planning Commission approved the Bloomberg administration's plans for Willets Point on September 24. The controversial plan has actually garnered near-total political support during the ULURP process, when it also received the symbolic votes of the local community board and the borough president, Helen Marshall. The real hurdle remains ahead, however, at the City Council, where representative Hiram Monserrate opposes the plan, and has the backing of 30 other council members. The vote is scheduled for late November. At issue is the dislocation of 260 businesses, possibly through eminent domain, in the heavily polluted 61-acre plot near Shea Stadium. The same day, the commission approved a plan for Hunter's Point, which would become a middle-income development akin to Queens West, its neighbor to the north.

IT'S ON

The state Appellate Court decided on September 29 that it would hear a case filed by nine residents within the project's footprint. The suit charges that the state's plan to use eminent domain to force out them out violates the state's constitution. It was a major victory for Develop Don't Destroy Brooklyn after a string of federal courts, including the Supreme, refused to hear the case. As the trial is scheduled to start this coming spring, developer Bruce Ratner admitted that groundbreaking, scheduled for December, could be pushed back six months.

ADS FOR TRANSIT

In its ongoing effort to close a \$1 billion budgetary gap, the MTA is rolling out a series of new advertising schemes. The first, launched this month, is a vinyl wrap of the Times Square shuttle. The entire car's exterior and interior have been wrapped in a massive ad for, appropriately enough, "Cities of the Underworld," a new mini-series on the History Channel. Also during October, trains passing through Times Square and Grand Central—Nos. 1, 3, 4, and 7—will get smaller vinyl displays, the stairs in those stations will get ads on them, as will the turnstile bars. Ad revenue has soared over the last decade, according to the authority, from \$38 million in 1997 to \$106 million in 2007 and are projected to reach \$125 million this year.

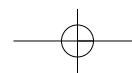


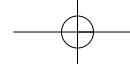
DEAN KAUFMAN

New gallery Haunch of Venison's painted white brick walls are as deliberately untrendy as its location in a Midtown office building.

GALLERY QUEST

What makes one gallery over another the focus of a moment's vibrant gallery scene?
David D'Arcy traces the intertwined threads of money, fashion, and architecture in shaping spaces for art.





Architect Steven Learner gave a cool residential look (above) to Haunch of Venison, where some art even hangs in the hallway (below).

Back in 1951, the venerable gallery Duveen Brothers, which bought from Stalin and other cash-poor Europeans and sold to Andrew Mellon and everyone else with money, moved from 5th Avenue to a townhouse on a more quiet East 79th Street. The reason, according to *Time*: "the old location was getting a bit too commercial."

New York gallery spaces are as mobile as their merchandise, and just as prone to the vagaries of fashion. The galleries and their contents have been migrating around Manhattan since the 1950s, from Madison Avenue and 57th Street, to Soho, the East Village, Chelsea, and beyond. As always, the business has been coyly, un-commercially commercial, in its interior architecture as much as in everything else.

The Duveen story points to the complicated relationship between art and real estate, shaped by who's buying and who's selling which particular kind of art. Architects became players in the equation in the 1980s during the contemporary art boom, when galleries multiplied in Soho and dealers wanted interior spaces that would reflect, even justify, the kind of money in play—better than the East Village squats where the artists had been living and the party spaces where they showed their work. When architect Richard Gluckman came on the scene, he established the look: smooth-walled, high-ceilinged volumes in buildings with a stolidity not found in the East Village.

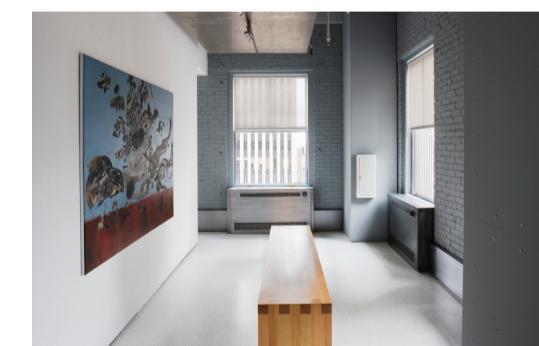
Gluckman designed more than 20 Soho galleries. As tourist traffic thickened, landlords raised rents, aware that they could charge more to tenants selling tank tops or tortellini than to galleries peddling Clementes. (Today not one of Gluckman's spaces is still a gallery.)

As rents ascended, most of the art trade fled Soho for Chelsea, where Gluckman went on to define the look of that

district's galleries as well. In the hodge-podge of warehouses, industrial/commercial buildings, and auto-repair shops, the concrete slab floor was the norm. Spaces tended to be wider and even more unadorned than in Soho, which fit the massive scale of the art being made: installations and large-format photography. Entrances could monumentalize the old single-story garages and workshops that the galleries now occupied, creating a kind of neo-Bauhaus effect. Wide, ground-floor windows played with transparency. His clients and their sepulchral interiors (Gagosian, Cheim & Read, Andrea Rosen, etc.) are still there, and elements of Gluckman's work have found their way into the museums he has designed, not to mention into the galleries designed by most other architects.

What's next? The most closely watched art space in New York right now is Haunch of Venison, the London gallery whose New York branch is now installed at 1230 Avenue of the Americas, on the 20th floor. Guards in the office building's lobby issue tickets that get you into the elevator, and guards inside the gallery watch your every move. The space opened in the spring with a show of works by Donald Judd, evoking the artist's spare studio. "It's the closest thing I've seen in New York to Marfa," said one dealer.

Stripped down to corporate minimalism by its architect, Steven Learner, the gallery now looks like a business suite, where the elite works receive the best exposure—what architects like to call the "money wall"—and lesser-known artists are relegated to corridors. Cold and calculating would be an understatement. The space is subdivided by white panels to show works of abstract expressionism by Pollock, De Kooning, Rothko, and other artists whose work the gallery wooed away on loan from museums and private collectors. None of the

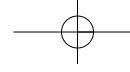


DEAN KAUFMAN

work is for sale (the guards are evidence enough of their value), but it is the kind of art that high-flying buyers could very well find at Christie's, the auction house nearby that owns Haunch of Venison.

The power space is selling its power connections—with a painted white brick wall left as homage to Ab Ex painters who toiled in poverty and drunkenness far from Rockefeller Center. Perhaps it's no surprise that the gallery's director, Robert Fitzpatrick, put in a stint as head of Euro Disney. By forsaking Chelsea, where most of the art in New York is, Haunch of Venison is deliberately adopting a different profile from the multitude of dealers there. With paintings displayed as if an auction house were exhibiting a corporate collection (minus the wall labels), the gallery is flexing its business muscle.

So far, midtown won't be stealing any more business than



COURTESY ARARIO GALLERY

In Chelsea, black oak floors give the Arario Gallery the look of a performance space. The Aicon Gallery, below, opened in September on the Bowery.

usual from Chelsea. Arario Gallery opened on 25th Street in the spring with shows of work by Asian artists, the most significant new infusion into the global market today. Its new space, designed with a hand from British architect David Adjaye, sprawls horizontally through 7,000 square feet, with walls painted blue and red, departing from the monochromatic norm, for a new exhibition by Indian art-star Nilani Malani of huge panels that look back to the violent division of India in the late 1940s. Black oak floors by Adjaye, who is designing a museum for the gallery's owner in Korea, help to silhouette sculpture and installations. The floor color gives the effect of a performance space when Malani's multicolored images are projected onto the walls, accompanied by music.

With an eye on the future, Arario Gallery's owner, Ci Kim, has only a ten-year lease on this vast, versatile space that can accommodate multiple exhibitions or a huge group show, or even a massive, single-artist retrospective. Yet when the lease expires, Chelsea could no longer be the neighborhood of choice for galleries, as residential buildings are already crowding in at the edges and driving up rents.

Some Chelsea dealers are already looking east to the Bowery, where the New Museum of Contemporary Art opened its eight-floor building last winter. One Bowery newcomer is Lehmann Maupin Gallery, which took over a glass repository at 201 Chrystie Street, just south of Stanton Street, around the corner from the New Museum. Through a dark passageway, visitors pass the pro forma desks and enter a 26-foot-high gallery that the building, seen from outside, could hardly seem to contain. Installed with Jennifer Steinkamp's cascading video of flowers twitching in a breeze, the gallery (like the New Museum) has a verticality rarely found in Chelsea.

The space seems right for elaborate sculpture and installations by Do Ho Suh, a Lehmann Maupin artist, yet galleries that opt for the neighborhood may find themselves installing work in small spaces on multiple levels. (In the 1800s, dealers in galleries nearby would "sky" paintings all the way to the high ceilings.) Here, space seems likely to dictate architectural style—the high-rise gallery. Will it dictate the art inside, as well?

Along the Bowery, galleries will have to build up rather than out, given tight sites, high costs, and lax landmark restrictions. The much-rumored new Sperone Westwater Gallery could be extremely vertical. Housed in a gleaming, 12-story tower designed by Foster and Partners, the gallery building will replace a restaurant supply building reportedly bought for \$8.5 million. The gallery has not released any information officially, but hints at an announcement in the coming month. Sperone Westwater is now located in the Meatpacking District, an area that has never materialized into a much-hyped "next Chelsea."

Clearly, galleries moving to the Bowery are hoping to exploit critical mass: the traffic of tourists, shoppers, and residents that galleries seek in their frequent migrations to art fairs. Yet the most efficient way of achieving that goal may be to bypass architecture entirely, and fit one's wares into an existing space. That was the approach of the Adelson Gallery, specializing in American paintings, when it opened on the second floor of the Mark Hotel, so that guests would not even need to put on their coats to shop for the right Sargent or Marie Cassatt. Although spacious, Adelson Gallery had a discreet, intimate and profitable feel. (The gallery moved out when the hotel was converted to a condominium.)

The strategy might be called lobby-tecture, and the latest example is The Forum Gallery, which has set up Forum 57 in

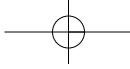


LIZ LIGON

the north lobby of the Four Seasons Hotel on 57th Street, filling a once-neutral concrete-walled space with American paintings and a sculpture or two. Forum 57 isn't just selling limited inventory on view 24 hours a day, like an art fair that never closes; it's selling itself, offering an "art concierge" service to hotel guests, who tend to be some of New York's wealthiest visitors.

The gambit evokes a sly element that architect Arata Isozaki tried back in 1992 with the design of the Guggenheim Soho, where visitors were required to pass through the gift shop to enter the galleries. Much of the art of that era has disappeared, as has the Guggenheim branch itself, but at least one aspect of its commercial spirit has survived.

DAVID D'ARCY, A FREQUENT CONTRIBUTOR, LAST WROTE ABOUT RENOVATING THE UNITED NATIONS BUILDING (AN 11_06.25.2008).



LYDIA GOULD BESSLER

Richard Gluckman's Luhring Augustine Gallery established the bare but monumental look for art spaces in Chelsea. Lehmann Maupin's new gallery, opposite, on Chrystie Street takes advantage of verticality to show Do Ho Suh's *Reflection* (2004).

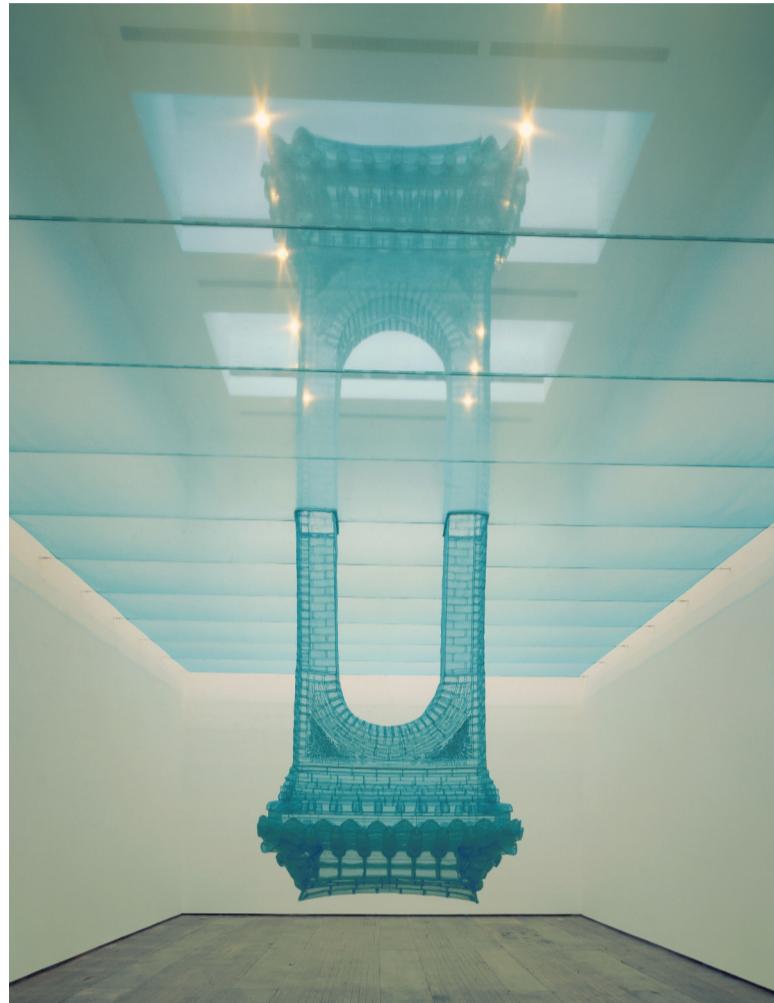
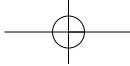
SPACE TALK

No architect did more to establish the language of the pristine gallery than Richard Gluckman of Gluckman Mayner Architects, whose high points include Gagosian in Chelsea and the Andy Warhol Museum in Pittsburgh. The gallerist David Maupin of Lehmann Maupin Galleries wanted a different kind of gallery space in Soho and invited his friend Rem Koolhaas to design it. Both Gluckman and Maupin have kept moving though, to different scales and different neighborhoods. David D'Arcy recently sat down with the two to talk about what makes a gallery a good place to show artwork.

David D'Arcy: What forces are driving the gallery scene now: the market, the clients, or the artists?
Richard Gluckman: Market forces, for sure. Of all the galleries I designed in the 1980s—something like 25 of them—every single one is gone. A lot of the spaces are now clothing stores. Art, as Jeff Koons keeps showing us, is a commodity.
DD: Another major evolution in the art market has been the rise of the art fair. A huge number of people are passing through them and see art in very small, undesignated spaces. Has that had an effect on the ways galleries look?
David Maupin: Art fairs have had a huge impact as to how we function

as a gallery in the physical sense. Because so many curators, writers, and collectors go, we have to participate in at least four of them a year. But art fair spaces are horrible—the walls are very flimsy and the lighting is often ghastly. The Shanghai Art Fair had particularly bad conditions. This makes it even more important that when artists show at a gallery, they feel that they have a space they can control.
DD: That brings up another issue: Gallery space today has to be able to adapt to so many different types of work.
RG: Flexibility, or rather having a variety of differently scaled rooms, is the key right now. The reason we

were so successful when we got started was because we created, to a certain degree, a presentation of space that matched artistic production. The nature of the space related to the kind of large, site-specific work that minimalist artists were doing in the 1970s and early '80s. In the last 25 years, that parameter—where the nature of the gallery relates to the nature of the work—hasn't been really continuous. For better or for worse, the gallery model we helped to develop—the industrial space, the concrete floor—isn't necessarily valid for new kinds of art. The nature of the space didn't truly shift as younger artists started doing installation



COURTESY LEHMANN MAUPIN GALLERY

and video work, and with a few exceptions, the commercial galleries didn't try to design spaces to accommodate the newer kinds of work. Right now, I see another shift back to large-scale spaces, driven primarily by the incredible installations that Chinese artists are doing: In China, they can have a 10,000-square-foot warehouse space for 500 bucks a month.

DD: Was the jump from Soho to Chelsea about finding bigger space?

RG: Sure, it was about space and scale but also about rent, of course. Spatially, they are very different. Soho was characterized by 19th-century structures with heavy, timber-filled lofts, spaces that were a lot like the ones the artists were working in. They already understood the dimensions of the 20-foot structural bay. But in Chelsea, galleries moved into 20th-century or even postwar buildings that were often a single story with spans of 100 feet. Many were on the ground floor with top lighting.

But it is just a matter of time before all that type of real estate is gone and the galleries move on to the next neighborhood.

DD: David, you moved to a big space on Chrystie Street right

behind the New Museum. Do you think there are a lot of buildings with volumes of that scale on the Lower East Side? Do you think that it will be the next art neighborhood?

DM: There were a few, and we certainly had more options than we did when we moved to Chelsea in 2001. But I don't really think in terms of real estate; the New Museum was the trigger for us, and I've heard that Sperone Westwater is moving, too. But it's really the Bowery that people are interested in, not the Lower East Side, because the buildings there are a little more like Soho buildings in scale.

DD: Does space have something to do with artists migrating from one gallery to another?

DM: Absolutely! It can make the difference. Artists want everything: They want natural light, they want artificial light, and sometimes they want no light—for video. They want no columns and then once in a while they want columns to hang a projector. I try to provide as many opportunities for my artists to show in different ways as possible. I don't have natural light in Chelsea, but I do have it on Chrystie Street. You have to

keep your artists interested and challenged.

DD: So what does the space itself have to deliver?

RG: Everything. The whole entity that is the gallery has to be flexible; it's not just about individual spaces. In fact, we have to come up with a better word than flexibility; flexibility is a myth from the world of corporate interiors. Architects tend to want to develop the perfect modular system, but it's not doable. Workstations are designed to be reconfigurable but then in five years, they aren't reconfigured, they're thrown out!

Likewise, you cannot design a gallery with the perfect flexible wall system, and no artist wants it anyway. The whole institution has to be adaptable; the program has to allow for different kinds of work. For me it's ideal when there are different spaces. The gallery has to be nimble: It could be as simple as going on the roof and putting a tarp on the skylight for video. Basically, there has to be a financial commitment to making space that can do what the space needs to do. Any smart dealer knows that and is interested in advancing the architecture along with the art.

CFA

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THE ARCHITECT'S NEWSPAPER OCTOBER 15, 2008

OCTOBER/NOVEMBER 2008

OCTOBER

WEDNESDAY 15
LECTURES

Dr. Elizabeth Cromley, Monty Mitchell, et al.
The Design and Renovation of Apartment Building Interiors
6:00 p.m.
First Presbyterian Church
12 West 12th St.
www.gvshp.org

Jesse Reiser
Continuous Variation

6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

SYMPOSIUM

New Practices New York 2008: Winners' Symposium
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EXHIBITION OPENING

Andrea Riccio: Renaissance Master of Bronze
The Frick Collection
1 East 70th St.
www.frick.org

THURSDAY 16

SYMPORIUM
Vertical Density Sustainable Solutions
Thomas Ho, Christopher O. Ward, Paul Katz, et al.
Through October 18
1 Chase Manhattan Plaza, 60th Fl.
www.skyscraper.org

EXHIBITION OPENINGS

Alexander Calder: The Paris Years, 1926–1933
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

Ours: Democracy in the Age of Branding

Parsons the New School for Design
Sheila C. Johnson Design Center
66 5th Ave.
www.parsons.edu

EVENT

DesignPhiladelphia 2008
Through October 22
Various locations in Philadelphia
www.designphiladelphia.org

FRIDAY 17

EXHIBITION OPENINGS
Greta Magnusson Grossman: Furniture and Lighting
The Drawing Center
35 Wooster St.
www.drawingcenter.org

Håvard Homstvedt

The Close-In
Perry Rubenstein Gallery
527 West 23rd St.
www.perryrubenstein.com

SATURDAY 18

EXHIBITION OPENINGS
Ben Butler
Plane Space
102 Charles St.
www.plane-space.com

Climate Change: The Threat to Life and A New Energy Future
American Museum of Natural History
Central Park West and 79th St.
www.amnh.org

Tamalyn Miller
Wave Hill: New York Public Garden and Cultural Center
Sunroom Project Space
675 West 252nd St., Bronx
www.wavehill.org

SUNDAY 19
EXHIBITION OPENINGS
Ann Agee, Marek Cekula, Michel Lucero, et al.
Conversations in Clay
Katonah Museum of Art
134 Jay St., Katonah
www.katonahmuseum.org

Gino De Dominicis
Leandro Erlich
NeoHooDoo: Art for a Forgotten Faith
Yael Bartana
P.S.1 Contemporary Art Center
22–25 Jackson Ave., Queens
www.ps1.org

EVENT
Fall Opening Celebration
12:00 p.m.
P.S.1 Contemporary Art Center
22–25 Jackson Ave., Queens
www.ps1.org

MONDAY 20
LECTURES
Shih-Fu Peng & Roisin Heneghan Transparency
6:30 p.m.
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

Tom Angotti, Carlton A. Brown, et al.
New York For Sale: Are Developers Overbuilding?
6:30 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

TUESDAY 21
EXHIBITION OPENING
Lothar Baumgarten
Marian Goodman Gallery
24 West 57th St.
www.mariangoodman.com

WEDNESDAY 22
LECTURE

Lisa Kersavage, Norma Barbacci, et al.
Recycling New York's Industrial Past: Inspiration from Home and Abroad
6:30 p.m.
The Municipal Art Society
457 Madison Ave.
www.mas.org

EXHIBITION OPENINGS
Mary Heilmann: To Be Someone
New Museum of Contemporary Art
235 Bowery
www.nymuseum.org

Perverted by Theater
apexart
291 Church St.
www.apexart.org

THURSDAY 23
EXHIBITION OPENINGS
Tim Rollins + K.O.S.
Lehmann Maupin
540 West 26th St.
www.lehmannmaupin.com

Lise Sarfati
The Russians
Yossi Milo Gallery
525 West 25th St.
www.yossimilo.com

FRIDAY 24
SYMPOSIUM
Intra Moenia: Palladio and the City
Paul Gunther, Jacqueline Taylor Robertson, et al.
Through October 25
The New York School of Interior Design
170 East 70th St.
www.classicist.org

EXHIBITION OPENINGS
theanyspacewhatever
Solomon R. Guggenheim Museum
1071 5th Ave.
www.guggenheim.org

The Philippe de Montebello Years: Curators Celebrate Three Decades of Acquisitions
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

MONDAY 25
WITH THE KIDS
Community Collage
11:00 a.m.
Solomon R. Guggenheim Museum
1071 5th Ave.
www.guggenheim.org

SUNDAY 26
EXHIBITION OPENING
Jan Lievens: A Dutch Master Rediscovered
National Gallery of Art
National Mall and 3rd St., Washington, D.C.
www.nga.gov

TUESDAY 28
EVENT
Book Launch and Presentation: Growing Greener Cities Urban Sustainability in the 21st Century
6:30 p.m.
The Municipal Art Society
457 Madison Ave.
www.mas.org

WEDNESDAY 29
CONVENTION
NeoCon East
Through October 30
The Baltimore Convention Center
One West Pratt St., Baltimore
www.neoconeast.com

THURSDAY 30
LECTURE
Zaha Hadid
6:30 p.m.
Columbia GSAPP
Wood Auditorium
113 Avery Hall
www.arch.columbia.edu

EXHIBITION OPENING
Julian Faulhaber Lowdensitypolyethylene
Hasted Hunt
529 West 20th St.
www.hastedhunt.com

EVENTS
2008 Heritage Ball
6:00 p.m.
Chelsea Piers
Pier 60
23rd St. at the Hudson River
www.aiany.org

Party@theCenter 2008
9:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

FRIDAY 31
EXHIBITION OPENINGS
Kelley Walker
Paula Cooper Gallery
465 West 23rd St.
www.paulacoopergallery.com

Zhang Xiaogang
Revision
PaceWildenstein
534 West 25th St.
www.pacewildenstein.com

NOVEMBER

SATURDAY 1
WITH THE KIDS
Contemporary Portraiture
10:00 a.m.
New Museum of Contemporary Art
235 Bowery
www.newmuseum.org

SUNDAY 2
EXHIBITION OPENING
Joan Miró: Painting and Anti-Painting 1927–1937
Museum of Modern Art
11 West 53rd St.
www.moma.org

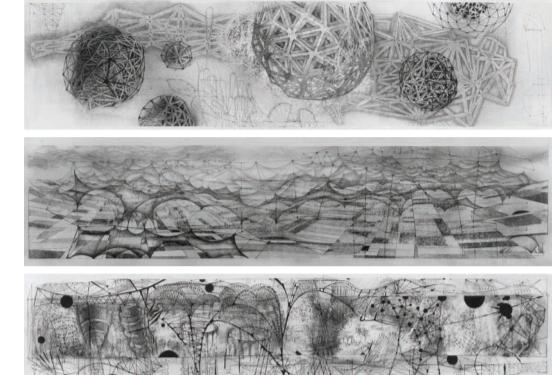
MONDAY 3
LECTURES
Richard Meier
Recent Projects
6:00 p.m.
Pratt Institute
Memorial Hall
200 Willoughby Ave., Brooklyn
www.pratt.edu

Roger Ulrich
Roman Woodworking: Materials, Techniques, and Patronage
6:30 p.m.
Institute of Classical Architecture and Classical America
20 West 44th St.
www.classicist.org

EXHIBITION OPENING
Model City: Buildings and Projects by Paul Rudolph for New Haven and Yale, 1958–1978
Yale School of Architecture
180 York St., New Haven
www.architecture.yale.edu

TUESDAY 4
EXHIBITION OPENINGS
Raqib Shaw at the Met Reality Check: Truth and Illusion in Contemporary Photography
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

WEDNESDAY 5
EXHIBITION OPENING
Zoe Leonard Hispanic Society Project
The Hispanic Society of America
613 West 155th St.
www.diaart.org



COURTESY MARLBOROUGH GALLERY

STEPHEN TALASNIK
PANORAMA: THE MAPPING OF PREDICTION
Queens Museum of Art
New York City Building
Flushing Meadows Corona Park, Queens
Through November 30

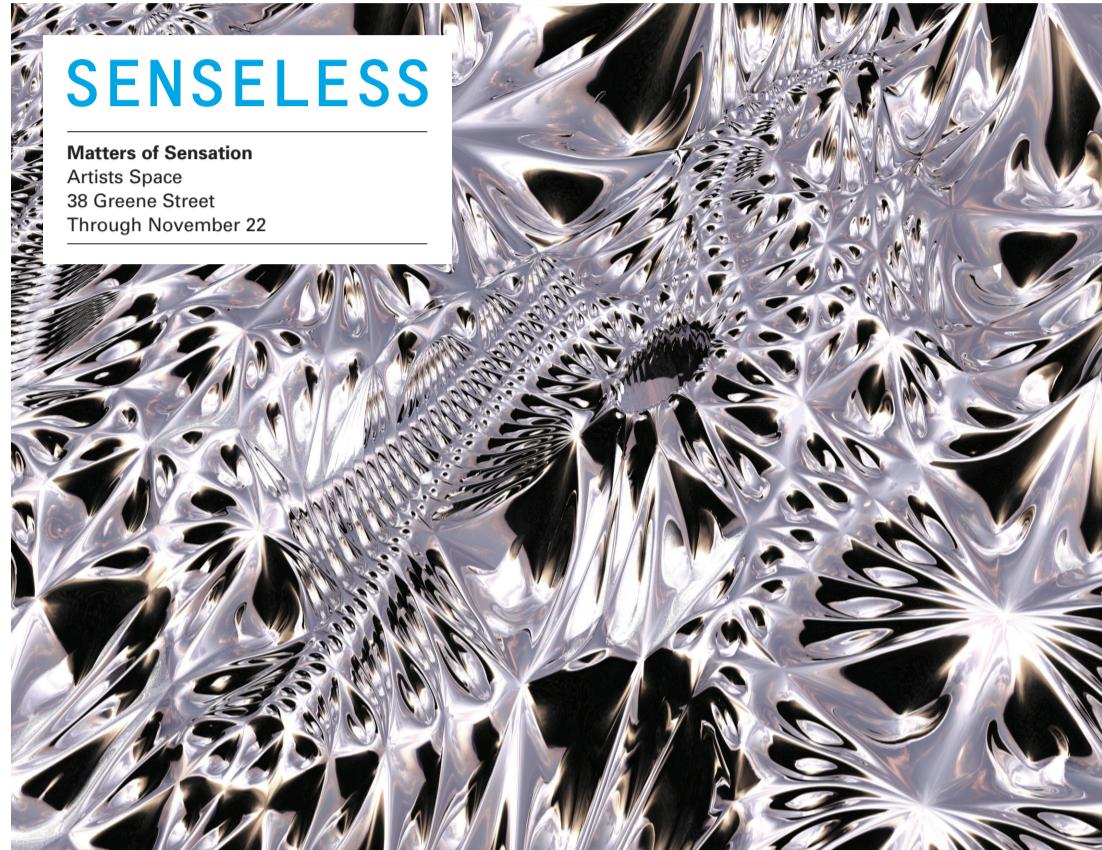
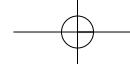
Exhibited alongside the Queens Museum of Art's Panorama of the City of New York—the world's largest scale model built for the 1964 World's Fair—Stephen Talasnik's *Panorama: The Mapping of Prediction* uses the famed model as a departure point for 13 architectonic drawings. As Talasnik told AN, his "lifelong obsession with visionary architecture began at the fair," which he visited as a nine-year-old boy, awed by the Futurama exhibit and the panorama itself. Returning to the scene, Talasnik presents a fitting tribute to the landmark exhibition. Composed of graphite on paper, these exquisite perspective views draw on da Vinci, Piranesi, and Hugh Ferriss in visionary urban vistas that measure up to 12 feet wide. Whether they evoke vast, tent-like spaces, or networked orbs worthy of Buckminster Fuller, the artist's landscapes are dauntingly utopian. Talasnik, who began these panoramic works while living in Tokyo, has captured that city's labyrinthine form, while also modeling his work on *predella* panels he encountered in Rome, with their unfolding narrative scenes. The result is what the artist aptly calls "an exaggerated letterbox in which to envision the spirit of the future."



COURTESY TADASHI KAWAMATA

TADASHI KAWAMATA
TREE HUTS
Madison Square Park
Broadway and 23rd Street
Through December 31

Perched high above the lawns and promenades of Madison Square Park, Tadashi Kawamata's *Tree Huts* brings a dose of ad-hoc architecture to an ever more manicured locale. Presented by Mad. Sq. Art, the public art program of the Madison Square Park Conservancy, this site-specific installation consists of 18 wooden huts installed in the canopy above the park by Kawamata and five assistants, under the guidance of engineers Thornton Tomasetti and a team of tree-care specialists. Made from raw lumber, found objects, and construction scraps, Kawamata's fabrications—he calls them "displacements"—turn humble materials into poetically sculptural forms. In so doing, they mark the culmination of the Japanese-born artist's career-long synthesis of fine art, architecture, and cultural critique. Having staged similar tree huts in Switzerland, Norway, and France, Kawamata has become a crack arboreal house-builder, using rubber sheaths and ratcheting straps to create a framework for the huts without harming the trees. *Tree Huts* marks the artist's return to New York after a 16-year hiatus following *Project on Roosevelt Island* (1992), a web of wooden scaffolding around the island's former smallpox hospital. Here, touching on themes of shelter and public space, the huts serve as a welcome fillip to the chic condominiums rising all around.



SENSELESS

Matters of Sensation
Artists Space
38 Greene Street
Through November 22

Perhaps by way of apology, the description accompanying *Matters of Sensation*, the current architecture material exhibition at Artists Space, explains that the project "attempts to answer no questions, solve no problems, and broach no oppositions. It is, rather, about a fascination with architectural forms that induce sensation—about fantasy, intimacy, and sci-fi and, above all, about experiencing pleasure."

In other words, do not expect anything terribly discursive, critical, or analytical. More disappointing, one shouldn't expect anything terribly innovative, original, or valuable—especially unsatisfying given the list of 14 young and attention-generating practices involved.

The exhibition seems to struggle to find its purpose. The pieces contained within are defined more by what they are not (not answers, not problem solvers, not structural, not necessarily for immediate installation) than what they are—a disappointing choice given the potential richness of a show all about materials and sensation that could have addressed issues of tactility and materiality as the interface between user and building.

Entering the exhibition, visitors first see a pearlescent, CNC-milled high-density foam panel coated

with a ChromaLusion finish. *Klex 1* is by New York-based Ruy Klein, which, along with *Klex 2-4* (all 2008), are the strongest works in the exhibition. The latter three are 3-D printed alumide (an aluminum-nylon composite): beautiful, silvery-black pieces that are both intricate and sturdy, and imagining them in architectural application is quite easy.

One of the strongest aspects of the *Klex* series is its combination of effects. The patterns read as mathematically generated and predetermined, but the web-like shapes are dramatic and gothic. There is a timeless quality to the prototypes: In use, they could age beautifully

and decompose successfully. The work is precise but does not come off as overly pristine. That is true for the hundreds of bristling birch-plywood panels in Hirsuta's *Raspberry Fields* (2008), a model of a schoolhouse-to-residence conversion.

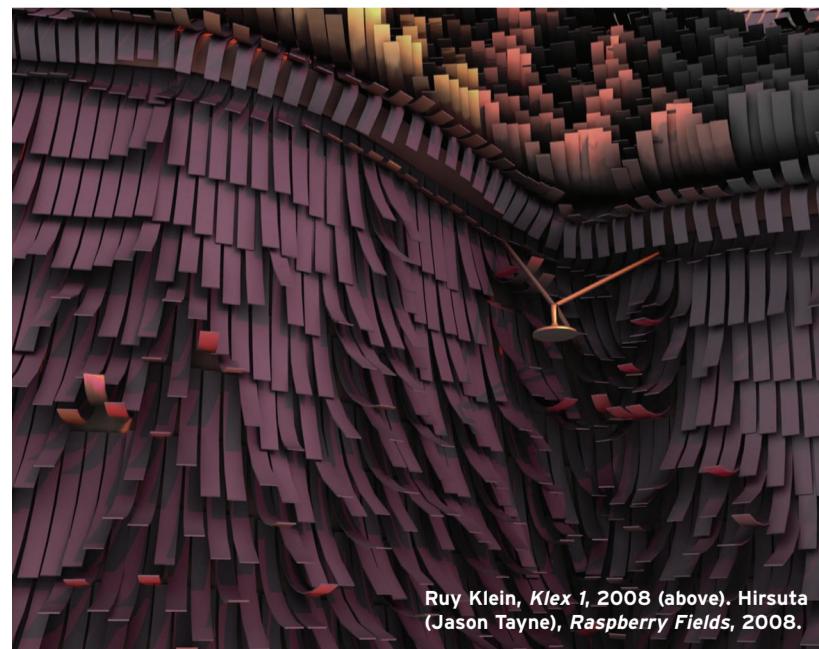
The same cannot be said of the other pieces in the exhibition, which tick all the right boxes of contemporary design. They are simultaneously organic (think shapes based on sinews, synapses, axons, networks, and fractals) and completely artificial (composite multi-syllabic materials whose processes of fabrication must be well beyond the comprehension of the materials' users), without feeling in

any way usable.

And perhaps this latter point conflicts with the point of the show, which, let us not forget, is not about answering questions or solving problems. But even as aesthetic objects it is impossible to disaggregate the idea of seeing these projects and accounting for how they wear, for example.

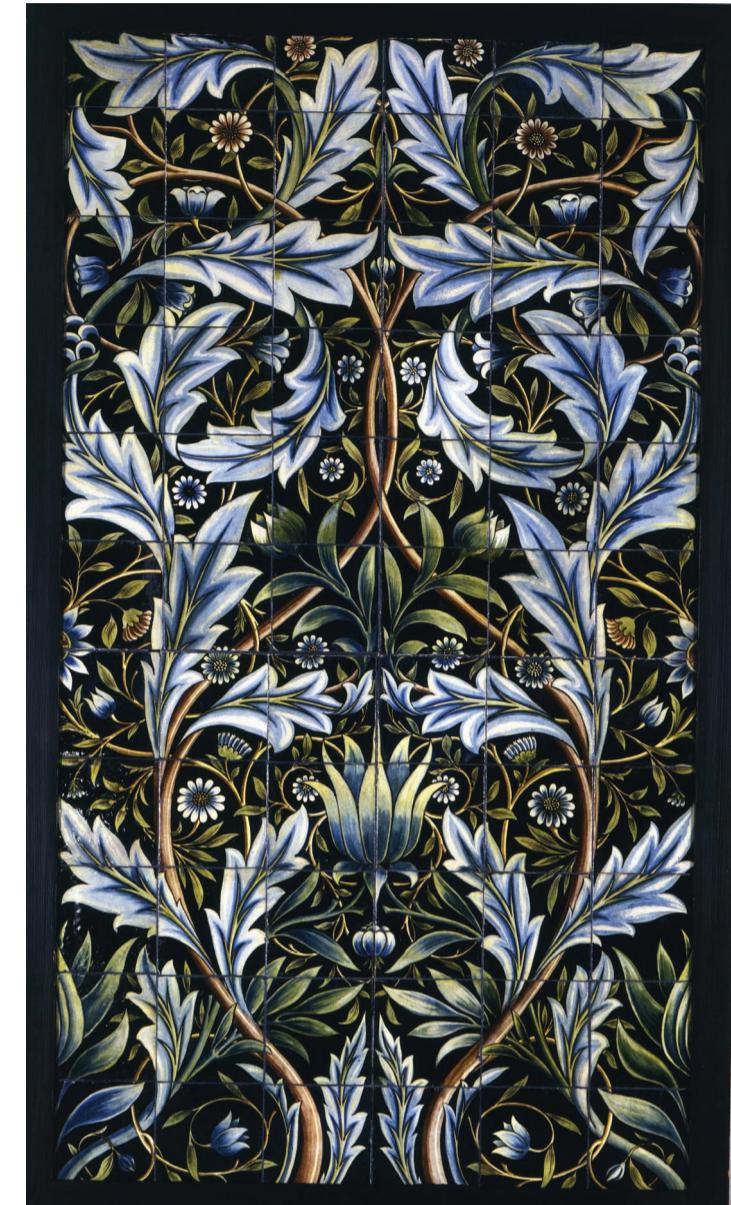
Right now they are mostly flawless, from the unscratched and perfectly glossy white polypropylene ribbons of Höweler + Yoon Architecture/MY Studio's *Enstasis* (2008) to the meticulously cut and preserved petals of SU11's acrylic *Changeling* (2008) and the deliberately placed folds and

continued on page 20



Ruy Klein, *Klex 1*, 2008 (above). Hirsuta (Jason Tayne), *Raspberry Fields*, 2008.

COURTESY ARTISTS SPACE



COURTESY V&A IMAGES

Tile panel, William Morris, 1877.

London in 1851 and the great Exhibition at the Crystal Palace, the one-room exhibit clusters disparate groups: Vienna, 1908; Dessau, 1928; Paris, 1931; Los Angeles, 1949; Milan, 1957; Tokyo, 1987; and comes full circle back to London, 2008. The chronological format, although conceptually refreshing, in practice offers little curatorial depth. It is a primer to design history, offering a reliable line-up of stars and iconic works that pulls the crowds. The most popular seems to be the pivotal postwar era, when design and industry produced a huge number of classic pieces. Milan, 1957 showcases contemporary design stars including Ettore Sottsass' fire-engine-red Valentine typewriter for Olivetti, and is fittingly preceded by relentlessly modern items from Los Angeles, 1949, such as the Boby shelf system from Joe Colombo.

Many designers are undersold, and others are omitted from the list. Paxton's influential Crystal Palace and its contents get a meager representation, albeit an exquisite first sketch, while Christopher Dresser goes head-to-head with his contemporary William

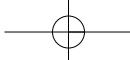
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GENIUS LOCI

Design Cities
Design Museum
28 Shad Thames, London
Through January 4

Design Cities examines the way certain places, at decisive moments in their cultural histories, have contributed to the evolution of design. To do so, the show successfully pulls together a treasure trove of design classics. From William Morris' majestic Arts and Crafts flower prints, to an ethereal pleated outfit from Issey Miyake, it is punctuated with Koloman Moser's still-contemporary Buffet Cupboard (1901), which prefigured Ikea, Saul Bass' electric posters for Otto Preminger films, and Jasper Morrison's charmingly simple furniture.

The exhibition's grand ambition to illuminate "eight moments that changed the world" results in a somewhat potted history in which context is always second to the object. As it careens through seven key cities, starting with



THE ARCHITECT'S NEWSPAPER OCTOBER 15, 2008



COURTESY UNIVERSITY OF CHICAGO PRESS

HEAD TRIP

Spiral Jetta: A Road Trip through the Land Art of the American West
Erin Hogan
University of Chicago Press, \$20.00

Tales of exotic foreign travel and sacred pilgrimages make good reading for those stuck at home in this nervous financial climate. Erin Hogan's *Spiral Jetta*, recounting her pilgrimage to the masterworks of Land Art, may prompt readers to embark on a similar adventure, if petroleum prices are not yet sufficiently prohibitive.

Hogan's tale tells of not only the state of erosion, accumulation, and repair of the great earth works of the 1970s and '80s; it gives insight into the paranoid-neurotic state of a rarefied breed of urban dwellers when confronted with the great abyss of silence, solitude, self, and humanity encountered beyond the borders of the downtown districts of cultured cities. A self-proclaimed lapsed art historian, Hogan goes in search of these works as a ruse to find her spontaneous, independent, open-minded, and adventurous alter ego.

Arriving at her intended destinations, she invariably collides, head on, with the art-historical canons passed on by her professors and *New York Times* art critics. Daytime musings, in which she sorts the inherited art-think out from her first-hand experience of the works, are juxtaposed

and interwoven with a relentless anxiety of finding herself stranded in the desert as a result of pushing her little black Volkswagen Jetta to its limits. She imagines herself with a gashed gas-tank, miles from her destination, in the undesirable company of shotgun carrying crystal-meth fiends. Only upon encountering other Land Art pilgrims—recent art-school graduates or other creative professionals—does her guard go down.

It gives one reason to pause. Are urban art/design/landscape aficionados such a rarified bunch that we're no longer capable of survival or communicating with human beings outside of our microcosm?

Departing from Chicago, moving along a counter-clockwise trajectory, Hogan makes Robert Smithson's *Spiral Jetty* the first site of art-worship. Her largely unplanned itinerary con-



tinues on toward Nancy Holt's *Sun Tunnels*, Michael Heizer's *Double Negative*, James Turrell's *Roden Crater*, Walter De Maria's *Lightning Field*, and the Judd and Chinati Foundations in Marfa, Texas. Given only partial success in finding and gaining access to the works, Hogan provides an appendix with detailed driving instructions and recommendations for those who wish to follow her path.

The pilgrim inevitably takes detours to gain perspective on recent events and muster strength for the next leg of the voyage. As the odometer clicks, the author slowly sheds her fear of both her isolation and the others she encounters, and, with a very long arm's distance, she collects story-souvenirs from the characters and places along her route. When the neurotic cloud lifts, we can relish in Hogan's art historical ponderings and phenomenological epiphanies the realization of the gap between her anticipated and actual experience of these monuments of Land Art.

BETH WEINSTEIN IS PRINCIPAL OF THE NEW YORK-BASED FIRM ARCHITECTURE AGENCY.

GENIUS LOCI continued from page 19 here, the friction

between design as commercial enterprise and craftsmanship takes center stage. Some sections are better endowed. The Viennese heyday is charted with work from Adolf Loos and the Werkstatte, illustrated with Secession-defector Koloman Moser. Alvar Aalto's absence is keenly felt; surely there was room for Scandinavian achievements? With this in mind, Dessau, where the Bauhaus moved for political reasons rather than being an exemplary design city, stands out as an anomaly.

Meanwhile, in Paris, 1936, curators included Le Corbusier's chairs and full-scale prototype car (a predecessor for Pierre Boulanger's Citroen 2CV) but

say nothing of his Paris houses. And in LA, 1949 is marked by the same phobia toward anything but pop design: One could easily imagine that only furniture was produced during that period. There is nothing on Richard Neutra's houses, which go a long way in our understanding of the "American Century."

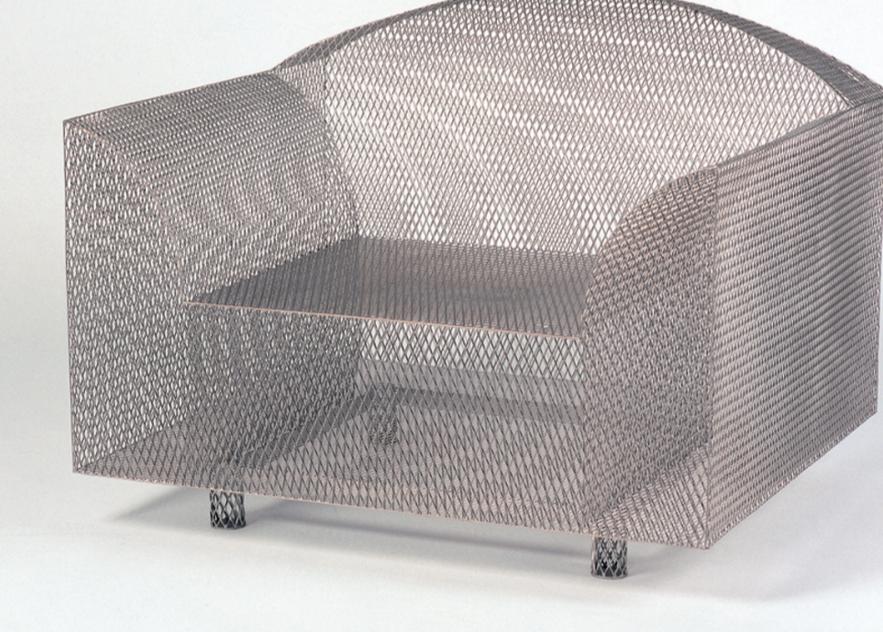
The scale and focus are primarily domestic, rather than urban. Little space is given over to fashion, publications, or architecture, which could have illustrated a broader context. For an exhibition based on the premise that cities and design are intrinsically linked, even reliant on each other for sustenance, it fails to ask why these cities have emerged as creative forces, or how their development is linked to their

creativity.

Perhaps the biggest creative deficit appears in London, 2008, where the show ends. One gets the sense that London is struggling as a design capital. A model of one of Zaha Hadid's many designs for the Aquatic Center reminds visitors of the ongoing disappointment of the 2012 Olympics. However, there is a cluster of work by a mixed bag of London-based designers, both locals and transplants including Ron Arad, Fernando Gutiérrez, and Ross Lovegrove, showing that the relationship between cities and design is not a case of borders, dates, and geography, but rather of production, flair, and possibility.

GWEN WEBER IS A FREQUENT CONTRIBUTOR TO AN, BASED IN LONDON.

How High the Moon armchair, Shiro Kuramata, 1986.



COURTESY DESIGN MUSEUM

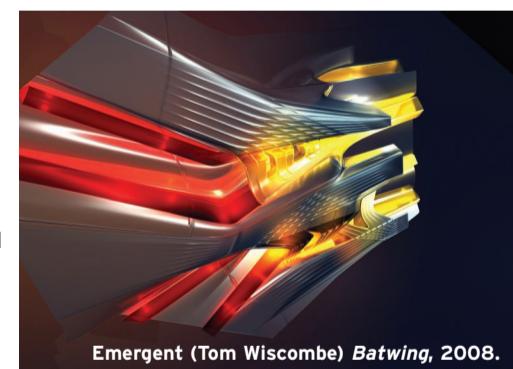
SENSELESS continued

from page 19 unscuffed orange of the CNC-milled, high-density foam, vacuum-formed PETG vinyl and cast urethane wall installation by FPmod (*Alice*, 2007). But while they may hold some appeal on a computer screen, as physical objects they seem untenable, particularly when trying to imagine a chip here or a scratch there. Which raises the question: Should designers ignore the reality of the physical world to pursue other conceptual or intellectual goals, or should they confront actual conditions with something usable?

The exhibition shirks responsibility for these types of questions by declaring itself about

beauty and sensation, as if those aren't loaded terms themselves—not a particularly helpful approach. It's a fundamental problem in the profession that not enough architects think in terms of usability and the ageing of materials. A show like this reinforces bad habits. Here, instead of interesting ideas about what innovation in materials might mean for architecture, it's all—forgive the pun—surface.

Even if we were to swallow the curators' intentions for the exhibition at face value, however, the end result remains underwhelming. We've seen a lot of this before, from FPmod's *Alice* (in the work of Greg Lynn and Karim Rashid) to



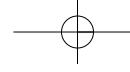
COURTESY ARTISTS SPACE

Emergent (Tom Wiscombe) Batwing, 2008.

Emergent's *Batwing* and Gage/Clemenceau's *Pleonasm 4* (both 2008), and both descendants of Zaha Hadid), and even in Xefirotarch's *Pitch Black* (2008), the spawn of Louise Bourgeois. Given that these are young firms with the mission to look at beauty and ornament, and to be playful, what really disappoints is the lack of wit, humor,

and creativity. Perhaps it's just a case of "ask a stupid question," but the work here suggests that the same problems that have long persisted about materials and ornament remain unresolved among this most recent generation of designers.

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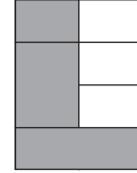
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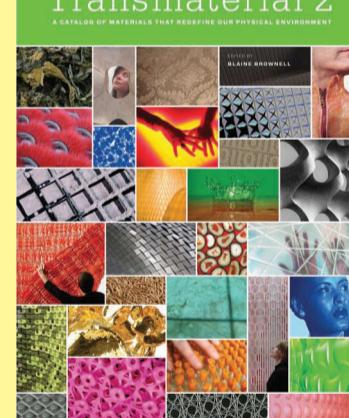
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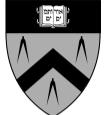


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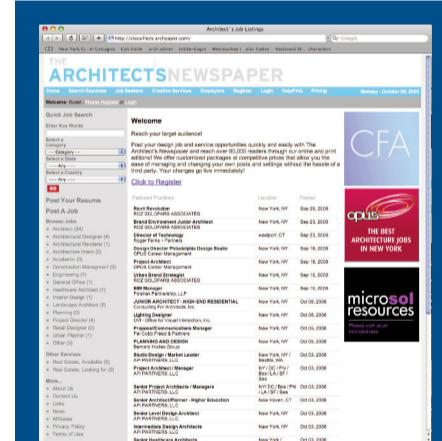
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Most of the civilized world is aware of the American financial crisis and the national housing slump. As a real estate developer of mid-size boutique condominium buildings, I have been waiting the downturn in our housing market since 2005.

The issue then and now is the exaggerated inverse relationship between various macroeconomic indicators. When prices fall, inventories rise. When sales volume decreases, unemployment increases. When banks lose money, borrowers provide greater liquidity. The willful obliviousness of our leaders once these indica-

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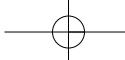


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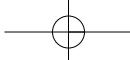


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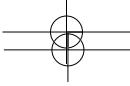


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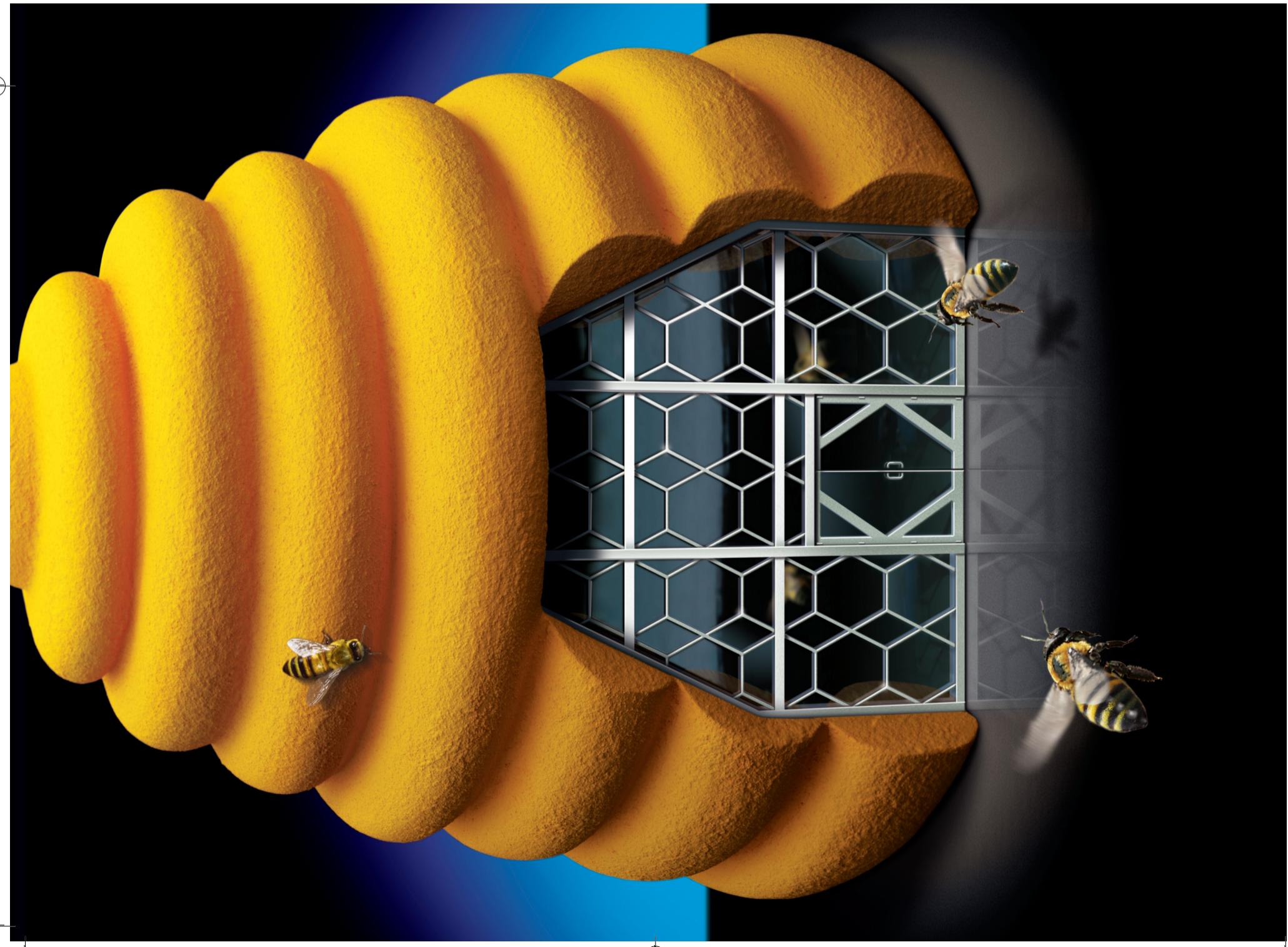
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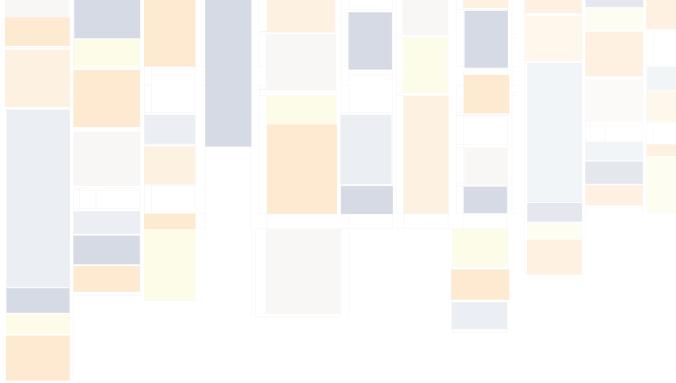
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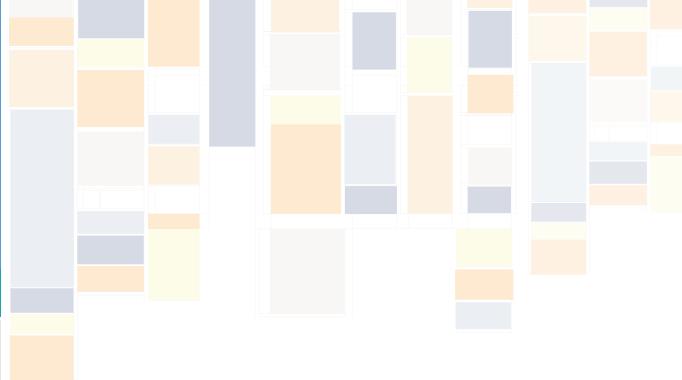
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