

# THE ARCHITECT'S NEWSPAPER

## 18 11.05.2008 100<sup>TH</sup> ISSUE

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### AMTRAK BILL POINTS WAY FOR MASS-TRANSIT SPENDING



Senator Barack Obama, shown here during an April 2008 whistle-stop tour across Pennsylvania, is one of a growing movement of pro-transit pols.

COURTESY OBAMA FOR AMERICA

## ON THE RIGHT TRACK

On October 16, President Bush signed into law the first Amtrak five-year reauthorization bill since 2002. The bill had long been delayed, but thanks to the rising price of fuel and record ridership, Republican opposition to the money-losing railroad slackened. The \$12 billion set aside in the bill nearly doubles the Amtrak budget. Furthermore, it has provisions for two \$1.5 billion grants, one to promote high-speed rail, and the other to expand inter-city rail.

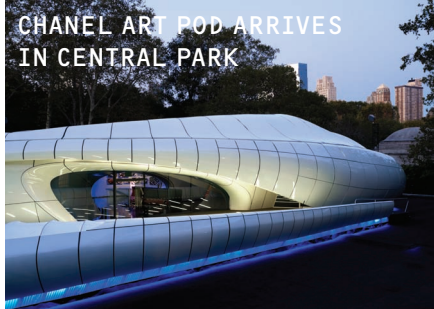
But the most significant part of the bill may not yet be on the books: Congress' growing interest in funding mass transit. With the five-year surface transit bill, which funds 95 per-

cent of transportation infrastructure in the country, due up for reauthorization next year, the nation could be looking at a landmark shift in where and how it travels the country.

"We think, and we're getting reception for this on the Hill, too, that the 1950s highway-based transportation system has run its course," said Daniel Goldberg, communications director for Transportation for America, a mass-transit and transit oriented development group.

As gas prices skyrocketed over the past year, mass-transit ridership increased by more than 5 percent, a record expansion, according to the **continued on page 12**

### CHANEL ART POD ARRIVES IN CENTRAL PARK



FRANÇOIS LACOURAIA PRODUCTIONS

Shaped like a curving nautilus shell with a high white sheen, the Chanel Contemporary Art Container touched down in Central Park's Rumsey Playfield on October 20, marking the third leg of the ovoid art pod's two-year, six-city tour. Commissioned by Chanel artistic director Karl Lagerfeld to celebrate the 50<sup>th</sup> anniversary of the company's "2.55" handbag, the pavilion houses the work of 19 artists, with each contribution inspired by the totemic quilted bag.

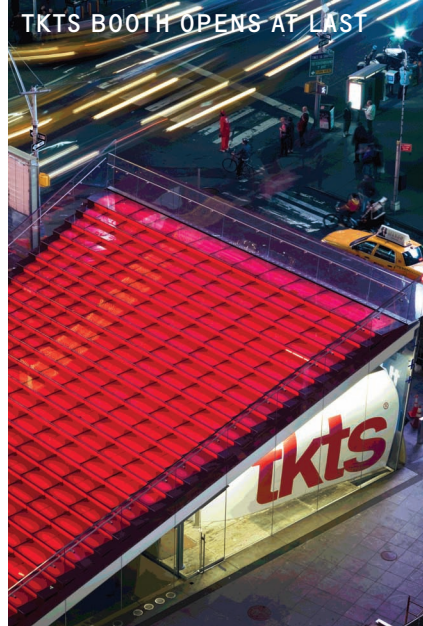
Designed by Zaha Hadid Architects, the pavilion's spaceship-like form may be the result of Zaha channeling Coco Chanel, but its shape also emerged from unusual design criteria. Building codes had to be met for six different cities (having **continued on page 10**

## THE ZAHA HAS LANDED

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### TKTS BOOTH OPENS AT LAST



EMILE WANSTEKER

## TIMES SQ. SHUFFLE

Times Square's new TKTS booth, which officially opened on October 17 in Duffy Square, is an object lesson in how things get done in New York. The new structure replaces a rickety affair of canvas and metal rods put up in 1973 that was supposed to fold up in a few months; it overstayed its welcome by more than thirty years.

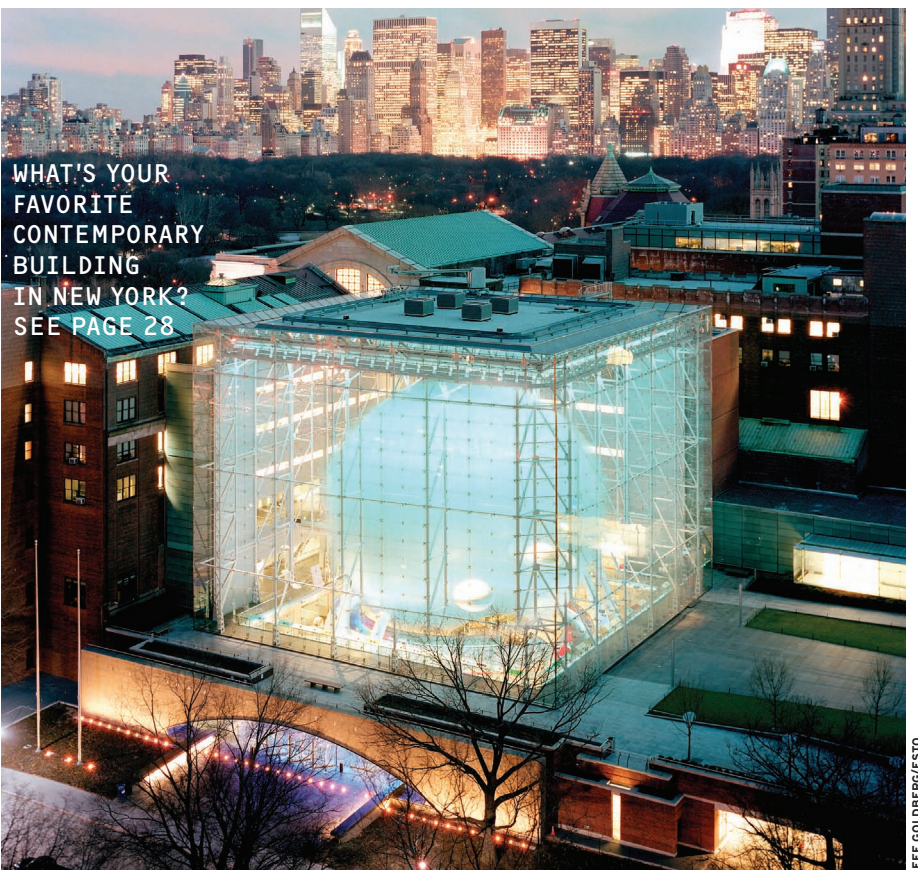
Eight years ago, the **continued on page 8**

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WE PUBLISHED  
OUR FIRST ISSUE  
DEDICATED TO  
FAST, SMART  
NEWS ON NYC  
ARCHITECTURE.  
**BREAKING TODAY:**  
WE'RE ON OUR  
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GOING STRONG!

NYC CONSTRUCTION BOOM  
TO PEAK THIS YEAR, PREDICTS  
LATEST INDUSTRY FORECAST

## THE ICEMAN COMETH?

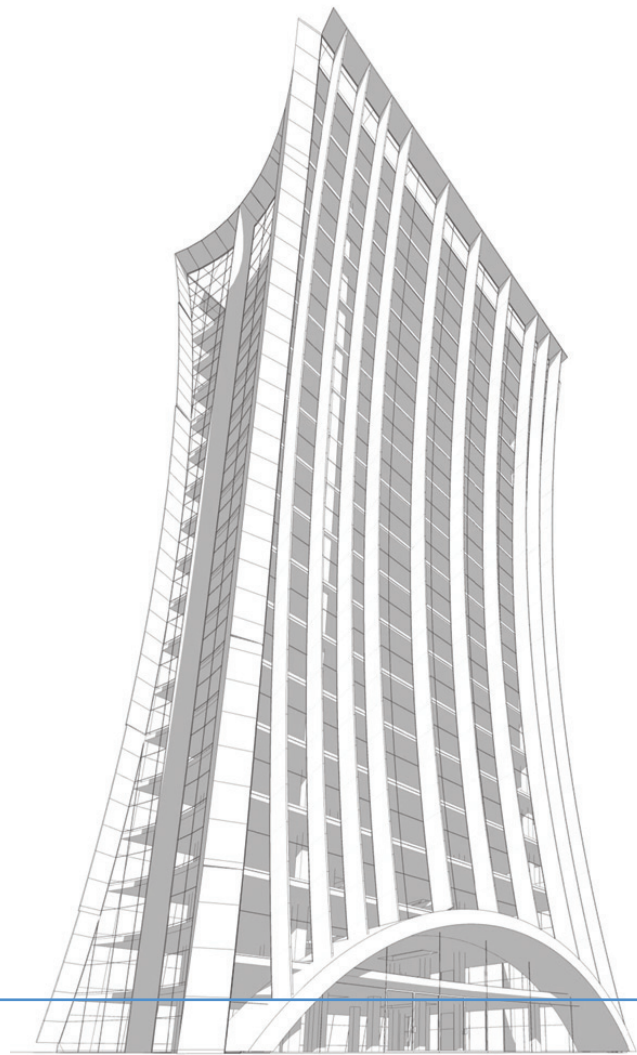
Led by government largesse and a spike in residential building, New York construction spending is expected to crest at record levels this year before sliding into an all but inevitable decline **continued on page 7**



WHAT'S YOUR  
FAVORITE  
CONTEMPORARY  
BUILDING  
IN NEW YORK?  
SEE PAGE 28

JEFF GOLDBERG/ESTO





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ONWARD AND UPWARD

It's hard to believe, but America's first architectural broadsheet has published its 100<sup>th</sup> issue—and you're holding it. Since our debut on November 10, 2003, our determination to deliver architects the news they need with speed and sophistication has only redoubled, along with our size and our staff. With an eye on the central place that British weeklies such as *Building Design* hold in the architectural discourse over there, we wanted to address the immediate interests and concerns of practitioners in New York with news that was quick, on-the-spot, and opinionated.

One of the reasons we've grown and changed is that the architecture community has also undergone a transformation. In our first 16-page issue, we pointed out that while "barely a day passes that a design-related WTC story does not appear in the local press... little other architecture news is reported in general." Five years ago, Ground Zero and the politics surrounding it were daily preoccupations for many in the field; we wanted to broaden the conversation. Since then, we've covered the dramatic impact of Mayor Michael R. Bloomberg's neighborhood rezonings, and the struggles over the biggest projects the city has seen in decades, from the Atlantic Yards to Hudson Yards. We looked at the towers that have sprung up on seemingly every available site, and talked to the architects who designed them and the developers who created them. We've interviewed icons like Robert Venturi and Denise Scott Brown, and introduced you to tomorrow's stars.

While the city's architecture community and its concerns will keep on evolving, we believe this is still true: "This community is not easy to pin down, we recognize. As all other industries clearly understand, a timely, reliable news source can be crucial to business as well as to fostering a healthy sense of community and competition." Many of you agreed: Readers regularly tell us that *AN* fills a need that they didn't know existed. Others tell us that we've helped forge a more cohesive and informed community of architects, designers, and urban planners, and that while they subscribe to other magazines and journals, it is ours that they actually read, cover to cover.

Our original intention to create a local news source quickly spread beyond city limits to encompass the entire Northeast. In 2006, we launched in California, and in the next year, we plan to be in the Midwest, too. We want to keep apace in meeting ever-higher expectations from readers and from ourselves. Today, we bring you news about projects, financing, practitioners, ideas—and of course gossip—across several platforms, including an enhanced website and a blog launched in September at the Venice Biennale.

Conversations with our readers have always been a crucial part of our process at *AN*, and they shape the news we put in every issue. We want your input and look forward to hearing from you about the paper—its look, its content, its cultural coverage—and how we can better connect with the architectural community. So we hope you will join us in this celebration and in our mission to keep you at the very center of the loop. Over our first 100 issues, we've changed and grown along with the architecture community, and we're looking forward to keeping up with even more!

**WILLIAM MENKING, JULIE V. IOVINE, AND ANNE GUINEY**

LETTERS

**BI-COASTAL BIAS**

The essential point of Julie V. Iovine's editorial "Beyond Beauty Contests" (*AN* 17\_10.15.2008), regarding critical response to the new Museum of Arts and Design (MAD), is well taken. The broad brush with which it paints—or, rather, tars—the nation's architecture critics is not.

If Ms. Iovine were to cast her glance beyond the usual bi-coastal suspects, she would learn that several of us looked beyond the eye candy of the new MAD to discern how successfully it addresses less sexy issues, from the display of objects to the opening of exterior views and circulation. Such an examination also would reveal how we took time, in both print and on blogs, to assess how this building contributes to the revival of a once-dysfunctional urban space.

*The Architects Newspaper* deserves credit for holding the architecture critics of leading newspapers to the highest standards. But if you have an argument with those who write for *The New York Times* or *The Los Angeles Times*, don't lump the rest of us in with them. By doing so, you undercut your credibility and the very argument you are so right to make.

BLAIR KAMIN  
ARCHITECTURE CRITIC  
CHICAGO TRIBUNE

**CORRECTION**

The photo credit was not included for the image of Mario Girona appearing with an obituary tribute (*AN* 16\_10.01.2008). The photograph was taken by Belmont Freeman. We regret the omission.

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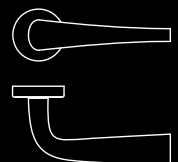
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THE ARCHITECT'S NEWSPAPER NOVEMBER 5, 2008

EAVESDROP: ANNE GUINEY

## CRISIS? WHAT FISCAL CRISIS?

All the pop economists we've been reading these days argue that Americans have started saving at precisely the wrong time: Spend, spend, spend, my fellow Americans! The young publishing scion **JD MacRae** must be hoping we do, because he'll be launching a new magazine this January, *Homefront LA*. According to its website, it will offer "design for real life, in all its richness and variety." Aaah, real life—just what we like to curl up with when the Dow drops another 500 points. The estimable **Michael Cannell** will head up the team—from New York!—and commuting to LA every three weeks, where he'll hole up at the Beverly Hilton. Cannell used to run the *Times'* House & Home section, which is a notable forum for the gritty world of real-life decor. He was also once a colleague of ours, so here are some story ideas, Mike, for old times' sake! How about *Cash under the Mattress: Six Quick Design Fixes! or, From Squat to Showhouse: Three Angelenos bring minimalist splendor to foreclosed shells.*

## HEY LADY—THAT'S NO VOID, THAT'S CENTRAL PARK!

The Chanel folks picked a chilly night to open **Zaha Hadid's** spaceship/art installation/handbag ad in Central Park, but that didn't stop throngs of very, very good-looking people from lining up to walk through it, and then jamming into the nifty silver building next door to warm up with some champagne. As we shimmied away to the band Hercules and Love Affair, we caught sight of the man of the hour, **Karl Lagerfeld**, but looked in vain for the divine designer herself, Ms. Hadid. For that, we had to wait until the next morning to watch a video clip posted on the site of the New York Times. Their zippy reporter **Melena Ryzik** cornered many of the great and good, including Zaha, who said, "The park is fantastic! It's a big void, so it's nice to have an object there, to imitate—you know—natural life." We sure do! Our natural selves let out an unnatural hoot of laughter when we read it!

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**THE ICEMAN COMETH?** continued from front page that even a third Bloomberg administration could be unable to arrest.

In a report released on October 14, the New York Building Congress predicted that overall construction spending will reach \$33.8 billion this year, a 16 percent increase from 2007 and a record for the city. Total spending will ease slightly in 2009 before dropping to \$26.2 billion in 2010, according to the organization's latest annual forecast, with declines seen across the board in residential and nonresidential spending, public infrastructure investment, and construction employment.

"Given the ongoing turmoil in the credit markets, a slowing economy and warnings of growing budget deficits," said Building Congress Chairman Stuart Graham in a statement, "I am pleased to report that construction spending is expected to increase again in 2008 and, based on ongoing projects, could continue to be strong in 2009." But as current projects leave the pipeline, he cautioned that the city will be "further affected by recent losses on Wall Street and the tightening of the credit markets."

All sectors covered by the report face an uncertain future. In the largest sector, public spending on capital projects—including mass transit, public schools, roads, bridges, and other infrastructure—will reach \$17 billion in 2008, up from \$15.8 billion in 2007. But it will drop to \$14.4 billion in 2010, and could suffer even steeper declines going forward.

"Much of the funding for near-term government projects, which represent more than half of all construction spending, has been allocated and committed," Building Congress President Richard Anderson said in a statement. "However, it is likely that some portion of these projects will be stretched out or deferred, if fiscal and economic problems worsen."

Nonresidential construction, including office space, institutional development, and sports and entertainment venues, should follow a similar pattern, jumping by nearly

25 percent from 2007 to 2008 to reach \$10 billion. The sector is forecast to increase again to more than \$11.5 billion in 2009—more than triple the number achieved five years ago—but slide significantly in 2010 to \$7.1 billion.

Of all the sectors, residential building remains most vulnerable to market conditions. And a development spike—partially attributed to a push to start new projects before a July 1, 2008 change in the 421a tax incentive program—means that residential numbers could see a dramatic decline in coming years. While the sector will exceed 30,000 new units in 2008, the forecast calls for 20,285 units in 2009, dropping to 18,500 units in 2010.

A related cut in construction employment is "the most troubling aspect" of the numbers, according to the report, which was prepared with consulting firm Urbanomics. The workforce will peak at a record 130,100 workers in 2008, and may hold relatively steady in 2009. But a steep drop to 100,250 is expected in 2010, which would mark the smallest workforce since 1997.

While acknowledging that such cuts will be painful, the report worked to put the city's remarkable boom times in context. "Judging from the current data used for this forecast," the authors wrote, "the numbers do not foretell an end to the sustained period of robust construction activity experienced this decade. If spending reaches \$26.2 billion in 2010, as currently projected, the industry overall will remain a strength for the city's economy, with spending remaining well above the levels reached in the 1990s and early 2000s, even when adjusted for inflation."

To help check the downturn, the forecast did include a few policy suggestions, such as seeking dedicated sources of funding for the MTA's capital program, as well as extending the Bloomberg administration's ambitious push to rezone large swaths of the city. Of course, if Mayor Michael R. Bloomberg has his way, extending such efforts in the coming years will not be a problem. **JEFF BYLES**

OPEN> RESTAURANT



> **DOUBLE CROWN/MADAM GENEVA**  
316 Bowery/4 Bleecker Street  
Tel: 212-254-0350  
Designer: AvroKO

YUKI KUWANA

Five years after the launch of their first self-propelled restaurant venture, Public, the AvroKO design team of Adam Farmerie, Kristina O'Neal, William Harris, and Greg Bradshaw have created a second privately owned and operated restaurant and bar, Double Crown and Madam Geneva, located on the Bowery. Comprised of three attached buildings dating from 1865 to 1930, the interior expanse reflects a variety of both Eastern and Western themes and influences. Inspired by the cuisines that emerged from the "in-betweenness" created when two disparate cultures meet, Double Crown draws from the 19<sup>th</sup>-century British presence in South Asia and the Far East to create an original design aesthetic. By reinterpreting historical images such as coffered ceilings and jali screens from India, Singapore, and China, and representing them with a contemporary twist, AvroKO seeks a balance between the past and present. The restaurant is axially arranged around a long communal table, with found industrial artifacts punctuating the space, like a fan belt strung overhead that hints nostalgically at humid Asian climates—and at the Bowery's own, swiftly disappearing industrial past. **DANIELLE RAGO**

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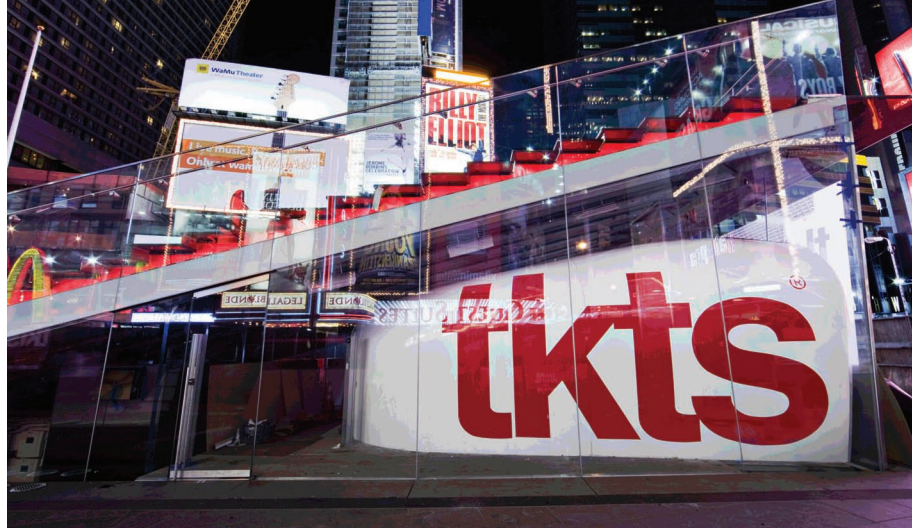


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The ticket booths themselves are tucked under the stair ramp; Below, top and bottom: Father Duffy's statue is back in place; The stair is under-girded with glass beams.



### TIMES SQ. SHUFFLE

continued from front page

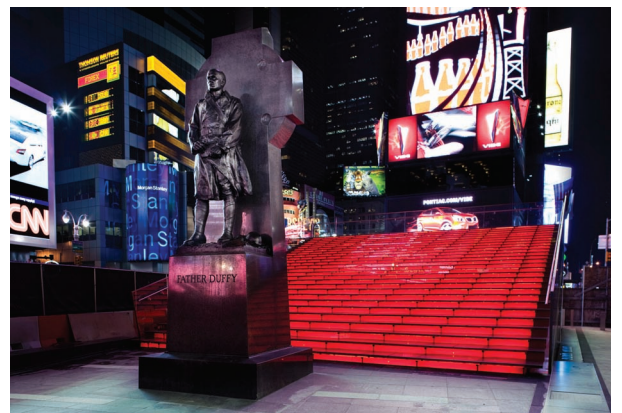
Van Alen Institute sponsored a competition to design a new booth, and the winner was the Australian firm of Choi Ropiha. As so often in New York, out-of-towners were responsible for the basic concept, yet the actual design was farmed out to Nicolas Leahy of Perkins Eastman, the well-known local firm, who worked with engineers Dewhurst Macfarlane.

Also as usual, the architects had to serve different and competing masters: the Times Square Alliance, the Theatre Development Fund, the Coalition for Father Duffy, and the Department of Parks and Recreation. Due to difficulties in engineering the red glass that serves as seating atop the project's relatively modest structure, what was supposed to be a six-month job extended to nearly three years, and, at \$19 million, came in nine times over budget.

The design of the structure and its surrounding space is a partial success. The booth, which houses the ticket counters and is encased in glass, vaguely recalls naval architecture. It is an elegant invocation of the machine aesthetic, even if, at this point, the truculent honesty of exposing a building's mechanical core has become almost a cliché. But at night, when its roof of bright red steps (which can seat as many as 1,500) is illuminated from below, such quibbles seem trivial. The square itself is less

successful. Two crooked arms, forming continuous granite benches, extend from the ticketing booths into the surrounding space, but they make little structural, utilitarian, or visual sense. Meanwhile, unavoidably, a good part of the plaza is covered in subway grates. Most disconcerting of all, because of the intransigence of the Coalition for Father Duffy (the World War I chaplain for whom the square was named) his statue could not be moved, and now sullenly turns its back on the tourists who, as though by some gravitational attraction, naturally gather at the top of the steps.

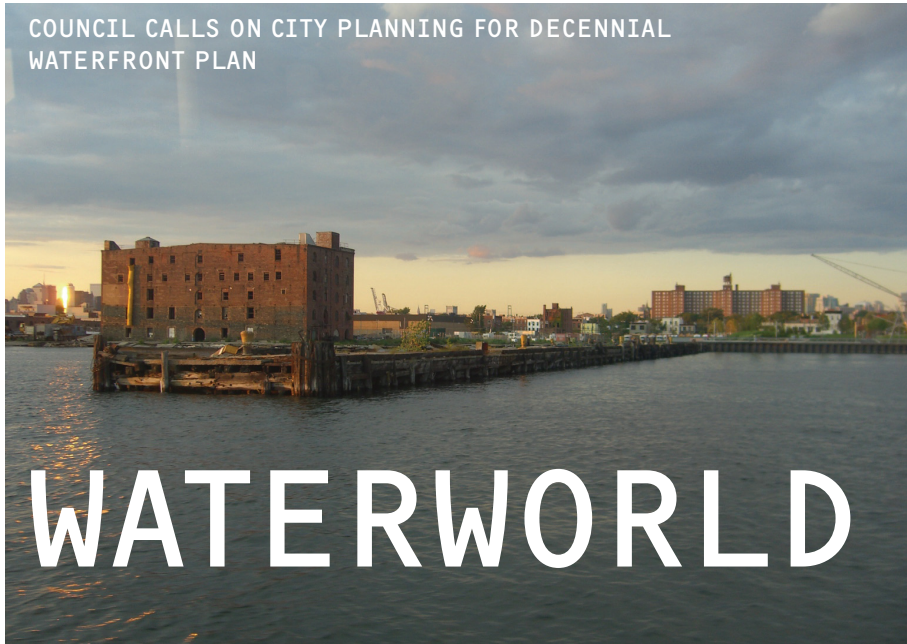
What ultimately redeems this project (if redemption were needed) is the urbanistic triumph that it represents. It is not an exaggeration to say that Times Square itself is transformed by this new addition. What used to be a zone through which one only passed has now become a space in which to pause and sit. With all the lights of Times Square buzzing and beeping around you, it feels rather more like Piccadilly Circus than anyone would ever have thought. As you stand at the summit of the steps, you may well believe that, finally, you are seeing the place for the first time. **JAMES GARDNER**



EMILE WASMSTEKER

# 100<sup>TH</sup> ISSUE



COUNCIL CALLS ON CITY PLANNING FOR DECENNIAL  
WATERFRONT PLAN

# WATERWORLD

Twenty years ago, the idea that New York City's major waterways would be deemed "fishable-swimmable" by the Environmental Protection Agency seemed as crazy as taking a night-time jog without "mugger money" tucked into your socks. Just as Central Park is now considered safe, anglers are a common sight along the Hudson.

This return to the waterfront has also led to renewed competition for real estate. As parks, condos, and big box stores sprout where warehouses and dry docks once stood, the city must balance rival interests. "Certainly, if you look at it from a strictly economic point of view, maritime uses will never compete with other uses," said Rob Pirani, director of environmental programs at the Regional Plan Association. "The question becomes what level of subsidy will the city provide, what land will be set aside."

To address such questions, the City Council recently passed a bill calling on the Department of City Planning to create a decennial "comprehensive waterfront plan." The plan will catalogue the city's 578 miles of waterfront, how they can best be utilized for natural, public, industrial, and development purposes, and what plans and policy measures could be adopted to protect existing uses or implement new ones.

"With the introduction of this legislation today, we will ensure that New York City never turns its back on the waterfront again," Christine Quinn, the council speaker, said at a press conference on October 16, after which the bill passed unanimously. "A comprehensive plan provided

to the city every ten years will allow us to best assess the different ways our waterfronts can be used for leisure, employment, and industry." Mayor Michael R. Bloomberg signed the bill into law on October 20.

It has been two decades since the city established its first waterfront plan, developed independently by the Department of City Planning and released in 1992, with borough-centric plans released over the following two years. While waterfront development in the intervening years has remained informed by this plan, the waterfront's economic and environmental realities have changed a great deal.

The greatest change from the first plan is that the new one, while retaining the framework of its predecessor, will include a new study of every parcel of waterfront land in the city. "Obviously in 18 years there have been a lot of changes on the waterfront, and these need to be addressed," said a planner at the Department of City Planning who worked on the first plan but was not authorized to speak on the record.

The other major change is the new timeline, which will require an updated plan every ten years, with the first

due no later than December 31, 2010. To prepare that plan, the new legislation requires that the department consult the 23 city, state, and federal agencies that oversee the waterfront as well as taking public testimony. The plan will not make any specific land-use changes—those will have to be taken up separately by the department—but it will make recommendations on land-use programs and other policy initiatives that could be undertaken to achieve those ends.

Advocacy groups—"There are more than ever," said Pirani—have expressed especial support for the legislation, seeing it as an opportunity to address what they see as overdevelopment on the waterfront. "One thing near and dear to our heart is a working waterfront," Roland Lewis, president of the Waterfront Alliance, told AN. While parks and condos are important on an increasingly accessible waterfront, Lewis said the city's historic uses cannot be ignored.

"Nothing against Ikea," Lewis said, "but you can put an Ikea almost anywhere. You can only do dock work on the docks."

**MATT CHABAN**



The City Council hopes that a comprehensive waterfront plan will prevent piecemeal development like the kind that has taken place in Red Hook.

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THE ARCHITECT'S NEWSPAPER NOVEMBER 5, 2008

Zaha's traveling pod breaks down into 700 components;  
Right: Interiors of fabric and fiberglass.



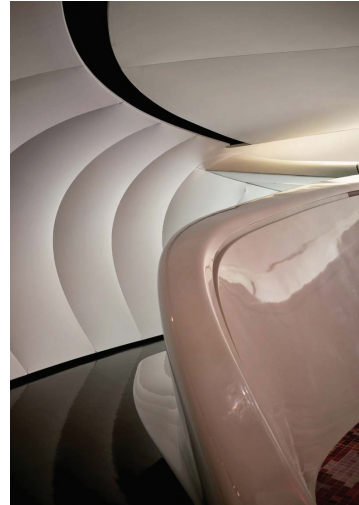
#### THE ZAHA HAS LANDED

*continued from front page*  
stopped in Hong Kong and Tokyo, it lifts off on November 9 for London, Moscow, and Paris). As Hadid's project architect Thomas Vietzke explained, "The building had to be able to withstand earthquakes in Japan, tsunamis in China, and severe cold in Russia." Moreover, with large crowds expected, designers worked to draw visitors

smoothly through the structure from entry to exit. Most importantly, the pavilion had to be light, compact, and easy to pack up and then reassemble halfway around the globe.

The solution, devised with engineers at Arup's London office, was a central steel skeleton with radial piers, clad in fiberglass-reinforced polymer panels that snap into place between the ribs of the elliptical

structure. Sheets of gauzy fabric, suspended over the coffers and weatherproofing, line the pavilion interior. The whole kit—which includes an outlying ticket kiosk and a central courtyard under a translucent, ETFE skylight—can be broken down into 700 components and packed in 70 shipping containers in two weeks; construction takes three weeks, down from four when the pavilion first arrived in Hong Kong.



LEFT: FRANÇOIS LACOUR; RIGHT: VIRGILE SIMON BERTRAND

Mobility was on the minds of the Art Container's architects early on. According to Vietzke, the building's curled form "implied a center point from which the section lines could radiate out," facilitating the axial steel supports. Ample space beneath the exhibition area allows for sophisticated heating and cooling elements, necessary to adapt to disparate climates. Even the paint job on the facade panels was chosen for durability-in-transit: car paint, highly resistant to scratching, has helped the pavilion preserve its extraterrestrial glow.

The Art Container's otherworldliness continues within, where some Zaha "scenography" appears—swooping overhangs, bulbous

projections—encased in the same fiberglass as the exterior. But even these seemingly whimsical moments respond to the building's program, adding a sense of discovery to the promenade that keeps the viewer moving. Since artists and architects were in contact during the building's design, some of this topography actually accommodates the art, like the plastic pedestals that hold Yoko Ono's *Wish Tree*.

As with previous Hadid projects, certain features had to be improvised, and six weeks of test building were undertaken near the factory in Yorkshire, England, where much of the building was fabricated. The smooth contours of the exterior didn't provide clearance for hinged doors, so hydraulic hatches were developed to enter the auxiliary service spaces. Since the building stands on struts as much as three feet above the ground, specific site conditions also require minor tweaks. The ground at Rumsey Playfield is sloped, so black geotextile surfacing has to act as a skirt around the installation.

But such on-site readjustments have been few; most of the 80-person construction crew comprises not local labor but British technicians traveling with the exhibition. Of course, for a building that's essentially a monument to a high-end purse, showy portability is a must.

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## LANDSCAPE ARCHITECT OFF ATLANTIC YARDS MASTERPLAN

# Olin to Roll?

As the financial challenges to Bruce Ratner's proposed development at Brooklyn's Atlantic Yards site intensify, the landscape architect who helped glamorize the project in urban planning circles seems to be moving to the sidelines. Philadelphia-based Olin, which designed a masterplan and landscaping for the 22-acre site, has suspended work until the developer can secure financing, which is growing more difficult in today's lending environment.

The past few weeks have left Ratner's proposal—which some neighborhood groups have depicted as a juggernaut—looking less and less inevitable. A judge refused Forest City Ratner's motion to dismiss a longstanding lawsuit challenging the state's use of eminent domain law to take land in the project footprint. That decision, said Forest City Ratner spokesperson Joe DePlasco, could delay construction by six months. "We had hoped to close in November and break ground in December," DePlasco told *AN*. "Assuming the state wins the case, work on the arena and the first residential building starts then." But even if he wins in court, the developer may not find a lender willing to support the controversial project. All of which leaves Olin's future role difficult to pinpoint.

"Olin completed a masterplan for Atlantic Yards that we believe was a serious response to the great need for large amounts of affordable housing with adjacent well-designed, environmentally-responsive public landscape," said the firm's spokesperson Rick Mitchell. "The current economic turmoil points to the truth that plans of such scope

almost inevitably are realized over several economic cycles and must both be able to endure as well as be flexible to change."

Laurie Olin declined to comment further, but it's possible that someone else will use his plan in developing future parcels. "Olin was contracted to do master planning for the entire development and schematic design for the Arena Block, both of which were successfully completed," said Mitchell. The firm does not follow the current status of Ratner's other proposed buildings, Mitchell added, "but assumes they will go ahead as the market allows."

At the moment, then, Frank Gehry remains on the job designing the project's centerpiece, the Barclays Arena and one residential tower, while Olin awaits a cue. "Laurie Olin will continue to work on the design of the public space," DePlasco told *AN*. "The planned eight acres of public space have always been part of phase II. So the expectation is very much that he will continue to do that work."

Even if Atlantic Yards does build a second phase with Olin on the design team, though, the project may represent another sort of coda. Another architect, who asked for anonymity, told *AN* that working with Gehry's proprietary software and idiosyncratic methods has become financially difficult for the Olin office. "I heard that when Laurie was passing ownership of the firm to the other partners, and they wanted to make it more solvent and profitable, they basically had to stop working on Gehry projects," he said.

**ALEC APPELBAUM**

Olin's masterplanning work for the Atlantic Yards megaproject is currently on hold.



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## STAIR MASTER



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## PARIS BUILDS UP

The global financial crisis hasn't altered French president Nicholas Sarkozy's commitment to his political platform, his party, or his presidential legacy, and nowhere is this clearer than in the massive urban planning project he launched a few weeks after taking office to map out the long-term development of the Paris region.

French presidents have historically felt the obligation to leave their signature on

Paris' built environment, but the *grand projet* that Sarkozy has in mind is far bolder than a museum or opera house: He has proposed a "Grand Paris," a plan which seeks to reverse the last century's practice of cutting the Parisian suburbs off from the city by a sprawling network of motorways, industrial plants, blocks of low-income housing, and poor public transportation.

Local delegates in the Île-de-France

**ON THE RIGHT TRACK** continued from front page American Public Transportation Association. Though oil has tumbled recently, in step with the rest of the economy, politicians and the public are increasingly aware of factors like congestion and the environment that should continue to boost support for mass transit programs at the federal level.

"I think [the Amtrak Bill] indicates a recognition out there between the impact of fuel but also the environment and congestion," Paul Dean, director of government affairs for the American Public Transportation Association, said. "Especially on short haul trips—under 500 miles—from metropolitan area to metropolitan area, rail and other mass-transit programs can have a huge impact. Just look at how bad the New York airports have gotten. A reliable train network linking the city to others in the region could be a big boon. Plus, there's no wading through security."

Though Congress may be more concerned at the moment with saving Wall Street and Main Street than the streets themselves, transit advocates like House Transportation Committee chair James Oberstar have expressed a commitment to pushing the surface transit bill in new directions. "Chairman Oberstar has said he's not going to break the mold on this bill, but he's certainly moving away from past models and trends," Jim Berard, the committee communications director, said.

Historically, the surface transportation bill splits roughly 80/20 between highways and transit. Berard refused to make specific pre-

dictions, but said he would not be surprised to see that ratio shift in favor of more mass transit. "We're seeing more interest than we ever have before," he said. Should Democrats secure greater control of both houses, as has been predicted, it will only boost these efforts. But, Berard added, "the timing really couldn't be worse."

The vast majority of funding for surface transportation comes from the highway trust fund, which is funded entirely by the federal gas tax. It follows that if Americans continue to moderate their driving, there will be less money to pay for the transit expansion just at the same time demand is rising for it. (Some hope could come from the sale of carbon credits under a cap-and-trade system, but that remains years away.)

Another pothole is all the potholes. The nation's physical infrastructure is crumbling, made fatally clear by last year's devastating bridge collapse in Minneapolis. With both transit and infrastructure programs drawing from the same trust fund, it could create a shortage for both.

But the crisis has already presented a new opportunity. "It's become the accepted wisdom that part of the solution is public transit spending," Dean said. House Speaker Nancy Pelosi suggested as much in the recent stimulus package, and Democratic presidential nominee Barack Obama is a longstanding advocate of rail and infrastructure investment; he has reiterated his commitment to linking the two in stump speeches and debates. "Overall," Dean said, "our support on the Hill is at an all-time high." **MC**



region agree with the president that the improvement of the suburban infrastructure is an urgent priority. However, some fear Sarkozy's proposal is a double power play—an attempt to usurp power from regional political parties and an attempt to deny towns and villages their autonomy by lumping them together with the capital. The regional council of Île-de-France, headed by the Socialist party's Jean-Paul Huchon, was quick to counter Sarkozy's Grand Paris proposal by releasing their own large-scale development scheme, known by the acronym SDRIF. But this plan has been criticized by many as rote and insufficient. Antonio Duarte, president of a collective of citizens and architectural specialists called the Association Grand Paris, believes that a creative fusion of the two projects would be ideal. He points out that the SDRIF is urban planning for "a vast territory over a long period of time," while Grand Paris "envisages many clusters of 'urban' and architectural projects." "What's lacking," Duarte continues, "is a global vision of the metropolis and one agency which coordinates it. That is why it's an absolute necessity to create a true metropolitan governing body, like Greater London, which plans urbanism, transportation, and economic development of the region, and can finance and manage urban projects for changing the city."

How exactly the many players involved in the execution and administration of the Grand Paris project will cooperate with one another is still very much a mystery, but the pieces are starting to come together. Christian Blanc, the former CEO of Air France, has been appointed to find potential business investors as the project's State Secretary to the Development of the Capital Region. He has promised two initial reports on his activities at the end of October and December. Meanwhile, Sarkozy has selected ten architecture teams—Christian de Portzamparc, Richard Rogers, and MVRDV, among others—to generate urban planning proposals which will be presented in early 2009 and exhibited to the public in the spring. At that time a bipartisan union of community representatives will have formed to liaison with project officials.

Although his particular role in the Grand Paris project is still unclear, Paris' Mayor Bertrand Delanoë (himself responsible for several significant infrastructural improvements since taking office in 2001) will continue his administration's own plans for bettering Paris' urban environment. Delanoë's preferred nomenclature for the regional project is "Paris Métropole," but the two terms continue to be used interchangeably by the press and participants, an omen for the clash between different planning philosophies to come.

In the meantime, Delanoë is looking up: In July, he convinced the Municipal Council to change the height limit for residential buildings from 37 meters to 50, and to approve architectural studies for commercial buildings over 200 meters high. Scarred by past urban failures like that of housing blocks built in the 1960s and 70s, many Parisians are resolutely against the idea of new skyscrapers. Delanoë has thus far progressed conservatively, commissioning several towers at the edges of Paris, like those of Jean Nouvel and Thom Mayne at La Défense, and Herzog & de Meuron's Triangle Project, an intriguingly skinny tower planned for the border of the 15<sup>th</sup> arrondissement, near a large convention center at the Porte de Versailles. If, as many suspect, Delanoë runs against Sarkozy for president in 2012, the political battle will also be an urban one, fought over the merits of two different Grand Paris plans, one stretching vertically and the other horizontally. **JENNIFER STOB**



Herzog & de Meuron's proposal for a tower on the outskirts of Paris' 15<sup>th</sup> arrondissement (facing page and below).



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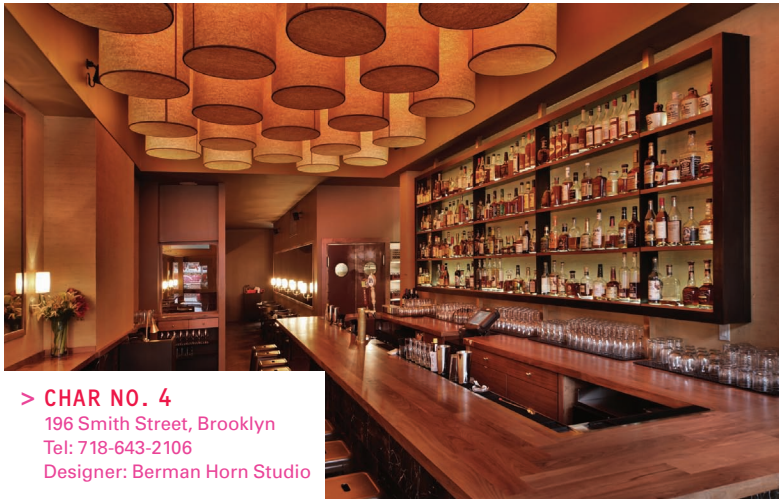
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## OPEN&gt; RESTAURANT



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Fueled by a passion for all things whiskey, designers Brad Horn and Maria Berman of Berman Horn Studio have transformed this intimate space into a refined watering hole for bourbon connoisseurs and bon vivants. Accordingly, the designers took subtle cues from the world of bourbon—from the shape of a whiskey barrel to the spirit's mellow, amber glow. On the exterior, the storefront is composed of undulating pieces of water-jet-cut steel, representing the unraveled staves of a whiskey barrel. Once inside, the large, open bar area, used for both dining and drinking, naturally focuses around an extensive whiskey collection, stocked with over 150 different bottles, showcased in a fifteen-foot-wide, custom-designed steel-and-brass cabinet, illuminated by built-in LED strip lighting. Adding to the whiskey theme, barrel-shaped pendant lights, made from translucent brown craft paper, transmit a neutral warmth in the space. Contrasting with the front bar area, the rear dining nook features lower ceilings and booth seating, as well as seats placed around St. Laurent marble tables that are firmly positioned upon the oak-stained wooden floor. **DR**

## PERSONAL RAPID TRANSIT CONFERENCE CONVENES IN ITHACA



A pod car on a test track in Uppsala, Sweden.

pursuing a feasibility study to help determine next steps for Ithaca, Tompkins County, and upstate New York, as a whole," said Jacob Roberts, president of Connect Ithaca. Roberts says that if they get a grant from the New York State Department of Transportation, Connect Ithaca will pursue a preliminary feasibility study over the next 12 months.

Personal Rapid Transit (PRT) vehicles are not completely new: A system with cars carrying up to 15 passengers was built in 1975 in Morgantown, West Virginia, and still carries West Virginia University students.

The contemporary PRTs, however, are small, autonomously-guided vehicles with a capacity of up to six people. Podcars distinguish themselves by letting passengers choose their destination and avoid intermediate stops through pull-in bays, like those used in ski lift systems. There are a variety of different systems, including suspended cables, rails, and magnetic levitation, and according to manufacturers' claims, pod car systems are cheaper to build than light rail and subway systems. Detractors claim podcars are only suitable for limited-area operations, such as airports—Heathrow's system is scheduled to open to the public in 2009—colleges, and corporate campuses, but more broadly based systems are being tested in Europe and Asia.

It may sound far-fetched for Ithaca, but Roberts is optimistic: "We need to start rethinking the space and overcome mental barriers. We haven't had a major change in our transportation system in over 100 years."

**MARIANA RODRÍGUEZ ORTE**

## BRING ON THE PODS

At a first glance, podcars seem to be refugees from a cartoon, or from a Buckminster Fuller drawing of a futuristic city. But not only are they real, they could someday be a part of Ithaca's public transit system.

This September, the 2<sup>nd</sup> Annual Podcar City conference on sustainable transportation was held in Ithaca, New York, where speakers from Sweden, Brazil, the UK, the Netherlands, and the U.S. discussed emerging global trends in modern transit and urban planning. The conference was presented by Connect Ithaca, a group determined to make this upstate city a role model for green policies. "As a result of the initial positive feedback we have received, we are

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PRESERVATIONISTS FIRE FIRST  
VOLLEY OVER SOUTH ST. PLANSEAPORT  
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The most talked-about part of General Growth Properties' (GGP) recent presentation to the Landmarks Preservation Commission of a proposal for a mixed-use development at South Street Seaport doesn't even fall under the LPC's jurisdiction: A 495-foot tall hotel/condo tower that is the most visible part of SHoP Architect's design sits just outside of the historic district. What was on the agenda at the spirited October 21 hearing, however, were the overall appropriateness of the seven new buildings within the protected district, and a related proposal to relocate the Tin Building, the only historic structure in GGP's plan. That naturally didn't stop preservationists from commenting, however: "The new tower will have a huge negative impact on the historic district," Frank Sanchis, senior vice-president at the Municipal Arts Society, told the commission. "The new construction would completely wall in the seaport at the waterside with a 42-story skyscraper."

GGP's proposal for the Seaport involves removing the 1982 mall and replacing it with a series of smaller but taller buildings for retail and hospitality, moving the Tin Building to the edge of Pier 17, and building the residential and hotel tower. The new construction would sit in a series of public spaces and promenades.

The design team argued repeatedly that moving the Tin Building to the end of the pier and out from under FDR Drive would not only give it pride of place within the new development but restore it to its rightful historical place on the waterfront, which was blocked when Piers 17 and 18 were filled in to make way for the mall. "The significance of historic buildings partly resides in their historic context, which, over the years, has been lost to the Tin Building," said Elise Quasebarth, principal of preservation consultancy Higgins & Quasebarth. Moving the building also would allow for a seamless connection to the East River Esplanade, another SHoP project.

The Tin Building was heavily damaged in a 1995 fire, and little of the existing structure is original. The team argued that this meant there is little of true historic value to displace. "The property owner's and our intent is to take unprecedented steps in the recreation

of the building," said Richard Pieper, director of preservation at preservation architects Jan Hird Pokorny Associates.

While many of the preservationists did applaud the restoration efforts being put into the project—as well as GGP's outreach in sharing the project with them during its development—they still took issue with decision to move the Tin Building. "That so little of the original structure remains is all the more reason to leave it where it is," Andrea Goldwin of the Landmarks Conservancy said. "Its historic location is all that's left of it historic role."

Some also pointed to the dangerous precedent such a move could set. "Simply put, a building in a New York City historic district has never been relocated," Simeon Bankoff, executive director of the Historic Districts Council, said. He noted that a handful of individual landmarks had been moved to prevent their demolition, but never to satisfy a developer, something he and others said would become common practice if it were allowed here.

After the hearing, Gregg Pasquarelli, a principal at SHoP, defended the design for striking the right balance between reverent preservation and a successful plan to revive the neighborhood. "It's a matter of understanding the trade-offs," he told *AN*.

In the end, the project may come down to a question of economics. The development team, whose proposal has the imprimatur of the city's Economic Development Corporation, said that it does not wish to ignore the seaport's historic value, but that something must be done to revive it and make it enticing to locals as well as tourists.

"The South Street Seaport has been an underutilized part of lower Manhattan for years, slowing its growth and holding the area back from the renaissance it deserves," said John Skillman, a representative of the Partnership for New York City. Skillman said the new development would offer much needed amenities, like grocery stores and locally owned businesses, cultural and recreational space, and a Bryant Park-sized public plaza adjacent the Tin Building.

Local City Council member Alan Gerson, the one person who could vote down the commission's decision, expressed serious reservations: "I remain willing and available to work with General Growth and the community to come up with a redevelopment plan that meets the financial needs of GGP without obliterating the charm and history of this unique district and further separating our citizens from its own waterfront." **MC**

**New designs for the South Street Seaport propose to move the historic Tin House and add new buildings, angering preservationists.**



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# Architectural experience, think Trespa

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## GAMING THE PONIES

A project to bring video-game gambling to a racetrack in eastern Queens may seem like a straightforward economic win for state leaders confronting the upheaval on Wall Street. But a bid by Buffalo-based Delaware North to spruce up Aqueduct Racetrack with a 330,000-square-foot "video lottery terminal" (VLT) facility went through some twists before Senate Majority Leader Dean Skelos joined Governor David Paterson in endorsing it.

On October 21, Skelos and Paterson welcomed Delaware North, which operates similar facilities across the state, to run video-lottery terminals at Aqueduct. Competitors included SLGreen, a Manhattan developer, and a consortium called Capital Play that promised complementary projects, such as a hotel. Delaware North proposed adding those components after evaluating the VLTs' performance and longer-term viability.

That qualifier evidently soured Skelos on the deal, leading to Paterson's rebuke. "It is shocking that Senator Skelos, who claims to understand the importance of this revenue stream and who has repeatedly called on the governor to award this contract, has now decided to stall a significant economic development project," Heller said. "Equally troubling is that he has refused to state what proposal he supports and why."

The state's racing industry has suffered sagging growth for years, and negotiations to revive it have stalled in several recent administrations. Former governor Eliot Spitzer, seeking to invigorate the sluggish racing industry, issued a request for proposals for video terminals in September 2007. After a political wrangle over the New York Racing Association's fitness to run the tracks, which ended with a bill reauthorizing the association in February, Paterson gave three finalists until April 25 to submit bids for overhauling Aqueduct. Until October 10,

Delaware North's Aqueduct "racino" proposal seemed likely to earn the unanimous government support it would need to proceed.

With everything about the state's economy up in the air, Delaware North remains cautious. "As the curiosity of the public and the media has grown, we have been asked to provide insight as to what the project might look like in years to come," said Delaware North spokesperson Glen White. "While we are happy to respond to such inquiries, our continued focus is to complete the selection process, begin the construction project, and begin generating much-needed revenue for the State of New York and jobs in Queens." The company stated that the \$250 million entertainment, gaming, and restaurant portion of the project would be complete within 14 months of signing a memo of understanding with the state.

An Aqueduct raceway with video slot machines could generate as much as a million dollars a day, according to thoroughbred-racing newsletter *The Blood-Horse*, while the state faces a current-year budget gap of around \$2 billion.

And though Skelos has questioned Delaware North's capacity for mixed-use development, the company has proven its competence in a variety of settings. Its operations include TD BankNorth Garden in Boston, where the Celtics play, and concessions at Newark Liberty and other airports.

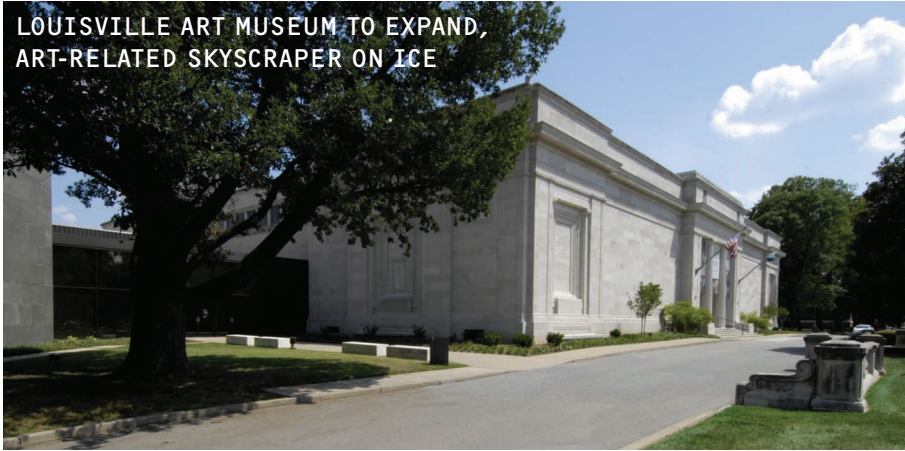
But urban-planning changes in eastern Queens are politically hard to calculate. With the city pushing a controversial plan to rezone Willets Point and beginning to execute a huge rezoning of the Jamaica area near JFK, Skelos and other politicians are understandably cautious about Delaware North's wait-and-see attitude. The proposal figures to languish as long as the odds of its producing jobs and revenue remain unclear.

AA

# 100<sup>TH</sup> ISSUE



LOUISVILLE ART MUSEUM TO EXPAND,  
ART-RELATED SKYSCRAPER ON ICE



JOHN NATION

# Speed Bump for Museum Plaza?

After nearly a decade of research and soul searching, the Speed Art Museum in Louisville, Kentucky has just announced an eclectic short-list of firms for its planned expansion. While the Speed finally moves ahead, the city's most ambitious architectural project, the REX-designed Museum Plaza, has been put on indefinite hold.

The Speed, an encyclopedic collection that is also the state's largest, sits on the campus of the University of Louisville, which is well outside of the downtown area. It has had difficulty drawing students and its visitor numbers are relatively modest. The eight finalists for the expansion, who range from experienced museum builders to up-and-comers, include SANAA, Gluckman Mayner Architects, Bernard Tschumi Architects, Bjarke Ingels Group, Snøhetta, Studio Gang, Henning Larsen Architects, and wHY architecture. "We wanted a range of architectural thinking, which we believe will produce unexpected solutions for our difficult site," said Charles L. Venable, the director of the Speed. The museum is also expecting the teams to work closely with a landscape architecture firm, which has yet to be announced.

A decade ago the museum's board of governors, which then included the prominent local art collector Steve Wilson, began deliberating an expansion, including relocating to or opening a satellite branch in downtown Louisville. Following a feasibility study conducted by Cooper Robertson, the board decided to expand on

its present two-acre site instead. "When I arrived a year ago, the board had done an enormous amount of investigation and research," said Venable. He helped jump-start expansion plans by hiring the Chicago-based firm Rise Group, an owner's representative that is known for working with institutional clients, to sift through the research and develop a plan of action. Venable, who was last deputy director at the Cleveland Museum of Art, had previously worked with Rise on that museum's ongoing expansion, designed by Rafael Viñoly.

The Speed and Museum Plaza have been intertwined from the start. After the Speed decided not to expand downtown, museum governor Wilson, with his wife, Laura Lee Brown, heiress to a liquor fortune, and two partners, initiated the Museum Plaza project, a mixed-use 60-story tower that includes a 35,000-square-foot *kunsthalle*, which will host traveling contemporary art exhibitions, at its center. Wilson eventually left the Speed's board, though he and Brown continue to be involved with the museum. "Steve and Laura Lee have been very generous to the museum, and they really pushed the institution to set its sights at the highest levels," Venable said. The Speed plans to formally announce its capital campaign after it selects an architect and landscape team in early 2009.

Ground was broken on Museum Plaza last year, and thus far a street has been closed, extensive utility and

infrastructure work is underway, and several historic buildings have been demolished, though their facades have been retained, to make way for the building's tilted entrance. REX's Joshua Prince-Ramus, wrote in an email, "Owner, design team, and general contractor remain totally committed to the project. We are waiting for the bond market to strengthen to secure the tax increment financing. It is not a question of if the project will get built, but when." Alice Gray Stites, managing director of the planned contemporary art center at Museum Plaza, believes the city can support both institutions. She added by email, "Steve and Laura Lee's desire to create a contemporary art institution in the heart of downtown was fueled by their commitment to both contemporary art and to the revitalization of downtown Louisville. The Speed's decision to expand on its own site does not alter the need for a strong, contemporary visual arts presence on Main Street."

**ALAN G. BRAKE**

The Beaux-Arts Speed Art Museum (above). REX's Museum Plaza, which includes a contemporary art center, hotel, condominiums, and offices (below).



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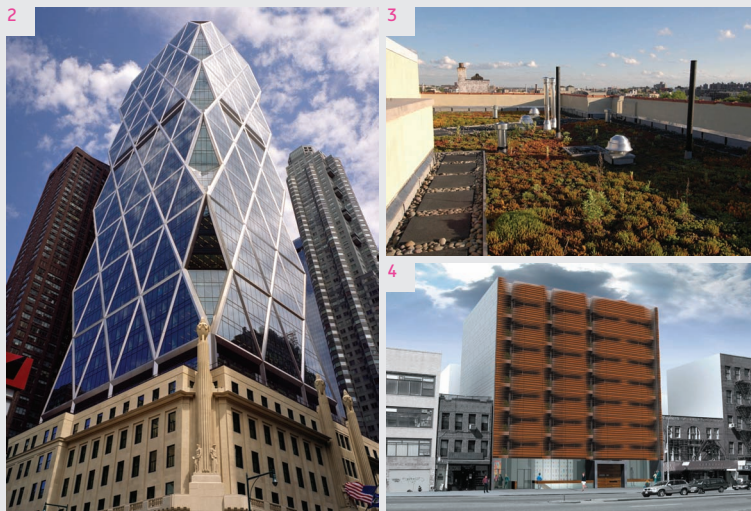


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HONORS > GREEN BUILDING COMPETITION

- 1 Pelli Clarke Pelli, The Visionaire
- 2 Foster + Partners, The Hearst Tower
- 3 Community Environmental Center, 1347 Bristow St.
- 4 FLANK Architects, 250 Bowery



COURTESY RESPECTIVE FIRMS

Now in its third year, the **Green Building Competition for New York City**, co-sponsored by the **City of New York** and the **United States Environmental Protection Agency**, is a competition that showcases innovative green building projects in New York. With this year's theme of Integration, both professionals and students were invited to submit projects that show how sustainable buildings can be successfully knitted into their surrounding communities.

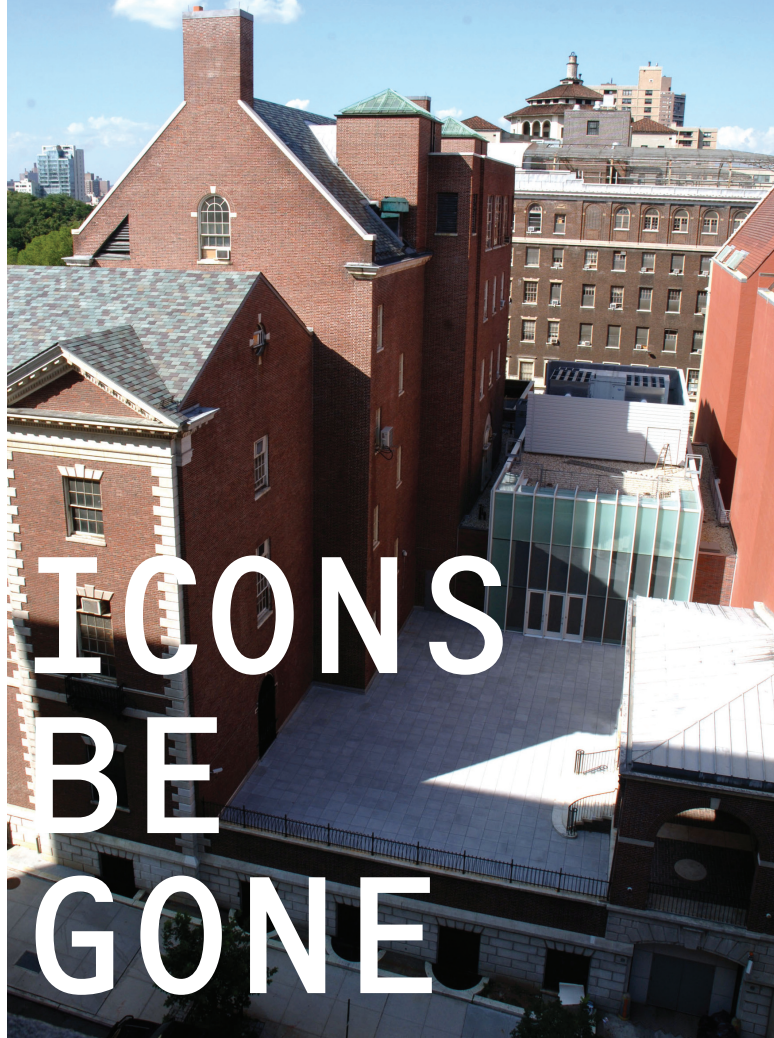
Participants submitted work in three categories: built, design/construction, and conceptual design, all addressing a specific site within the city's five boroughs. The submissions had to meet strict criteria that covered many aspects of sustainable design, including site considerations, energy and water use, materials, and indoor air quality. Winning projects also engaged their neighborhoods throughout the design and construction process, with measures such as public education about green building elements and the ongoing participation of building occupants in sustainable strategies.

**Pelli Clarke Pelli's** Visionaire and **Dattner Architects'** Maintenance Facility for the Battery Park City Conservancy were deemed grand prize winners by the jury. Both projects share a single structure, with the maintenance facility providing a portion of the base for the Visionaire's 250 residential units. Both also comply with the Battery Park City Authority's environmental guidelines, and are expected to receive LEED Platinum ratings.

Other winning projects included 250 Bowery, designed by **FLANK Architects**, also expected to be rated LEED Platinum, making it the first hotel of its kind in New York; and the Environmental Justice Center, designed by **AQC Architects**, a restoration and addition to a townhouse in Hamilton Heights that includes on-site gray water treatment and numerous energy-saving features. Honorable Mentions went to 1347 Bristow St., consisting of 23 residential units in the Morrisania section of the Bronx, designed by the nonprofit **Community Environmental Center** for the New York City Housing Preservation Department, and awaiting a LEED Silver rating; and **Foster and Partners'** Hearst Tower, one of the first green commercial buildings in the city. The winning entries will be used to help promote and extend New York's ever greener building agenda. **MRO**



## TWO DESIGN-RELATED NYC MUSEUMS QUIETLY EXPAND



AISLINN WEIDLE/POLSHEK PARTNERSHIP

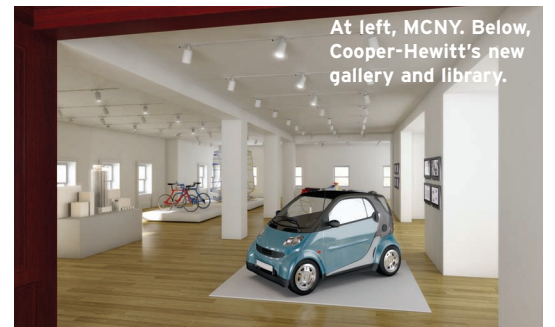
ICONS  
BE  
GONE

While it's too early to declare the death of the Bilbao effect, many museums are looking beyond highly expressionistic designs to upgrade their physical plants. The Museum of the City of New York (MCNY) and the Cooper-Hewitt National Design Museum, both of which receive public funding, and neither of which are wealthy institutions, have opted for subtle, phased expansions by New York-based museum experts Polshek Partnership and Gluckman Mayner Architects with Beyer Blinder Belle Architects & Planners, respectively.

Polshek recently completed the first phase of MCNY's expansion, including a new climate controlled gallery (the museum's first) at the back of the building, as well as a renovated lobby and entrance terrace, and a new curatorial center and storage below ground. "The renovation is in deference to the old building," James Polshek told AN by

phone from Paris. "It's a history museum. Those kinds of institutions do not have major collectors with deep pockets on the boards like art museums." Polshek's hand is quiet here, so visitors will be drawn by the programming, not necessarily the building. "It now has facilities comparable to the great city museums of the world." The renovated front terrace, however, which previously contained a formal garden, is likely to become a destination for events. "The museum asked for that. The terrace will become a dynamic place for outdoor exhibits and other functions," he said.

The Cooper-Hewitt's galleries are expanding by 7,000 square feet within the landmark Carnegie Mansion's third floor, and its library and offices are being moved into adjacent townhouses. "They don't want to denigrate what they have. The mansion is a special feature of the Cooper-Hewitt experience," said



At left, MCNY. Below, Cooper-Hewitt's new gallery and library.



COURTESY COOPER-HEWITT

David Mayner, principal of Gluckman Mayner. Circulation will be improved with a new fire stair and much of the museum's storage is being moved offsite. A new freight elevator will ease installations. "Now crates are often left in the great hall, and sometimes there isn't much to see when one of the galleries is being hung." Mechanical sys-

tems will be upgraded and a new way-finding system will be developed, though most of this will go unnoticed by the visitor. "That's fine with us," he said. Unlike other museums that strive for a "whiz-bang experience with a big opening," according to Mayner, the Cooper-Hewitt project is "an internal improvement, a reinforcement." **AGB**

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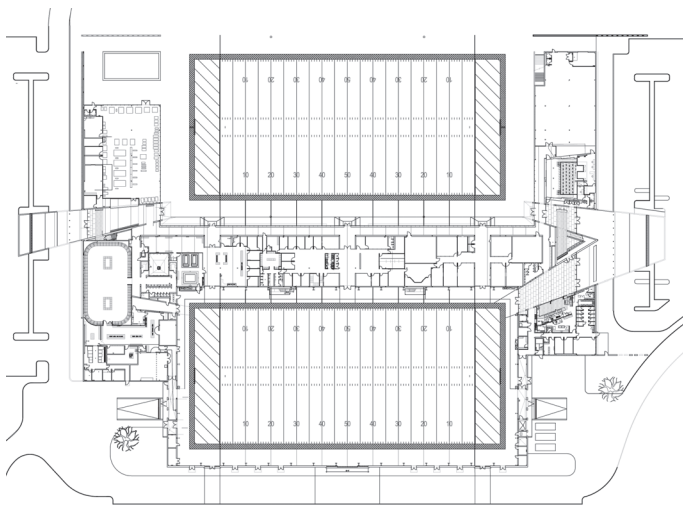
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To read the complete interview with Robert D. Scinto, Chairman of R. D. Scinto, Inc., visit the Owner's Corner at [www.pcline.org](http://www.pcline.org).





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Since the days of the leather helmet, football teams have been willing to go to extreme lengths to achieve an advantage and exploit it for a win. And while gaining the upper hand has traditionally been focused on selecting the right players and training them ruthlessly, for the New York Jets, architecture can play a role: The team has just started using a new training facility and corporate headquarters in Florham Park, New Jersey, designed by Roger Duffy of Skidmore, Owings & Merrill. Literally every aspect of this building, from the site planning and layout, to the lighting and placement of hand washing stations, has been calculated

to give the franchise a leg up and keep the team focused on the business at hand—football.

To keep the Jets on the ball, SOM designed the building to respond directly to the gridiron football field. The two-story mass of the corporate office and training center has a long, narrow dog-bone shape that runs between the facility's main outdoor field and its indoor field house—a 100-foot-high rigid steel frame structure. The yard lines of the two fields demarcate particular program elements within this interstitial volume. For example, on the first floor, one goal line corresponds to a corridor that leads to the classrooms, while

the opposite goal line coincides with a passage to the medical training facility, and the 50-yard line marks the entrance to the coaches' suite of offices. The formal coincidence between architecture and the football field is made more literal by the building's lighting scheme: In the passageway that runs along the outdoor field, known as the "player's gallery," and in the building's two main entrances, short bands of recessed tube lights are spaced at one yard intervals where the wall meets the ceiling, mirroring the markers on the field. Every five yards the bands of light stretch across the whole ceiling and all the way down to the floor, thus effectively incorporating the gridiron into the interior spaces.

These gestures would have been somewhat lost if the architects hadn't also opened the building up to direct and prevalent views of the practice fields. Both of the facility's entrances taper in plan and elevation, focusing perspectives from the parking lots through the facility to the main outdoor field. The players' cafeteria also tapers, directing attention into the field house. An all-glass curtain wall runs along the player's gallery, made all the more transparent by the fact that the floor above is cantilevered, creating a long, column-free expanse. Similar glass walls enclose the weight room and the second-story offices where they face the fields. The glass panels in these walls are of a similar makeup to those

used by SOM at 7 World Trade Center, lending the facility some of that building's placid luminance. They boast 3/8-inch-thick outer lites, as opposed to the typical 1/4-inch thickness, which give them a flat appearance and avoid the pillowing effect that distorts so many glass walls. And by arranging the facility so that the glass expanses primarily face north, the architects spared the players from being blinded by reflected sunlight and obviated the need for internal shading. The remainder of the building's cladding system is primarily made up of metal panels with a pebbled finish, which was chosen to mitigate glare.

Aside from keeping the players and staff mindful of the game through mimesis and vistas, the design of the facility assists the team in many other ways. For one, it recreates as closely as possible the conditions of playing in a stadium. The main field replicates the solar orientation and topography of the field at the Jets/Giants stadium in the Meadowlands, allowing the team to hone its home field advantage. The massing and layout of the building elements, with the massive field house stepping down to the two-, then one-story height of the training center, gives the field a hemmed-in, stadium-like feel. SOM also placed a balcony along the top of the field house, which runs from the 20- to the 50-yard line, allowing coaches to practice calling plays from the high boxes they use during games. The facility is also designed to keep the players healthy. Anti-microbial materials were used throughout the interior and hand-washing stations were situated in key locations to prevent the spread of germs. But perhaps the most thoughtful move made to preserve the team's equilibrium involved quarantining the business staff in the east wing of the building with their own dedicated parking lot and entrance, thus saving the jocks the annoyance of running into the suits when they show up for practice.

**AARON SEWARD**

**This page, top to bottom: Main field and practice facility; First-floor plan; Business entrance and player's cafeteria. Facing page: Field house (left); Player's lobby (right).**







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THE ARCHITECT'S NEWSPAPER NOVEMBER 5, 2008

ALLIED WORKS' SUBTLE STATEMENTS ARE SOMETIMES DIFFICULT TO HEAR AT MAD

## Hi, Columbus



In a gridded city like New York, moments where a view corridor abruptly ends at a building are rare and represent a rich opportunity for any architect lucky enough to land such a site. Examples include Gluckman Mayner's One Kenmare Square, with its undulating black brick facade at the terminus of Delancey Street coming off the Williamsburg Bridge; the muscular and prism-like 7 World Trade Center by SOM at Greenwich Street's terminus; and, famously, the Helmsley Building as it spans Park Avenue at Grand Central.

One of the most high-profile examples of this experience is 2 Columbus Circle, an end point looking south from Broadway and Central Park West, and from the park itself; its recent transformation into the Museum of Arts and Design (MAD) by Allied Works Architecture is a bold, eye-catching, and slightly clumsy addition to Columbus Circle.

The site is one of historical and political importance, the details of which I'll skip here; shackling the new MAD to its previous life as Edward Durell Stone's loved

and hated marble Gallery of Modern Art (1964) is by now a worn critical approach, and not just to the architects.

This is a building of many different physical contexts. To its east and south, it is bordered by the Newsweek Building at 1775 Broadway (which is undergoing a significant recladding that will transform its handsome brick facade into another bland corporate glass mask), 1790 Broadway, the former U.S. Rubber Company building, and 240 Central Park South.

Looking at MAD from the southeast, against these enormous prewar brick buildings, its pearlescent white ceramic facade glows. The dimensions of the tiles mediate the scale of the surrounding bricks, both relating to and updating them, distinguishing the building with a cleaner, more contemporary color palette in a successful balance.

But looking west, MAD's biggest neighbor, the Time Warner Center, recasts the design as just one of the new corporate set, with Norman Foster's Hearst tower-

peeking over its shoulder. The boldness of the facade and its color recede into a series of similarly boxy neighbors, determining what critics have called a certain sterility to the newly civic Columbus Circle.

Context aside, the building is most notable for its main visual gesture: a series of glazed incisions that change in width and direction, snaking their way from the top of the building down like the so-called worm tracks of vermiculated stone. The move is notable because it draws attention, without revealing through glazing, to what is inside the museum. It is an important sales pitch, and in the few times I've been to the museum, it is working. In elevation, the placement and logic of the cuts is unclear, but their mystery hints at the interior spatial arrangement.

From afar, it's easy to be seduced by the building's stark fenestration and pearly shimmer, but up close, a series of unclear decisions and poor detailing cause the otherwise simple and straightforward architecture to unravel.

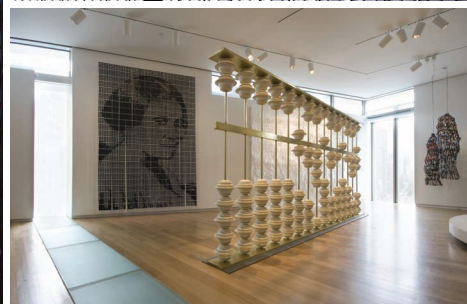
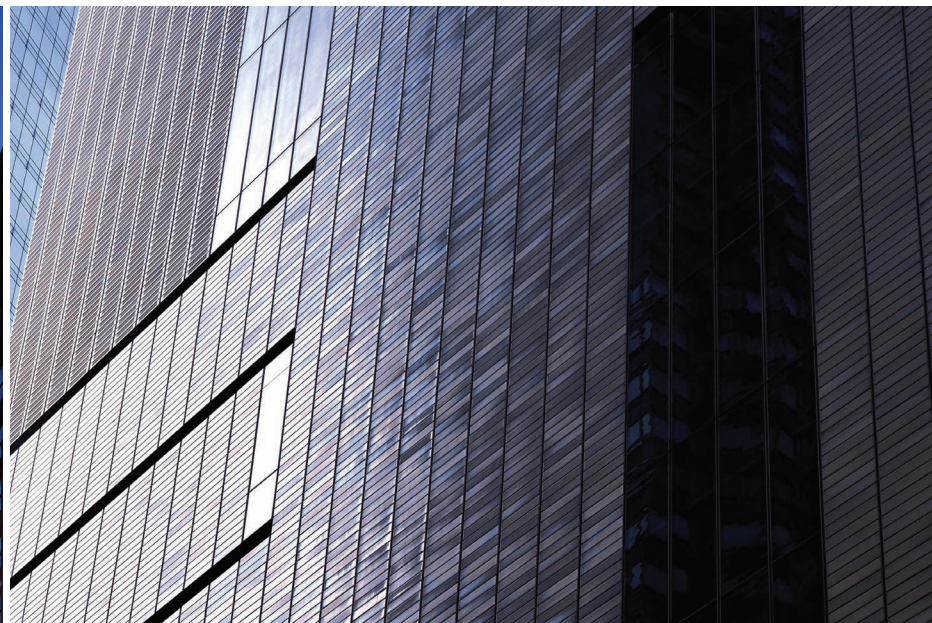
The first and most obvious of these is

the inconsistent use of materials on the exterior. The two types of glazing used—transparent and fritted—are inconsistently employed in an undefined matrix. The transparent pieces in particular seem like temporary panels installed to replace some that may have fallen off. On the southwest corner of the building perforated terracotta covers two floors of mechanical systems. They clash oddly with the ceramic tiles and fritted glass and appear nowhere else.

The use of these materials, including the awkward horizontal band of transparent glass at the top of the north facade, which admittedly was required by the client, represents one of the problems of the conceptual strategy. Early sketches indicate the designers wanted something austere and high contrast in the play between the cuts, glazing, and ceramic tiles. Given practicalities like the need to reduce solar gain through fritting, or the desire to cover mechanicals in perforated terra-cotta, such austerity was never likely.

Poor detailing further detracts from





Facing page: MAD overlooks the 1892 statue of Columbus. Clockwise from top right: Custom-made iridescent tiles made by the 17th-century Dutch company Royal Tichelaar Makkum; gallery views with cuts across facade and interiors; facade looking west.

HELENE BINET/COURTESY ALLIED WORKS

the building's ability to realize the potential of its relatively simple design. On the exterior, 1½-inch-wide channels separate the columns of ceramic tiling, creating a texture-giving shadow gap. Curiously and seemingly without reason, many of these channels are partly filled in near the bottom of the building, where they become mullions for the glazed ground-floor facade. It is a small but noticeable inconsistency.

The glazing around the entrance is frustrating as well, due to the decision to apply a frit to the top third of the panels, obscuring the building's iconic lollipop columns and cutting them off at an awkward point where they begin to curve outward, creating a truncated arch between them.

In addition to the frit, the architects created a two-part facade system to control daylight. The ceramic-tiled surface extrudes beyond the horizontal bands of slit windows, and acts as an aperture blocking out a significant portion of daylight allowed into the galleries. Thus while the windows measure 24 inches high on the interior, the outer wall blocks 12 of those inches, and from the outside they

appear quite narrow.

Inside, the building is inoffensive. The ground floor features Jade Green quartzite floors, and an amoeba-like Swarovski chandelier. The stair is hung off 300 ¼-inch diameter stainless steel cables, allowing it to maintain a thin, light profile. These make the space feel designed without feeling forced. Unfortunately, this palette of grays, silvers, and the sparkle from the cables and chandelier sees no counterpart in the rest of the museum, and doesn't do a successful job of establishing any kind of aesthetic consistency.

The gallery floors work quite well. The architects condensed the circulation, removing an excess stairwell and locating the stair behind the elevator core, reclaiming what Allied Works principal Kyle Lommen estimates is 40 percent more usable space. The 13-foot ceilings, white walls, and white oak floors provide a neutral backdrop for the exhibitions.

The main design element is the series of incisions that cut across the floors, ceilings, and walls, and correspond with the continu-

ous cutouts on the exterior. These cuts bring light into the galleries and connect the floors with translucent glass. Like the facade, however, the simplicity of the concept got lost in the difficulty of its seamless execution. Instead of clean cuts, these moments are marred by irregularities and disconnections—a beam here, an intersection of horizontal and vertical mullions there—that disrupt their aspiration to create uninterrupted ribbons working their way through the space.

The minor problems that plague the building owe in part to the decision to keep the original concrete structure of Stone's building. This structure, which Lommen describes as "idiosyncratic," featured enormous beams that were cut through, and each floor was different in its arrangement of structural components. The architects wanted to keep the original structure to cut costs, but, according to Lommen, "tearing the building down versus renovating it ended up a wash."

While the gallery floors (two through five) provide limited views to the museum's auspicious surroundings, the upper floors

feature more glazing. Here the building makes room for a variety of uses, including teaching areas, administration, and event spaces. All of these floors continue the conservative material vocabulary of the galleries, and all are a sharp contrast to the basement.

MAD's basement recalls and preserves many of the original building's features. Salvaged bronze lamps, elevator doors, and walnut paneling are complemented with a gold tiled floor at the base of the stairs. The auditorium sports a brass, fabric-like screen affixed to the ceiling—a re-creation of one that was destroyed when the basement was flooded some years back. Compared to the rest of the building, this floor better encapsulates the ideas of craft, tradition, and richness the rest of the design lacks.

**JAFFER KOLB IS A FORMER EDITOR AT *AN* AND *THE ARCHITECT'S JOURNAL* IN LONDON. HE LIVES AND WRITES IN NEW YORK.**



THE ARCHITECT'S NEWSPAPER NOVEMBER 5, 2008

## LONDON 2000+

a survey of projects that define the architectural renaissance of Britain's capital in the first decade of the twenty-first century

Join **Sam Lubell**, author of *London 2000+* and California editor of *The Architect's Newspaper*, for his lectures and book signings this month:

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### AT DEADLINE

## CONE CRAZY

With the city set to release its final rezoning proposal for Coney Island in January or February, the Municipal Arts Society knew it had to work fast to get some alternate ideas into the discussion. On October 27, the advocacy group announced an appropriately carnivalesque team to lead a community charrette in November: Will Alsop, whose colorful and be-stilted Peckham Library in London and MCAD in Toronto would fit right in on the Boardwalk, will head up the team. He will be joined by planners from WRT (which worked at Coney before on the New York Aquarium as well as MAS's Con Edison charrette); tent designers FTL Studio; stage designer George Tsypin; former Disney staffers; the architect of Copenhagen's Tivoli Gardens; lighting and architecture firm Cloud 9 (another aquarium alum); and RFR Engineering.

## MOVE OVER, TRUMP SOHO

Despite near-ceaseless efforts, the Hudson Square community—that slice of downtown wedged between the Holland tunnel and the Village—could not stop the 42-story Trump Soho condo-hotel from shooting skyward and becoming an unwanted landmark. The semi-permanent nature of the tower's residential units—owners may only stay for 120 days a year, and the rest of the time units will be rented as hotel rooms—mean that it could be built as-of-right, even though opponents argued that it is a Trojan horse that will bring more and residences to the manufacturing district. It may soon have another tall neighbor: Extell Development has proposed a 36-story hotel nearby, according to the October 20 *New York Observer*. And because there will be no semi-permanent residences, the developers won't have to negotiate with the City Council or Department of Buildings to regulate its operations. The architect of the 300-room hotel, according to the *Observer*, is Lucien Lagrange.

## JITTERS? AIA TO THE RESCUE

As the economic crisis continues to reverberate across the globe, everyone is feeling uneasy, architects included. Not to worry: In October, the AIA launched "Navigating the Economy," a special webpage aimed at helping architects during tough times. "AIA leadership felt it was important to keep members abreast of the current economic landscape and offer resources on how they can best respond to any challenges they face in running their business," Matt Tinder, a spokesperson for the institute, explained. The AIA will continue to update the website ([www.aia.org/navigatingeconomy](http://www.aia.org/navigatingeconomy)) on a regular basis.

## WATERFALLS OF REVENUE

In addition to great art, Olafur Eliasson's *New York City Waterfalls* made the city a pretty penny. According to a report released October 21 by the city's Economic Development Corporation, the public art installation comprised of four manmade falls constructed on the Brooklyn, Manhattan, and Governor's Island waterfronts generated \$69 million in ancillary economic output. The report estimates that 1.4 million people visited the *Waterfalls* in the 13 weeks it was up this summer. Of those, 79,200 would not have visited the city or otherwise extended their trip, and 590,000 people from the metropolitan area made special trips to view the falls. They drew people from all 50 states and 55 countries.

## ORANGE HOUSING

While sustainable design continues its growth in the mainstream, it has been slower to penetrate the small-scale residential market because of its higher initial upfront cost, which has also limited its use in the affordable housing sector. Syracuse University School of Architecture hopes to address both problems through a new design competition, "From the Ground Up: Innovative Green Homes." Created in partnership with the school's Center of Excellence in Environmental and Energy Systems and local not-for-profit developer Home Headquarters, the competition challenges designers to create a sustainable single-family home for no more than \$150,000. In addition to four invited teams—Adjaye Associates; Cook + Fox/Terrapin Bright Green; Della Valle Bernheimer and Architecture Research Office; Office dA and Korean firm architecture studio himma—competition organizers announced on October 3<sup>rd</sup> the winners of three open spots. They are Onion Flats; Erdy McHenry Architects and Siteworks; and a team from do-it-together.org. Final designs for the seven teams are due in mid-December, and the winning prototype, to be selected in January, will be built in Syracuse's Near Westside, one of the city's oldest neighborhoods but one that is also in decline.

## LOOK BOTH WAYS

This summer, the city Department of Transportation closed Park Avenue for three Saturdays in August, part of its Summer Streets program. It might have been better to close two adjacent streets, Broadway and 3<sup>rd</sup> Avenue, which a recent report declared the city's most dangerous last year. The report, released October 28 by the Tri-State Transportation Campaign, sited both for 10 fatalities each over the last three years. The next closest with 8 fatalities was Atlantic Avenue in Brooklyn, which also happens to be the most dangerous borough, with 147 deaths over the last three years.

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## 1 BONGO BENCH CONCRETEWORKS STUDIO

The Bongo bench, from innovative California design firm Concreteworks Studio, is made to set you rocking. A creation of multitalented designer Alexis Moran, the bench derives from Bongo boards used to train surfers in the 1960s. Composed of a satiny-smooth slab of solid wood set upon contrasting raw concrete ellipses, it creates a pleasant side-to-side sway—perfect for boutique hotel gardens. [www.concreteworks.com](http://www.concreteworks.com)

## 2 SPONECK LOUNGE GREENFORM

Concrete is used to delicate effect in Greenform's Sponeck Lounge and matching ottoman, designed by Julia Von Sponeck. Here, two layers of fiber cement create sinuous, folded-and-curved shapes more commonly formed from steam-bent plywood. This low lounge cradles the body's frame, as the double layers provide support in areas of stress. The raw material looks striking against boldly colored, felt-cushioned upholstery, and is available in red, lemon green, red/anthracite, and anthracite. [www.green-form.com](http://www.green-form.com)

## 3 TWIG ESCOFET

From one of the world's most design-savvy cities comes the modular and organic Twig bench, by Barcelona-based Escofet. This freestanding, three-limbed concrete form can be configured to occupy or weave through complex planted spaces. Smooth construction and straight edges minimize the unsightly appearance of seams where two modules fit against one another. Its cool, contemporary look makes it a natural for modern spaces, though it is simple enough to serve many applications, and comes in gray, beige, and pure white for maximum versatility. [www.escofet.com](http://www.escofet.com)

## 4 TWISTA PLANTER GREENFORM

Switzerland-based Greenform offers a range of products made from a durable and sustainable material: fiber cement. Designed for year-round outdoor use, planters and site furnishings are hand-made from the same material that forms lightweight concrete paneling on building facades, allowing for much thinner and lighter products with more design flexibility. The Twista planter, designed by architect Marin Mostboeck of Austria, is a prime example: Its smooth lines and cheeky design make it suitable for use in contemporary environments both outside and in. Available in frost-proof gray or anthracite finishes, Twista remains dynamic in appearance whether standing alone or placed together. The planter comes in two sizes: a standard 24-by-12-inch module, and a 24-inch cube. [www.green-form.com](http://www.green-form.com)

## 5 SILLA-U ESCOFET

Also from Escofet is the Silla-U, with its striking silhouette and dynamic form. Made from tough, reinforced cast stone, its curved backrest is ergonomically designed to support arms and heads, while the recessed area under the seat is perfect for tucking in legs or bags. In a neutral granite gray, Silla-U works well as a freestanding piece, and its extended base may be placed directly on lawns or natural landscaping. The unit also works well in groups: its straight sides allow it to be smoothly joined to create continuous seating areas. [www.escofet.com](http://www.escofet.com)  
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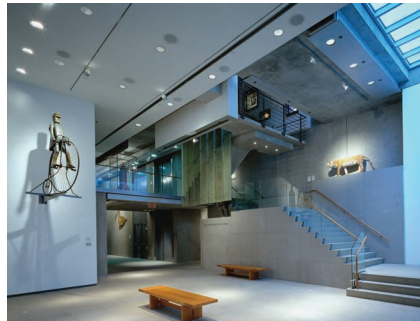
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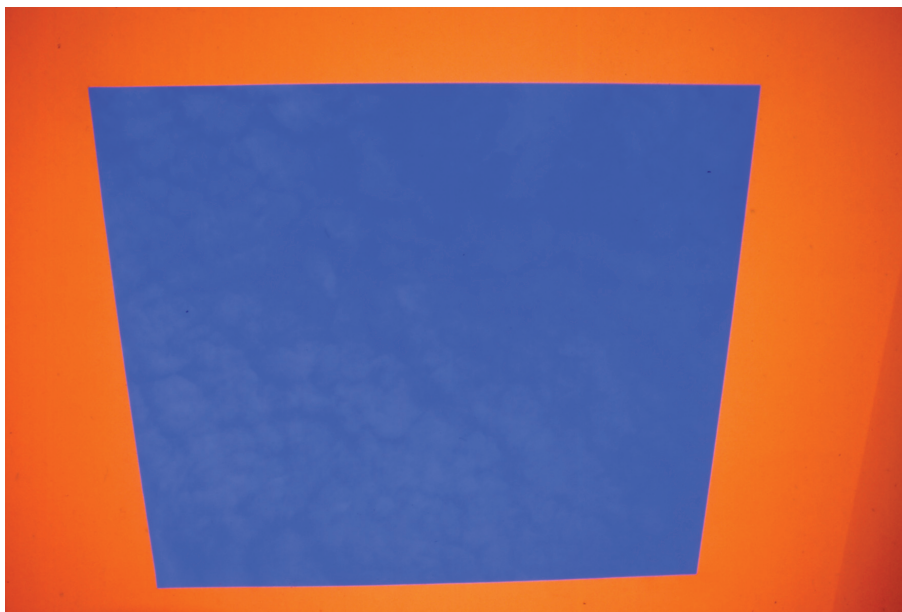
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IN THE SPIRIT OF CELEBRATING TWO DISTINGUISHED LANDMARKS—THE 50<sup>TH</sup> ANNIVERSARY OF THE SEAGRAM BUILDING AND OUR OWN 100<sup>TH</sup> ISSUE—WE ASKED ARCHITECTS, DEVELOPERS, AND FRIENDS TO TELL US ABOUT THEIR FAVORITE NEW YORK BUILDINGS OF THE RECENT PAST. THEY DELIVERED WITH INSIGHT, WIT, AND A FEW SURPRISES.

## YOUR NEW YORK



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1. EZRA STOLLER/ESTO; 2. PETER MAUSS/ESTO; 3. H.G. ESCH PHOTOGRAPHY; 4. WOLFGANG HOYT/ESTO; 5. COURTESY KEVIN ROCHE JOHN DINKLEDO & ASSOCIATES; 6. EZRA STOLLER/ESTO; 7. DAVID SUNDBERG/ESTO; 8. PETER MAUSS/ESTO; 9. ADRIAN GAUT; 10. MICHAEL MORAN; 11. ALBERT VECERKA/ESTO; 12. WADE ZIMMERMAN; 13. & 14. PETER MAUSS/ESTO; 15. EZRA STOLLER/ESTO; 16. GARA CAMBAGHI; 17. COURTESY ALINGSTUBBINS; 18. BO PARKER; 19. SCOTT FRANCES/ESTO; 20. & 21. PETER AARON/ESTO



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THE ARCHITECT'S NEWSPAPER NOVEMBER 5, 2008

**1 UNITED NATIONS HEADQUARTERS**  
WALLACE K. HARRISON,  
OSCAR NIEMEYER,  
LE CORBUSIER, AND OTHERS  
1950

There's the fantastic scene in *North by Northwest* in which our hero strides into the foyer of the UN and you see these cascading snowdrift forms over his head, these swooping balconies one tier above the other in a rectilinear box, all looking a lot like something Zaha Hadid might have designed today.

**Deyan Sudjic**, director,  
Design Museum, London

**2 AT&T BUILDING**  
JOHNSON / BURGEE  
ARCHITECTS  
1984

Coming ironically from the hand of the individual as responsible as any for the American embrace of the International Style, the AT&T Building (now Sony Tower) at 550 Madison Avenue captures like no other the late-century cultural and theoretical *zeitgeist* that came to be called postmodernism. Here Philip Johnson and partner John Burgee bring to the fore an inter-generational debate about modernism and classicism. They remind us that references to history through materials, decoration, and details will never disappear, and that lessons from the past are useful—at the very least to those who reject them as a way to break rules in fresh ways. In spite of changes within the atrium that diminish the building's coherence, the exterior retains its integrity, and 550 Madison deserves a permanent place in New York's built continuum.

**Paul Gunther**, president, The Institute of Classical Architecture & Classical America

**3 745 7<sup>TH</sup> AVENUE**  
KOHN PEDERSEN FOX  
2001

If we had to nominate just one favorite New York building, it would be 745 7<sup>th</sup> Avenue (originally the Morgan Stanley Dean Witter building) at 50<sup>th</sup> Street. The dynamically changing imagery of its brilliantly colored, pixilated surface engages abstract patterns as well as graphic information. Like other Broadway-esque buildings in Times Square, it exemplifies both technically and aesthetically the Decorated Shed which we have advocated since the early 1970s.

**Robert Venturi** and **Denise Scott Brown** principals, Venturi, Scott Brown and Associates

**4 9 WEST 57<sup>TH</sup> STREET**  
SKIDMORE, OWINGS &  
MERRILL  
1974

I have a special place in my heart for that building. When I was a fledgling lawyer before I decided to go into the nightclub biz, its developer, Sheldon Solow, was my client. When I compare him to

most other developers, I still think his buildings have a quality and a panache that set them apart. I like that it was off the street line, that it's travertine, and, of course, it's a Gordon Bunshaft building. It has a bravado that makes me respond in such a visceral way.

**Ian Schrager**, chairman  
Ian Schrager Company

**5 FORD FOUNDATION HEADQUARTERS**  
KEVIN ROCHE JOHN  
DINKELOO AND ASSOCIATES  
1968

The Ford Foundation Building was 30 years ahead of its time: an unapologetic modern infill building that brought nature deep inside the office block while enabling a peripatetic discourse to unfold within. A precursor to buildings such as the Genzyme headquarters in Cambridge, the building symbolizes the best of the connection between philanthropy and architecture.

**Gregg Pasquarelli**, partner,  
SHoP Architects

**6 LINCOLN CENTER**  
HARRISON & ABRAMOVITZ,  
PHILIP JOHNSON, EERO  
SAARINEN, SKIDMORE,  
OWINGS & MERRILL,  
PIETRO BELLUSCHI  
1962–69

Lincoln Center is an extraordinary place. I don't care what the buildings look like. I go there for live performances—many of which have been amazing. I have attended performances by Jon Vickers and Birgit Nilsson the only time they sang *Tristan and Isolde* at the Metropolitan Opera; Beverly Sills as Cleopatra at the NYC Opera; numerous Balanchine ballets; Bartok's *Concerto for Orchestra* performed by the New York Philharmonic; and Tom Stoppard's *Coast of Utopia* at the Beaumont Theater.

**Alexander Garvin**, president,  
Alex Garvin & Associates

**7 NEW MUSEUM**  
SANAA  
2007

First of all, I love the scale of it—what a relief to have a small museum instead of these ever-expanding behemoths! (I admit I felt a certain alarm when I learned that the museum had acquired the adjacent building.) Secondly, the metal mesh exterior is a wonderfully contextual response to the gritty neighborhood. And thirdly, the galleries are so well proportioned that even small paintings can look alright on the very high walls.

**Victoria Newhouse**,  
author and architectural historian

**8 AMERICAN FOLK ART MUSEUM**  
TOD WILLIAMS BILLIE  
TSIEN ARCHITECTS  
2001

I admire the use of materials, the incredible detailing, and the fluidity of space—brilliant for its tight site.

It's an incredibly mature piece of architecture.

**Enrique Norton**, principal  
TEN Arquitectos

**9 YOHJI YAMAMOTO STORE**  
JUNYA.ISHIGAMI+  
ASSOCIATES  
2008

New York is always torn between the classic and the latest thing with a tinge of the ephemeral. But classics are hard to come by in the period after 1968, when captivating design and building commissions parted ways. Romaldo Giurgola's complexly contextual Sherman Fairchild building, John Johansen's housing on Roosevelt Island, and Jim Polshek's tower behind the Pepsi building at 59<sup>th</sup> and Park are the best for their moments and deserve to be pilgrimage sites. But I've been cruising around town even in these uncertain times, and two new red buildings enthrall me: junya.ishigami+associates' Yamamoto shop, which renews that tradition with a quiet elegance and understatement worthy of Mies. A simple gesture transforms a complex corner. Even a small gesture can transform New York.

**Barry Bergdoll**, Philip Johnson chief curator of architecture and design,  
Museum of Modern Art

**10 MEETING**  
JAMES TURRELL  
1986

I am not going to cite architecture; my pick is James Turrell's *Meeting* at P.S.1. It's the Turrell principle of that chamfered edge detail which makes 2-D into 3-D, an incredible de-spatializing effect. The way it is configured as a 45-degree chamfer that's the thickness of the roof, it doesn't even look like you're seeing the sky, but a mural that wraps down and you only realize it's deep space when a pigeon flies over—a very powerful experience.

**Elizabeth Diller**, principal,  
Diller Scofidio + Renfro

**11 IAC BUILDING**  
GENTRY PARTNERS  
2007

It is the start of a new direction by triggering an expanded vocabulary of double curves and more complex geometries. That tendency is going to be everywhere and, as usual, Frank—even if it's Frank Lite—is at the forefront.

**Thom Mayne**, principal, Morphosis

**12 LVMH TOWER**  
ATELIER CHRISTIAN DE  
PORTZAMPARC  
1999

The beautiful crystal surface of Christian de Portzamparc's LVMH headquarters looks like money—a perfect abstraction for the headquarters of LVMH, the luxury brand conglomerate.

**Deborah Marton**, executive director,  
Design Trust for Public Space

**13 COLUMBUS CIRCLE**  
OLIN  
2005

I remember how miserable Columbus Circle was. It was impossible to imagine that you could create a marvelous public space out of it, but that little berm is so successful.

**Mark Robbins**, dean, Syracuse  
University School of Architecture

**14 SHAKE SHACK**  
SITE ENVIRONMENTAL  
DESIGN  
2004

"To be architecture," Vitruvius said, "it must meet simultaneously the needs of firmness, commodity, and delight." The Shake Shack is a reflection of these sustainable ideals. Its firmness is suggested in its integration with Madison Square Park. Its commodity is evident by its simple form and straightforward use of materials. More than that, the building is delightful and fun; and has the best burgers in town. What can stand the test of time better than that?

**Mark Strauss**, senior partner,  
FXFowle Architects

**15 WHITNEY MUSEUM OF AMERICAN ART**  
MARCEL BREUER AND  
ASSOCIATES  
1966

It's often difficult for me to disconnect the image from the architecture. While many buildings are known primarily by photographs, the narrative of making the picture is often my first experience of the space. On actually visiting a building, I tend to react to the elements that are missing from the photograph: sounds, textures, smells. This view of the Whitney shows the building and its surroundings, and tells a personal story: The little boy with his feet off the ground is my brother, who for years thought the other person was our father. But the photographer was behind the camera, of course. He was actually standing next to the assistant.

**Erica Stoller**, director, Esto

**16 STOREFRONT FOR ART AND ARCHITECTURE**  
VITO ACCONCI AND  
STEVEN HOLL  
1993

The facade transforms both inside and outside such that it creates a new, distorted zone between the gallery and city.

**Florian Idenburg**, co-founder, SO-IL

**17 CITICORP CENTER**  
HUGH STUBBINS AND  
ASSOCIATES  
1977

My favorite New York building is the Citicorp (now Citigroup) Center by Hugh Stubbins on Third Avenue. It's the only skyscraper that does something with the base. The entrance is hard to find, but it's still really exciting and it energizes the street. And, of course, it has

that perverse history of the missing diagonal bracing that they had to sneak in after hours.

**Charles Renfro**, principal,  
Diller Scofidio + Renfro

**18 NEW YORK MARRIOTT MARQUIS**  
JOHN PORTMAN &  
ASSOCIATES  
1985

How many buildings do you know that incorporate optical curvature? That's what a lobby is supposed to be. At street level it has some things to learn, but it will be a New York City landmark. It's still one of the great undiscovered spaces to have a drink in the city.

**Dan Wood** and **Amale Andraos**,  
principals, Work Architecture Company

**19 173/176 PERRY STREET**  
RICHARD MEIER & PARTNERS  
2002

For buildings that have dramatically influenced new residential architecture, you have to give the nod to Meier's Perry Street towers. These buildings were transformative: He stretched beyond his limited vocabulary and set a new standard for the real-estate community as it began to rethink architecture. Together with the third Charles Street tower, the project continues to spawn a whole series of fairly mediocre knockoffs. This era will probably be seen as a boom time for building, but also, thanks in part to Perry Street, as an era of glass.

**Kevin Kennon**, president,  
Kevin Kennon Architect

**20 RUDOLPH RESIDENCE**  
23 BEEKMAN PLACE  
PAUL RUDOLPH  
1997

New York is full of massive monuments, so I thought I'd pick a small project which has many lessons about the way in which we make retreats in the city—an idea I'm very interested in. The Rudolph apartment, a separate, private world on top of a building, is a powerful example which I refer to often.

**David Adjaye**, principal,  
Adjaye Associates

**21 APPLE STORE FIFTH AVENUE**  
BOHLIN CYWINSKI JACKSON  
2006

I think the design is minimal and elegant. Somehow it's made to work with the General Motors Building, allowing it to keep its modern conceit, but it gives back what is so often missing from buildings of that period—people. I don't know if I could define it as a great work of modern architecture, but it's a highly successful urban project. It repairs a hole in the city. Among other new buildings, I also like the Rose Center for Earth and Space, by Polshek Partnership Architects. It wears very well.

**Kent Barwick**, president,  
Municipal Art Society





PHILIPPE RUULT

## CONCRETE IS FOREVER

BY SARA HART

Concrete inspires numerical superlatives when describing its ubiquity: Slightly more than a ton of concrete is produced every year for each human on the planet—over six billion—with Americans responsible for 2.5 tons per citizen. Produced at an estimated rate of five billion cubic yards per year, concrete is the second most widely consumed substance on earth after water. Concrete is the world's oldest man-made building material.

With contributions from Alan G. Brake, Jeff Byles, Matt Chaban, Anne Guiney, Julie V. Iovine, and Aaron Seward





CLOCKWISE FROM TOP LEFT: COURTESY RUDY RICCIOTTI; DEAN BIERWAGEN; PHILIPPE RUAUT

Yet, it's the material's dual personality that makes it both ubiquitous and appealing. Since the Industrial Revolution, concrete has been the robust, utilitarian workhorse for constructing bridges, tunnels, aqueducts, sidewalks, roadways, and barriers. Modern concrete is reinforced with steel and other materials, poured-in-place, precast, pre- and post-tensioned, tinted, molded, embossed, polished, and drilled. In its most modest state, it provides a building's structure, which is then hidden behind a prettier skin. But it can also be a glamorous material, especially when it performs simultaneously as structure, form, and surface.

Earlier this month, Columbia University's Graduate School of Architecture, Planning, and Preservation hosted a conference called *Solid States: Changing Time for Concrete*. A series of panel discussions explored the dual personality of the material with some stunning examples of form following innovation. French architect and engineer Marc Mimram presented his study of what he calls "living infrastructure," a project underwritten by Lafarge, one of the world's largest producers of cement, concrete, aggregates, and gypsum, and the conference's sponsor. Mimram's work focuses on reconciling a city's infrastructure with the inhabitants. He is currently investigating that uneasy relationship by designing four hypothetical bridges

**1 VILLA NAVARRA**  
LE MUY, FRANCE  
**PONT DU DIABLE**  
HÉRAULT, FRANCE  
AGENCE RUDY RICCIOTTI

Two projects from French architect Rudy Ricciotti are among the first to explore the structural potential of Lafarge's high-performance Ductal concrete. With its visor-like roof jutting from the Provencal landscape, the Villa Navarra marks a boldly framed villa and gallery space for collector Enrico Navarra. Featuring a stunning, 25-foot cantilever, the roof is composed of 17 fiber-reinforced Ductal panels, each engineered to take into account thermal expansion, wind resistance, and size restrictions due to transportation of the units, which were precast by Montpellier-based Bonna Sabla using metal molds fabricated by an aviation-industry supplier. Each 7.7-foot-wide panel is edged by two lateral inertia ribs, which taper toward the cantilever and are joined together with a resin-injected socket. A silicon joint keeps the upper portion of the ribs waterproof, while perforations along the structure's edge—which measures just over 1 inch thick at its tip—allow light to penetrate the porch-like gallery below.

Ductal's compressive strength is taken more dramatically to task in Ricciotti's Pont du Diable, a footbridge spanning 236 feet across a gorge in the Hérault district of southwestern France. Composed of 15 sections weighing 10.5 tons each (also precast by Bonna Sabla), the sleek structure, completed in August, makes a low impact upon this world heritage site along the route of Saint-Jacques de Compostelle. **JB**

**2 ULTRA-HIGH PERFORMANCE CONCRETE**  
**PI-GIRDER BRIDGE**  
AURORA, IOWA  
FEDERAL HIGHWAY ADMINISTRATION

In building infrastructure, and especially bridges, the Federal Highway Administration does not choose a preferred material; it makes choices based on site-specific performance issues such as safety, construction speed and ease, and rate of deterioration. The new ultra-high performance concrete (UHPC)—in the U.S., Lafarge's Ductal is the only one currently available, although Densit in Denmark and Bouygues in France have also developed UHPCs—makes the most sense for locations where weather conditions are subject to random freezes and sudden thaws. In late October, a UHPC was used for the first time in the U.S. for a bridge in Buchanan County, Iowa. The Aurora bridge differs from conventional concrete usage in that both beams and deck were fabricated off-site. Once cast, the bridge was assembled on-site in less than a week. "The advanced concretes are inherently more durable, quicker, and safer to use," said Benjamin Graybeal, a research engineer for the Federal Highway Administration (FHA). Additionally, UHPC lends itself to a new girder shape developed by the FHA in collaboration with MIT, known as the Pi-Girder, where pier and deck plate are of a single piece, an added efficiency. "It's a shape that optimizes the properties of this particular concrete and its abilities to address structural demands," said Graybeal, noting that Ductal is still too expensive to be considered for widespread FHA use. **JVI**



THE ARCHITECT'S NEWSPAPER NOVEMBER 5, 2008



TOP LEFT: PETER MAUSS/ESTO; BOTTOM LEFT: COURTESY WSP CANTOR SEINUK; TOP AND BOTTOM RIGHT: LUXIGON

for four cities, using Lafarge's high-performance, fiber-reinforced Ductal concrete.

Ductal is indeed glamorous, which makes it a high-profile achievement in the realm of concrete innovation. French architect Rudy Ricciotti designed the Footbridge of Peace entirely out of Ductal in 2002. The pedestrian bridge crosses the Han River in Seoul, South Korea, with a 400-foot arch, no middle supports, and a deck only a breathtaking 1¼-inches thick.

The "world's first" anything always captures the public's imagination. Although many exquisite feats of engineering and design were presented at the conference, much attention was given to how much priorities have shifted with regard to building materials and construction. Global environmental imperatives are now at odds with concrete's numerical superlatives. Not all large numbers are desirable. For example, the production of concrete uses approximately one trillion gallons of water each year—a devastating impact on many societies, especially if water becomes a diminishing resource, as scientific research suggests.

The environmental impact of manufacturing concrete is not lost on the industry. In 2000, the U.S. concrete industry's Strategic Development Council (SDC) conducted a workshop to discuss the past, present, and future of concrete. A year later it published

### 3 NATATORIUM COLLEGE OF NEW ROCHELLE, NEW YORK IKON.5 ARCHITECTS

As part of a new wellness center for the 100-year-old College of New Rochelle, Princeton-based Ikon.5 Architects used concrete to create a modern-day grotto, sandblasting the material in order to emphasize the rough texture of its aggregate content. A double shell vault spans 80 feet without structural interruption, with the exterior casing operating as both waterproof barrier and green roof container.

Mechanical ductwork, fire suppression material, and lighting are contained within the poche, allowing the grotto space to maintain its raw simplicity. The concrete mix contains recyclable blast furnace slag, reducing the admixture of less sustainable Portland cement by 50 percent. There was a challenge when it came time for the concrete pour. Due to the natatorium's irregular elliptical curve it was difficult to make a concrete without air pockets at the bottom. "Based on a site mock-up, the problem was solved," said Joe Tattoni of Ikon.5, "by widening the back of the form—which was invisible—to a shape somewhat like an elephant's foot, it allowed for a more generous flow. And that worked perfectly." **JVI**

### 4 ONE MADISON PARK NEW YORK OFFICE OF METROPOLITAN ARCHITECTURE

For its first highrise condominium in Manhattan, the Office of Metropolitan Architecture put high-strength reinforced concrete to the test with a 30-foot cantilever graduated in steps extending over ten stories. The structural system, according to project architect Jason Long and developed with WSP Cantor Seinuk, is a shear tube or "3-D reinforced box system with concrete column sections like Vierendeel trusses" that thicken depending on the changing load (from a thickness of 4 feet 8 inches to 10 inches at the top). Rem Koolhaas described it as a "structural corset" squeezing the building's midsection, from the 6th floor, where forces are transferred to the sidewalls, to the 15th floor at the maximum point of the cantilever. Openings in the sheer tube expand and contract the maximum amount allowed in relation to stresses, forming apertures for windows. The use of a structural tube system also meant column-free interiors, always a plus in residential work. While the architects wanted the condo to possess a certain urban toughness and hoped to reveal the structural concrete on the facade, the client balked ("If we were in Portugal the quality of concrete work might have made it possible," said Long). Now the facade is to be finished in fiber reinforced concrete held in place with a polished stainless steel grid. **JVI**





*Vision 2030: A Vision of the U.S. Concrete Industry*, a guide to the future presenting ambitious goals. First of all, it establishes the concrete industry's commitment to sound energy use and environmental protection. Secondly, it commits the industry to improving efficiency and productivity in all concrete manufacturing processes. Research in new materials, processing technologies, delivery mechanisms, and applications of information technology is being developed to ensure that concrete remains the construction material of choice based on life-cycle cost and performance.

*Vision 2030* is particularly focused on finding ways to unify a diverse and localized industry, which will have a positive environmental impact. The guide admits that because the industry is fragmented, it has been "slow to investigate new technology options, reluctant to invest in research, and hesitant to adopt new technology as it becomes available." Risk aversion slows innovation, but there are external obstacles in play as well. For instance, transportation accounts for 20 to 50 percent of the cost of ready-mixed concrete. And yet, many communities have adopted a "not-in-my-backyard" attitude toward heavy industry, so concrete and cement plants and aggregate sources are forced to move farther away from delivery points.

According to the industry, manufacturing operates

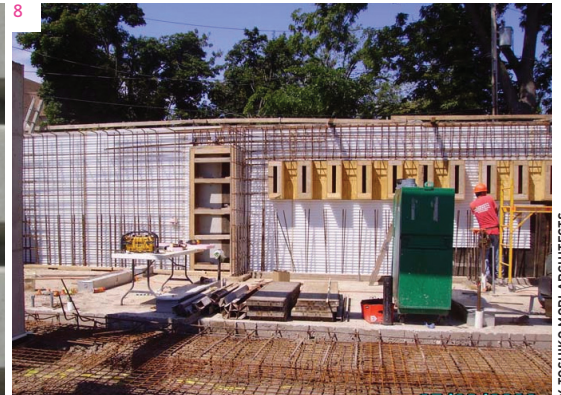
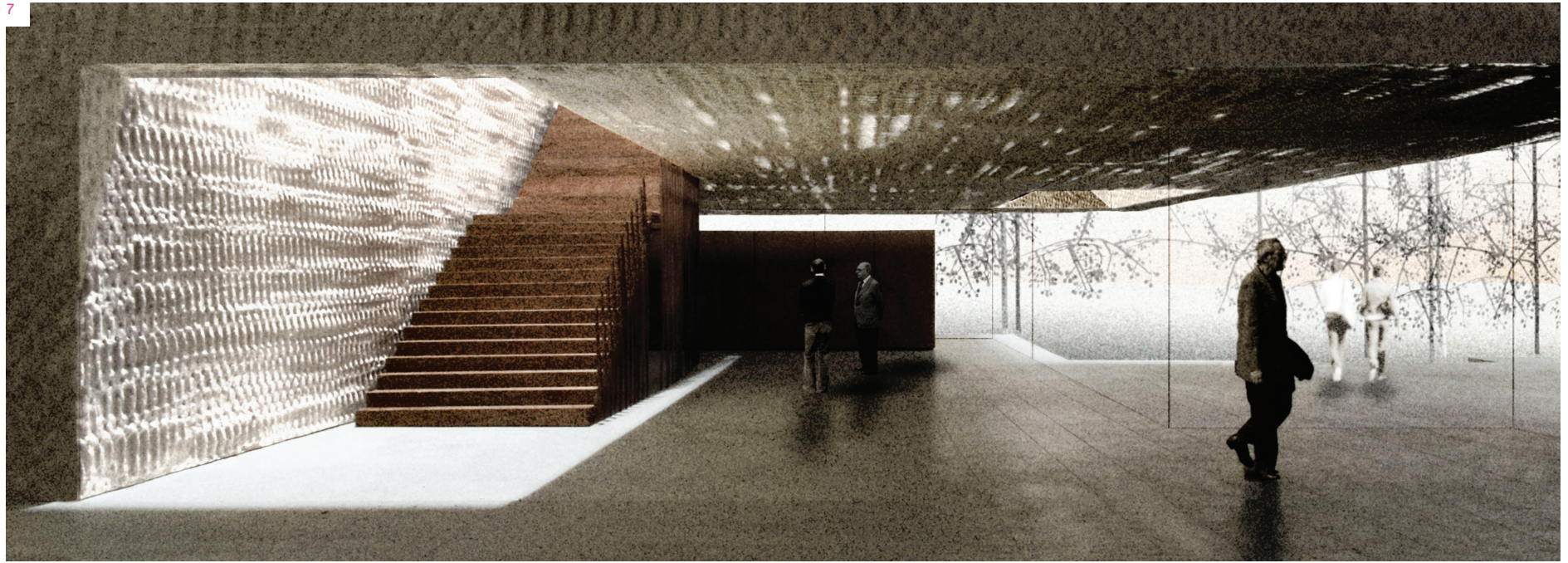
**5 0-14**  
DUBAI  
REISER + UMEMOTO

With its concrete structure pulled to the exterior as a lattice-like shell, Reiser + Umemoto's 22-story Dubai office tower dispenses with conventional interior columns and walls. While freeing the core from the burden of lateral forces, the efficient, load-bearing shell also offers an appealing shading solution for exposed glass towers in the region's blazing sun. Working with New York structural engineer Ysrael Seinuk, the architects modulated the tower's circular openings to manage both structural requirements and sun exposure, cutting down on direct light while still permitting strategically placed views. A one-meter-deep cavity between the shell and building enclosure also creates a chimney effect, drawing hot air away from the building and cooling the tower's inner glass surface. The perforated shell is created by pouring super-liquid concrete around a mesh of woven steel reinforcement, resulting in a structure that is roughly 60 percent solid and 40 percent void. The 1,326 apertures in the shell are achieved by introducing computer-numerically-cut polystyrene void forms into the rebar matrix, then siding the voids with modular steel slip forms prior to the concrete pour. The shell's thickness tapers from 1.9 feet at the tower's base to 1.3 feet at the parapet, offering a ruggedly refined addition to the Dubai skyline. **JB**

**6 VANKE CENTER**  
SHENZHEN, CHINA  
STEVEN HOLL ARCHITECTS

The 1.3-million-square-foot mixed-use office, hotel, and condominium is depicted by its architect Steven Holl as a recumbent Empire State Building. Supported on eight legs, this floating skyscraper is unusual in that it takes a concrete structural frame and transforms it into a suspension bridge-type structure with elevator and mechanical shafts serving as piers. Now under construction and due to be completed in late 2009, the building hovers on 50-meter spans from core to core. Steel cables in stiffening tubes support the bottom deck suspended above a tropical garden, with a high-strength composite concrete structure rising five stories above. The bamboo formwork used on parts of the exterior adds a modest decorative effect. Before construction began, a full-scale mock-up was created and subjected to maximum simulated shaking to make sure this novel concrete mega-structure would be tsunami-proof. **JVI**





TOP: COURTESY ALLIED WORKS ARCHITECTURE; LEFT: COURTESY TOSHIKO MORI ARCHITECTS

in a prescriptive rather than performance-based environment. Thus, the full potential of concrete often is unrealized. And yet, as long as concrete procurement favors the lowest bidder, manufacturers will have to keep costs low to be competitive. As a result, they have little incentive to spend money on the research and development of improved performance.

Extenuating circumstances such as these are not always apparent when discussing how all industries must reduce their impact on the environment. While the challenges are great, they are not insurmountable. A year after *Vision 2030* was published the Concrete Research and Education Foundation produced *Roadmap 2030*, an initiative to assist implementation of the SDC's goals. *Roadmap 2030* is frank, detailed, and includes a myriad of alternative constituent materials, delivery systems, and manufacturing processes. It appears that the concrete industry would like to realize its goals in its own way before environmental compliance regulations do it for them, potentially reducing market share. Progress since 2001 is hard to quantify, but the SDC's Accelerating Implementation Team has several promising initiatives underway, including the long-overdue adoption of performance-based specifications.

There's another way to think about concrete. It has been in existence for thousands of years, because it is so

#### 7 CLYFFORD STILL MUSEUM DENVER, CO ALLIED WORKS ARCHITECTURE

Brad Cloepfil, like so many notable architects before him—Le Corbusier, the Smithsons, Tadao Ando—has been fascinated by the limitless possibilities of working in concrete. "I always think about concrete as witchcraft," he said. "No one knows everything you can do with it." Starting with his earliest work, the Maryhill Overlook on the Columbia River Gorge, the Portland architect has always pushed the boundaries of concrete. Now, with Allied Works' designs for the Clyfford Still Museum in Denver, he is attempting to render it as the very earth from which it came.

To evoke the prairies from which the museum rises, Cloepfil is developing a unique pouring process that will create geological bands of concrete within the walls. "The feeling is that it's almost carved out of the earth," he said. Using a monolithic pour, the design team has been experimenting with varying types of aggregate, dryness of the mix, and time between pours so that each pouring, which takes place in 12- to 36-inch bands, takes on its own character.

Cloepfil said he has never encountered such an application before, and he thinks he knows why—it is incredibly challenging to get right. After 30 4-foot-by-8-foot mock-ups, he's still experimenting. "It's like a choreography," he said. "We're doing a dance, and it's got to be perfect, but that takes an unbelievable amount of work." **MC**

#### 8 DARWIN MARTIN VISITOR CENTER BUFFALO, NEW YORK TOSHIKO MORI ARCHITECT

In the otherwise all-glass Darwin Martin Visitor Center, the designers at Toshiko Mori Architect inserted a solid concrete wall at the back of the space to conceal bathrooms, kitchens, and other non-public spaces. Rather than settle for a blank screen, they wanted the wall to respond to the Frank Lloyd Wright house which the facility serves, and so introduced horizontal banding across the surface to match the Roman brick and recessed mortar joints of Wright's work.

Achieving a materiality that the designers were satisfied with turned out to be more work than they expected. They experimented with nine different mixes of architectural concrete and conducted numerous studies to realize a smooth finish. The mix they wound up using employs a superplasticizer, which increases the material's fluidity by softening the mix before it hardens and reducing the amount of water needed, thus increasing compressive strength.

The method of installation also required extensive testing, as avoiding bubbles in the surface was made more difficult by the horizontal bands. In the end, the contractor injected the concrete into the base of the custom-made forms, filling them from the bottom to the top, and used an internal vibrating machine to shake out excess air. **AS**





flexible. It has accommodated every era's technological progress. Its recipe allows for all sorts of material substitutions, including industrial waste. For example, typical production of one ton of Portland cement releases one ton of CO<sub>2</sub> into the atmosphere, which accounts for about seven percent of all greenhouse gases. Increasingly, however, cement is being made of waste, such as fly ash (a byproduct of coal burning), slag cement (a byproduct of metal smelting), and silica fume (a byproduct of silicon metal production). Christian Meyer, chair of the Department of Civil Engineering and Engineering Mechanics at Columbia, and one of the organizers of *Solid States* has been researching how to make all kinds of waste valuable for concrete production—glass, carpet fibers, and even the highly contaminated dreck at the bottom of New York Harbor. The simple theory being, one industry's detritus is another industry's valuable resource. Waste—the new renewable resource.

**SARA HART IS A WRITER IN NEW YORK CITY WHO CONTRIBUTES REGULARLY TO ARCHITECTURAL RECORD, ARCHITECT, AND OTHER PUBLICATIONS.**

**9 CONGREGATION BETH SHOLOM SYNAGOGUE**  
SAN FRANCISCO  
STANLEY SAITOWITZ | NATOMA  
ARCHITECTS

The ark-like form which is the distinguishing feature of Congregation Beth Sholom's new synagogue in San Francisco presents a perfectly smooth and solid face to the street that belies the difficulty in creating a 24-foot high, 24-inch thick concrete double shell. According to Neil Kaye, project manager at Stanley Saitowitz | Natoma Architects, to achieve the incredibly fine finish that they wanted for both interior and exterior of the volume which holds the sanctuary, they built several full-scale mock-ups and tested everything from the form release to the way the sealant affected the concrete's color. "It was a very plastic mix because we had to keep a certain level of liquidity during the lift in order to get fine cold joints," said Kaye. The outer shell went up first in three separate lifts, and then the rebar was laid in; the inner shell came last.

On the interior, Saitowitz made use of concrete's plastic qualities and incorporated the acoustic baffles into the walls themselves. The acoustician, Charles Salter, had determined that a 15 degree offset would be optimal for the space, and so when the formwork for the inner shell was going in, they inserted pre-fab fiberglass liners. The resulting panel-like forms incorporated into the sanctuary's walls serve a second and valuable function of decoration, as they shape sunlight as well as sound. **AG**

**10 SOS CHILDREN'S VILLAGE LAVEZZORIO**  
COMMUNITY CENTER  
CHICAGO, IL  
STUDIO GANG

With material costs rising and a fixed budget of \$3.5 million, the architects at Studio Gang had to rethink their design for this community center, stripping away the planned brick screen. That left the double-cantilevered concrete structure exposed. "We thought, 'let's investigate the fluidity of concrete,'" said managing architect Mark Schendel. To express this structurally, the architects used three different strengths of concrete in alternating bands for the 12-inch-thick walls. They used chemically stiffened concretes with very low slump, or viscosity, so that even after vibration, the bands kept their wavy appearance. Each of the seven bands was a separate pour, or lift, and each is reinforced according to the strength of the concrete (if the wall had been constructed conventionally, it would have been poured in two lifts).

Working with general contractor Bovis Lend Lease and engineer Thornton Tomasetti, the architects choreographed the elaborate sequence of pours to keep costs low. "Bovis was working on Trump Tower at the time, so whenever they had a truck with the strength of concrete we were looking for, they would pull it out of the line and send it to our project," he said. That allowed them to leverage the economy of scale from the massive skyscraper project. In addition, the architects economically tested their ideas by using the elevator core as a mockup. **AGB**



NOVEMBER

WEDNESDAY 5

LECTURE

**Jerilyn Perine, Holly Leicht, et al.**  
**Jane Jacobs Forum 2008: Housing New Yorkers in the 21st Century**  
6:30 p.m.  
New York University Law School, Vanderbilt Hall  
40 Washington Square South  
www.mas.org

EXHIBITION OPENING

**Zoe Leonard**  
**Hispanic Society Project**  
The Hispanic Society of America  
613 West 155th St.  
www.hispanicsociety.org

THURSDAY 6

LECTURE

**Suzanne Stephens**  
**A Panel on Architectural Publishing**  
7:00 p.m.  
Urban Center  
457 Madison Ave.  
www.archleague.org

SYMPOSIUM

**Samuel Babatunde Agbola, Carolina Barco Isakson, et al.**  
**Re-Imagining Cities: Urban Design After the Age of Oil**  
Through November 8  
University of Pennsylvania  
Houston Hall, 3417 Spruce St., Philadelphia  
www.upenn.edu

EXHIBITION OPENINGS

**James Bleecker**  
**High Line**  
Allen Sheppard Gallery  
530 West 25th Street  
www.allensheppardgallery.com

MR.

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

ZERO in New York

**Sperone Westwater**  
415 West 13th St.  
www.speronewestwater.com

FRIDAY 7

EXHIBITION OPENING

**William Eggleston**  
**Democratic Camera, Photographs and Video, 1961–2008**  
Whitney Museum of American Art  
945 Madison Ave.  
www.whitney.org

EVENT

ART20

Through November 10  
The Park Avenue Armory  
643 Park Ave.  
www.sanfordsmith.com

SATURDAY 8

EXHIBITION OPENINGS

**Anne Chu**  
303 Gallery  
547 West 21st St.  
www.303gallery.com

**Frank O. Gehry: Design Process and the Lewis House**  
Philadelphia Museum of Art  
26th St. and the Benjamin Franklin Pkwy.  
www.philamuseum.org

EVENTS

**Historical Brooklyn Navy Yard**  
4:00 p.m.  
MetroTech Center  
Jay St. and Willoughby St., Brooklyn  
www.classicist.org

Reopening of the Intrepid

**Intrepid Sea, Air, and Space Museum**  
46th St. and 12th Ave.  
www.intrepidmuseum.org

SUNDAY 9

EXHIBITION OPENING

**Susan Hiller: The J. Street Project**  
Jewish Museum  
1109 5th Ave.  
www.thejewishmuseum.org

WITH THE KIDS

**Clay Family Day**  
1:00 p.m.  
Katonah Museum of Art  
134 Jay St., Katonah  
www.katonahmuseum.org

TUESDAY 11

LECTURE

**Jeffrey D. Sachs**  
**Sustainable Urbanization in the 21st Century**  
6:30 p.m.  
Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
www.arch.columbia.edu

WEDNESDAY 12

LECTURE

**Emily Eerdmans**  
**From Deco Greco to Hollywood Glam: The Regency Revival in America**  
6:00 p.m.  
Bard Graduate Center  
18 West 86th St.  
www.bgc.bard.edu

EXHIBITION OPENING

**Barkley L. Hendricks: Birth of the Cool**  
Studio Museum in Harlem  
144 West 125th St.  
www.studiomuseum.org

THURSDAY 13

LECTURE

**Lisa Iwamoto and Craig Scott**  
**Modulations**  
5:15 p.m.  
Cornell University School of Architecture  
Sibley Hall, Ithaca  
www.architecture.cornell.edu

EXHIBITION OPENINGS

**Barnaby Furnas**  
Marianne Boesky Gallery  
535 West 22nd St.  
www.marianneboeskygallery.com

Djordje Ozbolt

303 Gallery  
525 West 22nd St.  
www.303gallery.com

Geoffrey Chadsey

**You, and Other Unknowing Subjects**  
Jack Shainman Gallery  
513 West 20th St.  
www.jackshainman.com

Gulnara Kasmalieva and

**Muratbek Djuamliev**  
Winkleman Gallery  
637 West 27th St.  
www.winkleman.com

Maureen Cavanaugh

31 Grand  
143 Ludlow St.  
www.31grand.com

Richard Mosse

**Airside**  
Jack Shainman Gallery  
513 West 20th Street  
www.jackshainman.com

FRIDAY 14

EXHIBITION OPENINGS

**Broken Glass: Photographs of the South Bronx by Ray Mortenson**  
Museum of the City of New York  
1220 5th Ave.  
www.mcny.org

Tom Burr and Walter Pfeiffer

Swiss Institute  
495 Broadway, 3rd Fl.  
www.swissinstitute.net

EVENT

**Modernism: A Century of Style and Design**  
Through November 17  
The Park Avenue Armory  
643 Park Ave.  
www.sanfordsmith.com

SATURDAY 15

LECTURE

**Kenneth Goldsmith, Kabir Carter, Christian Bök**  
**Street/Language**  
3:00 p.m.  
Bronx Museum of the Arts  
1040 Grand Concourse, Bronx  
www.bronxmuseum.org

EXHIBITION OPENING

**Cindy Sherman**  
Metro Pictures  
519 West 24th St.  
www.metropicturesgallery.com

MONDAY 17

EXHIBITION OPENING

**Kira Wager**  
Rare Gallery  
521 West 26th St.  
www.rare-gallery.com

EVENT

Celebrate CUE!

6:30 p.m.  
Brooklyn Center for the Urban Environment  
168 7th St., Brooklyn  
www.bcue.org

TUESDAY 18

LECTURE

**Charles Flickinger, Michael Davis, et al.**  
**Glass Workers Atelier**  
6:30 p.m.  
General Society of Mechanics and Tradesmen  
20 West 44th St.  
www.generalsociety.org

EXHIBITION OPENINGS

**Art and Love in Renaissance Italy**  
**Beyond Babylon: Art, Trade, and Diplomacy in the Second Millennium B.C.**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

TRADE SHOW

**Build Boston**  
Through November 20  
Seaport World Trade Center  
200 Seaport Blvd., Boston  
www.buildboston.com

WEDNESDAY 19

EXHIBITION OPENING

**Pipilotti Rist: Pour Your Body Out (7354 Cubic Meters)**  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

TRADE SHOW

**Greenbuild International Conference and Expo**  
Through November 21  
Boston Convention and Exhibition Center  
415 Summer St., Boston  
www.greenbuildexpo.org

THURSDAY 20

LECTURE

**Thom Mayne, Wolf Prix**  
**Current Work: Coop Himmelb(l)au**  
7:00 p.m.  
Cooper Union  
Great Hall Gallery  
7 East 7th St.  
www.archleague.org

EXHIBITION OPENINGS

**Beyond the Canon**  
**Small Scale American Abstraction 1945–1965**  
Robert Miller Gallery  
524 West 26th St.  
www.robertmillergallery.com

Jacob Feige

Lombard-Freid Projects  
531 West 26th St.  
www.lombard-freid.com

Taravat Talepasand

**To the Martyrs!**  
Plane Space  
102 Charles St.  
www.plane-space.com

Trenton Doyle Hancock

**Fear**  
James Cohan Gallery  
533 West 26th St.  
www.jamescohan.com

FRIDAY 21

EXHIBITION OPENINGS

**M/M (Paris): Just Like an Ant Walking on the Edge of the Visible**  
Drawing Room  
40 Wooster St.  
www.drawingcenter.org

Matt Mullican: A Drawing

**Translates the Way of Thinking**  
The Drawing Center  
35 Wooster St.  
www.drawingcenter.org

Katia Santibañez

Danese  
535 West 24th St., 6th Fl.  
www.danese.com

SATURDAY 22

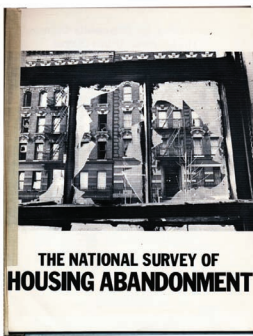
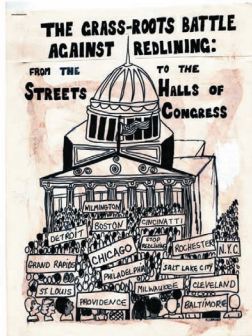
WITH THE KIDS

**The Art of Abstraction**  
10:20 a.m.  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

SUNDAY 23

EXHIBITION OPENING

**Great Women Artists: Feminist Art from the Permanent Collection**  
Neuberger Museum of Art  
Purchase College, State University of New York  
735 Anderson Hill Rd., Purchase  
www.neuberger.org



COURTESY MARLBOROUGH GALLERY

RED LINES, DEATH VOWS, FORECLOSURES, RISK STRUCTURES: ARCHITECTURE OF FINANCE FROM THE GREAT DEPRESSION TO THE SUBPRIME MELTDOWN

MIT Museum  
Building N51, 265 Massachusetts Avenue, Cambridge  
Through December 21

Amid global financial turmoil, the MIT Museum hosts a timely exhibition probing the spatial effects of American economic policy. Designed by Damon Rich, a founding member of the Brooklyn-based Center for Urban Pedagogy, during his one-year residency at MIT, this revealing exhibition traces the nation's housing stock from the Great Depression to the current subprime meltdown. There is a provocative look at redlining—the illegal practice of discriminating against areas noted for bad credit—and an enlightening discourse on the institution of the mortgage, whose etymology can be traced to the Old French for “death-vow.” Such abstract concepts are brought to life in the exhibition's bold graphic approach: A huge appraiser's head peers over a field of houses; the jagged peaks and troughs of a graph depicting 20th-century prime rates confront the viewer in free-falling physicality; and ephemeral property values are reflected in a flickering neon sign. Rich's own interviews with mortgage brokers add an oddly compelling collection of napkin scribbles, clippings, and snapshots. Surveying the present state of affairs, he incisively comments upon the “darkening realm of real estate markets.” No matter where we live, this show suggests, we're all block-busted now.



JASON MANDELLA/COURTESY SCULPTURECENTER

DEGREES OF REMOVE: LANDSCAPE AND AFFECT

SculptureCenter  
44-19 Purves Street, Long Island City  
Through November 30

This thoughtful show explores landscape as mediated space—a natural world that growing ranks of urban dwellers rarely touch first-hand. The varied works on view “decode” our conventions of perception, showing how landscape and image are increasingly intertwined. The images of Anthony Hamboussi, who has photographed a long-defunct Parisian railway, are beautiful documents in their own right. But as he returns to the scene, the frames reveal his unexpected trace on the landscape, and a sociopolitical divide separating the French city from the suburbs. Cyprien Gaillard's *Color Like No Other* (2007) takes on a Glasgow highrise housing estate—on one hand prepped for grim demolition, on the other exploding in a rainbow of colored paint in a much-celebrated Sony Bravia commercial, watched by millions of TV viewers who are unaware of the building's story. Artist Gianni Motti demonstrates the potential of disinformation, as images of war-torn Kosovo pass for idyllic Swiss landscapes; the use of these images from the media carries its own twisted tale of authorship and conflict. Finally, Oscar Tuazon's *Permanent Life* (2008, pictured), makes a physical intervention in the gallery space—to appropriately funhouse effect.



## NOÉMIE AND FRANK, A DUET

**Noémie Lafrance's *Manor Field* / *Rapture***  
Frank Gehry's Richard B. Fisher Center for  
the Performing Arts at Bard College,  
Annandale-on-Hudson, New York  
September 25 and October 5, 2008



COURTESY BARD COLLEGE

Part of the thrill of watching an aerialist dance is the rare sight of a body suspended in mid-air, but it is also our sympathetic association with this dancer, imagining ourselves as that floating body. Two recent events celebrated the exhilaration of the body in seemingly impossible spaces: Noémie Lafrance's site-specific performance of *Rapture* on Frank Gehry's Richard B. Fisher Center for the Performing Arts at Bard and the film *Man on Wire*, documenting Philippe Petit's 1977 high-wire walk between the World Trade Towers.

Petit began to imagine his tight-rope walk from the instant he saw a photograph of the model of the Twin Towers; the image drove him to plan his extraordinary trip within the residual space between the towers. Similarly, Lafrance's work celebrates the uninhabitable space, generally abandoned to the dance of sunlight and clouds.

Lafrance has explored architecture in her work before, and to great effect. The heroically-scaled, WPA-built McCarren Pool had lain disused in Williamsburg since 1983, and Lafrance worked with the New York City Parks Department to reopen it as a performance space and staged *Agora* there in September 2005. The performances were widely regarded as an important step in the reclamation of the pool as public space, and in its eventual restoration.

*Rapture's* beginnings came the following year when Lafrance received an invitation to participate in a symposium called *Dance Across Borders* at Bard; she was asked to make a piece working with the architecture of the Fisher Center. The curator must have imagined that what the building most had to offer Lafrance would be its tripartite carapace of stainless steel set within the verdant expanses of the grounds, literally mise-en-scène. The challenge presented by these surfaces inspired Lafrance to transform the small workshop into a much larger work-in-progress. By the symposium's conclusion last June, she had two explorer-dancers navigating what she described as "the metallic dunes and hills of Frank Gehry's organic landscapes."

To prepare for this and the larger feats to follow, expert rigger Sean Riley of Gravity Design analyzed the synclastic and anticlastic geometries in Gehry Partners' construction drawings before his own detailed site exploration. These were followed by elaborate studies of the tangential trajectories to be made by rigging material that would neither damage the surface of the building nor be sliced to threads by the stainless sheets' unfinished edges. The steel's fluctuation between morning condensation and extreme mid-day temperatures would also dictate

when, where, and what kinds of movements the dancers could safely execute. Ultimately, the five unique rigging systems, attached to the facade's hidden armature, accommodated both the differential curvatures and slopes of the facade and each curve's corresponding choreography.

This past September, the piece reached fruition: An intense four-week residency with the riggers, six professional dancers, Bard students, musicians, and lighting and costume designers led to the premiere of the two site-specific choreographic works. Each evening opened with *Manor Field*, featuring student dancers and a pianist set against the Hudson River Valley sunset in an adjacent field bracketed by trees and tall grass. In contrast to what would follow, *Manor Field* explored a vast rolling horizontal landscape, using a movement gradient ranging from walking to skipping to running full-tilt. Beyond the undeniably bucolic autumn dusk, the choreography celebrated the rising and sinking of dancers between and behind the field's gentle curves.

*Rapture's* choreographic exploration turned all that on edge. A score of industrial noise ground in from all sides. No more country lass outfits, either: Reflective geometric costumes transformed the dancers into courageous superheroes and space travelers. One by one, the

figures appeared against the now-black horizon, confined to a patch of sky literally at the end of their tether. The slope of each surface—low parallel dunes to the west, a high valleyed cap above the entry, and double vertical scales between—would determine each dancer's movement language and the seemingly natural perpendicular stance to their personal planets. At moments these floating bodies evoked moon-walkers, Brazilian street dancers, and shadow-boxers, slowly building momentum, swinging at the pendulum's end. The dance seen was in fact half the choreography. A second ballet transpired in the shadows of the structure, where sandbag counterweights and skilled riggers per-

formed their half of the pas-de-deux. Like good dancing partners and leaders, with eyes pinned to their partners, these puppet masters gave each dancer an appearance of natural gravity.

Spectators, bundled up in the dark, gazed upward at the heroic inhabitants of the metallic planets hovering above. If you missed out on the magical sighting of real sky-dancers, you should soon have another chance to share the elation, if Lafrance is granted her wish. With Gehry's support already earned, she intends to explore the landscape of nine of his structures around the globe. Look skyward, Torontonians in 2010, in rapture!

**BETH WEINSTEIN IS PRINCIPAL OF THE FIRM ARCHITECTURE AGENCY.**





THE ARCHITECT'S NEWSPAPER NOVEMBER 5, 2008

## DOUGHNUT HOME

**Solos: Tulou/Affordable Housing for China**  
Cooper-Hewitt National Design Museum  
2 East 91st Street  
Through April 5, 2009

With rapid urbanization and mass migration sweeping the planet, especially in the developing world, the Cooper-Hewitt has opened a timely exhibition on social housing in China. In the early 20<sup>th</sup> century, the growth in cities such as Vienna or Paris challenged the early modernists to grapple with emerging conditions of the modern city.

Now, since China's urban growth rate is sufficient to exhaust even the most comprehensive list of superlatives, Beijing and Shanghai issue the challenge.

In its current exhibition, *Solos: Tulou/Affordable Housing for China*, the Cooper-Hewitt highlights a single housing development in Guangzhou, China's third largest

city. (*Solos* is a roughly annual exhibition, launched in 2003, exploring a single design project.) Designed by Urbanus, a Shenzhen- and Beijing-based architectural firm, the 245-unit building is conceived as an E-shape, with its outer perimeter carving out a central courtyard. Residents live in small 355-square-foot, 2-bedroom rental

apartments and share the courtyard. A partial mock-up of one unit is included in the exhibition. With its efficient layout and monastic proportions, the units are clearly designed to meet a pressing social need. The architects designed the six-story structure as a prototype and an autonomous unit, able to be dropped into most urban conditions. The first of these is scheduled for completion by the end of this year.

Curated by Matilda McQuaide, deputy curatorial director and head of Cooper-Hewitt's Textiles Department, the short presentation includes the aforementioned mock-up, a 1:100 model, and study models, along with facts and videos flashing the startling, yet familiar figures on Chinese urbanization.

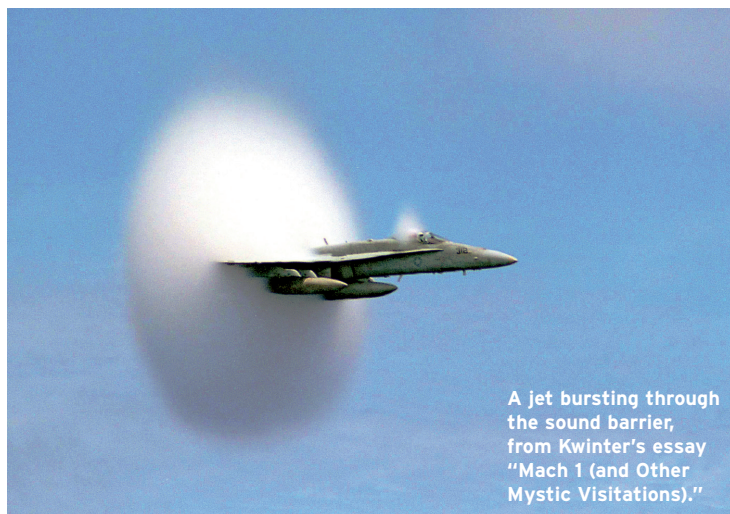
The architects cite as their prece-

dent the Tulou, a Southern Chinese vernacular housing typology. These structures arrange three to five stories of dwelling units in a circular plan, opening onto a central courtyard. The solid exterior envelope offers protection from invasions and weather, while the porous walls that articulate the courtyard support community interactions.

Urbanus makes the claim that by using this form they can move beyond the housing schemes proposed by the early modernists. Before entering the exhibition, the wall text draws the pointed comparison, saying the proposed Tulou's circular form "offers an elegant alternative to the anonymous slab housing blocks identified with affordable housing around the world since the 1930s."



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cence of Banham and Pawley in this particular futurist tack. Alien to that British tradition, however, is the Foucauldian presence in Kwinter's work: Imagine a futurism put through the critical wringer of northeastern America, and subjected to the skepticism of Marxism, structuralism, and poststructuralism imported from Frankfurt, Paris, and Venice.

The book reminded me of another recent volume in which the role of professional criticism has been reasserted, Hal Foster's *Design and Crime*. Foster and Kwinter both grind shards of the critical tradition of Theodor Adorno and Max Horkheimer into the smug face of design, their respective polemics attending to slightly different aesthetic and scientific aspects of the Frankfurt legacy. In *Far from Equilibrium* the perversion of the Enlightenment has been caused, Kwinter implies, by a bourgeoisie acting not only in its interests as a class, but as a "technocracy."

Kwinter therefore berates architecture's ignorance of the philosophy of science, for which this book serves as an exhilarating crash course, and as a dazzling futurist exposition of modernity. The reader is loath to interrupt the author's flow as he summarizes a half millennia of modernization or three millennia of Judaic thought in, say, a paragraph. We grant him the license to make intellectual borrowings and

bounds of the sort once enjoyed by the likes of Giedion: Kwinter's mission is to ensure that the architectural student understands the hugeness of the spatio-temporal project into which she or he presumes to insert a building.

Kwinter turns an astute and appreciative eye to actual designs (by Diller + Scofidio, OMA, Tschumi, Ito, and others) only as passing object lessons—the book is, after all, a protest against buildings conceived as still figures against fixed grounds. Design's purpose in *Far from Equilibrium* is instead to articulate the endless resources of nature and culture toward rich experiential need. *Far from Equilibrium* is itself produced as a sort of Deleuzian plane of immanence, with chapters literally folded one into the other, fonts and signatures subtly transitioning. An occasional illustration is offered up by the book as a meditative aid to the contemporary condition: In the context of a design treatise, the frontispiece depicting a leering Donald Rumsfeld aboard his vast C-17 aircraft is still more mesmerizing than when it was published by the Associated Press.

Kwinter is canny enough to distance his thought from the nineties/noughties numeric ecstasy with which Kwinter's futurist tendency could be easily confused. Kwinter is savage in his critique of MVRDV's enunciation of late capitalism by

design, where creative potential and human agency were canceled in favor of risqué statistics and style. MVRDV's prowess poses a still greater danger to the Bergsonian onrush of life than even the most insensible practices of architecture rooted in classicizing tradition, Kwinter suggests. So in the end the most modernist of Kwinter's sensibilities—still more modern than his scientific metaphors—is his demand for an ethics, for an historical consciousness, for built forms revealing of the persistence and incarceration and emancipatory potential of the human condition, vitiated as it is by the world's temporality, matter, energies, patterns, processes, memories, languages, economies, systems, politics, desires.

And if in this pre-9/11 fascination with things indeterminate and electronic and supersonic there is a sense of the passé, this too is a quality of the book: It is an instant history of contemporary architecture, and a glance at the late-twentieth-century dates of first publication at the bottom of most of the essays suggests that this futurist was about a decade ahead of most of us in his observational powers, and a century behind, rather commendably, in his defense of modernism.

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Technological and scientific criticisms of architecture founded in futurism and in philosophies of

endless "becoming" have regularly emerged over the last century. A list of such critics could include Filippo Marinetti, Sigfried Giedion, Buckminster Fuller, Lewis Mumford, Reyner Banham, Martin Pawley and, we're reminded with the release of the collection *Far from Equilibrium*, Sanford Kwinter.

The essays in *Far from Equilibrium* largely originate from the magazine *ANY*, whose editor, Cynthia Davidson, resumes her role for this collection. In them, architectural design again erupts as a modernist life-force, a technique for a world-in-becoming. Or rather, in Kwinter's view, design would be this were it not for the dead hand of architecture's institutions. There is a strong reminis-



Photographs in the exhibition testify to the proliferation of slab housing in the country, most of which do not look like particularly hospitable places to live.

What the exhibition fails to do is explain just how the O-shape gets at a solution that the slab cannot, since this seems to be the entire premise of the design. It mentions the central courtyard, but, surely, this cannot be its redemption. Recent history would suggest the reverse trend to be true, since the insertion of large, monolithic structures into cities has a tendency to create hermetic enclaves, and not hotbeds of community spirit.

And if it is simply the innovation of its plan that distinguishes the project, then this would overlook the long and storied history of affordable housing typologies. Social housing, after all, is no stranger to the large central courtyard plan. Perimeter block housing, which uses blocks of housing to carve out courtyards within the city, was a prevailing typology

**A photocollage shows the structures amid the urban fabric (right); the prototype as built (below right).**

in the first decades of the 20<sup>th</sup> century, used to great extent in Germany and Austria, and, closer to home, throughout Brooklyn. This lineage is nowhere mentioned in the exhibition.

It is true that the vernacular Tulou inspired the Urbanus design. But these structures existed in a fundamentally different context—in the middle of an open landscape shared by traveling marauders and subject to changes in weather. As such, their builders meant them to be defiantly enclosed, protecting them from what lay outside. The contemporary city demands the reverse treatment, and this is where truly avant-garde propositions can deploy form as a real solution.

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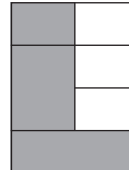
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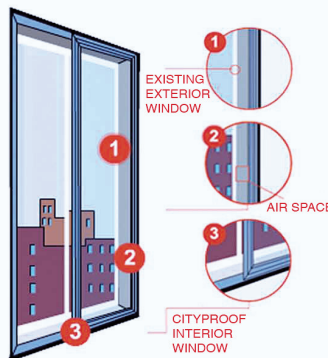
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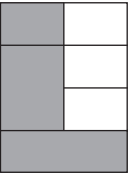




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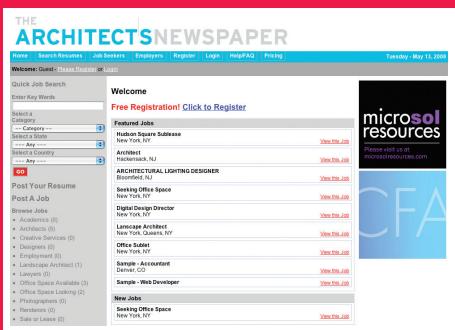
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sponsor a monthly series of public-space design symposia, where new talents would have a chance to showcase their visions and learn more about RFQ procedures.

City Hall and the Parks Department can improve the RFQ process, but they obviously can't legislate better design. For this reason, I have a few items of cautionary advisement to offer. First, there should be enough memorable features in a park or plaza to encourage people to travel out of their way to see the space and, after leaving, tell their friends about it. Second, public space is successful to the degree that people look attractive to each other and are encouraged to interact in new ways. Designers should be sensitized to "prosthetic engagement," where body movement and pedestrian interaction become as much a part of the raw material of design as paving, steel, and vegetation. Third, parks, plazas, and gardens should involve all of the senses in equal measure. And fourth, the design of public space today includes an awareness of "integrated systems." This suggests a design philosophy based on understanding the parallels between the components of electronic communications and their symbiotic equivalents in nature.

If Mayor Bloomberg expects his plea for new ideas to reach high fertility, his passion for change must reflect a more psychologically engaging and aesthetically innovative brand of street and park life for New York City. There must also be support for a truly civic-minded "mandate for change." Today, this means green and sustainable. By Manhattan standards, being green is a rather restrained and puritanical notion—the antithesis of Big Apple optimism. If the green movement ever expects to conquer New York, it must reverse its scold tactics and provide the same kind of inspiring catalyst for change that the industrial revolution offered our flamboyantly receptive island over a hundred years ago. This means shaping and selling a persuasive new "philosophy of the environment." Come on Mayor Bloomberg, let's go for it!

**JAMES WINES IS PRESIDENT OF SITE, A NEW YORK-BASED ARCHITECTURE AND ENVIRONMENTAL DESIGN STUDIO. THIS ESSAY FIRST APPEARED IN THE NEW YORK 2030 NOTEBOOK, EDITED BY AN'S JEFF BYLES WITH OLYMPIA KAZI, AND PUBLISHED IN SEPTEMBER BY THE INSTITUTE FOR URBAN DESIGN.**

# BEYOND PLOP-ART PARKS

When I first received Parks Commissioner Adrian Benepe's 2007 greeting announcing PlaNYC, I felt a great wave of exhilaration—probably the same one experienced by all architects, landscape architects, and planners who have fantasized about a nascent era of great design sponsored by visionary leadership in City Hall. Office interiors were spruced up, websites revised, and principals' sartorial splendor amplified in anticipation of knocks at the door from beneficent developers and eco-conscious politicians who would beseech us to create the New York City of tomorrow.

As my fantasy faded to something resembling reality, I tried to grasp the magnitude of the gauntlet thrown down by the mayor. With selfish concern for my own studio's chances of participation in this metropolitan dream, I also wondered whether there would ever be a significant opening up of the job market for small design firms—or would all the request for qualifications (RFQ) documents arrive with their onerous requirements for mega-building experience, multi-million-dollar liability protection, hundreds of consultants under

one roof, and the thinly veiled implication that success depended on the invitee's ability to invest in competitive bidding (with free design services tossed in to sweeten the deal)?

By the time Adrian's call for designer involvement in an expanded parks program arrived, my enthusiasm for PlaNYC had been diminished by memories of futile efforts to break into New York's public space job market. Since my firm, SITE, is an architectural practice that focuses on parks and plazas (but mostly works abroad, where there is less resistance to innovative solutions and green principles), I could see the handwriting on the wall: The future would be sponsored, controlled, designed, and built by the same cast of characters that has dominated the city's architecture and planning markets for the past 30 years.

Clearly, the tasks outlined in PlaNYC—repairing infrastructure, constructing affordable housing, reducing traffic, improving mass transit, and saving energy—are top priorities. But by focusing on these imperatives, an investment in imaginative ideas for the social, psychological, and aesthetic resolution of parks,

streets, and gardens should not be assigned to the back burners. (Just look at Detroit and Cleveland!) The usual tactic of favoring operational efficiency and restorative technology, at the expense of social interaction and access to nature, has demonstrated how such legislative abandonment can destroy the very "quality of life" that a massive investment in infrastructure is meant to preserve.

My fear that New York's grand park plans may become another blueprint for business as usual was confirmed by news accounts early in the game. When the mayor's original challenge was issued in December 2007, it proposed to open 90 percent of the city's waterways for recreation by limiting water pollution and preserving our natural areas. But earlier that year, the Regional Plan Association was already complaining that the city had planned for more park expansions than it could afford. This suggests that public space may become PlaNYC's first casualty, and I suspect that similar economic and political inertia will thwart the mayor's water, transportation, energy, and air improvement agendas.

Still, in the hope that such initiatives may succeed, I want to emphasize a few issues that have enormous impact on the way our city's parks and gardens have been shaped until now, and on how they will be designed in the future. It is no secret that most public spaces constructed in New York over the past two decades have been based on Modernist traditions. The ingredients invariably include a massive slab of concrete, donut fountains, "plop-art" sculptures, and a scattering of park benches. The reasons for this formulaic consistency can be found in the politics of architectural employment and the entrenchment of a Robert Moses-era planning legacy.

Clearly, we can do better. But for a flexible climate of creativity to succeed, city agencies must first provide a less labyrinthine and preferential RFQ process. It should certainly encourage smaller architecture and landscape offices to compete for city commissions by placing more value on the applicant's track record of creativity. Since the criteria for what constitutes "creativity" can vary according to taste and time, the Parks Department might do well to



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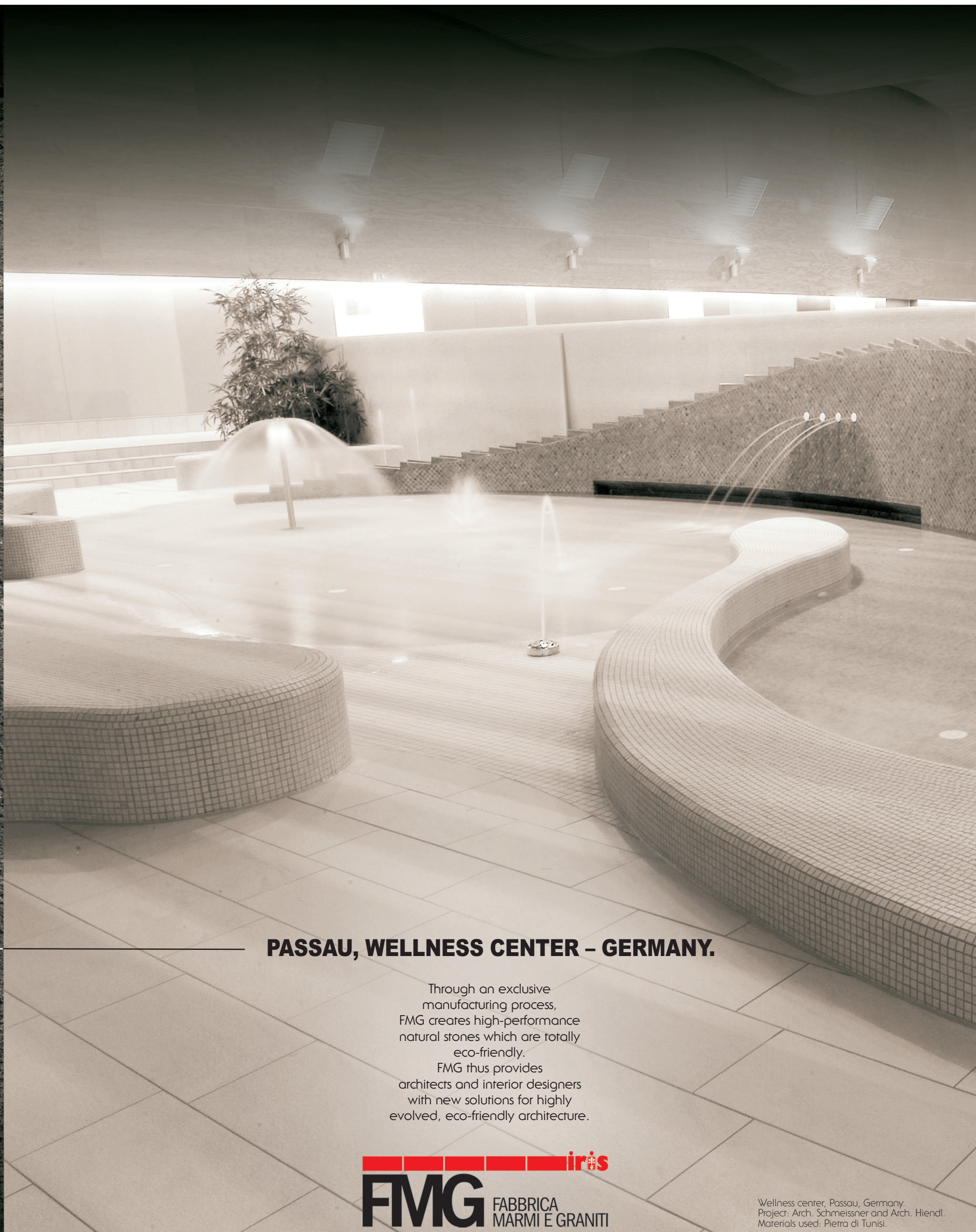
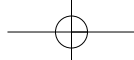
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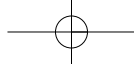
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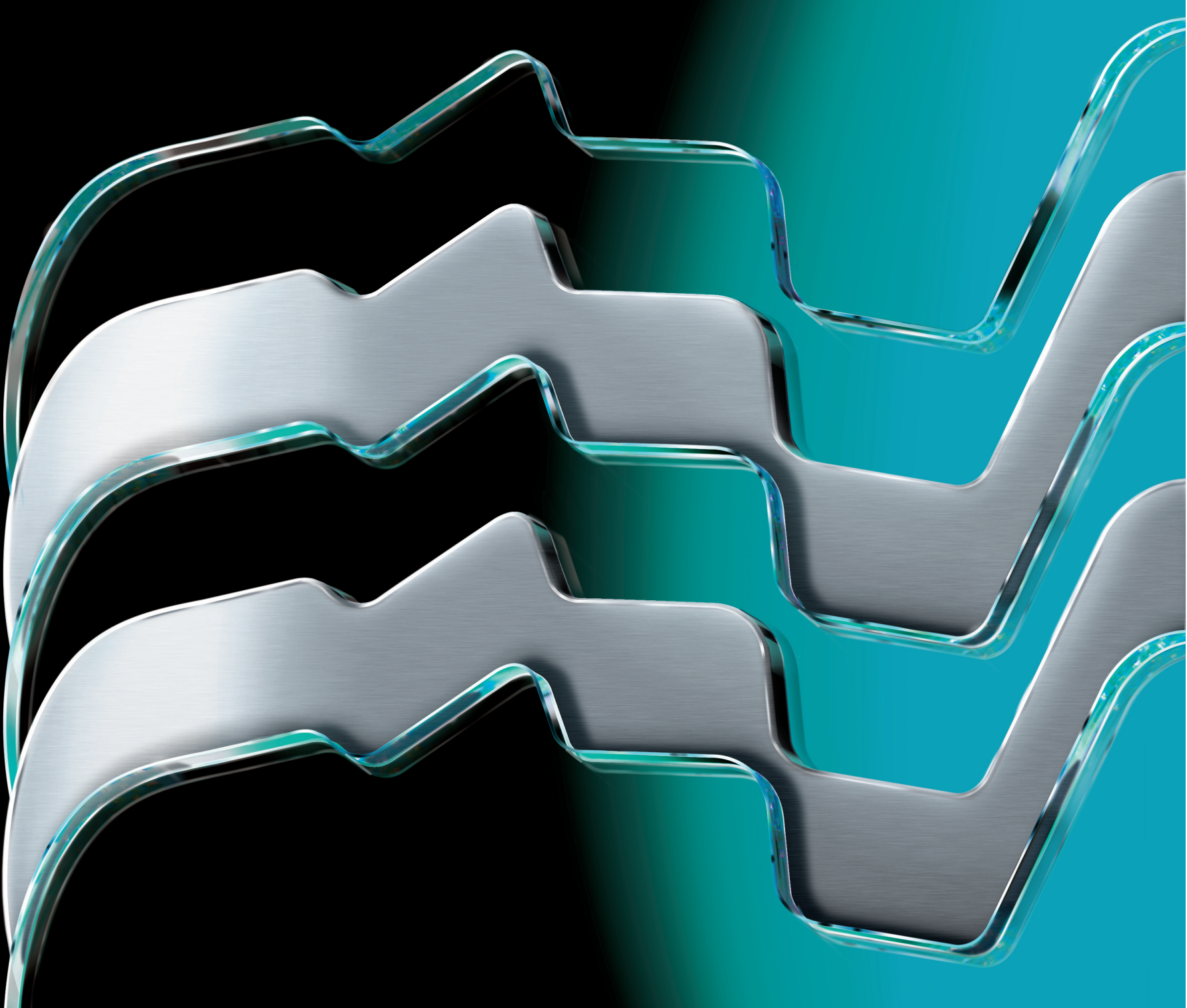
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