

# THE ARCHITECT'S NEWSPAPER

## 19\_11.19.2008

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One of Testwell's many strikes.

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## We Don't Testwell

At one point in time, the name Testwell Laboratories was probably an accurate moniker, but now it just seems like a bad joke. On October 30, Manhattan District Attorney Robert Morgenthau indicted the company and seven of its operators on a litany of racketeering charges for not testing at all. According to the indictment, the firm, which is one of the city's busiest concrete testing companies, did not perform work it had filed—and billed—for on 102 projects, including some of the city's most significant and recognizable, both under construction and long-complete.

Both Morgenthau's office and the

Department of Buildings said they have investigated some of the buildings and intend to do so for all, but the buildings do not appear to be in danger of falling down, though the concrete used could have a shorter lifetime than it otherwise would. "These charges are serious," Morgenthau told the Associated Press. "But these actions endangered lives of people, and that makes them doubly serious." (Calls to the company and its attorney were not returned.)

The indictment includes a full list of the projects affected by Testwell, which, from a design perspective, is dizzying. Most notable is the Freedom Tower, **continued on page 8**

WITH HEAVY HEART, LPC VOTES FOR O'TOOLE'S DEMOLITION



MATT CHABAN

## THE HARDEST CHOICE

The only thing gloomier than the weather on October 28 were the members of the Landmarks Preservation Commission as they decided on the fate of Albert C. Ledner's iconic O'Toole building, which St. Vincent's Hospital hopes to demolish and replace with a new 300-foot-tall hospital facility.

"This is the most distressing challenge to the landmarks law that I have witnessed since the Grand Central case in the 1970s," commissioner Roberta Brandes-Gratz said. Fred Bland, the commission's newest member, said he awoke at 3:30 that morning, unable to sleep, and stood out in the rain at dawn for one last look at O'Toole. He had hoped it would help his "highly frustrating" decision between **continued on page 5**

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BROOKLYN BRIDGE PARK GETS PHASE 1 FUNDING

## PIER'S A GO

A bright spot opened in the state's dreary economic-development outlook on October 22 when the Brooklyn Bridge Park Development Corporation authorized funds to start construction on the waterfront project's first phase of development on a pier in Brooklyn Heights. The board ok'd a \$47 million construction contract for the space just south of the developed pier beside the **continued on page 10**

## GREEN XL

THE BEST NEW IDEAS IN SUSTAINABILITY ARE THE BIGGEST. PLUS LEARNING FROM 4 TIMES SQUARE. PAGES 30-35

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NYPL'S NEW ARCHITECT UNVEILS GALLERY ON BOWERY



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## FOSTER OLD, FOSTER NEW

Barely a week after it was announced that Foster + Partners would be designing a new \$250 million circulation library to be housed within the halls (and under the Rose Reading Room) of Carrere & Hastings' New York Public Library on 5<sup>th</sup> Avenue, a quieter project, but one with more impact on the street, was unveiled: the Sperone Westwater Gallery on the Bowery.

The transformation

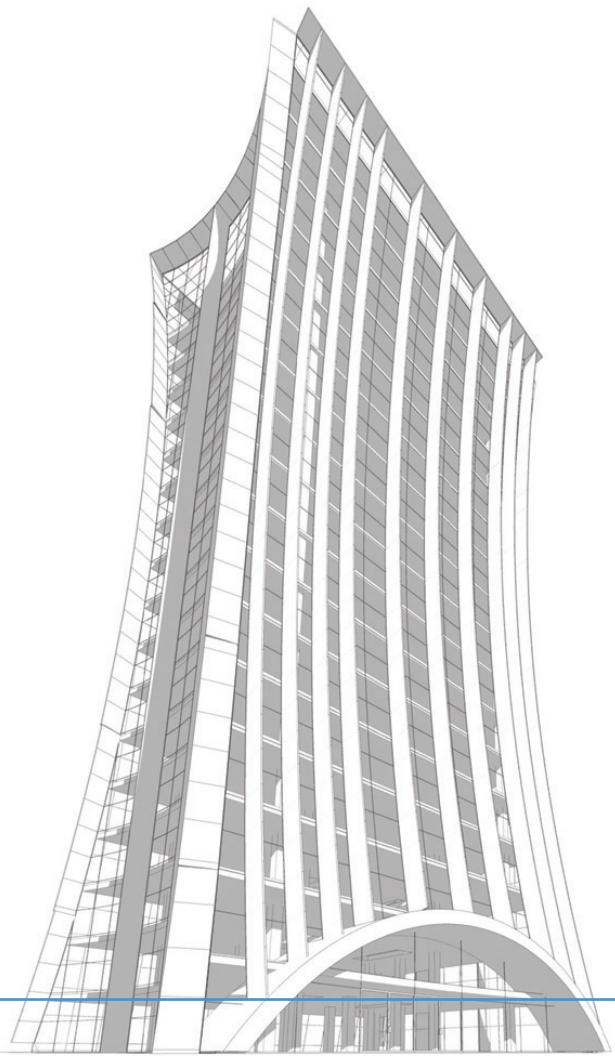
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ORANGE COUNTY GREAT PARK IS READY FOR TAKEOFF. SEE PAGE 30



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VOLUME 06, ISSUE 19 NOVEMBER 19, 2008. THE ARCHITECT'S NEWSPAPER (ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2006 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

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PUBLIC TRANSIT IN EVERY POT

When a steam pipe exploded in Midtown last July, and the I-35 bridge in Minneapolis collapsed just weeks later, people around the country began listening to the Cassandras who had been warning about the decrepit state of our infrastructure, urban and rural alike. The American Society of Civil Engineers estimates that the cost of bringing it all up to date would be \$1.6 trillion, and at the time, that number seemed just impossible—would Congress ever allocate that kind of money to something as unsexy as infrastructure? No way.

Fast forward 15 months—and one \$700 billion bailout later—and it doesn't seem so crazy. More traditional quarters of the Republican Party may regard *New York Times* columnist David Brooks as the skunk at the picnic, but he is squarely in line with a growing number of people who believe that the one way to pull us out of the looming recession is to devote significant federal resources to public works, especially those that focus on transportation and the development of alternate sources of energy. A "Green New Deal" has been championed in one form or another by people across the political spectrum: President-elect Barack Obama, Al Gore, T. Boone Pickens, the Regional Plan Association, and even Martin Feldstein, the economist who advised President Reagan on policy.

For New York City, and the Northeast in general, Brooks' argument for transportation spending is the central one. In a recent *Times* column, he suggested a "National Mobility Project," which argues that we should take the mix of fiscal stimulus and research in alternative energy, and focus it on the realm of transit. This makes sense: Many supporters of a Green New Deal advocate turbine farms in the Southwest and the Dakotas to capture that region's least-exploited resource, the wind. Our version of that is our regional transit system—everything from Amtrak and Metro-North to NJ Transit and the MTA. One of the Obama campaign's platform issues was a commitment to thinking about cities on a metropolitan scale, and that means thinking about transportation of every kind.

One of the most striking elements of the Skyscraper Museum's recent symposium on density in Hong Kong was the way that the government there believes in the centrality of investment in infrastructure and transit to future development. Project after project detailed train stations built before the new neighborhoods that would use them, and the assembled panel of New Yorkers—including MTA commissioner Elliot Sander, Port Authority chief Chris Ward, and developer Vishaan Chakrabarti of the Related Companies—looked on with a mixture of awe and envy. There are many reasons why the Hong Kong model wouldn't work here, but the straightforward premise that infrastructure feeds growth does. Architects, developers, planners, and urbanists have a rare opportunity to argue for the kind of investment that will strengthen the city and its connections to the region. If the Obama administration does in fact begin to formulate an infrastructure-based stimulus program, New York must be a part of it. **ANNE GUINEY**

**FOSTER OLD, FOSTER NEW** continued from front page of the Bowery from a gritty backwater for restaurant supply stores, bars, and flops into a serious scene for contemporary art is picking up speed at an exponential rate. While speculation about the project had been swirling for months, it still came as a surprise that the new gallery would encompass an entire nine-story structure just a few buildings north of SANAA's New Museum for Contemporary Art, creating a startlingly high-profile portal to the Lower East Side.

The severe verticality of the new gallery is emphasized by the channel-glass cladding that covers the entire 25-foot facade, broken by a single setback. Devoid of any other ornament, the one flourish is both conceptually and mechanically grandiose: a 12-foot-by-30-foot moving exhibit hall that travels (very slowly) up and down the front of the building. Connecting five floors, the elevator gallery will house either additions to extant shows or its own installations. "We're calling it an art lift," said Michael Wurzel, a partner at the firm. The elevator room will stop at mezzanine level with all its hydraulic mechanisms on display to new arrivals to the entry space directly underneath. The entire space is 20,000 square feet, half dedicated to gallery and the rest to office space and a library; storage is below grade. Fitting in the two staircases dictated by fire codes—and by visitors too impatient to take the art lift—while trying to maintain the largest possible column-free spaces proved to be "a complex chess game," said Wurzel.

Sperone Westwater represents artists including Bruce Nauman, Richard Long, Liu Ye, Tom Sachs, and Susan Rothenberg, who will now have a 40-by-28-foot blank wall on the ground floor, as well as the underside of the art lift, to pique their inspiration.

**JULIE V. IOVINE**

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**THE HARDEST CHOICE** continued from front page preserving a one-of-a-kind building and expanding the increasingly limited medical facilities downtown.

"In a perfect world, no individual landmark or contributing building would ever be demolished," Bland declared. "But we live in New York, a place very much grounded in reality." And with that, he cast his vote in favor of the hospital. By a tally of 6-4, St. Vincent's was victorious.

"We're pleased with the process and we're pleased with the landmark

commission's decision," Henry Amoroso, the hospital's president and CEO, told *AN* afterward. "But we are also sorry it had to come to this. It's certainly not an occasion to celebrate." And the trial is not over. St. Vincent's still has to get approval from the commission for its new hospital designs before they can build on the O'Toole site.

Back in May, the commission turned down a similar proposal from the hospital and its development partner, the Rudin family, which is paying \$310 million for the right to

build condos on a group of buildings across 7th Avenue to be vacated by St. Vincent's when it moves into the new hospital. At the time, the commission said the plans did not meet the standard of historical appropriateness to warrant demolition.

On a second try, the hospital submitted a hardship application, arguing it could not continue its charitable mission of providing equitable healthcare in its current facilities. It was on these grounds, and not those of preservation, that

the final decision was made, following a number of hearings in recent months on the matter.

Each of the ten commissioners gave deliberative, sometimes halting, explanations before casting their vote. Some questioned whether sufficient alternative sites had been vetted, whether a mid-block or off-site proposal belatedly offered by the hospital might not be more sufficient than administrators said. Others recalled the tragedy of 9/11 and how it reinforced for them the importance of ample and accessible

medical facilities in the city. Many worried about what sort of precedent their decision could set.

No one was happy about the decision, but perhaps commissioner Joan Gerner captured the mood of ambivalence best: "I think this is a matter of life and death," she said, "which is why I'm voting to demolish the O'Toole building with great regret."

**MATT CHABAN**



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THE ARCHITECT'S NEWSPAPER NOVEMBER 19, 2008

EAVESDROP: JULIE V. IOVINE

## LUX, LIQUOR, ET VERITAS

Who knew so many architects were so true to blue—and we're not just talking donkey dems, here. Waves of Yalies—past, present, and indeterminate—descended upon New Haven on November 7 to commemorate the rededication and renaming of the improbably once-reviled A&A Building, henceforth **Paul Rudolph Hall**. Among the silvery-haired eminences squirming in the restored benches of Hastings Hall during a soporific keynote by curator Timothy Rohan were **Vincent Scully**, **Kevin Roche**, **Charles Gwathmey**, **Peter Eisenman**, **Cynthia Davidson**, **Sid Bass**, and **Joan Davidson**, plus younger eminences **Deborah Berke**, **Tod Williams**, **Billie Tsien**, **Joel Sanders**, and assorted journoes, including *Newsweek's* **Cathleen McGuigan**, *Time's* **Richard Lacayo**, **Bob Ivy**, and **Paul Goldberger**, and faculty too numerous to name. Then came the exclusive dinner for three hundred—reminding us of the last stand at Thermopylae—where host Stern, demonstrating either inscrutable savvy or a surprisingly tin ear for seating buzz, placed *Vanity Fair's* **Matt Tynauer** at a chilly upstairs table one remove even from a roomful of faculty players, among them **Michael Haverland**, who until now, we were told, has not even been on speaking terms with Yale since his contract ended. Former Princeton dean **Bob Maxwell** flew in from London a day earlier than famed Rudolph students **Norman Foster** and **Richard Rogers**, slated to speak at the symposium on Saturday, but we have yet to find anyone who stuck it out past that night's chocolate mousse log, though **Gregg Pasquarelli** and **Chris Sharples** lasted long enough to toss back one last round at the reliably seedy Anchor Bar.

## OUR GANG

Our party at the glassy and classy USM showroom in Soho may not have been quite so upper-crust but it was just the blast among well-wishers we wanted to usher in our fifth year in business. Among the loyal (and the loaded) who joined us were **Calvin Tsao**, **Charles Renfro**, **Morris Adjmi**, **Carol Willis**, **James Sanders**, **Stan Allen**, **David Ling**, **Sylvia Smith** of FXFowle, **Ashley O'Neill** of SOM, **Lee Washesky** of Polshek Partnership, and *AN* contributors **Alex Gorlin** and **Aric Chen**, the latter fresh from a grand pooh-bah dinner in celebration of **Zaha Hadid's** double hitter—Chanel Pavilion and Sonnabend Gallery exhibition—where Pin-Up's **Alex de Looz** sat rapt in attendance at her side while **Nicolai Ouroussoff**, **Craig Robbins**, **Hani Rashid**, and **Lise Anne Couture** fluttered about and Prada artist **Francesco Vezzoli** marveled at the fact that he didn't recognize anybody.

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### ARTSCHWAGER FACADE FRONTS NEW CHELSEA GALLERY



POUL OBER

## STREET SMART ART

The West 29<sup>th</sup> Street block between 10<sup>th</sup> and 11<sup>th</sup> avenues is one of those scruffy mixed industrial blocks that used to be so typical in Chelsea but are becoming a rarity everywhere in Manhattan. It is still predominantly a street of garages and small manufacturing shops, but the new David Nolan Gallery fits deftly into this landscape without succumbing to the artiness that typifies so much in Chelsea. David Nolan asked Markus Dochantschi of studioMDA, who worked with Zaha Hadid on the Cincinnati Art Center, to design the gallery. Nolan originally wanted the first floor of the storefront

gallery to feature a single large, pivoting window but that turned out to be too expensive. He then turned to the artist Richard Artschwager who had designed the facade for the Georg Kargl Box gallery in Vienna in 2005. Artschwager suggested various options, ultimately creating a facade that is not unlike his art, which has long been concerned with architectural issues of design, space, and materiality.

The four-story black and gray building features two tall and slender windows and adjoining doors outlined with Artschwager's signature mid-cadmium (or sign painter) yellow frames. Above the windows and doors are slender transoms of mirrored glass, reflecting the streetscape, the viewer, and—for the time being—the sky across the street above a row of one-story buildings.

The Artschwager facade, like his artwork, features modest and ordinary materials that slide effortlessly into their ordinary context while slyly framing the interior gallery, which is smartly designed by studioMDA. The long, windowless interior has a ceiling of metal flooring material and a floor of smooth concrete that could be a ceiling. They both point to a single back wall widow. Like Artschwager in his own work, Dochantschi inverts materials in a way that questions what is high and low art and architecture.

Artschwager has said of his work that it is meant to be "a garlic sliver into a joint of mutton," which could just as well apply to this project, which is not only intelligently modest but smart. If you visit the space, look for Artschwager's lozenge-shaped "blps," which he has placed around the gallery in odd corners to highlight its ordinary materiality and space.

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Bentel & Bentel, known for The Modern and Gramercy Tavern, are specialists in creating elegant restaurants in which the atmosphere resonates with the restaurateur's sensibility, and in Rouge Tomate, they've done it again. Housed in the former space of the Nicole Farhi boutique and restaurant on East 60<sup>th</sup> Street, designed by Gabellini Sheppard, Rouge Tomate incorporates elements of Sheppard's original design like the floating walls and ceilings, while nodding to the restaurant's ethos of a balanced approach to sourcing and preparing food. The 15,000-square-foot space contains two floors of seating with custom-made furniture, and includes a cafe, lounge, bar, private dining room, and an open kitchen on the lower level. Each floor showcases the cuisine: On the upper floor, the juice bar is housed in a walnut box with a vibrant red interior, while downstairs, the organically shaped kitchen has a bright wood ceiling. Alongside the recurring oak walnut, seasonal ingredients like tomatoes, rosemary, and cranberries float in a wooden pool, giving the space a warm and energizing aura. **DANIELLE RAGO**

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## MARGOT GAYLE, 1908-2008



Few people can be said to have gained legendary status in their own lifetime. But for anyone with even a modicum of interest in the historic beauty of New York City's built environment, Margot Gayle was one of those exceptional few. Perhaps adding to that legend was the fact that she lived to just over a hundred, with her centenary a joyful celebration of all she accomplished and all there was yet still to be accomplished.

Margot was a key player in several of the most important preservation efforts in New York City. But she not only helped save buildings; she helped foster an appreciation for the kind of architecture mid-20<sup>th</sup>-century eyes had come to devalue and ignore, and helped us envision a new life for our older buildings and cities.

Her first big battle was to save the Jefferson Market Courthouse (now the Jefferson Market branch of the New York Public Library) on 6<sup>th</sup> Avenue in Greenwich Village. While this building may seem like the embodiment of an urban landmark now, and synonymous with all the quirky charm of Greenwich Village, this was not always so. Sixty years ago, many New Yorkers looked on gothic fantasies like this as anachronistic follies. And when its life as a courthouse was coming to an end in that era of urban renewal, few thought of re-purposing the building for some new function. In fact, the whole concept of adaptive re-use of older buildings—an accepted standard today—was still a foreign concept. By succeeding in having the building preserved and put to a new use, Margot and her allies reshaped how architecture, and old buildings, were considered.

Another of Margot's profound accomplishments was her role in securing landmark designation for Soho. While perhaps hard to believe today, what we now call Soho was not too long ago a dreary backwater of mostly disused or underutilized

manufacturing buildings. Before their rechristening as Soho, the areas south of Houston Street seemed like a district whose time had passed and that had no future. Robert Moses famously saw this tract as ripe for wholesale demolition; he wanted to clear the way for a planned Lower Manhattan Expressway. And in spite of their clear role as the forerunner to the steel-framed architecture of the mid-20<sup>th</sup> century, 50 years ago, many saw the cast iron palaces of Soho as sad, dilapidated relics.

Not Margot. She saw the unsung beauty of these metallic masterpieces, and took up a crusade to raise the consciousness of city fathers and average citizens alike about their value. She founded the Friends of Cast-Iron Architecture (as well as the Victorian Society in America), and cleverly gave a small magnet to each new member so they could test buildings on the streets of New York themselves to see if they were truly cast iron. Margot campaigned tirelessly and ultimately successfully for the designation of the Soho Cast-Iron Historic District, without which Soho would likely have eventually been destroyed. I don't think the impact of this accomplishment can be underestimated; few phenomena have had a deeper impact upon the life of American cities in the last 50 years than the widespread repurposing of older industrial buildings as artists' workspaces, and then as desirable residences, as was pioneered in Soho.

Margot Gayle's accomplishments may be too numerous to list here, but suffice it to say she worked hard to the very end of her life furthering the causes she believed in. She lobbied for an as-yet unrealized expansion of the Soho Historic District to include those wonderful buildings on the west side of West Broadway and east side of Crosby Street which were, somewhat arbitrarily left out of the original historic district.

I only had the pleasure of meeting Margot a few times; she served on the Board of Advisors of the Greenwich Village Society for Historic Preservation, and honored us by granting us an oral history interview, which is now available on our website at [www.gvshp.org](http://www.gvshp.org). While my personal interactions with Margot were limited, I can hardly count the number of people I have met who've told me how much of a personal inspiration she was to them in the work they do. Clearly, her legend lives on.

**ANDREW BERMAN IS THE DIRECTOR OF THE GREENWICH VILLAGE SOCIETY FOR HISTORIC PRESERVATION.**

### WE DON'T TESTWELL continued from front page

as well as 7 World Trade. There are some projects—the Hearst and Beekman towers by Lord Norman Foster and Frank Gehry, respectively, as well as a number of other celebrated icons: FXFowle's One Bryant Park and 11 Times Square, Polshek's Brooklyn Museum expansion, the new Goldman Sachs headquarters in Battery Park City by KPF, Beyer Blinder Belle's new Greek and Roman galleries at the Met, and Gensler's new Terminal 5 for JetBlue.

Roughly half the projects

are straightforward condo towers, like 10 Barclay, 150 Lafayette, 801 Amsterdam, and the Latitude Riverdale; such work constituted the majority of construction in the city during the recent boom. A number of government projects, big and small, local and federal, are listed, including Brooklyn Borough Hall, I.S. 303, and Thurgood Marshall Federal Courthouse, as well as a number of collegiate buildings. The list also includes a range of infrastructure projects the company worked on, such as the Second Avenue Subway, New Rochelle Metro North

station, and, scariest of all, the deck replacement of the Triborough Bridge. There are a few others, too: the USS *Intrepid's* refurbished Pier 86, the Pier 90 cruise terminal, Yankee Stadium, the massive Xanadu commercial complex at the Meadowlands.

Indicative of the sensitive nature of the indictment, a number of architects contacted about their work with Testwell declined to comment on the record, though one did mention that his firm found the contractor's work to be "shady," leading the firm to look elsewhere for its concrete testing. **MC**



CASH-STRAPPED CITY GETS DEVELOPER TO  
REBUILD MIDTOWN SCHOOLS

# FAIR TRADE



Even in flush times, the New York City public school system has capital needs that far outstrip its budgets, and so for several years now, the School Construction Authority has been looking at its biggest asset: the land under the schools themselves. At 250 East 57<sup>th</sup> Street, on a site that used to hold P.S. 59 and the venerable High School of Art and Design, work has begun on the first phase of a one-million-square-foot complex that will house the rebuilt schools, as well as housing and retail. Roger Duffy, the lead architect at Skidmore, Owings & Merrill, explained the logic of the idea: "A lot of school sites in New York remain underdeveloped in terms of FAR (floor-area ratio)."

In exchange for the right to create a lucrative mixed-use development on the block-through parcel, developer World Wide Holdings negotiated a deal with the State Board of Education to rebuild and enlarge both schools on the site. In addition to lease payments, a PILOT (Payment In Lieu Of Tax) scheme will contribute additional funds to other education programs across the city.

Construction will occur in

two phases, with the retail levels and a significantly enlarged P.S. 59 emerging first. A 59-story residential tower and new High School of Art and Design will follow in an estimated four years.

One of the more appealing features of the design is the large Astroturf play area on top of the building's retail plinth. There are six outdoor terraces, each catering to a different age group—which are unusually generous outdoor provisions for a public school in the heart of Manhattan. The second phase will see the rise of a concertina-like, 59-story glazed tower, housing 320 apartments and condos; 20 percent

of the units will be affordable, with another 30 affordable units built off-site.

This type of partnership has been growing more common in recent years (see "You Get What You Pay For," *AN* 13\_07.30.08) and is not without its critics, but in a time of chronic budget shortfalls, Duffy sees it as an avenue worth exploring: "The involvement of private developers needs to be composed in an intelligent way to create leverage" [for the school system], he said. "But there is also a need to bring the public and private sectors together."

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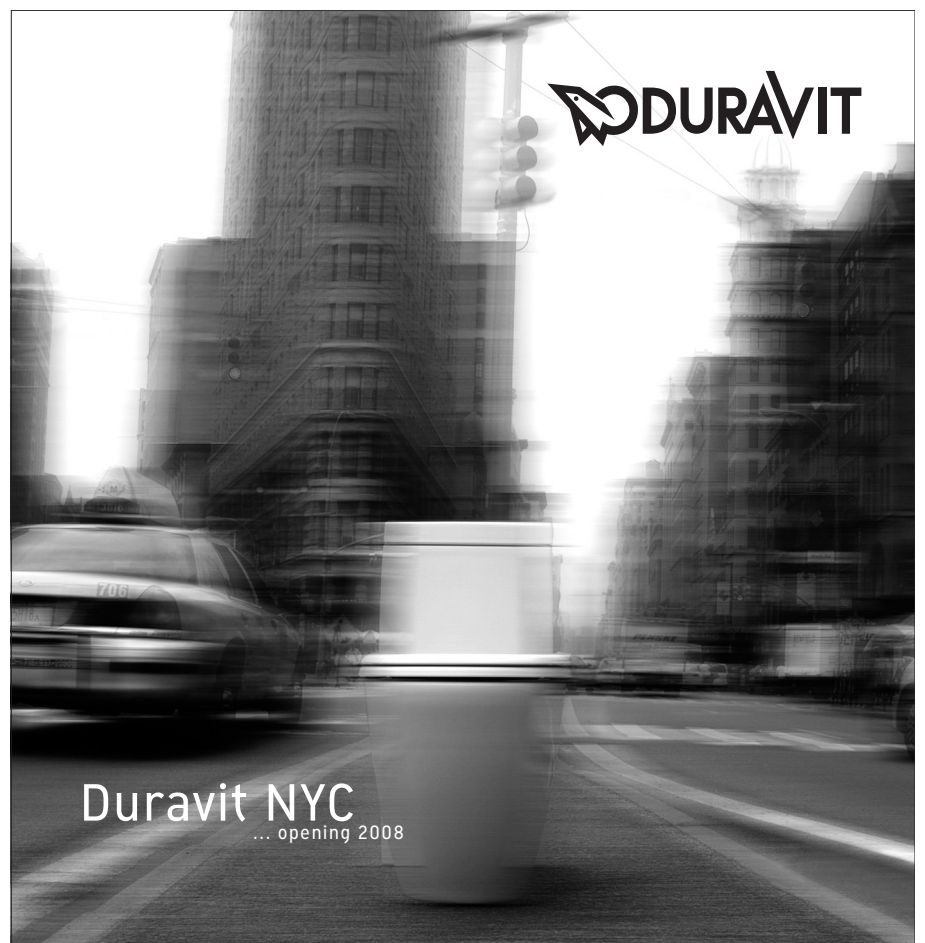


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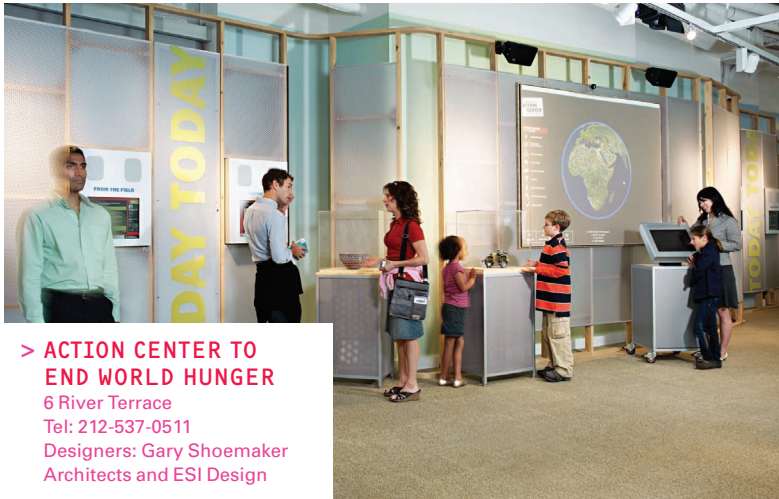


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THE ARCHITECT'S NEWSPAPER NOVEMBER 19, 2008

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LOU ROCCO

The Action Center to End World Hunger recently opened as an interactive educational center for global hunger whose mission is to inspire and teach people how they can participate in the struggle. Located in Battery Park City near the Irish Hunger Memorial and the future September 11 Memorial and Museum, the facility is a partnership between Gary Shoemaker Architects and ESI Design for the development and relief organization Mercy Corps. The center is conceived to be an open space defined by five main areas: entry, briefing, training, taking action, and back-of-house. The readymade aesthetic—an open ceiling grid and exposed wooden framing—reinforces the field station metaphor. The sustainable building consultants Steven Winter Associates helped them include recycled materials like synthetic gypsum board, recycled denim insulation, recycled glass tiles, low-VOC paints, and shelving and furniture made from deconstructed homes that were destroyed by Hurricane Katrina. The center is expected to achieve the first LEED Platinum status for a commercial interior in New York City.

MARIANA RODRÍGUEZ ORTE

PIER'S A GO continued from front page

River Cafe, which recently hosted a summertime pop-up park showing off Olafur Eliasson's waterfalls installation.

Some had speculated that as Governor David Paterson ordered spending cuts, the process of building the park would get bogged down in political squabbles about where to trim the state recreation budget. Not so, assured state Parks spokesman Dan Keefe. "We've been consolidating campgrounds [that are near to one another] and that kind of thing," Keefe told *AN*. "Capital money has not been affected."

Much of the debate about this park involved the degree to which the landscape architect, Michael Van Valkenburgh Associates, would be able to deploy some ambitious ideas across the site's 85 acres of piers. While that matter remains unclear—the firm recently scaled back plans to create active recreation on floating piers—it's clear that the first phase will play straight to weekend tourists and downtown residents. According to the development corporation, work will include a 2.5-acre lawn behind a promenade of around three-quarters of a

mile along the river, with 700 new trees and a playground. Eventually, Pier One will include 9.5 acres in a similar vein. The state says the pier will open by the end of 2009.

Van Valkenburgh, who is also working on the renovation of the northern end of Union Square Park, spoke cheerfully of the authorization in a bleak economy. "There's going to be \$90 million of construction activity in the next 13 months, and the playground at the Atlantic Avenue entrance means the Cobble Hill community gets something in the next year," he told *AN*. Skanska USA won the first contract. One of the park's controversial dimensions, the siting of apartment towers near its northern and southern edges, will not affect the appearance or financing of this phase.

For remaining phases of the 85-acre project, the success of this summer's pop-up site and the mass appeal of the landscaping at Pier One may promote some civic goodwill. Over the last several years, the state has quietly amassed a solid record of improvements to waterside parks, on the Brooklyn piers and at Hudson River Park.

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SHORT-LIST FOR D.C. EISENHOWER MEMORIAL ANNOUNCED

# Ike Likes Progress

Dwight D. Eisenhower may never have seen a paved road in his youth, but he will soon be honored with some very progressive architecture. On October 29, the Eisenhower Memorial Commission announced seven finalists to design the National Eisenhower Memorial, to be built on an underused plaza along Washington's Independence Avenue, southwest of the Capitol Building. The memorial would make him the 16<sup>th</sup> president to be recognized with a monument in Washington.

The finalists include Frank Gehry, Stanley Saitowitz, Peter Walker, Moshe Safdie, Rogers Marvel Architects, Ralph Johnson of Perkins + Will, and Ron Krueck of Chicago's Krueck and Sexton Architects. The finalists will now go through an interview process in December before the winner is announced in March.

Maya Lin aside, Washington has a propensity for classical and conservative memorial architecture, and so the list is noteworthy for the contemporary style that dominates each of the finalists' work. "I didn't see a lot of expectations of pediments and columns on that list, and that's exciting," said Rob Rogers of Rogers Marvel.

Daniel Feil, the project's executive architect at the commission, said the emphasis on contemporary design was intentional. "We have talked with the [Eisenhower] family, and they viewed their grandfather as very progressive and see his legacy being represented by contemporary design as being appropriate," he said.

None of the finalists have presented designs, and most likely won't before the winner is selected. "I haven't really thought of it," said Saitowitz.

The commission's charge includes the development of a "living memorial" component as well as the physical structure, with web content and downloadable audio

programs to be developed and maintained by the National Park Service. "The model we're thinking about is, we provide the information, you provide the equipment, be it BlackBerry, cell phone, or iPod," Feil said.

The commission, a private organization, has been working on plans for the four-acre site across from the Air and Space Museum and north of the Department of Education, since it was approved in 2005.

The memorial would potentially shut off a block of Maryland Avenue, which runs at a diagonal southwest from Capitol Hill, a possibility that worries members of the National Commission to Save Our Mall. "Maryland Avenue is the southern counterpart to Pennsylvania Avenue," said the group's chair, Judy Feldman. "Future revitalization of historic Maryland Avenue will open enormous opportunities for the whole Southwest area of the city, and the memorial design should recognize that and not be allowed to close it off."

Feldman also raised concern about the decision to place the Eisenhower Memorial at the eastern end of the Mall, far away from the monuments to other presidents. "The bigger question here is about the memorial-making process. Washington was designed as a city that tells the American story," she said. "We are haphazardly locating monuments all over the place. There is no continuity, no story that unfolds. We are losing and muddying the story."

But Feil said the location between the Air and Space Museum and the Department of Education was appropriate, given that Eisenhower created NASA—which is celebrated at the Air and Space Museum—and oversaw federal enforcement of school desegregation efforts after the Supreme Court's *Brown v. Topeka Board of Education* decision. **CLAY RISEN**



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## PROSPECT HEIGHTS PRESERVED

Right after the Landmarks Preservation Commission voted on what many called their hardest decision ever—the future of the O'Toole building at St. Vincent's Hospital—the commissioners had an easier task in front of them: the first hearing on the proposed Prospect Heights Historic District and the designation of two Manhattan landmarks.

Unlike the highly divided vote on St. Vincent's, all 27 speakers were in favor of designating Prospect Heights. "Brooklyn will breathe a sigh of relief if Prospect Heights can be designated," Christabel Gough, secretary for the Society of the Architecture of the City, said in her testimony, adding that the neighborhood was "due for Manhattanization, if present trends continue, and the city does not act soon." Indeed, development, and particularly the Atlantic Yards project to the north of the proposed district, were seen as the primary threats to Prospect Heights' preservation. Some speakers even pointed out that a small section of the neighborhood that falls within the Atlantic Yards footprint had been left out of the proposal. (Asked for comment, a com-

mission spokesperson had not yet responded at the time of this story's publication.) With about 870 properties in the district, it would become the second largest in the borough and largest designated in 18 years. In its report, the commission lauded the neighborhood for its distinctive and cohesive mix of masonry row houses, many rendered in brownstone, that incorporate neoclassical, Renaissance Revival, and Romanesque Revival styles.

Letitia James, the local council representative, said the neighborhood had been under development pressure for more than a decade, and so it was time for the commission to act. "This area has already suffered from the demolition of historic buildings and out-of-scale construction," she said. "The loss of more of our past, this fabric of our historic neighborhoods, will be prevented with this historic designation."

Marty Markowitz, the borough president and Atlantic Yards booster, agreed with James, usually an adversary. "The better Prospect Heights does, the better it is for all of Brooklyn," he declared.

The commission also designated two individual landmarks in Manhattan, the St. Stephen's Church in Murray Hill and the former F.W. Devoe & Company factory in Greenwich Village. The church, completed in 1854 in the Romanesque Revival style by architect James Renwick, Jr., is located at 151 East 28<sup>th</sup> Street and was once the largest Roman Catholic church in the city, with 28,000 parishioners. "St. Stephen's restrained, elegant design belies the powerful influence its congregation and pastors wielded in the closing decades of the 19<sup>th</sup> century," commission chair Robert Tierney said. Founded in 1754, F.W. Devoe & Company, a producer of oil- and varnish-based paints, built its five-story factory at 110-112 Horatio Street in 1882-1883. "Like so many other factory buildings the commission has designated, the Devoe factory vividly recalls New York City's industrial past," Tierney said. Because the number of factory buildings remaining in the Far West Village has dwindled in recent years, the commission was especially interested in preserving this terra-cotta gem.

MC



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### HUDSON RIVERFRONT PERFORMING ARTS CENTER

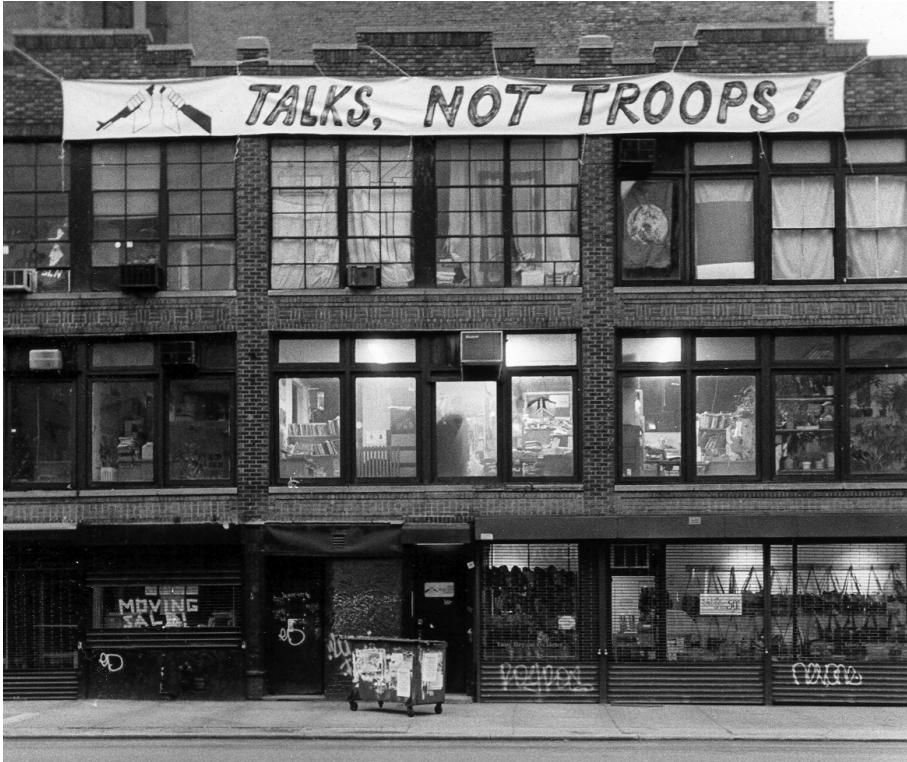
The Hudson Riverfront Performing Arts Center (HRPAC) is a New Jersey nonprofit known for sponsoring a series of popular and reasonably priced music events, including Summer Concerts on the Hudson and the UBS Atrium Series. Following a low-

profile competition, HRPAC chose Diller Scofidio + Renfro to design a 35,000-square-foot center to showcase music, theater, and dance events, plus educational programs. The mandate was to take advantage of the Midtown Manhattan skyline right across the river and make it the sparkling, literal backdrop for two new multi-purpose theaters situated in the public garden of the Weehawken promenade. The architects designed a raking, cantilevered roof supported by a central trunk-like circulation space to shelter an outdoor theater for 800 and a multi-purpose indoor theater for 400 enclosed within prismatic surfaces. A fabric roof will be dynamically lit as an answering beacon to the bright city lights across the Hudson. **JVI**

**Architect:** Diller Scofidio + Renfro  
**Client:** Hudson Riverfront Performing Arts Center  
**Location:** Weehawken, New Jersey  
**Construction:** TBD

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TENANTS OF "PEACE PENTAGON" AT 339 LAFAYETTE OPPOSE BUILDING'S POTENTIAL SALE

## Hell, No, We Won't Go!

At three stories high, 339 Lafayette Street is a dwarf in a sea of giants, a 90-year-old unrenovated relic in a gentrifying neighborhood north of Houston. For the past 40 years, this modest brick structure on the northeast corner of Bleecker and Lafayette has been home to the War Resisters League and a collection of social justice groups who pay only \$6.65 per square foot for their office space. Past and current tenants include David Dellinger's *Liberation* magazine, Paper Tiger Television, the Socialist Party, and the Metropolitan Council on Housing. Now the informal collective is at risk of losing the building that Abbie Hoffman famously named the "Peace Pentagon."

The A. J. Muste Memorial Institute has owned and managed the building since purchasing it from the War Resisters League in 1978. Earlier this year, an independent real estate firm valued the building at over \$10 million. Tired of losing money due to the rising cost of managing a building in dire need of renovation, the board of directors is considering the offer. Their plan would be to use the money from the sale to pay off the Institute's debts and buy an office condominium where they would continue to offer low rents to their tenants.

Many of the tenant organizations acknowledge that

the building is long overdue for renovation. There is no handicap accessibility, and heavy scaffolding supports a crumbling foundation. Nonetheless, many of the groups are committed to staying at the current location, even if that means raising millions of dollars for a new structure. "The sense of it being our own, unique building would be lost if we moved to a condominium," said David McReynolds, a War Resisters League staffer since 1960. "We would have to live under someone else's rule."

The War Resisters League purchased the property in 1969. Earlier that year, unknown agents had broken into their office at 5 Beekman Street, stolen their membership list, and trashed the office equipment. Soon after, the landlord, concerned about the group's radical politics, asked them to leave. At the time, 339 Lafayette was the largest space they could find for so little money: the building cost \$80,000.

Built in 1922 by architect Louis A. Sheinart, the first floor of 339 Lafayette boasts four commercial storefronts, which provide most of the financial revenue for the building, while the top two floors contain offices. The structure is a simple loft-style manufacturing building with wraparound windows.

The building's location soon became one of its major

assets. Ruth Benn, a War Resisters League member since 1987, described how a Manhattan location with heavy pedestrian traffic is one of their most valuable recruiting methods. "You meet so many people who became involved with an organization because they walked down the block and happened to see [the building] and came in to see what was going on."

For the past few months, a group of tenants, including two members of the A. J. Muste Memorial Institute board of directors, have been organizing to oppose the sale. The loose association goes by the name of Friends of 339 Lafayette and they hope to convince the board that they have a moral obligation to keep the building.

The coalition recently launched a website to publicize their efforts, and architects Maureen Shea and Nadini Bagchee are planning an architectural competition for later this year. They will be soliciting individual submissions for the design of a new building, with the plan of creating a permanent community center dedicated to peace. "We want to design a building that projects the message outward," explained Shea, "and can be a comfortable, safe, sustainable home" for social activist organizations.

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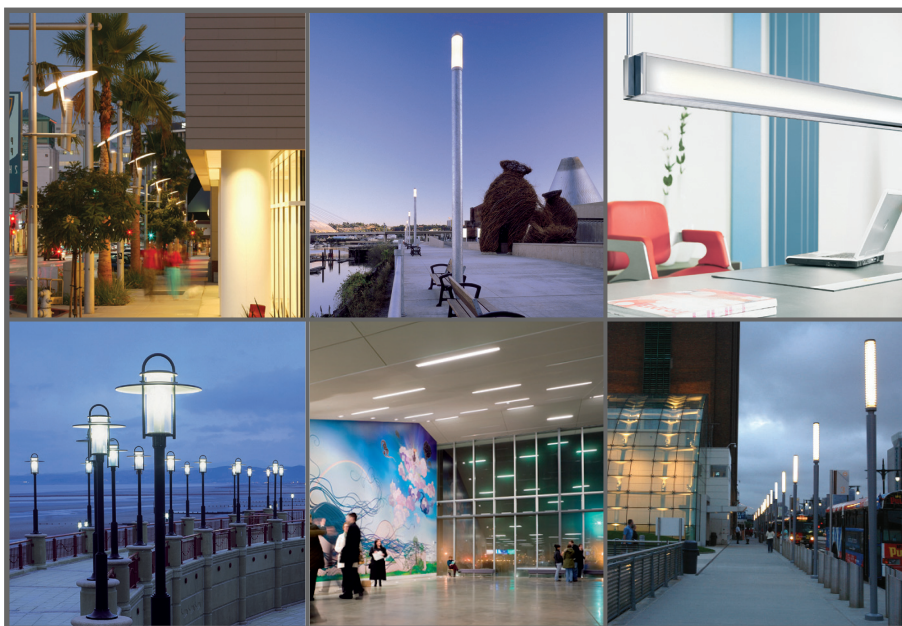
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## GREEN FIRMS SEE BRIGHT FUTURE IN DARK TIMES

# WHAT RECESSION?

It may be a relief for consumers that energy prices have fallen in step with the wider markets, but cheap oil has many environmentalists worried that the hard fought gains of the recent "green revolution" could be erased. As companies and consumers alike feel the pinch, there have been reports that hybrid cars, LEED ratings and the like seem like luxuries no one can afford any longer. Fortunately for architects, people may be drawing the opposite conclusion.

"So far, we haven't seen any slowdown," Michelle Moore, senior vice president for policy and public affairs at the U.S. Green Building Council, said. "Our green buildings numbers are really strong, our membership numbers remain strong. In fact, we're at record levels across the board, from registrations and certifications of projects to the number of people taking the LEED AP test. They're all way up."

The council is not the only one continuing to see growth in the face of a cooling construction market. In interviews with a number of architecture, development, and construction principals, the story was the same: There is no turning back. In fact, sustainability might be the industry's salvation.

"Just because the credit is hard to find, you're not going to build a bad building," developer Douglas Durst said. "You're not going to leave out an efficient HVAC system or a co-gen elevator. You're still going to build that in because that is now what the market demands."

As the man who was a driving force in bringing sustainable design to the city's office market at 4 Times Square, Durst should know. He said that in this day and age, all the top tenants demand green projects, a fact the banks know, making financing such projects easier, not harder. With credit so hard to come by, a few sustainable features or a LEED application may be the deciding factors on that eight-figure loan.

The same is true of housing, especially mixed-income and affordable housing projects. Jonathan Rose, president of the Jonathan Rose Companies, one of the city's largest affordable housing developers, said that many financiers not only favor sustainable projects but often award more money to them, such as James Rouse's Enterprise Community Partners. He also pointed to the special tax credits that are available. Rose said that because publicly funded housing is less susceptible to market swings, it will see continued investment, which translates to continued green growth.

Besides falling demand, the other complaint about green design is that it costs more, at least up front, an intolerable burden during a downturn. But just as demand has risen in recent years, so have costs fallen. "Green is still a good play, even in this market, because we have gotten the so-called cost burdens down to one or two percent, which is negligible," said Michael Dean, chief sustainability officer at Turner Construction. Bruce Fowle, principal at FxFowle, said that a slowdown can give architects the time they need to devise new,

cheaper, and smarter sustainable solutions that do not raise costs.

The one area where there could be some decline is on the bleeding edge of the industry, where cost still drives innovation. "You might not see as many photovoltaics or integrated wind turbines or other bells and whistles," Durst said, "but that doesn't mean the projects will be any less green." He predicted any lag in technical development would last no longer than the recession itself, and might subside sooner.

One area where such high-level design could see a boost is from Washington. President-elect Barack Obama trumpeted "green collar" jobs on the campaign trail as a way to revive the country's moribund industrial sector, a commitment that could feed into more R&D for sustainable building technology and construction methods. "You can't outsource this stuff," Dean said.

In many respects, the Feds have fallen behind state and local governments, which have begun to find creative ways to require projects, and particularly those drawing public money, to go green. New York, California, and Washington are among a number of states requiring all government buildings to achieve some level of green certification, usually LEED Silver.

New York City now makes the same requirement of any cultural institution using more than \$2 million in city funds. Schools have also taken up the banner because of the desire to provide healthy environments for children.

Lately, the U.S. Green Building Council has put its weight behind rehabilitation work, something it sees as especially viable during a recession. "This is an incredible opportunity for the industry to turn its focus to existing buildings," she said. "In any given year, new construction makes up only 10 percent of the overall building stock. But now, there will be fewer people building but just as many people wanting sustainable living or working environments. We hope architects will respond accordingly."

As they should, Rose said, since sustainable work can help insulate companies from future downturns. He cited the Vance Building, a green office renovation his firm undertook in Seattle, which raised its occupancy rate from 68 to 96 percent, even with a significant rent increase.

Between traditional and sustainable work, architects involved with both said that those projects boasting green features seemed to be doing better at the moment, too. George Miller, president-elect for the AIA, said he had heard as much from a number of his colleagues; it is also the case at his firm Pei Cobb Freed, where nearly every project has some sustainable feature. "Everyone's looking for it, and they will continue to do so, no matter what," he said.

And deep down, the name says it all. "One hopes this isn't a movement tied to boom and bust cycles," said Colin Cathcart of Kiss+Cathcart, Architects. "One hopes that sustainability actually promotes sustainability." **MC**

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CALVIN TSAO ENVISIONS  
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## NEW CHINA PATTERN

Through the building boom of the past few years, Tsao & McKown raced as hard as any to take on work at an accelerated rate. They designed a 500,000-square-foot mixed-use complex in downtown Singapore; a 51-story office tower in Quindao, China; and have been hired by not only one impresario developer, Andre Balazs, but Ian Schrager, as well.

But now Calvin Tsao is catching his breath and taking stock. "I'm relieved that the madness of the last few years is over," said Tsao, who last year started to concentrate on a project worlds away, both literally and figuratively, from the Lamborghini-yellow Beaver House condo now under construction off Wall Street. "I am not interested in just making architecture faster and bigger," he said. Instead, he is in the early planning stages of an entire city located in the rural heartland of China, near Dujiangyan, about 40 miles northwest of Chengdu, in an area known as the cradle of Chinese civilization, where Confucianism was born.

Joined by a brother who is an entrepreneur with a philosophical bent and connections to Chinese governmental agencies and ministries, Tsao aims to bring public as well as private interests together, creating a community with enough economic backbone

Left: rendering of the Beaver House. Right: The 250-acre site sits alongside the Min River, one of the earliest sources for engineered irrigation in the world.

to support itself. "I don't want buildings without a purpose," said Tsao, who has formed a joint partnership with the Ministry of Culture to develop a community prototype for the 250-acre site. Harvard's Peter Rowe, with his expertise in urban planning and experience advising government municipalities, is also on board as a consultant.

New towns are not a new idea, of course, whether they spring up from reclaimed land in the Netherlands or from corporations like Disney, who built Celebration in Florida. Most recently, the economic boom in China has turned the vast countryside into many a developer's favorite blank slate. But Tsao is wary of the kind of plop cities that turn out to be little more than gated luxury residential communities. "I am not interested in being a stylist-for-hire, designing 15,000-square-foot houses."

With his utopian dreams checked by practical logistics, Tsao is focusing on a development, known as Xiqu, built around a new learning, conference, culinary, and wellness center (historically, the area is a well-known source



COURTESY TSAO & MCKOWN

of medicinal herbs), with an arts community à la Yaddo added for cultural heft. Medium-to high-density, low-rise housing will also be a component. With a plan to engage community input to

a degree rarely, if ever, seen in China, Tsao figures that it will be at least two years before construction begins, and at least 15 years before Xiqu is fully realized. **JVI**

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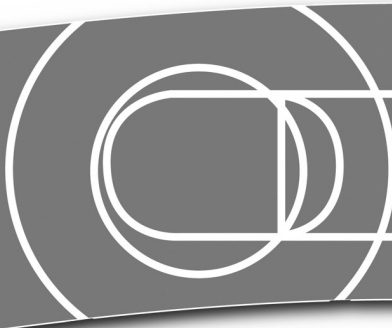


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## THREE SCHOOLS INSTALL GREEN ROOFS AND GARDENS FOR PRACTICAL AND PEDAGOGICAL BENEFITS



# UP ON THE ROOF

Although Le Corbusier believed in hanging gardens for "reasons of comfort, sentiment, technique, and economy," the consensus for much of the last 80 years, sadly, has been that terraced rooftops were neither so economical nor so technically feasible. That consensus, however, is changing.

With the accelerating enthusiasm for environmentally sound design, architects are turning their eyes upward. While green roofs are hardly widespread enough to measure their impact on an urban scale, it is already evident that a top layer of greenery can add energy savings along with aesthetic appeal to individual buildings. Thanks to recent advances in building technology, green roofs are proving as practical as they are attractive, as borne out by a brace of new projects in New York City.

The centerpiece of a \$1 billion capital expansion, the proposed new Science Building for CUNY's Lehman College in the Bronx will have a green roof that does double duty. Architects Perkins+Will intend to perch a greenhouse atop the L-shaped facility covering 50 percent of the roof's surface, lining the remainder in solar thermal panels and a white

Pyramic "cool roof" coating. "Plant science is a part of the school's research," explained Tony Alfieri, an associate principal at Perkins+Will, "and obviously the roof has the best exposure to the sun—so the green roof emerged out of the program." But it was a programmatic feature that dovetailed perfectly with the goal of energy efficiency.

Since roofs tend to leak substantial quantities of heat during the colder months, the Science Building's greenhouse will act as an additional layer of insulation over much of the structure. The greenhouse itself, designed in consultation with the Ohio firm of Rough Brothers, will feature acrylic glazing rather than glass, allowing further gains

in heat conservation. Meanwhile the solar thermal panels are expected to provide for as much as five percent of the building's energy needs, a big help in Perkins+Will's quest for LEED Gold certification. But for Alfieri, the roof's greatest contribution is that there isn't much of it. "We made the building footprint, and the roof, occupy as small a percentage of the site as possible," leaving the grounds around it open for cultivation as an "urban wetland."

In Manhattan's Morningside Heights, Murphy Burnham & Buttrick have topped their renovation of St. Hilda's & St. Hugh's private school with another greenhouse, this one less LEED feature than learning





**Facing page: The “urban wetland” at the heart of Lehman College’s new science building; Right, top to bottom: rooftop greenhouse at St. Hilda’s & St. Hugh’s school; Adlai Stevenson high school’s green roof; Model of the school; inside St. Hilda’s & St. Hugh’s greenhouse**

tool. The ongoing refurbishment, underway for the last eight years, has been eco-minded from the start, incorporating reused and recycled building materials; but principal Mary Burnham puts this in the context, not just of the present green phenomenon, but of the school’s mission: “The sustainability aspect has become an educational tool. The greenhouse is the latest effort to create spaces that nurture an understanding of the environment.” Studying plant life in this simple, sunlit conservatory, featuring low-maintenance finishes and non-toxic materials, the children will develop a rapport with the natural world that will prepare them for the responsibility of environmental stewardship.

Innovation and collaboration are the hallmarks of Rafael Viñoly Architecture’s Adlai Stevenson High School. A coalition including the School Construction Authority, the nonprofit Salvadori Center, and New Visions for Public Schools have singled out the South Bronx school for an ambitious experiment in green design. A lightweight, modular roofing system devised by engineer/architect Joe Hagerman will be filled with the Gaia Institute’s GaiaSoil planting matrix. Hagerman’s invention is simple in section, but padded out with enough insulation to ensure water retention for the plant beds above while providing energy savings for the building below. A planting scheme from the City of New York’s Greenbelt Native Plant Center will stress local flora, as well as provide areas for student and teacher research. Viñoly and Hagerman have worked together in the past; but what makes the Stevenson project stand head and shoulders above previous green roofs is its sheer scale: at 70,000 square feet, it’s sure to make a mark, putting paid to all the barren flat roofs of architecture past and giving a touch of color to New York’s long-neglected roofscape.

IAN VOLNER



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The architect Ricardo Porro was a supporter of the Cuban Revolution, and in the movement's early days, designed the National Art Schools in Havana, which have come to be regarded as an extraordinary example of Cuban modernism. After leaving the country for exile in France, he set up an office in Paris, where he practices to this day with partner Renaud de la Noue. The 83-year-old recently spoke at the New York Institute of Technology, and *AN* asked the architect Belmont Freeman to sit down with Porro to talk about his work.

**Belmont Freeman:** You achieved a revolutionary *Cubanismo*—an expression of Cuban identity—at the National Art Schools. Do you think that national identity in architecture is still relevant or even achievable, when society is so globalized?

**Ricardo Porro:** I think so, and that you can find it in a very clear way. Take, for example, New York: There is nothing more American than New York. For me, an image of New York would be a graphic of the price of the land: Areas with higher prices have higher buildings, and the lower the price, the lower the building. This capitalist economy has created a masterpiece. New York is a city of cathedrals.

We see the spiking of real estate prices and towers all over the world now: Hong Kong, Dubai, and places like that.

They want to be Americans! Nietzsche had an idea of "the eternal return," which is very true. History has proved to be the eternal return. China was once the most terrible of the communist countries with Mao Tse Tung. Later on, the very pragmatic

Deng Xiaoping decided that he wanted China to grow up, so he went back to the capitalism of Charles Dickens. China has become the England of the 19<sup>th</sup> century! It's getting rich as England did, with a lot of people who are very poor. But who can exile tragedy from the world? No one. Tragedy exists everywhere.

Back to the National Art Schools, and your work there, which was so heroic. Most people would agree it is the quintessential monument to the early optimism of the Revolution. It's fortunate that you did your work on that building so fast, because it didn't take long—between 1959 and 1964—for Castro's government's attitude toward architecture to turn so diametrically. Can you tell us what happened, and why it was so severe that it compelled you and your Elena to leave your country?

Simply, I did my best to make beautiful architecture, but suddenly, I realized that I was living in a world of Kafka. I was judged and condemned but didn't know it; I felt it. My life became more and more difficult, not in the economic sense, because nobody touched my salary, but I felt that I was condemned not to do more architecture, to be forgotten. And so I decided to leave.

So it was more implicit, that your opportunities were closing?

It was more than that: Intellectuals are, in general, very naive. We think that we can change the world very easily and arrive at a sort of utopia. We never arrive, and from time to time, we put the world in a very bad situation. In my case, I had nothing to do in Cuba, and had a European education, so I decided to go back to France.

So it was more than concerns about your architecture and architectural expression—you had soured on the way the Revolution was going in general in Cuba?

I don't like dictatorships, and I couldn't live in one. I have become very conventional, and I think the only system I like is the one I live under in France. I voted for Sarkozy—I like him very much! The sense that I can put him out in the wastebasket is magnificent! But I'm not putting him there yet, he is very intelligent, and I only vote now for intelligent politicians.

You had colleagues like Mario Girona, who stayed. Do you question their choices?

Every man is free to believe in

who he wants, and if an architect prefers to live and work there, it's his choice. I have only one life and I want to work. I cannot make a present of my life to a politician.

One of my favorite projects of yours is a competition for a building in San Sebastian, Spain, which is stunning. That was 1963, but it looks like it could have been from 1993. With its jagged forms, it is like deconstructivism *avant la lettre*.

It's very funny when you play with meanings. There are two elements in Freudian thought that are essential, eros and *thanatos*. I tried to play with *thanatos*, because in Spain, death is a constant. You find this sense of death in El Greco, in Goya, and in the Romanesque cathedrals.

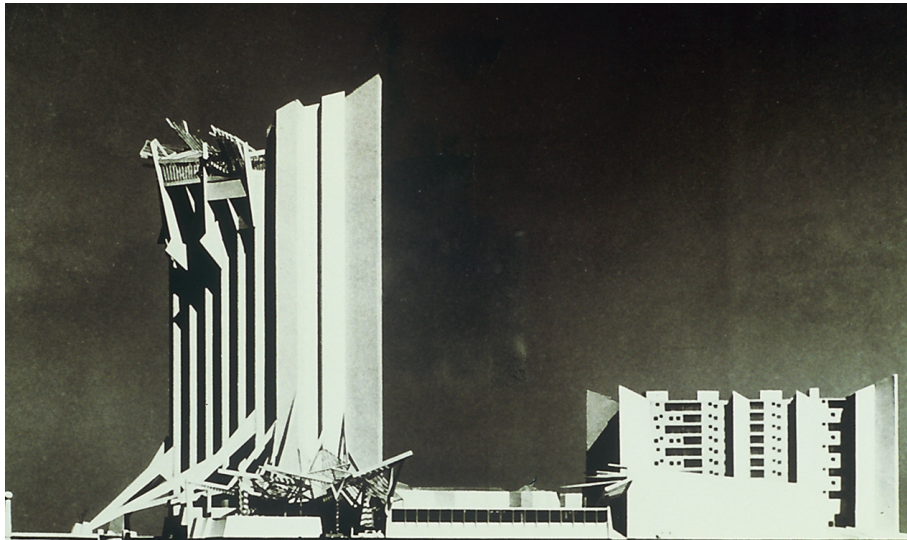
I took Picasso's *Guernica* as a model. With its sense of destruction, and tried to make a building. It has legs like a scorpion going into the sea, and on the other side, the entrance is like an explosion, and the upper part is also like that, while the rest is very straight, very hard. I wanted to put myself in the spirit of Spain.

You have built a singular body of work that many critics would put in the category of an alternative modernism. I see that even in your early work in Havana in the 1950s—when others were doing buildings in the more orthodox Bauhaus tradition, your work had remarkable plastic and sculptural qualities. Where did that come from?

When I was very young, I read a book by Paul Valery, *Eupalinos*, or *the Architect*. It is a platonic







dialogue describing Eupalinos, who made a temple as an image of a girl he met in Corinth. He transmuted her forms in mathematics and architecture. I was very young when I read this, and was astonished to imagine that a building could be a woman.

But I forgot it. The first building I did in Havana was the School of Plastic Art in which I made something feminine, a Gaia. Many years later in Paris in a used-book stall by the Seine, I found the book and bought it. I then understood that the book had passed through my unconscious. It was so important that it created all of my aesthetics.

**Did that inform your notion of content in architecture? For most people, the idea of architecture having a content or representation in any way is alien. We think of it as an abstract art.**

In any work of art, there are two elements: form and content. You take a work by Titian: You have content, and the forms that express that content. In architecture it is exactly the same. You can't understand Chartres if you don't read its contents. How do you make an architecture that has content and that special vibration that creates a work of art?

**Facing page, top and below: Ricardo Porro at the New York Institute of Technology in October; two views of the National Art Schools in Havana, 1961-1965. Top: Model for a project in San Sebastian, Spain, 1963. Above: Picasso's Guernica, 1937. Below: Arcade at the National Art Schools in Havana.**

**You also mentioned that you like dirty architecture.**

I am tired of architecture that gives you a sense of cleanliness, the sense that you must keep everything exactly in its place. I like it when it becomes dirty, as

cathedrals are dirty, or a city like Istanbul.

Mies van der Rohe is very clean, and I like him very much, but I don't do that! I like architecture with the sensation that centuries can pass by and leave their trace.

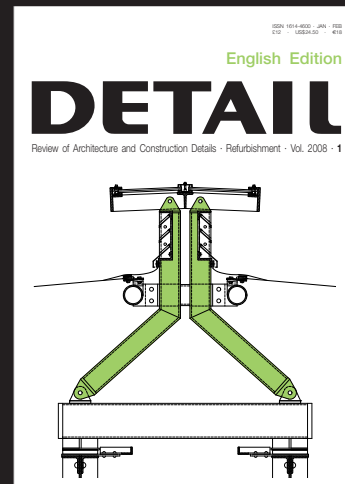


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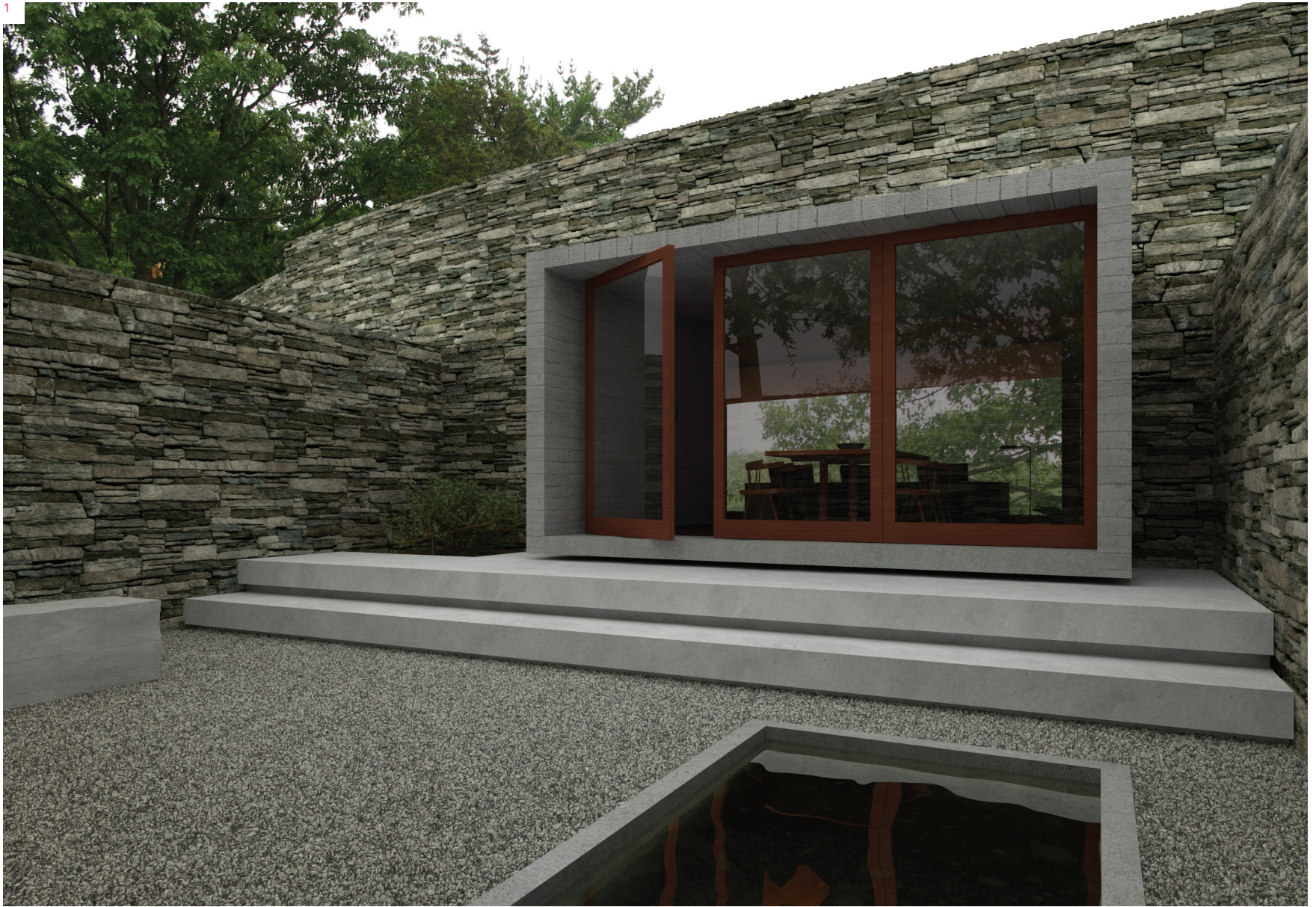
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Much of Stephan Jaklitsch's practice has revolved around one very high-profile client, the fashion designer Marc Jacobs. Even as Jacobs continues to rise in the fashion world, Jaklitsch—who continues to design all of the brand's new stores, including its first free-standing building in Tokyo—is stepping out of Jacobs' shadow. The 18-person firm, appropriately located in the garment district, is opening a satellite office in Tokyo, from which they will pursue work in Asia. The firm's residential and retail practices are both growing, and Jaklitsch has aspirations for a greater role in the public realm.

Unlike other luxury brands that have commissioned internationally known architects, Jacobs has pursued a more low-key approach for its retail environments, an approach developed almost entirely by Jaklitsch. An alumnus of Steven Harris Architects, Jaklitsch speaks softly, both in person and in his architecture. "Someone once said of my work, 'the more you look, the more you see,' which I thought was a great compliment," Jaklitsch said. The Jacobs retail aesthetic, if there is such a thing, is spare and light-filled without being severely minimalist. "Loft-like" is the term he uses to describe his original stores, though many of the label's newer boutiques are somewhat more private and luxurious, while the mass-market line retains the loft-like sensibility.

Jaklitsch recently began working with another iconic—at least for New Yorkers—brand, Sol Moscot optometrists. For the hundred-year-old family firm, Jaklitsch reinterpreted the company's familiar logo and incorporated textures of exposed brick and dark wood into the renovation, while keeping a clear eye on the firm's history. This contextual approach is also apparent in a recently completed house expansion in Provincetown, which has a landmark 19<sup>th</sup>-century street front and a contemporary seaside facade.

Bike racks are a far cry from high-end boutiques, but Jaklitsch and his colleagues were nonetheless eager to enter the City Racks competition, and were ultimately named one of five finalists. "It appealed to us as a design problem, since a lot of us bike," said Mark Gardner, the firm's senior associate. "The existing U-rack is a little clunky," Jaklitsch added. The five prototypes have been placed around the city, and thus far the firm's slim but sturdy design has fared well, exposed to the elements and abuse from the streets. **ALAN G. BRAKE**





### 1 COLUMBIA COUNTY RESIDENCE UPSTATE NEW YORK

Built on the foundation of a 1970s kit log cabin, this low-slung house is designed to largely disappear into the landscape. The architects retained the stone foundation of the old cabin as an outdoor room, which is filled with a small reflecting pool, creating a quiet, meditative space. The 1,800-square-foot, two-bedroom house reflects the firm's commitment to careful site work, and their intent to making something interesting out of ordinary and found conditions.

### 2 CITY RACKS NEW YORK

Using metal from crushed cars, the architects designed a slim new bike rack, which they hope will add to the city's spiffed up streetscapes. "We felt there was something poetic about using metal recycled from cars," Gardner said. "We want it to be a sculptural piece of street furniture." Prototypes of the designs are being tested at Astor Place and at P.S. 1. The other finalists are Andrew Lang and Harry Dobbs, BaroniValeriani Architectti, Ian Mahaffy and Maarten De Greeve, Federico Otero, FADarch, Jell Miller and Andrea Ruggiero, Next Phase Studio, and Open Thread Design.

### 3 MARC JACOBS PARIS PARIS, FRANCE

Located in the Palais Royale, one of the most sought-after retail locations in Paris, the Marc Jacobs collection store sets a new standard for the landmark building. Jaklitsch's firm worked with the Ministry of Culture to create new storefronts for the building, which will be used as new tenants come into the location. The interior is luxurious and understated, and has a vaulted ceiling with casework designed by Jaklitsch and furniture by Christian Liaigre.

### 4 SOL MOSCOT NEW YORK

The massive orange-and-black sign with old-fashioned eyeglasses on Delancey Street at Orchard Street is a highly recognizable image of the Sol Moscot company, the hundred-year-old optometrist and eyewear retailer. "They have a very long history, so that became the context on which we built," said Jaklitsch. The architects found stacks of wooden crates that once held figs which the company had been using to store glasses. The crates became the model for shelving at the store on 14th Street and 6th Avenue, and the architects created new wallpaper featuring a logo made from the company's old business cards.

### 5 PROVINCETOWN RESIDENCE PROVINCETOWN, MA

Like much of Provincetown, Massachusetts, the street-facing facade of this 19th-century house could not be altered. When the crews began working on the foundation, however, they realized the house could not be saved, so the architects replicated the elevation exactly while more than doubling the building's total size with a contemporary sea-front addition. The water-facing side has massive picture windows, so that "you feel like you're floating in the water during high tide," Jaklitsch said.





CRIT> BROOKLYN CHILDREN'S MUSEUM



When you are a design critic and a new parent, your first encounter with much of baby-world leads to many questions. Why does every toy come in three primary colors, rather than a single hue? Why so bulbous? Why does it need to light up and sing “Old McDonald”? My first encounter with the expanded Brooklyn Children’s Museum

(BCM), which reopened in Crown Heights this September, raised similar questions—and some of the same fears of being a spoilsport.

Rafael Viñoly Architects (RVA) took a 1977 Hardy Holtzman Pfeiffer building that housed the 109-year-old museum (the country’s first expressly designed for kids) on two underground levels,

and wrapped it in a two-story yellow-tile shell, almost doubling its size to 104,000 square feet. That shell is a hovering, L-shaped form that seems intended to evoke many metaphors and cute nicknames from kids, but all it suggested to me was Jell-O. The \$49 million new building’s slight exterior curves and its relentlessly artificial hue, augmented by

supporting single-story steel boxes in red and green and brown, seem to be derived from the language of Toys R’ Us, not the natural world.

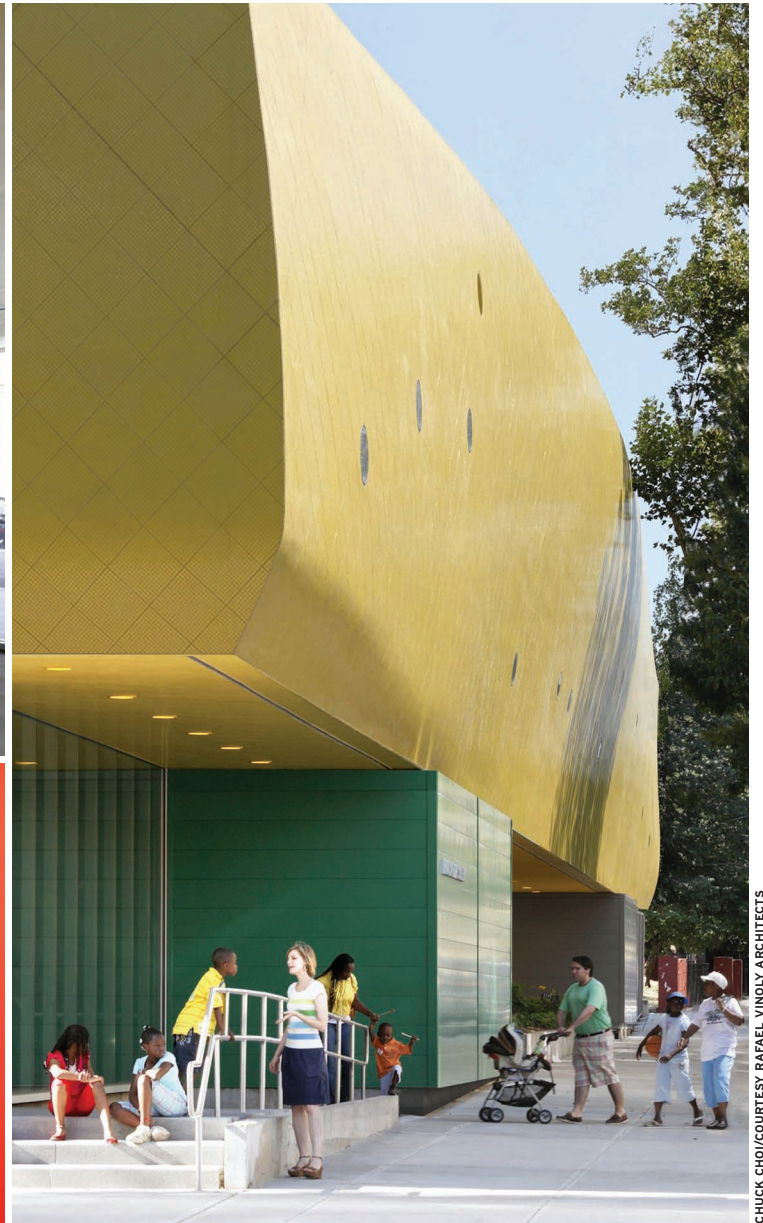
Which is to say, the BCM looks fun, it looks new, and it looks like it is for kids, so while I might wish for something more, symbolically, RVA has ably done its job in repositioning the museum

for the current repopulation of Brooklyn by babies. While the color and shape are wildly out of context in a neighborhood of gorgeous townhouses, the museum lies low, its roofline just under the cornices of the houses across the street, just above the rise of historic Brower Park with which it shares the block, and so is a model contemporary





Facing page: The new yellow addition to the Brooklyn Children's Museum stands out dramatically in its otherwise-quiet part of Crown Heights; This page: The yellow color continues inside at the entrance (top and right); the porthole windows that appear on the facade provide visual links between different sections of the museum's interior, as well.



CHUCK CHOI/COURTESY RAFAEL VINOLY ARCHITECTS

interloper.

Up close, the skin of the shell seems to be made of one-inch ceramic bathroom tile, applied in huge sheets. It is pocked with porthole windows, which promise off-kilter and child-height views inside, and swoops up at either end of the L into a porte-cochère stuccoed yellow on the underside. More than half of the ground floor is glass, offering a peek at the new activity zone for those five and under, and creating an open glass corner entrance between the red box (which houses the museum shop) and the green box (the coat check).

To enter, you follow the yellow inside and into a gray recycled-rubber-floored lobby, walking out from under the overhang into a top-lit hallway that branches at 90 degrees. The hall to the left leads to "Totally Tots" (where my 13-month-old happily played at the water table and crawled through carpeted tubes for 45 minutes) or a long staircase takes you up to the café; the one to the right leads to a not-yet-completed exhibition space, the stairs up to changing exhibitions. (The two shows when we visited were *Collections Central*, showcasing craft objects, and *Living in Space*, aimed at older kids.)

Before you is the low, dark

expanse of the museum's previous one-story building and a promenade of sorts: the "People Tube," which houses a flume of water running alongside a ramp. This waterway should be the museum's spine, and it does branch at intervals into the museum's two permanent exhibits—*World Brooklyn* (culture) on the left, *Neighborhood Nature* on the right—but it nonetheless fails to organize the big-box space at several levels.

Inside, it is very dark, making it hard to engage with the flume, which is not marked by explanatory plaques. In photographs, the interior is lined with rainbow neon at intervals, but none of these tubes were lit the busy Sunday I visited. The introductions to the exhibits on either side are outside the tube (where you can descend using stairs), making you feel as if you are entering in the middle if you follow its lead. A kid certainly wouldn't care, but a completist parent might.

And the end of the spine, which in an adult museum would surely end in something glorious, dumps you into a "sand" pit in which children can plant plastic "vegetables." The museum's greenhouse and garden are right next door, and it is a shame the renovation couldn't reposition one or both

as the culmination of the downward journey.

There's an ongoing tension in the exhibits, too, between the real and ersatz. There was plenty of plastic lettuce and stuffed fish, but only in a few cases were there real, living, moving critters to see or touch. Everywhere you looked, there was another little table, a computer monitor, a glass case, without a real sense of progression or even labelling about which activities were appropriate for which age group. To me it felt cacophonous visually, educationally, and sonically.

The exhibit *World Brooklyn* lines up businesses based on real shops, showcasing Brooklyn's many immigrant groups—a Caribbean costume shop, an Italian pizzeria, a Mexican bakery. The children seemed thrilled to pile felt mushrooms on a fabric pizza and bus it to a set of café tables on a tray, but it's hard not to feel that the "storefronts" are bland boxes painted spicy colors, less culturally evocative than the real stores they represent. That said, the kids were having a great time running the cash registers, stamping Ghanaian motifs, trying on sparkly headbands. It's ugly, but it's fun.

Upstairs, where the new yellow

box might have provided more framework, the exterior's curves are regularized inside into a flat sheetrock wall. The portholes turn out not to correspond to any interior program, and are not exploited as an element to explore. In the café, for example, a set of coffee urns blocks a hole just the right height for a three-year-old. The windows are just another piece of infrastructural flotsam on a double-height undecorated wall, seeming like afterthoughts.

The café, at least, has windows out to the plaza on top of the lower exhibition level. This wasn't open, but stadium seating was under wraps on an expanse of patterned concrete. Given the museum's new sustainability agenda (they are seeking LEED certification), this would seem to be the perfect place for an instructional green roof. The library, in the yellow volume's front corner, has no such view. It is neither cosy, with a rubber floor and gray walls, nor airy, deadened by the lack of exterior windows. Couldn't the portholes have opened wider here, at least on the inside, and their deep channels have been painted a color? The aridness of both library and café makes me suspect that the yellow box was designed without program, and

thus doomed to be billboard on the outside and backdrop within.

Classrooms and bathrooms are put in boxes along the upstairs halls that only take up half its height; above these the steel underside of the roof is exposed, sprayed with lumpy gray fireproofing. Budget restrictions are to be expected on a city- and state-funded project, but the mismatch of architectural ambition on the interior and exterior was deeply disappointing. It felt as if the museum had all this new space, but not enough stuff to fill it, and that the architects had checked out after the lobby.

I didn't find answers to my snobbish questions at the BCM, though the organizational flaws inside the museum softened my stance toward its blobby and multi-colored exterior. At least that has a strong idea, a contemporary form, and looks exactly like what it is. I wish the exhibitions could have been devised—by architects, curators, or exhibition designers—with a similar clarity and boldness. Surely children don't have to be overwhelmed and disoriented to have fun.

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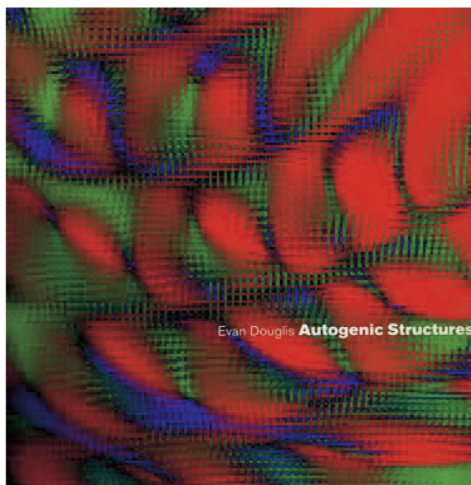
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The **Holcim Awards** is an international competition held by the Swiss-based **Holcim Foundation for Sustainable Construction**, run in cooperation with the Massachusetts Institute of Technology; the Swiss Federal Institute of Technology (ETH Zurich), Switzerland; Tongji University, China; Universidad Iberoamericana, Mexico; and the University of the Witwatersrand, South Africa. Recognizing innovative, future-oriented and tangible sustainable construction projects, as well as contributions to sustainable construction in architecture, landscape and urban design, civil and mechanical engineering, and related disciplines, the foundation provides \$2 million in prize money per three-year competition cycle for projects in five regions: Europe, North America, Latin America, Africa Middle East, and Asia Pacific.

This year's winners of the second **North American Holcim Awards** competition for sustainable construction projects were announced at a ceremony in Montreal last month. Competition submissions for projects were evaluated by an independent jury hosted by MIT, chaired by Adèle Naudé Santos, and comprised of Philippe Arto, Ray Cole, Sarah Graham, Reed Kroloff, Mohsen Mostafavi, Hans-Rudolf Schalcher, Marion Weiss, and Mark West. A total of \$270,000 was presented to nine projects from Canada and the United States that demonstrate the most recent approaches to addressing critical topics in sustainable design, including housing affordability, employment, renewable energy, and water efficiency.

The Gold Award, with a prize of \$100,000, was given to **Christopher J. Collins**, executive director of Solar One Green Energy Arts and Education Center, and **Colin Cathcart** of **Kiss + Cathcart, Architects** in Brooklyn for New York City's first carbon-neutral building: Solar 2 Green Energy, Arts and Education Center. The Silver Award, which comes with a \$50,000 prize, was awarded to **Liz Ogbu** and **John Peterson** of **Public Architecture** for a proposed self-contained day labor station in San Francisco. The Bronze Award and \$25,000 went to **John Gunn** of **Laurentian University**; **Peter Busby** of **Busby Perkins+Will**; and **Jeffery Laberge** of **J.L. Richards & Associates** for Living with Lakes Center for freshwater restoration and research in Sudbury, Canada.

**Holcim Award Acknowledgement Prizes** were given to: **David Stonehouse** for Evergreen Brick Works heritage site revitalization in Toronto; **Ron Kato**, **Larry McFarland**, and **Craig Duffield** of **Larry McFarland Architects** in Vancouver, Canada for Minimal-Impact North Vancouver Outdoor School; and **Stéphane Orsolini** and **Erika Mayr** of Berlin for their strategy for environmentally-friendly integration of beehives in Detroit.

The awards also included a **Next Generation** competition for architects younger than 35 years old, showcasing projects at an advanced stage of design with a high probability of execution. MIT architect **Neri Oxman** and University of Michigan engineer **John Hart** were awarded the 1<sup>st</sup> prize for their visionary building skin research using carbon nanotubes to develop materials that can be assigned specific structural, functional, and environmental properties, entitled "Construction in vivo-Microstructure research for building skins." The 2<sup>nd</sup> prize was awarded to **Chenglong Wang** and **Liu Lingchen** of Beijing, for their study on residential density for urban spaces in Toronto. **Andrew Edward Lantz**, a student at Harvard GSD, received the 3<sup>rd</sup> prize for his responsive urban downtown activity center in Boston. **DR**



## **The Architect's Newspaper introduces**

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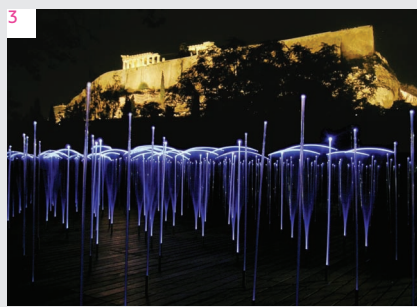
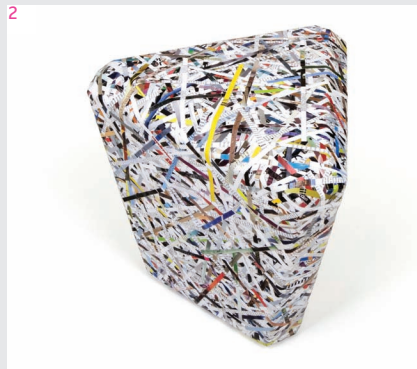
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HONORS> UNITED STATES ARTISTS FELLOWS



- 1 Douglas Garofalo, house in Green Bay, WI, 2002
- 2 Stephen Burks, Cappellini Love Table, 2008
- 3 J. Meejin Yoon, *White Noise*, *White Light*, 2004
- 4 Andrew Zago, Greening of Detroit pavilion, Detroit, MI, 2001
- 5 Julie Bargmann, *Reclaiming the Highline*, 2005

COURTESY UNITED STATES ARTISTS

**United States Artists (USA)**, the national artists' advocacy organization, announced the recipients of **50 USA Fellowships for 2008**.

A \$50,000 award was granted to each of the artists selected from fields of design, literature, media, and the performing and visual arts. The artists were honored November 10, in a celebration at the Museum of Contemporary Art in Chicago.

The USA Target Fellows for 2008 for Architecture and Design were: **Julie Bargmann**,

**Stephen Burks**, **Douglas Garofalo**, **J. Meejin Yoon**, and **Andrew Zago**.

Julie Bargmann is known for her work in building regenerative landscapes on derelict sites, restoring the sites so that they heal themselves, producing clean air, water, and soil while retaining visual links to their industrial pasts. Bargmann is the founding principal of D.I.R.T. in Charlottesville, Virginia. Industrial designer Stephen Burks founded Readymade Projects in 1997, and his portfolio includes

designs for Boffi, Calvin Klein, Cappellini, Estée Lauder, and Missoni. Douglas Garofalo's architectural practice was established in Chicago in 1988. He is currently working on plans for Chicago's Olympic Village, and is known for his experimental early work like the New York Presbyterian Church (with Greg Lynn and Michael McInturf) in Long Island City. J. Meejin Yoon founded MY Studio, from which she creates solo conceptual work as an architect and designer, intersecting art, architecture,

and landscape, and cofounded Höweler + Yoon Architecture. Andrew Zago formed Zago Architecture in 1992. He was the founding director of the M.Arch program at City College, but has recently returned to practice in his native Detroit. **MRO**

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STEVE FRIEDMAN ©2008



**Trespá opens new Design Centre at 62 Greene Street in New York City.** This new and inspiring Design Centre is more of an experience than a showroom. Trespá's new Design Centre offers a unique experience for American architects. The space is intended to inspire visitors and showcase Trespá's building design concepts and other Dutch Design products. The Centre is an innovative space for meeting, learning and networking.

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2



3



4

WHETHER MADE WITH A TRADITIONAL RATTAN OR ECO-RESIN, CHAIRS THAT ARE AS SMART SUSTAINABILITY-WISE AS THEY ARE TO LOOK AT HAVE BECOME A MATTER OF COURSE.

# SECOND NATURE

## 1. CLUB CHAIR AND OTTOMAN ANIMAVI

Venice, California-based contemporary furniture design firm Animavi's Club Chair and Ottoman unites artisan-quality craftsmanship with eco-intelligent design. Comprised of ergonomically contoured surfaces and premium-grade sustainable components and materials, this sleekly styled set comes with a light carbon footprint. A hand-finished steel frame with clear powder coat finish gently cradles a 3form eco-resin internal shell covered with soy-based hybrid foam cushioning, made of a 100-percent-natural flame-retardant wool felt liner. It comes in hand-stitched GreenGuard-certified woven felted wool upholstery; hand-stitched, vegetable-tanned leather; or natural hair-on upholstery, based on individual preference.  
[www.animavi.com](http://www.animavi.com)

## 2. TEVERE HIDA SANGYO

Bringing its sustainable and eco-chic Japanese conceptual furniture collection to the United States, the HIDA collection, a partnership between Japan's leading furniture atelier, Hida Sangyo, and Italian industrial designer Enzo Mari, is above all earth-friendly. Made from the finest Sugi wood, a sustainable material found exclusively in the Hida-Takayama region of Japan, Hida Sangyo developed a unique and innovative compression technology to increase the durability of the wood, making it soft and cushiony. The Tevere chair, made of compressed Sugi wood and steel, is designed to cradle a person's body while maintaining maximum efficiency.  
[www.em-hida.jp](http://www.em-hida.jp)

## 3. MYCHAIR WALTER KNOLL

Inspired by his own personal ideology of space, Dutch architect Ben Van Berkel of UN Studio translates his idea of the "after image"—the capacity of three-dimensional objects to produce many different impressions when seen from different angles—to his intricate design and detailing of the MYchair. The multi-faceted arrangement of the soft and rounded curves of the chromed steel bar frame and the two-toned foam seat, upholstered with sustainable Trevira and Kvadrat fabrics, produce a rich and stimulating yet cohesive and balanced product. Through its name alone, the MYchair alludes to its potential to be appropriated, adapted, and customized.  
[www.unstudio.com](http://www.unstudio.com)

## 4. KANO CHAIR FORD BRADY

Creatively integrating natural materials, traditional Thai design themes, and contemporary and often asymmetrical silhouettes, Thai designer Jitrin Jintaprecha, best known for his iFreeze chair, combines artistry with sustainability for his latest piece—the Kano Chair. Composed of Grade A rattan, the Kano Chair is woven together using a proprietary "seamless" technique that resembles the look and feel of expertly woven baskets. An additional cushion is available in custom fabrics.  
[www.fordbrady.com](http://www.fordbrady.com)

**MRO**



THE ARCHITECT'S NEWSPAPER NOVEMBER 19, 2008

## OPEN &gt; BOUTIQUE



> **ALEXIS BITTAR**  
**WEST VILLAGE**  
 353 Bleeker Street  
 Tel: 212-727-1093  
 Designer: MASH Studios

ELIZABETH FELICELLA

Located in the heart of the West Village on Bleeker Street, jewelry designer Alexis Bittar's second showroom in New York City was inspired by her love of a Hitchcock classic, *North by Northwest*, 1959. Los Angeles-based designers MASH Studios used a monochromatic color scheme of various gray tones that allow the bold and colorful designs of Bittar's jewelry to pop against the subtle background. To quietly reinforce the luxurious quality of Bittar's brand, the materials are rich: Carrara marble floors, stained ash casework with upholstered interiors, antique mirrors, and gray silk wallpaper with hand-painted cherry blossoms. Another influence was 1940s New York City, so MASH Studios created a traditional West Village facade out of an ordinary aluminum storefront by adding wooden detailing. **DR**

## AT DEADLINE

## STUCK OVER THE TRACKS

The Metropolitan Transportation Authority (MTA) is notorious for delays on its trains and buses, but now it's having problems filing paperwork on time, too. On November 3, the authority announced an agreement with the Related Companies to move back the deadline for signing a contract for the development rights to Hudson Yards by 90 days. The MTA partly blamed the global credit crunch, but not for the typical fiscal woes. No, the attorneys responsible for writing up the contract—Paul, Weiss—have been too busy sorting out buy-outs and bailouts to finish drafting the documents. The authority stressed that the delay had nothing to do with Related's financial wherewithal.

## ROGERS GOES TERMINAL

As usual, the Port Authority is doing better than its beleaguered cousins at the MTA, who are also suffering from a \$1.2 billion deficit that may mean an unexpected fare increase. Vornado Realty Trust—also in dire straits, like many REITs, having shed 50 percent of its stock value since September—struck a long-delayed deal with the authority in July to develop a 40-plus-story tower atop the authority's West Side bus terminal. Proposals from Pelli Clarke Pelli, KPF, and Rogers Stirk Harbour + Partners were unveiled at the time, but Vornado had until next August to decide. It took the company a quarter of that time to make its pick, according to *The Architects' Journal*, which reported on November 5 that Lord Rogers had been selected.

## RED LIGHT FOR GREEN CABS

Hailing a hybrid cab just got a bit harder. After more than 1,000 of the city's cabs have been converted following a mandate from Mayor Michael Bloomberg last year, a federal judge ruled on November 1 that the city could not set fuel efficiency standards for cabs, which were to achieve at least 25 miles per gallon, with a bump up to 30 next year. Judge Paul Crotty said that standards are solely the provenance of federal agencies, meaning that the city's remaining 12,000 can stay just as they are. The mayor has charged the Taxi and Limousine Commission with finding other ways to push hybrids on taxi owners and also said he would lobby Congress for a change. "The courts are not the only way we can reach our goal of a cleaner fleet of taxi cabs," Bloomberg said. "Greening the taxi fleet is a major priority, and we are going to use every mechanism at our disposal to make New York a cleaner, healthier city."

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DECEMBER

WEDNESDAY 10

LECTURE

**Anthony Tung**  
**1965: Preservation Round the World When New York City Signed Its Law**  
6:30 p.m.  
Grace Church School  
84 4th Ave.  
www.gvshp.org

EXHIBITION OPENINGS

**ItaliaArabia**  
Chelsea Art Museum  
556 West 22nd St.  
www.chelseaartmuseum.org

Nameless Science

apexart  
291 Church St.  
www.apexart.org

TRADE SHOW

**Ecobuild Fall & AEC-ST Fall**  
Through December 11  
Washington Convention Center  
801 Mount Vernon Pl. NW  
Washington, D.C.  
www.ecobuildamerica.com

THURSDAY 11

LECTURES

**Slowing Down: Artists and Designers Mapping the City**  
6:30 p.m.  
Museum of Arts and Design  
2 Columbus Circle  
www.madmuseum.org

Philip Beesley, Marc Bohlen,

**Natalie Jeremijenko**  
**The Colloquy of Things**  
7:00 p.m.  
The Urban Center  
457 Madison Ave.  
www.archleague.org

EXHIBITION OPENINGS

**English Embroidery from the Metropolitan Museum of Art, 1580-1700:**  
**'Twixt Art and Nature**  
Bard Graduate Center  
18 West 86th St.  
www.bgc.bard.edu

Growing and

**Greening New York**  
Museum of the City of New York  
1220 5th Ave.  
www.mcny.org

Josef Schulz

**Form**  
Yossi Milo Gallery  
525 West 25th St.  
www.yossimilo.com

Leo Rubinien

**Wounded Cities**  
Robert Mann Gallery  
210 11th Ave., 10th Fl.  
www.robertmann.com

Peter Callesen

**Folded Thoughts**  
Perry Rubenstein Gallery  
534 West 24th St.  
www.perryrubenstein.com

FRIDAY 12

EXHIBITION OPENING

**Color & Light: Embroidery from India and Pakistan**  
Rubin Museum of Art  
150 West 17th St.  
www.rmany.org

FILMS

**First Person Singular: I. M. Pei**  
(Peter Rosen, 1997), 90 min.  
**The Museum on the Mountain**  
(Peter Rosen, 1998), 60 min.  
7:30 p.m.  
Paul Robeson Center for the Arts  
102 Witherspoon St.  
Princeton  
artmuseum.princeton.edu

SATURDAY 13

EXHIBITION OPENINGS

**Henri Matisse and Modern Art on the French Riviera**  
Philadelphia Museum of Art  
26th St. and the Benjamin Franklin Pkwy., Philadelphia  
www.philamuseum.org

Iran do Espírito Santo,

**Callum Innes, Wolfgang Laib**  
**Ressonância, Resonance, Resonanz**  
Sean Kelley Gallery  
21 East 26th St.  
www.skny.com

FILM

**Short Films by Charles and Ray Eames: Powers of Ten, Rough Sketch, Tocatta for Toy Trains, House, and Blacktop**  
12:00 p.m.  
Princeton University  
101 McCormick Hall, Princeton  
artmuseum.princeton.edu

EVENT

**Night of 1,000 Drawings**  
3:00 p.m.  
Artists Space  
38 Greene St., 3rd Fl.  
www.artistsspace.org

WITH THE KIDS

**FamilyDay@the Center: Festivals of Light**  
10:00 a.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

Home Sweet Home

**Gingerbread Workshop**  
10:00 a.m.  
National Building Museum  
401 F St. NW  
Washington, D.C.  
www.nbm.org

SUNDAY 14

LECTURE

**Douglas De Nicola**  
**Isamu Noguchi: Reviving Classic Designs**  
3:00 p.m.  
Noguchi Museum  
9-01 33rd Rd., Queens  
www.noguchi.org

EXHIBITION OPENING

**Artist's Choice: Vik Muniz, Rebus**  
**Marlene Dumas: Measuring Your Own Grave**  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

MONDAY 15

LECTURE

**Emily Lloyd, Paul Mankiewicz, et al.**  
**From Faucet to Flush: The Future of New York's Water System**  
6:30 p.m.  
Museum of the City of New York  
1220 5th Ave.  
www.mcny.org

TUESDAY 16

LECTURES

**Solomon R. Guggenheim Museum: Structural Evaluation and Repairs**  
5:45 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

Gail Fenske

**The Skyscraper and the City: The Woolworth Building and the Making of Modern New York**  
6:30 p.m.  
Skyscraper Museum  
39 Battery Pl.  
www.skyscraper.org

THURSDAY 18

LECTURE

**Craig Webb, Susi Yu, et al.**  
**+Housing Panel**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

EVENT

**Oscillations: (For a minute there, I lost myself) by Xaviera Simmons**  
7:30 p.m.  
Museum of Arts and Design  
2 Columbus Circle  
www.madmuseum.org

FRIDAY 19

EXHIBITION OPENING

**The Fertile Goddess**  
Brooklyn Museum of Art  
200 Eastern Parkway  
Brooklyn  
www.brooklynmuseum.org

MONDAY 22

EXHIBITION OPENING

**Black Box: Ori Gersht**  
Hirshhorn Museum  
Independence Ave. and Seventh St., Washington, D.C.  
www.hirshhorn.si.edu

TUESDAY 23

EXHIBITION OPENING

**Celebrating 110 Years of an American Family Business: The Rambusch Company**  
The National Arts Club  
Marquis Gallery  
16 Gramercy Park South  
www.nationalartsclub.org

JANUARY

TUESDAY 6

EXHIBITION OPENING

**Don Bachardy**  
Cheim & Reid  
547 West 25th St.  
www.cheimread.com

THURSDAY 8

LECTURE

**Individual Grant Opportunities for Architects and Designers**  
7:00 p.m.  
The Urban Center  
457 Madison Ave.  
www.archleague.org

EXHIBITION OPENINGS

**Margaret Bourke-White, Harry Callahan, et al.**  
**Contradictions in Black and White**  
Hasted Hunt  
529 West 20th St.  
www.hastedhunt.com

Mark Mulroney

**Follow the Nosebleeds**  
Mixed Greens  
531 West 26th St.  
www.mixedgreens.com

FRIDAY 9

EVENTS

**Outsider Art Fair**  
Through January 11  
7 W New York  
7 West 34th St.  
www.sanfordsmith.com

CityVision Final Presentation

6:00 p.m.  
National Building Museum  
401 F St. NW  
Washington, D.C.  
www.nbm.org

SATURDAY 10

EXHIBITION OPENINGS

**Luisa Lambri**  
Luhring Augustine  
531 West 24th St.  
www.luhringaugustine.com

Mary Heilmann

303 Gallery  
547 West 21st St.  
525 West 22nd St.  
www.303gallery.com

THURSDAY 15

LECTURE

**Adrienne Cortez, Susannah Drake, et al.**  
**Independent Projects: Presentations by League-sponsored Recipients of New York State Council on the Arts Grants**  
7:00 p.m.  
The Urban Center  
457 Madison Ave.  
www.archleague.org

EXHIBITION OPENING

**Chris Miner**  
Mitchell-Innes & Nash  
534 West 26th St.  
www.miandn.com

FRIDAY 16

EXHIBITION OPENING

**Edward Steichen: In High Fashion, The Condé Nast Years, 1923-1937**  
**This Is Not a Fashion Photograph**  
**Weird Beauty: Fashion Photography Now**  
International Center of Photography  
1133 6th Ave.  
www.icp.org

SATURDAY 17

EXHIBITION OPENING

**David Maljkovic**  
Metro Pictures  
519 West 24th St.  
www.metropicturesgallery.com

SUNDAY 18

EXHIBITION OPENING

**Looking In: Robert Frank's "The Americans"**  
National Gallery of Art  
National Mall and 3rd St.  
Washington, D.C.  
www.nga.gov

WEDNESDAY 21

EXHIBITION OPENING

**Raphael to Renoir: Drawings from the Collection of Jean Bonna**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org



RAY MORTENSON/COURTESY JANET BORDEN

BROKEN GLASS: PHOTOGRAPHS OF THE SOUTH BRONX BY RAY MORTENSON

Museum of the City of New York  
1220 5th Avenue  
Through March 9, 2009

A startling look at one of New York's often-told tales, *Broken Glass: Photographs of the South Bronx* by Ray Mortenson highlights the role of architecture as silent witness to ruin and resurrection. Taken between 1982 and 1984, the exhibition's 50 black-and-white cityscapes and interior views document abandoned, burnt-out, and rubble structures of the Bronx, a borough whose decline began with the economic crisis of the 1930s, accelerated with Robert Moses' construction of the Cross Bronx Expressway in the 1950s, and became a national symbol of urban failure in the 1970s. Ranging in size from 11-by-14 to 40-by-60 inches, each image implicitly recalls the thriving South Bronx of the past, as faded storefronts and vacant apartments make their inhabitants all the more conspicuous by their absence. A chair stands forlornly under peeling plaster; ranks of boarded-up windows stretch to the horizon. Such scenes contrast sharply with the affluent urban renewal that the very same neighborhoods have encountered in recent years, reminding us that a thin line separates prosperity from decay. As he has in his powerful photographs of industrial and natural landscapes, Mortenson lets the empty spaces speak for themselves.



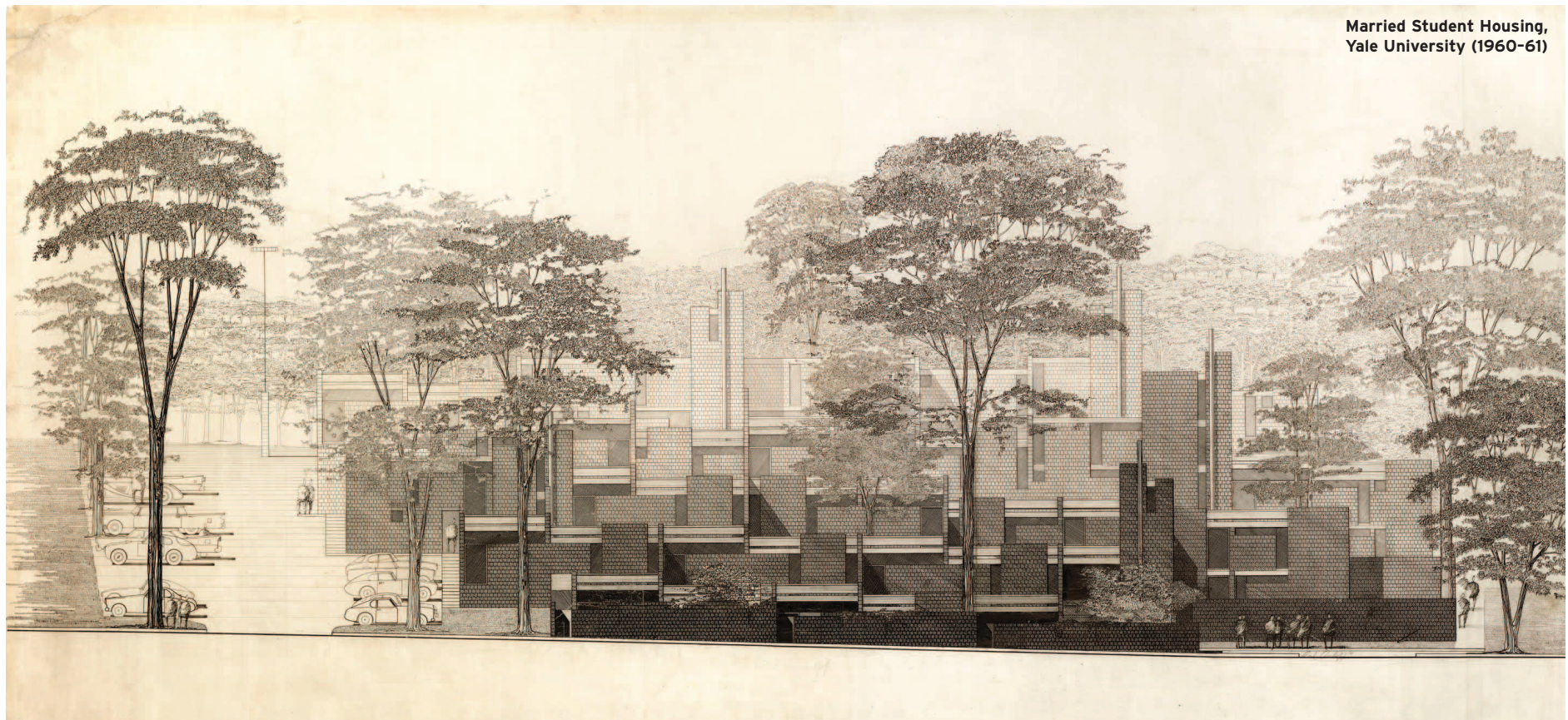
COURTESY GEHRY PARTNERS

FRANK O. GEHRY: DESIGN PROCESS AT THE LEWIS HOUSE

Philadelphia Museum of Art  
26th Street and the Benjamin Franklin Parkway  
Philadelphia  
Through April 5, 2009

What began as a run-of-the-mill remodeling project for the Lyndhurst, Ohio home of arts patron Peter Lewis grew into a legendary opportunity for Frank Gehry to develop his trademark architectural style. Though never built, the Lewis House, a decade-long commission that began in 1985, was the preface and inspiration for some of Gehry's later projects in Bilbao, Prague, Dusseldorf, and Berlin, all of which are displayed in this exhibition. Using the Lewis House as its starting point, the show traces the evolution of Gehry's complex ideas and geometries from plans of the house's earliest scheme—an axial composition of boxy geometric structures—through design process models and drawings that detail ever more unorthodox experiments in form, composition, and materiality. (Gehry has called the long-running project the equivalent of a MacArthur "genius" award.) Growing in scope from 18,000 to 42,000 square feet as Lewis added garages, master bedrooms, and guest amenities, the plans emboldened Gehry to exploit breakthroughs in both form and computer-aided design. Altogether, the exhibit's 120 architectural models, drawings, photographs, and videos—along with furniture and decorative arts—amount to a mini-retrospective illuminating Gehry's now familiar but no less pathbreaking design aesthetic.





Married Student Housing,  
Yale University (1960-61)

COURTESY YALE SCHOOL OF ARCHITECTURE

## All Rudolph

**Model City: Buildings and Projects by Paul Rudolph for Yale and New Haven**  
Paul Rudolph Hall  
180 York Street, New Haven  
Through February 6, 2009

"A 'vision' of the future," said *The New York Times*, "now an eyesore." That was the headline of a 1979 article about a decrepit and soon-to-be-demolished 1967 New Haven public housing project, "that seemed to have everything: daring design [an avant-garde prefab-unit stacking system], a prestigious architect [former Yale Architecture

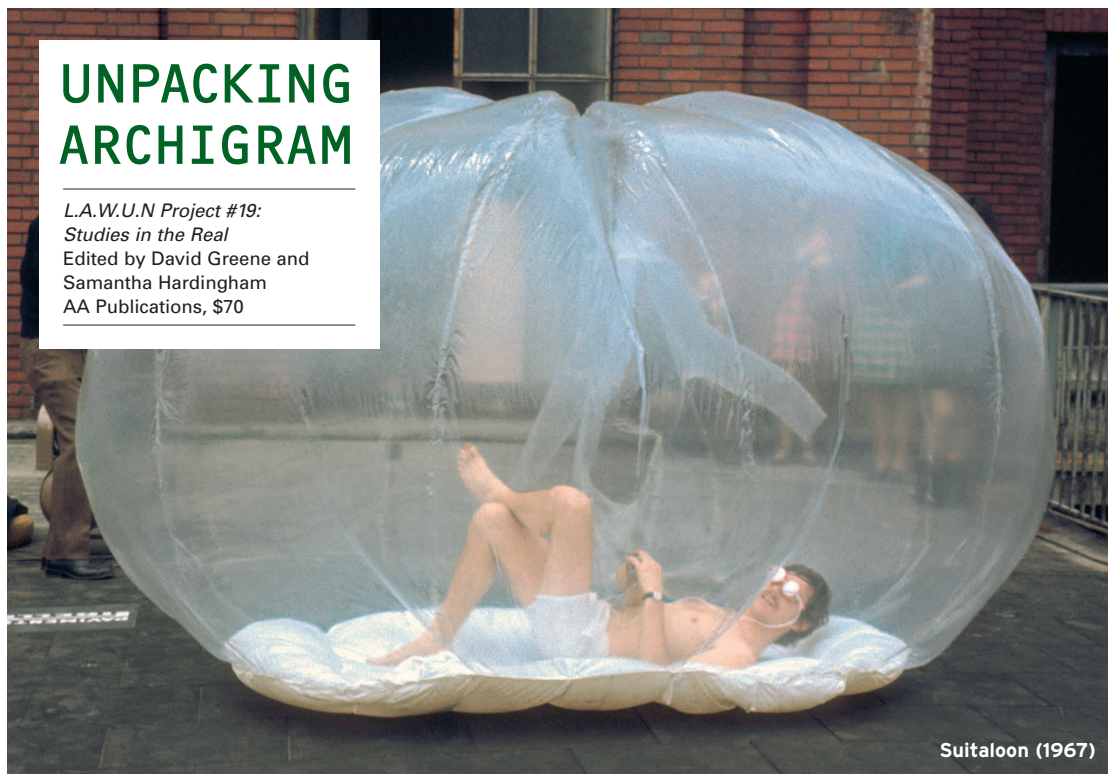
Department Chair Paul Rudolph], and the backing of HUD," the federal housing agency whose resources were expertly channeled to epochal urban renewal projects by then-mayor Richard C. Lee. This particular convergence of late-high-modernist formalism and a public policy that conflated urbanism with mere architectural patronage at a vast scale is the subject of *Model City: Buildings and Projects by Paul Rudolph for Yale and New Haven*, now at Yale's Architecture Gallery. The show documents 13 projects, including iconic work like the 1962 Temple Street parking garage and unpublished projects like a surprisingly Niemeyer-esque 1958 Church Street shopping center that Rudolph developed for Lee and Yale president A. Whitney Griswold. Curator Timothy M. Rowan, a University of Massachusetts

architectural historian, has effectively organized the show around four successive themes: Critiquing Modernism, Monumental Urbanism, Prefabrication, and Denouement, that trace a story of rise and fall. Rudolph's original drawings—some familiar, some strange—are complemented by a lively archive of documents and ephemera, and crisp new models of lost or unbuilt works. But the show's larger topic is how to connect both halves of that *Times* headline: the vision and the eyesore. How to come to terms with Rudolph in all of his complexity and contradiction: ubiquitous and elusive, brutal and plush, infinitely universalizing and intricately idiosyncratic? How does today's architectural discourse assimilate Rudolph: once glorious, then deeply unfashionable, now ripe for his own renewal?

The housing project featured in the *Times* and reconstructed in the show bore the irresistible name of Oriental Masonic Gardens. Those adjectives precisely evoke the exotic, hermetic, fantastic, and cryptic affect of Rudolph's work when viewed through present-day eyes. Like his 1960s contemporaries Eero Saarinen, John Lautner, Minoru Yamasaki, and others, Rudolph translated the modernist orthodoxies of the International Style into a personal vision at once rigorous and mannered, relying on the impact of deeply modeled ferroconcrete juxtaposed with sleek glass and steel filigree (and the occasional dash of orange leather). Unlike those men, he was in close contact with the architects who would dethrone him and establish the pop-historicist style that came to be known **continued on page 31**

## UNPACKING ARCHIGRAM

**L.A.W.U.N Project #19: Studies in the Real**  
Edited by David Greene and Samantha Hardingham  
AA Publications, \$70



Suitaloon (1967)

COURTESY AA PUBLICATIONS

For David Greene, one of the founding members of architectural iconoclasts Archigram, the expression of ideas in print rather than in built form is a long tradition: His investigations have historically been rolling, incomplete experiments. His L.A.W.U.N (Locally Available World Unseen Networks) projects began in 1967 with *The Bottery*, a phenomenally prescient imagining of technologies we now take for granted. The present publication, *L.A.W.U.N #19*, revisits many of Greene's designs dating from the 1960s to projects of the present day.

Born of Britain's postwar recovery and the reclamation of modernism by state-funded welfare programs (and arguably the one moment when the country was "groovy"), Archigram was both a group and a magazine. The product was a collision of words—architecture and telegram—and of several young London architects: Warren Chalk, Peter Cook, Dennis Crompton, David Greene, Ron

Herron, and Michael Webb. The group used a unique and vivid graphic sensibility to proclaim their radically playful paper architecture, railing against the conservative environment of the era and excitedly exploring the freedom suggested by evolving technologies. Though Cook was the vocalist of the gang, Greene is often credited as being the poet and most visionary wayward of them all.

Since Archigram's eventual dissolution in the mid-1970s, Greene has, like the rest of the group, had a peripatetic teaching career. Currently first-year design tutor at London's Architectural Association (AA), he runs the master's program in advanced architectural design at Oxford Brookes University and pursues research at the aptly named Centre for Experimental Architecture (EXP) at the University of Westminster. *L.A.W.U.N #19* emerged from a dialogue with Samantha Hardingham, an author and research **continued on page 30**



# INSIDE THE BOX

*Big Box Reuse*  
Julia Christensen  
MIT Press, \$29.95



JULIA CHRISTENSEN

Julia Christensen grew up in Bardstown, Kentucky, a town known for its bourbon whiskey and historic architecture. There, she saw Wal-Mart come to town, build and then abandon a big box store, which ended up as the site of the new county courthouse. A writer and photographer who teaches at Oberlin College, Christensen was inspired to visit and photograph other big boxes like Winn-Dixie and Kmart that have been repurposed. Her photographs are currently on view in Pittsburgh at the Carnegie Museum of Art, where her images are included in the show *Worlds Away: New Suburban Landscapes*.

In *Big Box Reuse*, Christensen highlights ten cases. The huge metal sheds have been converted to Head Start centers, senior care facilities, indoor go-kart tracks, and libraries. One houses a Route 66 Museum in Lebanon, Missouri, another the Spam Museum and offices of the Hormel meatpacking company in Austin, Minnesota. One has become a church in Pinellas Park, Florida. None are

especially great or inspiring architecture, but several involve extensive refurbishing that nearly disguise their origins.

Christensen's travels are proof, if we needed it, that Stewart Brand's *How Buildings Learn* belongs in the architectural canon alongside *Delirious New York*, *Learning from Las Vegas*, and *Vers Une Architecture*. On the highway, however, reuse is more about earning than learning: Budgets are minimal and the repurposing work, it turns out, requires more than simply redecorating these giant sheds. But while we regularly honor architects for urban reuse, Christensen reports that several of the architects involved in projects were too embarrassed by the work to want their names used. Some of the facilities are grim, others less so, though none of the architects here are as sophisticated as James Wines and SITE's witty Best Products stores from the 1970s. Still, real creativity is evident, for all the budget limits, in the library and museum in Missouri. Credit goes to Joan True and Charlie Johnson, the interi-

or and exterior architects of that project.

We are accustomed to reuse in the city—former sweatshops housing fashion labels and lofts for printing presses sheltering ad agencies—but pay less attention to reuse elsewhere. Still, it is there. Perhaps you have to be a certain age to recognize the many former Howard Johnson's restaurants or A&P grocery stores that now vend dinette sets or carpet remnants. Not far from my home in New Jersey, the steep blue roof of an erstwhile International House of Pancakes sells iPhones as an AT&T store. Reuse along the highway will increasingly become a fact of life as more big boxes become available in the current economy. As I write this, Circuit City has just announced bankruptcy and plans to close more than a hundred stores, and Linens N' Things is running its liquidation sale. Architects looking for work in the current climate would do well to keep their eyes hopefully trained on America's highway strips for signs of potential. The way seems open for more clever ideas of

Hastings Head Start Childhood Center, located in an old Kmart building in Hastings, Nebraska

building inside these modern "ruins."

Readers may be surprised to learn that up to this point growth, not recession, has made most of these buildings available. Wal-Mart finds it more economical to build a new, larger store down the road than to expand an existing one, leaving empty stores behind like so much discarded snakeskin. Moreover, the chain wants to keep the empty stores as placeholders against competitors, Christensen reports.

It would be easy to react to her stories with anger and indignation at the power of chains that have decimated Main Streets (reuse is struggling there), and bemoan a country where the shivering, starving public sector is forced to wear the cast-off clothing of an uncontrolled private one. Christensen, however, is more encouraged by this process than others might be, although some of the statements from officials involved in these projects seem naively optimistic, even boosterish. I wonder how many other efforts to reuse other big box buildings have been in vain; most of her tales have upbeat endings.

Yet the subliminal message of Christensen's photographs, which are reminiscent of Stephen Shore's—empty of people, with expanses of alienating asphalt parking lot or sheet metal facade—is less hopeful than her words. And Christensen's case studies raise more general questions she doesn't answer: How durable are these buildings? What is the responsibility of the big chains? What can law or planning do to make big box reuse easier, perhaps by studying the modular mode of malls? (Pull out a Gap, plug in a Delia\*s as fashions change.)

Still, Christensen's enthusiasm is an antidote to cynicism, encouraging and humane. "As I stand there in the parking lot," she writes, "snapping photos of that reused Wal-Mart sign, I look around and observe an endless ribbon of strip malls, full of buildings just like this. I think to myself, they have stories too. All of these faceless, nameless, corporate big box buildings—which turn over so quickly for the sake of 'business'—actually have stories behind them, stories well hidden behind their stoic facades. These buildings have an impact on the lives of people."

**PHIL PATTON WRITES FOR *THE NEW YORK TIMES*, *I.D.*, AND OTHER PUBLICATIONS.**

**UNPACKING ARCHIGRAM** continued from page 29 fellow at the EXP.

Tipped off to a stack of cardboard boxes in Greene's garden shed, Hardingham unearthed an archive of projects that this book presents. The volume is not simply an archive, but attempts to revisit the projects and assess their validity today.

For this project and its sister exhibition (itself a separate entity, *L.A.W.U.N #20*), Hardingham and Greene invited four designers to reinterpret four of the original projects. Former teaching colleague Shin Egashira adapted Greene's thesis project from 1959, a design for a mosque in Baghdad; Theodore Spyropoulos of the AA Design Research Lab and founder of mini-forms took on one of Greene's best known projects, the *Living Pod*;

textile sculptor Ronan Merish produced the first-ever prototype of *The Hairy Coat*, extending Greene's notion of a man who carries his architecture in his pocket. The accompanying exhibition also featured the work of architect and filmmaker Nic Clear, tackling Greene's ongoing *Invisible University* project and the idea of education through wireless communication. The book's real gold, however, is its reproduction of a back catalogue of Greene's visionary projects, each accompanied by a commentary from the man himself, written especially for this book.

Parts of the text, including the chapter and project headings, can appear ponderous, even deliberately obtuse. This seems at odds with the playful and humorous render-

ings, naive models that would look at home in kindergarten and contrast with the über-bureaucratic categorizing of the projects they illustrate. Yet a little patience and vision are all it takes to get past initial cynicism: In his commentaries, Greene is candid and informal, explaining the origins and rationale of each project with insight and humility.

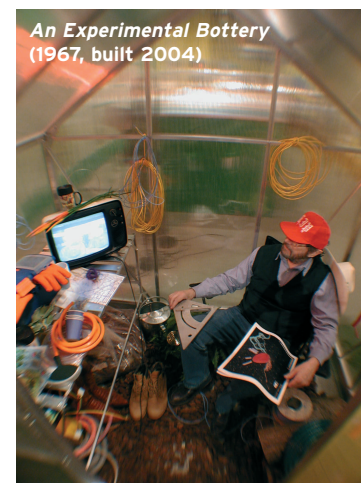
The book's design is remarkable in its holistic aptness. The cover and binding are reminiscent of a "jotter," or notebook, giving the impression of a loose collection of notes and works—exercises in progress. Inside, the pages are rich with 1960s ephemera, particularly ads for tools and gadgets that hint at Greene's predilection for mechanics. Following Marshall

McLuhan's statement that "Culture is what most people are doing most of the time," Greene's deliberate inclusion of graphic ephemera is an attempt to evoke the climate in which his ideas and approach gestated; reprints of Archigram's output reveal visual crosscurrents between pop culture, the group, and Greene's own investigations. Several illuminating essays have been printed using an experimental process, in which shades of ink were varied and modulated during printing, creating a unique gradation on each imprint.

This adds up to a lurid joyride through Greene's mind, which is always retracting from conventional notions of form and moving ever more toward "ideas about ideas." The book provides proof that the

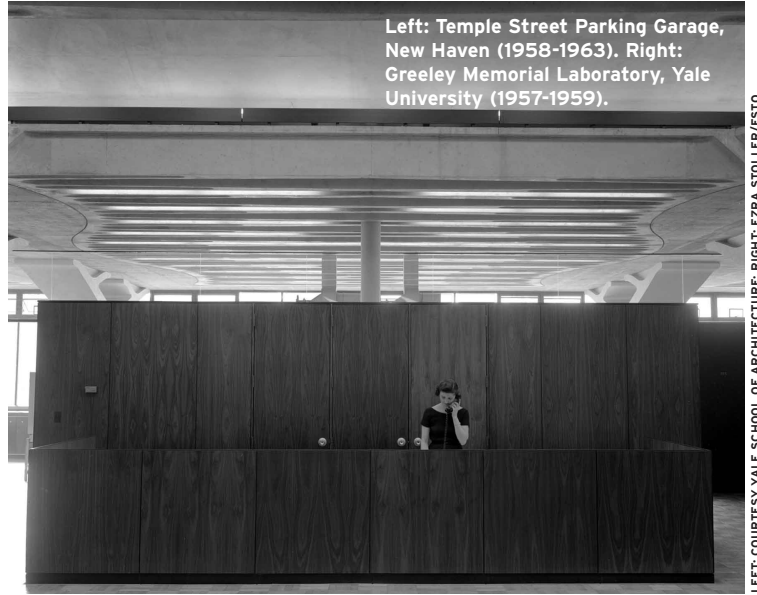
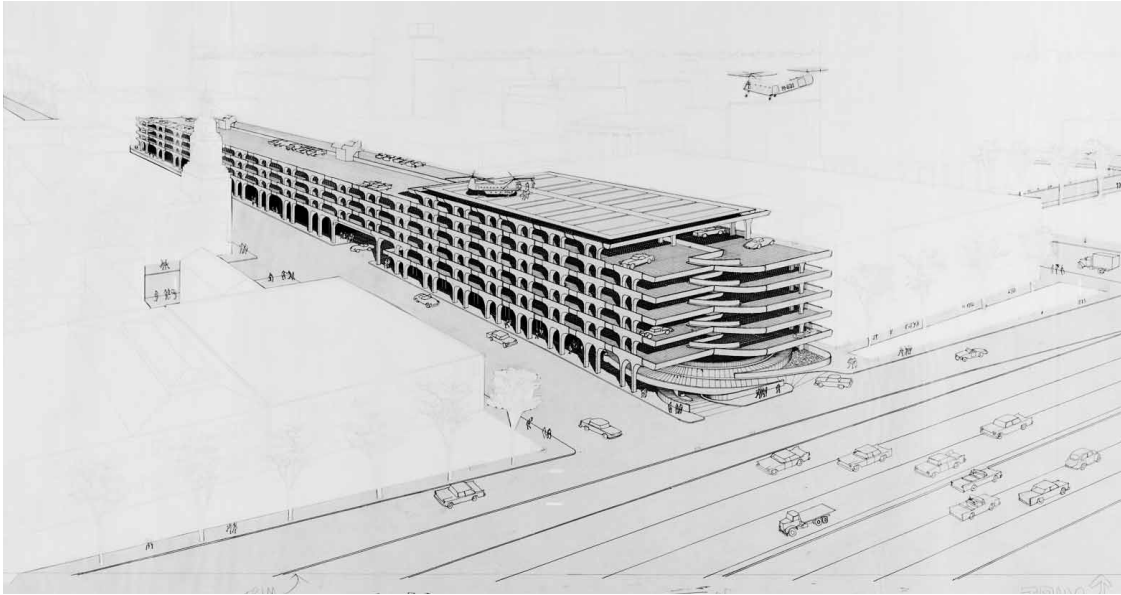
*L.A.W.U.N* series is what Archigram failed to become: an ongoing questioning of architectural thought.

**SHUMI BOSE IS AN INTERN AT AN.**



COURTESY AA PUBLICATIONS





Left: Temple Street Parking Garage, New Haven (1958-1963). Right: Greeley Memorial Laboratory, Yale University (1957-1959).

LEFT: COURTESY YALE SCHOOL OF ARCHITECTURE; RIGHT: EZRA STOLLER/ESTO

**ALL RUDOLPH** continued from page 29 as Postmodernism in architecture: his successor as Yale architecture chair Charles Moore, and his one-time assistant for a master class on precast concrete, Robert Venturi. Once installed in the 1958–63 Arts and Architecture (A+A) Building that Rudolph had designed for Yale, they nibbled away at its conceptual foundations. Moore told the *Yale Daily News* on his arrival in 1965: “I disapprove of the A+A Building whole-heartedly because it is such a personal manifestation for non-personal use.” All architects develop personal formal languages in serv-

ice or search of universal applications or ideals, but Rudolph’s Brutalist counter-vernacular (and Borrominian eagerness to use, say, 37 different levels when two would do) seemed to expose him especially to this critique.

Then, of course, there was the fire. The 1969 blaze that destroyed three floors of the A+A Building (and inaugurated three decades of benign neglect and unsympathetic renovations) might be seen as a miniature of the 1967 riots and fires in New Haven and elsewhere that revealed the fissures of race and class and culture that the “Model City” urban

renewal projects of the time had elided. The notion that the fire might have had something to do with students disgruntled as much by the building as by the institution it embodied—enhanced by foreshadowing in a student broadsheet that read, “See the A+A Building. See every building. See them soon...”—gave a ghoulishly populist tinge to the spectacle of a difficult-to-use building being slowly undone. Along with it went the reputation of its creator.

Today’s A+A Building has been lovingly restored and refined, with post-fire accretions erased, as part

of a reconstruction with a new adjacent building that houses the History of Art department, just completed by Gwathmey Siegel. The building is freshly legible, and to examine Rudolph’s languid graphite studies and ruthless ink perspectives while standing within the very atrium they depict is a particular pleasure. And yet is it possible that all those erased accretions, while undeniably resisting and obscuring the original structure, were in their rough, fussy, melancholy way actually sympathetic to its sublime spirit? The new building—and the small interventions inserted into the old—uses a

familiar contemporary vocabulary of terrazzo and pale wood, stainless and powder-coated steel, drywall, baseboards, and aluminum storefront extrusions. The ceilings are never too low or too high. Everything is efficient, economical, tasteful, cheerful, clean, comfortable, and ultimately—in contrast to the willful complexity, spirited melancholy, and inventive audacity to be found next door—just a little heartbreaking. It may be that after today’s era of caution and credit-freeze, yesterday’s eyesore will be tomorrow’s sight for sore eyes. **THOMAS DE MONCHAUX IS A FREQUENT CONTRIBUTOR TO AN.**

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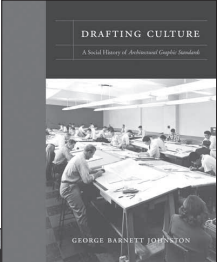
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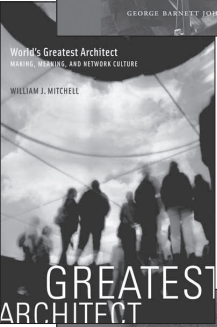
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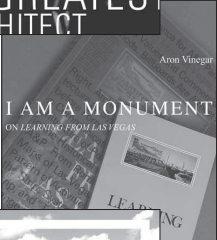
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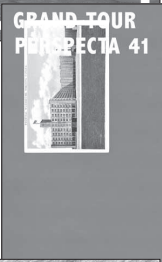
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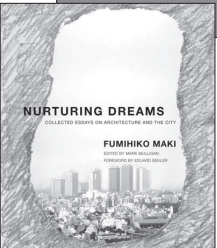
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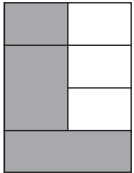
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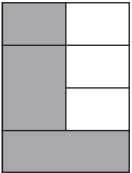
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**Job Level:** Academic  
**Salary Range:** Any  
**Location of the Position:** NJ

**CONTACT INFORMATION:**  
**Company/Organization:** New Jersey Institute of Technology  
**Contact Name:** Annie Crawford, Human Resources  
**Address:** 323 Dr. MLK Jr. Blvd., Fenster Hall Rm 500  
**City/State/Zip:** Newark, NJ 07102-1982  
**Phone:** 973-596-3139 Fax: 973-642-4066  
**Email:** [annie.crawford@njit.edu](mailto:annie.crawford@njit.edu)

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**Job Level:** Academic  
**Salary Range:** Any  
**Location of the Position:** NJ

**CONTACT INFORMATION:**  
**Company/Organization:** New Jersey Institute of Technology  
**Contact Name:** Annie Crawford, Human Resources  
**Address:** 323 Dr. MLK Jr. Blvd., Fenster Hall, Room 500  
**City/State/Zip:** Newark, NJ 07102-1982  
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**Position Title:** Associate Professor – Architecture  
**Requires U.S. Work Authorization?** Yes  
**Job Level:** Academic **Salary Range:** Any  
**Location of the Position:** NJ

**CONTACT INFORMATION:**  
**Company/Organization:** New Jersey Institute of Technology  
**Contact Name:** Annie Crawford, Human Resources  
**Address:** 323 Dr. MLK Jr. Blvd., Fenster Hall, Room 500  
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In Orange County, the car-centric heart of the American dream, New York landscape architect Ken Smith is creating a complex, urban-scale public space that promotes ecological and social sustainability.

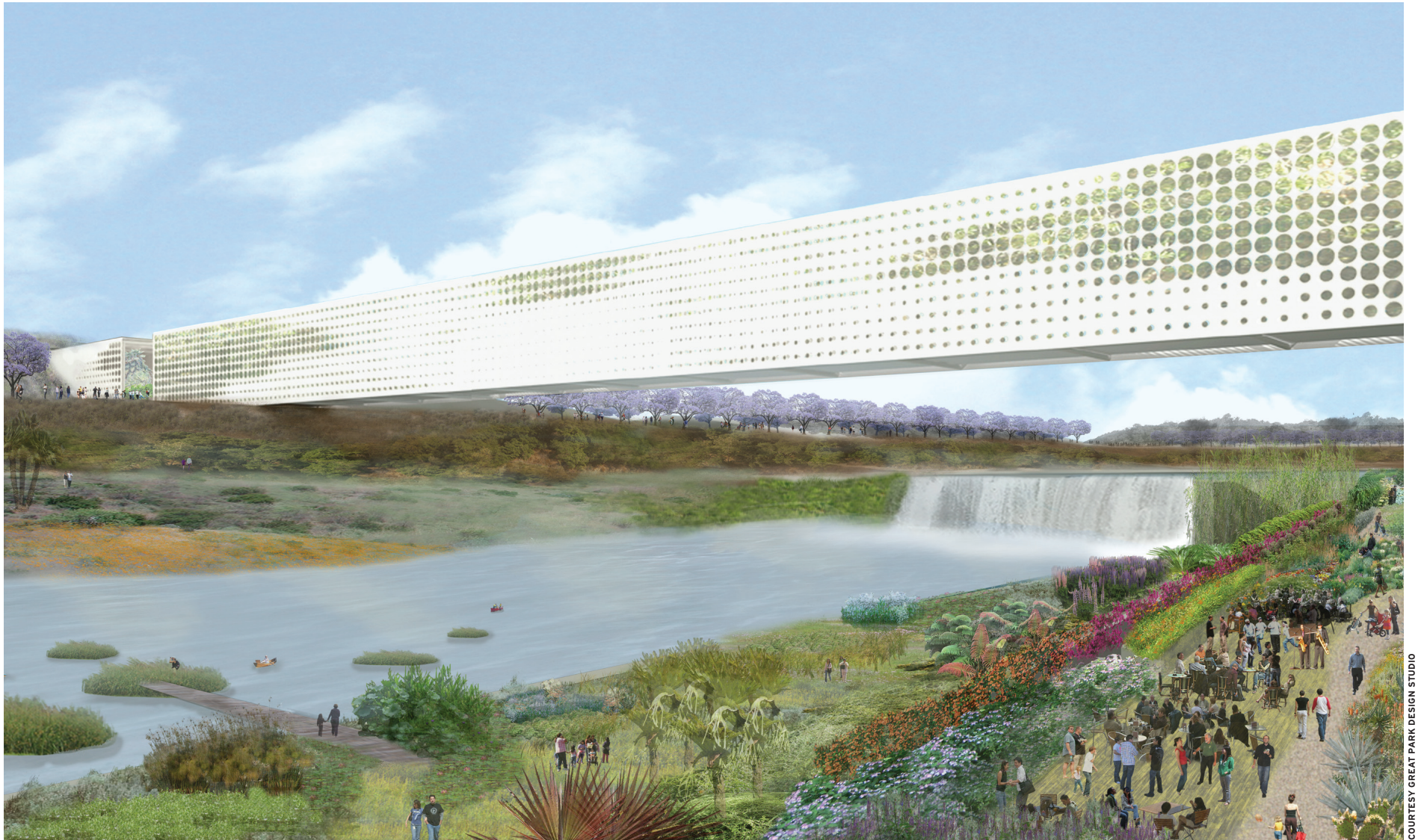
## GREENING THE O.C.

**Above:** More than 3,800 of the El Toro property's 4,700 acres will be dedicated to open space, education, and other public uses, including the restored wildlife corridor, seen at center right, and the lower canyon's 26-acre lake, which will store recycled water for park irrigation. An axial open space in place of a north-south runway preserves unobstructed views to the Santa Ana Mountains.

Carving a two-mile-long canyon through the heart of Southern California might seem like apostasy in this age of low-impact land use. But the Orange County Great Park is no ordinary place. To build this winding canyon, excavating machines will move over five million cubic yards of earth to create a sluice of space up to 60 feet deep, with selective cuts framing views of the Santa Ana Mountains, all culminating in a new, 26-acre lake.

"The canyon is at once obvious and also unexpected," said Ken Smith, principal of Ken Smith Landscape Architect, which won a competition in 2006 to become master designer for the 1,347-acre park. "The whole natural landscape in Southern California is composed of canyons. But this site is so flat and barren, the idea to create a feature of this scale is not something people had really thought of." Moreover, the canyon proved a logical design move because it could be built fairly easily in a region where grading golf fairways is second nature to contractors. Besides restoring fast-depleting natural habitat, the space is so large that it will create its own microclimate: a cool respite for park visitors. As Smith observed, "It's a big canvas."





COURTESY GREAT PARK DESIGN STUDIO

At almost twice the size of New York's Central Park, the Great Park will be the core of a 4,700-acre community built virtually from scratch on the site of the El Toro Marine Corps Air Station in Irvine, California. As the heart of this new chunk of Orange County, the park represents a complex and interlocking model of sustainable development for Southern California and beyond, where once-open vistas have been boxed in by suburban growth. Taking a macro-scale approach, the park will restore critical native plant and animal communities. By integrating with the densifying neighborhoods around it, the park promotes a walkable lifestyle in the land of sprawl. And it brings together diverse user groups to create for the county a sorely needed cultural heart.

The Great Park is an unusual partnership between the federal government, a private developer, and the city of Irvine. Following the air base's closure in 1999, a voter initiative called for a park and nature preserve on the site. The entire property was purchased at auction by Miami-based developer Lennar Corporation, which transferred the Great Park parcel to the city of Irvine. The park is operated by a nonprofit corporation, whose

directors consist largely of elected officials from the city of Irvine, along with other local stakeholders.

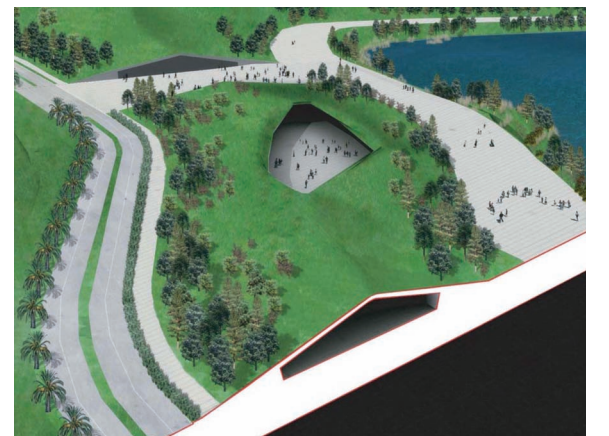
Now in the schematic design phase, the park's parameters were laid out by Irvine planners, who set it upon a bare expanse of earth and concrete. "It came with quite a bit of the brownfields as well," Smith said. Those include a chemical plume reaching 200 feet down into groundwater, which the U.S. Navy is obliged to clean up. As part of its development agreement, Lennar has put \$400 million toward the park and related infrastructure, while another share of the park's estimated \$1.5 billion budget is expected to come from tax-increment bonding, as adjacent property values rise.

From the outset, Smith and his partners—including Los Angeles-based landscape architect Mia Lehrer and Enrique Norten of TEN Arquitectos—conceived of the park as a showplace of sustainability. The site's environmental backbone is a series of ecological restorations that will renew the region's vanishing natural diversity. Among the first sections to be built is a two-mile-long wildlife corridor: a missing link in a stretch of land reserves said to be the largest interconnected open space system

in the country.

"It's rare that an ecologist is asked to sit at the table when the basic ground plan is being determined," said Steven Handel, president of New Jersey-based Green Shield Ecology, who has been part of the design team from the outset. "A lot of the basic plan grew out of ecological principles, not just design decisions." The wildlife zone has been detailed to create habitats for birds, bobcats, and even a pack of coyotes, down to supplying rocks so the lizards have a place to warm up in the morning. "I'm rebuilding a whole world out of nothing," Handel said.

Other worlds will be built here, too. "The most visited sites for people who live in Orange County are the shopping centers and the beaches," said Lehrer, senior partner at Mia Lehrer+Associates. "There's a real void in terms of a cultural center." Institutions will cluster in the park's "cultural terrace," where buildings are being designed by TEN Arquitectos as earth-bermed structures cut into the canyon. Park leaders are evaluating a variety of programs—an amphitheater, museums, a public library—many of which are expected to be public-private partnerships. **continued on page 35**



**Top:** Designed by TEN Arquitectos, buildings in the park's cultural zone include the Conservatory Bridge, spanning the restored Agua Chino waterway and clad in a perforated skin to allow for natural ventilation.

**Middle:** Earth-bermed structures are cut into the canyon to house new cultural programs. **Above:** The streetcar-like fixed guideway system will connect to Irvine's regional rail network.





## Refining the next generation of green skyscrapers

# STEPPING UP

When 4 Times Square was completed in 1999, the project was touted as the harbinger of a new era of environmental responsibility in the design of tall buildings. But for a while longer, skyscrapers in New York City continued to be designed and constructed in more or less the traditional manner. The games of one-upmanship that would have indicated a dedicated consensus of green builders did not immediately materialize. “When we built 4 Times Square, we were creating a template of a way of building that people would have to follow,” Douglas Durst, president of The Durst Organization, developer of 4 Times Square, told *AN*. “Not many people did. It takes a while to see how successful and adaptable it is,

for it to spread to other people’s projects.”

It took some time for the benefits of green design for tall buildings to be better understood, for the industry to accumulate hard data linking healthy, daylight-filled offices to higher worker productivity, and greater energy efficiency to lower electricity bills. But the green building boom didn’t begin in earnest until developers realized that they could charge higher rents for spaces that adhered to greater levels of sustainability. The trend first became apparent in the city when Larry Silverstein decided to seek LEED Gold for 7 World Trade Center, and Hearst did the same for its new tower. “It was disappointing that it took so long, but a lot of people in the industry thought

it was a quacky idea,” said Bruce Fowle, partner of FXFowle, designer of 4 Times Square. “Now it’s a marketing tool.” The change in attitude can be seen quite clearly in the example of the New York Times Building. While the project took great strides in energy efficiency and usage of daylight, Forest City Ratner and the New York Times Company opted not to pursue LEED. “In 2004 when we had to make the decision [to pursue LEED], it was still a fairly new idea, and they didn’t feel that they had to put a label on it,” continued Fowle. “In my last pitch to them I told them they were going to spend the rest of their life explaining why they didn’t go for LEED rating. And that’s what’s happening.”

The LEED system was still





under development when 4 Times Square was designed and built, so there is no reliable way to quantify just how it measures up to the certified office towers now up and running in the city. Some experts think, however, that most of the new green skyscrapers haven't gone far enough in pushing the envelope on sustainable design. That honor has been reserved for Durst's latest project, the Bank of America Tower at One Bryant Park, which is currently nearing completion. Once finished, the building will seek a LEED Platinum rating. "It's a pretty easy comparison to go from 4 Times Square to One Bryant," Serge Appel of Cook + Fox, designer of One Bryant, told AN. "At One, Durst took what they learned at 4 and went on from there. In terms

of green building, 4 might be at 25 on a scale of 1 to 100, while One's a 75. There's more infrastructure, more thinking. It's the next generation."

So what did they learn? What defines the next generation of green skyscrapers? First, One abandoned some of 4's more showy energy-producing features, namely the building-integrated photovoltaics. In the final analysis, the solar cells generated very little energy, only about one percent of the base building needs. Even at the current state of the technology, photovoltaics did not prove feasible for a tall building that remains in shadow half of the day. Instead, the designers at One opted for a 4.5-megawatt, gas-fired cogeneration plant, which recycles waste heat from the engine for heating and to power absorption chillers for cooling. And while the plant will not cover the building's overall energy usage, producing energy onsite is more efficient than pulling it off the grid, which is only about 50 percent efficient.

The interior's environmental air quality was improved at One with a better filter. It removes 95 percent of particulates, while 4's removed around 85 percent. Not a huge jump, but the real advance in this area is the usage of underfloor displacement ventilation, while 4 uses a traditional overhead delivery system. The under-floor method was used in the New York Times Building, but only in the newspaper's half of the structure. One will be the first project to use it throughout. It keeps the interior healthier by creating successive air chimneys on each floor, which avoid mixing exhaust air, which rises to the ceiling, with fresh air. The method also requires less energy for air conditioning, since it only conditions from the floor to the tops of people's heads, rather than all the way from the ceiling to the floor.

The building envelopes also differ. While 4 can boast of greater insulation values, as a large portion of its exterior is masonry, at One, the designers decided to go with an all-glass system. The loss in energy savings is balanced out by the fact that a completely transparent facade brings more daylight into the interior, which, when combined with daylight-dimming light fixtures, drastically cuts down on the power needed for lighting—the greatest energy consumer for buildings of this type. While 4 employed similar strategies, few if any tenants actually implemented daylight-dimming fixtures and many fitted out their spaces

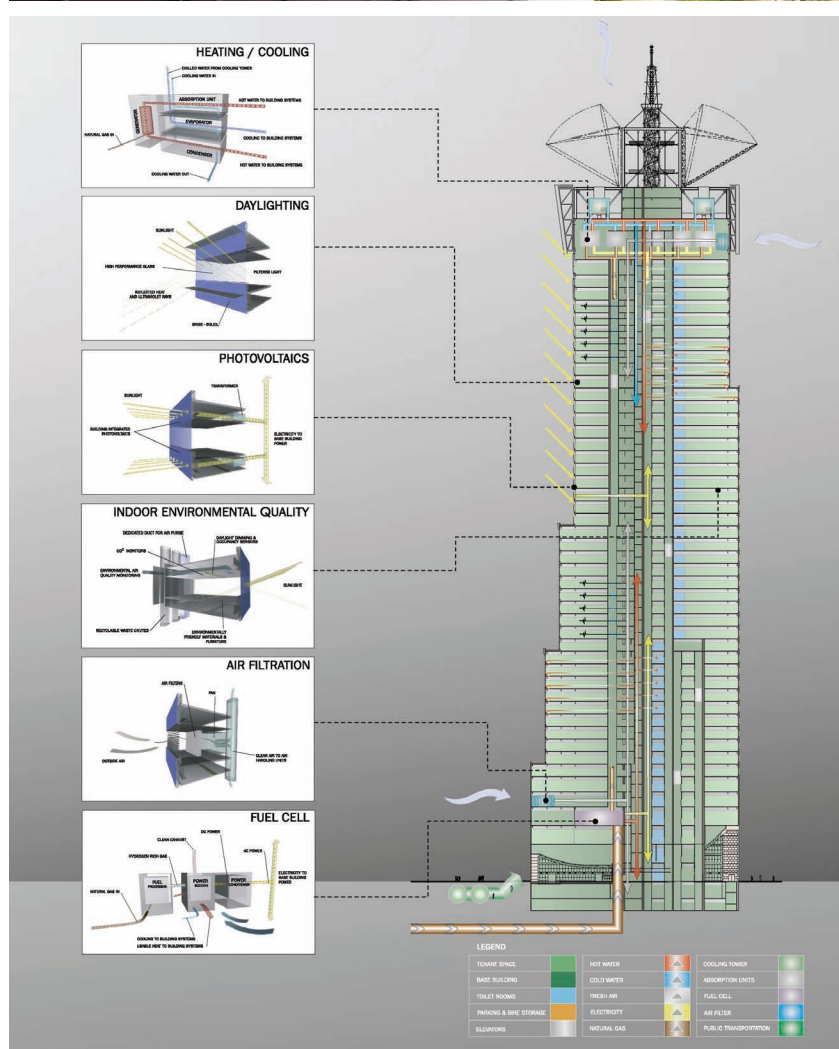
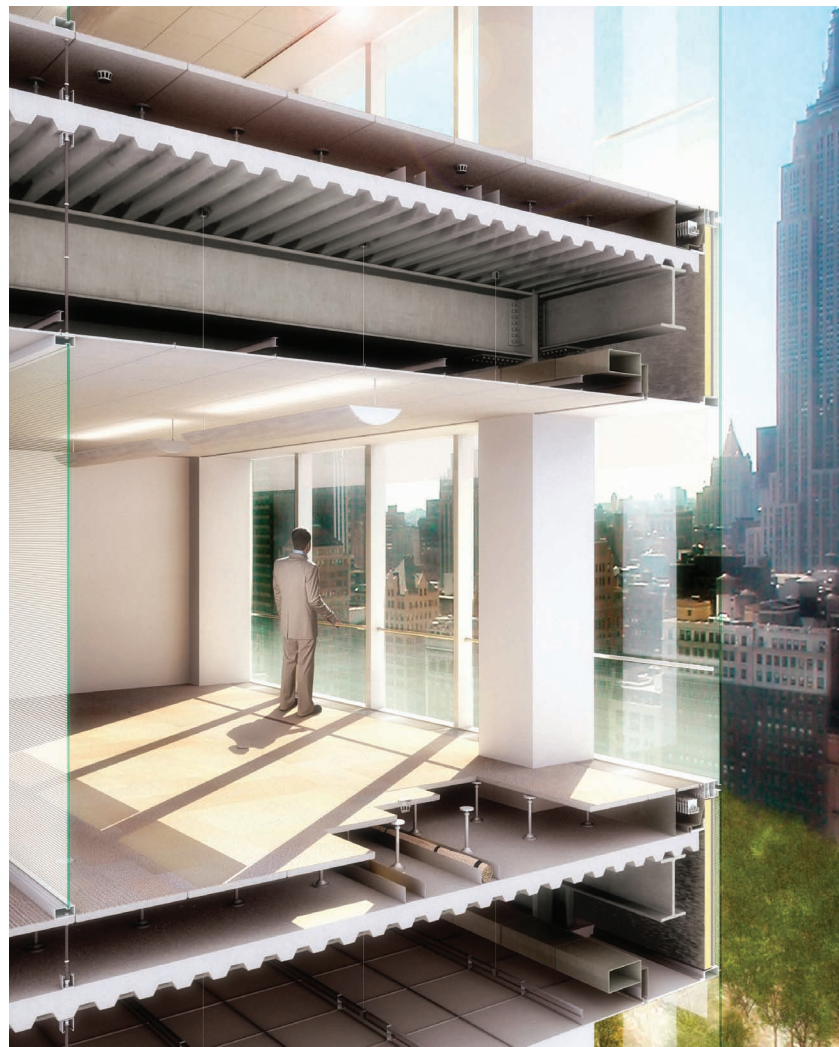
with perimeter walls, which cut down on daylight transmission. In addition to the savings in lighting energy usage, the designers of One picked an all-glass system to create a more daylight-filled environment for the workers. And the glass curtain wall at One does go as far as current technology allows to insulate the building: It is a thermally broken system, which prevents heat exchange between exterior and interior mullions, and the low-e coating and ceramic fritting on the glass panels significantly cut down on heat loading from the sun.

One takes a definite lead in its conservation and reuse of water, employing systems that were not available at the time of 4. The entire building is outfitted with waterless urinals and systems for gray water recycling as well as rain and ground water collection. Overall, the building should save 55 percent of water usage over a traditional building, easing effluence into the sewer system.

Both projects distinguished themselves by adhering to green practices, though it is difficult to compare the two projects in this regard as no metric existed at the time of 4 to let the designers know just how green they were being. Materials were sourced locally even when a premium had to be paid. At One, countertops are made from Icestone, a recycled glass product manufactured in the Brooklyn Navy Yard, which cost more than Italian marble. Construction components were reused on site. The big item in this regard at One was wire spools—contemporary office buildings have a lot of wiring. The construction teams were coached on green building practices and monitored by a third party.

But while it appears that One has exceeded 4 in just about every green check box on the list, it's hard to regard it as the trailblazer that the previous building was. "There's nothing in One that is experimental," said Appel. "Everything has a legitimate payback period that a developer can justify." Rather, it seems that the steps taken at One should be taken these days as a matter of course. The next generation of green skyscrapers, then, must lie elsewhere. "We need to be thinking beyond LEED," said Fowle. "How can we do zero carbon and zero net energy buildings? Buildings that are not just better, but that have a positive effect on the environment, as opposed to a less negative effect."

**AARON SEWARD IS AN ASSOCIATE EDITOR AT AN.**



**Opposite, right:** When 4 Times Square was completed in 1999, it was heralded as the first green skyscraper.

**Opposite, left:** Ten years later, One Bryant Park will become

the first LEED Platinum office building in New York City.

**Above:** The new building employs many of the strategies as shown at 4 Times Square. **Top:** It also breaks

new ground, such as in the use of underfloor ventilation throughout the entire height of the structure.





Green roofs are easy to love but their urban-scale benefits can be difficult to quantify.

## SEDUM CITY

A roof fitted with solar panels signals that a building is equipped with technology at the leading edge of sustainable thinking, a hard-edged surface with easily quantifiable energy and financial dividends. Green roofs elicit a different response, more emotional and somewhat ambiguous. Their benefits, though diverse, are not so easily tallied. Green roofs provide numerous payoffs for individual buildings, but their impact at the scale of the city is only beginning to be studied. While some cities and states are developing requirements or incentive packages to promote vegetated roofs, more precise tools need to be developed to address urban-scale issues like the heat island effect or storm water runoff, a major contributor to water pollution. These issues take on greater urgency as architects and planners turn to sustainable design as a means to mitigate

climate change and resource scarcity.

As most architects know, green roofs consist of a water-tight barrier, a growing medium, and a layer of plants, typically sedum or other drought-resistant plants (referred to as extensive green roofs), though more elaborate designs can include grasses, food crops, or even trees (called intensive green roofs). Vegetated roofs lower energy costs by reducing surface temperature in the summer and providing insulation in the winter. They also last longer than conventional roofs by blocking ultraviolet rays and rapid temperature increases from degrading roofing materials. They reduce runoff during storms, which can reduce water pollution, though it would take very significant acreage concentrated in a single area in order to have an impact. In addition, advocates argue that widespread use of the technology could reduce urban heat islands, which would have broad-based implications for energy use and air quality, such as asthma rates.

According to a 2007 report by the Toronto-based trade group Green Roofs for Healthy Cities, the industry grew by 30 percent over 2006. Chicago led the way with 517,000 square feet constructed in 2007, more than double that of its nearest competitor, tiny Wilmington, Delaware, which planted an impressive 195,600 square feet. New York placed a meager third with 123,074 square feet. "New York is very far behind Chicago. Installation costs here are much higher," said Sarah Wayland-Smith, a landscape designer at Balmori Associates who specializes in green roofs. Wayland-Smith cites high up-front costs and an underdeveloped network of suppliers and installers, as well as, until recently, a lack of government incentives as barriers to construction in New York.

New York City government has adopted a cautious approach to green roofs, according to Rohit T. Aggarwala, director of the Mayor's Office of Long Term Planning and Sustainability. Working with the state legislature, the mayor and the governor recently pushed through a \$4.50-per-square-foot tax credit to encourage green roof construction. The mayor's sustainability blueprint, PlaNYC, encourages green roofs but does not require them. Aggarwala, too, cites high up-front costs. "New York is already the greenest city in the United States," he said. "We should not jeopardize the economic sustainability of the city with financially onerous requirements." Aggarwala argues that reflective roofs can reduce cool-

ing costs, and "blue roofs," or simple gutter lips that slow runoff, can reduce sewage overflows, both at a fraction of the cost of green roofs. Still, he hopes the tax credits will encourage development and bring down costs. "We've got to get more experience. As they become better known, they become less threatening to landlords," he said.

Since Chicago Mayor Richard Daley famously planted sedum and native grasses on City Hall in 2000, more than approximately two million square feet of green roofs on dozens of buildings have sprouted across that city. Following a brutal 1995 heat wave that killed hundreds during a blackout, the City Hall roof was conceived as a pilot project for mitigating Chicago's urban heat island. This proliferation has been fostered by a number of incentives and requirements. Chicago's program has also helped to bring construction costs down and increase the number of growers, suppliers, and installers in that region. While the surface temperature of City Hall and several other projects has been monitored, little research has been done on the effectiveness of green roofs at the urban scale in Chicago, according to Larry Meredith, spokesman for Chicago's Department of Environment. Even with the impressive number of square feet planted, there may be limits to the effectiveness of the rollout, at least thus far. A map developed by architect Linda Keane and her students at the Art Institute of Chicago shows how the roofs are scattered across the city, and how modest the area of green roof coverage is at the urban scale.

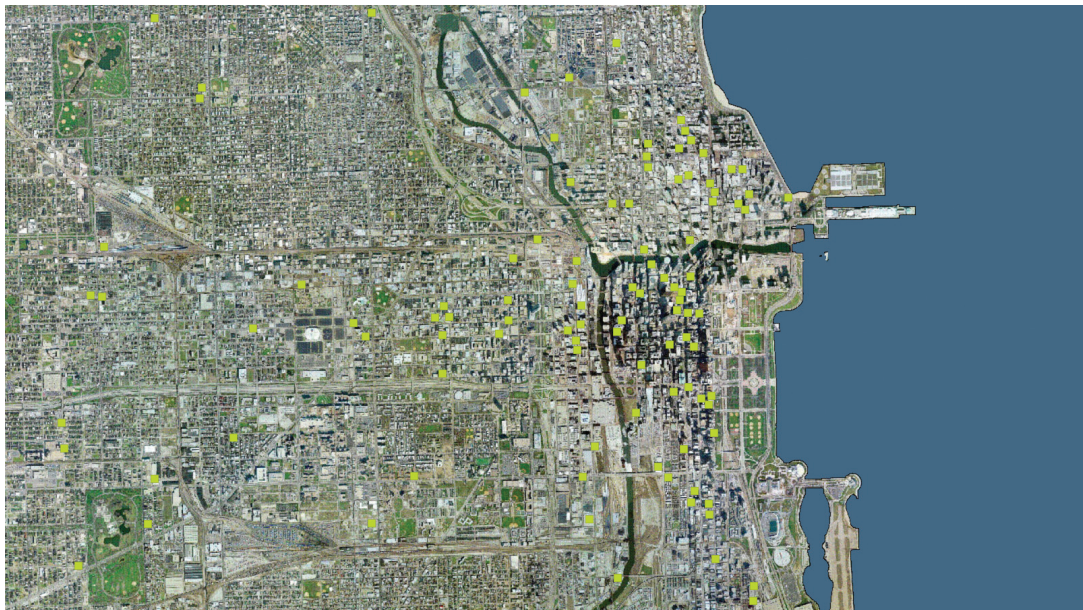
The most extensive modeling of the urban-scale benefits of green roofs in the United States has been done in New York. A study by the Center for Climate Systems Research (CCSR) at Columbia University's Earth Institute estimates that in New York, fully 50 percent of all roof space would need to be greened in order to have a significant impact on the city's heat island. The multidisciplinary study group, which relied on data and expertise from Pennsylvania State, Michigan State, and Columbia University, settled on the 50 percent baseline after deciding that 75 percent coverage was an overly ambitious figure. Their modeling indicates that 50 percent coverage would shave 1.4 degrees off the city's heat island, which ranges from 5 to 7 degrees. What accounts for the relatively small impact even at half coverage? Remarkably, in a city as densely built as New York, roof space



accounts for only 19 percent of the city's total area (when seen from above as a single plane). While the difference between a 93- and a 94-degree day may not feel significant, it can have a massive impact on energy use. According to estimates by CCSR for the New York State Energy Research and Development Authority, every degree of temperature increase outdoors triggers demand for an additional 60 gigawatt hours of energy per day.

CCSR relied on a thermal map of the city produced by NASA, an aerial satellite image that shows hotspots in the city. Vivid in its coloring, the map includes some surprises. Midtown and Lower Manhattan, the most densely built areas of the city, are cooler than lower-scale parts of Queens and Brooklyn. "The tall buildings of Midtown and Lower Manhattan prevent solar penetration at street level," said Stuart Gaffin, an associate research scientist for CCSR and one of the authors of the report. "They act like trees, at least in terms of shading. Parking lots, low-scale buildings, large expanses of roof space and roadways create hotspots." Massive hotspots occur in industrial areas and at the airports, and cool spots are clearly legible in Central and Prospect parks. The map suggests that targeting certain hotspots for green roof development might be a faster way of tackling heat islands, rather than an ad hoc approach of scattering green across the city. "I believe targeting could be very effective, though I'm not sure how it could be implemented," Gaffin said. Balmori Associates has for some years advocated such an approach for Long Island City, one of the hotspots on the NASA map, which they estimate has a roof space area equal to half the size of Central Park. Working with business owners, they have completed two extensive green roof projects on industrial buildings in the neighborhood. "There are private benefits for building owners, as well as public benefits, but the public benefits are more difficult to quantify," Gaffin said. PlaNYC's Aggarwala said that the city is aware of heat island hotspots. "We've thought about it and talked about targeting those areas, but we haven't identified hotspots as an urgent public concern." He argues that the city's MillionTreesNYC program, which calls for intensive tree planting, addresses many of the same issues and will be easier and more cost effective to implement.

Green roofs appear to be more immediately effective in controlling storm water runoff. The CCSR study found that individual green roofs retain 80 percent of storm water, and slow the release of the remaining 20 percent. During rain-



**Opposite:** Researchers at Columbia's Earth Institute used a thermal map developed by NASA to determine hot spots in New York's urban heat island. Areas of high temperature appear red, and cool zones, mostly parks, appear white and blue.

**Top:** An extensive green roof in Long Island City, designed by Balmori Associates, at one of the hot spots in the region.

**Above:** Students at the Art Institute of Chicago's architecture program mapped the dozens of green roofs dispersed across that city.

storms, runoff can overwhelm the sewer system, causing raw sewage to be discharged directly into waterways, a major source of water pollution. Using the same 50-percent-coverage model, CCSR estimated that ten percent of runoff would be cut, greatly reducing the number of sewage spills. "The benefits in terms of runoff are indisputable," Gaffin said. "They are like rooftop holding tanks."

Assuming CCSR's goal is a desirable one, how does New York, so far behind Chicago, even inch toward 50 percent coverage? "I don't think it's an impossible goal if we keep hammering away at it," Gaffin said. "Traditional roofs provide no additional benefits." Given New York State's recent passage of a tax rebate for green roof construction, and pending a recovery of the building industry, there is likely to be an increase in green roof construction in the region. Gaffin points out

that roofs are replaced every 20 years or so. "Of all urban infrastructure, roofs are changed most frequently," he said.

The data suggest that green roofs are an important and effective tool in addressing urban heat islands and storm water runoff, but alone, even in great numbers, they are not likely to fix these problems using a scattershot, incremental approach. Chicago's example shows that incentives can dramatically increase square footage of green roofs built. Columbia's modeling shows, however, that the living system of a green roof has a fine-grained impact in the urban landscape. Precise incentive packages and deeper study could increase their effectiveness within the greater organism of the city.

**ALAN G. BRAKE IS AN ASSOCIATE EDITOR AT AN.**

**GREENING THE O.C.** continued from page 31 For example, the park has offered land at no cost to the National Archives, which hopes to build a regional facility on the site. The structure would be designed in cooperation with the Great Park design studio, and funded through both public and private support.

Sustainability factors into the park's connection with its surrounding community, which Lennar has envisioned as more than just sprawl. The planned residential, retail, and commercial areas include a 378-acre transit-oriented development, as well as a "lifelong learning" district designed as a dense, academic neighborhood with a core of college campuses extending to the Great Park's sports facilities. The design team has closely worked with the developer on "edge integration" issues, such as reinforcing park spaces along Lennar's campus main street.

In another eco-conscious approach, parking lots will be placed at the perimeter, with a system of shuttles to all major facilities—a strategy adopted by none other than Disneyland. ("That's one of the rare forms of public transportation that many Southern Californians use," Smith said.) The shuttles will link to a streetcar system with stops in the park, to be constructed as part of Irvine's planned urban rail network.

The most critical ingredient for any park is a strong constituency. To that end, designers have rolled out the 27-acre Preview Park, anchored by an orange helium balloon that has taken tens of thousands of visitors aloft on free flights. It has also hosted concerts, art exhibits, and kite-flying events around picnic areas and a five-acre meadow. Indeed, aggressive public outreach has drawn an outpouring from user groups eager to become a part of this grand experiment, from fly-fishing enthusiasts to model-airplane buffs. Almost 2,000 county residents have weighed in on their favorites among dozens of potential park programs.

It remains to be seen whether one park—however ambitious—can reinvent the Orange County suburbs. "You ask yourself whether the next phase of development for this area will come along with higher density," Lehrer said. "Do people appreciate the opportunities and potential sacrifices of not having their own palace?"

Across America, smarter growth is increasingly a question not of if but when. As planners complete portions of the Great Park over the next five years—a full build-out is expected to take a decade—they will knit together a sustainable fabric of landscape and architecture, nature and culture. As a new Central Park for a much different time and place, it's the best argument yet for Orange County's greater, greener good.

**JEFF BYLES IS AN EDITOR AT AN.**

OPPOSITE: NASA LANDSAT; THIS PAGE, ABOVE: COURTESY BALMORI ASSOCIATES; BELOW: ART INSTITUTE OF CHICAGO



NOVEMBER

WEDNESDAY 19  
**LECTURES**  
**Ben van Berkel,**  
**Preston Scott Cohen**  
**Discussions in Architecture**  
6:30 p.m.  
Harvard Graduate School of Design  
48 Quincy St., Cambridge  
www.gsd.harvard.edu

**Bernard Tschumi**  
**Acropolis Transcripts**  
6:30 p.m.  
Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
www.arch.columbia.edu

**EXHIBITION OPENINGS**  
**Altered States of Reality: An**  
**Exhibition of Analog and**  
**Digital Fine Art Photography**  
**Metamorphosis**  
Agora Gallery  
415 West Broadway  
www.agora-gallery.com

**Nikki S. Lee**  
Sikkema Jenkins & Co.  
530 West 22nd St.  
www.sikkemajenkinsco.com

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

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

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

**FILM**  
**Continuous City**  
(Marianne Weems, 2008),  
80 min.  
7:30 p.m.  
Brooklyn Academy of Music  
30 Lafayette Ave., Brooklyn  
www.bam.org

**EVENT**  
**Design Trust for Public Space**  
**Seventh Annual Benefit Art**  
**and Design Auction**  
6:00 p.m.  
Milk Gallery  
450 West 15th St.  
www.designtrust.org

THURSDAY 20  
**LECTURES**  
**Nicholas Fox Weber**  
**Le Corbusier: A Life**  
6:00 p.m.  
Carpenter Center for the  
Visual Arts  
24 Quincy St., Cambridge  
www.ves.fas.harvard.edu/  
ccva.html

**Hermes Mallea, Carey**  
**Maloney, et al.**  
**Revealing Interiors**  
6:30 p.m.  
Cooper-Hewitt National  
Design Museum  
2 East 91st St.  
www.cooperhewitt.org

**Wolf D. Prix**  
**Coop Himmelb(l)au**  
7:00 p.m.  
Cooper Union  
Great Hall  
7 East 7th St.  
www.cooper.edu

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

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

FRIDAY 21  
**EXHIBITION OPENINGS**  
**The Black List Project:**  
**Timothy Greenfield-Sanders**  
**and Elvis Mitchell**  
Brooklyn Museum of Art  
200 Eastern Parkway,  
Brooklyn  
www.brooklynmuseum.org

**Katia Santibañez**  
Danese  
535 West 24th St.  
www.danese.com

**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

**Notations:**  
**The Closing Decade**  
Philadelphia Museum of Art  
26th St. and the Benjamin  
Franklin Pkwy.  
www.philamuseum.org

**EVENT**  
**Encore '08: Fountainbleau**  
**Fine Arts Re-Exposed**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

SATURDAY 22  
**SYMPOSIUM**  
**Exploring Elegant Armor**  
**Jamie Bennett,**  
**Iris Eichenberg, et al.**  
11:00 a.m.  
Museum of Arts and Design  
2 Columbus Circle  
www.madmuseum.org

**WITH THE KIDS**  
**The Art of Collaboration**  
11:00 a.m.  
Solomon R. Guggenheim  
Museum  
1071 5th Ave.  
www.guggenheim.org

**EVENT**  
**Wall Street Walking Tour:**  
**Titans of Wall Street**  
11:00 a.m.  
Museum of American Finance  
48 Wall Street  
www.moaf.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

**WITH THE KIDS**  
**Drawing Inspiration**  
1:00 p.m.  
National Gallery of Art  
National Mall and 3rd St.,  
Washington, D.C.  
www.nga.gov

MONDAY 24  
**LECTURES**  
**Lower East Side Stories:**  
**New York at the Holidays**  
6:30 p.m.  
Lower East Side Tenement  
Museum  
108 Orchard St.  
www.tenement.org

**Tyson Slocum, Fred Reeves,**  
**Matthew Wald**  
**For the Greener Good:**  
**Wanted: Power; Location:**  
**Anywhere But Here**  
6:30 p.m.  
National Building Museum  
401 F St. NW,  
Washington, D.C.  
www.nbm.org

**Fiyel Levent, Yutaka Sho**  
**Travel Reports: Winners of**  
**2007 Norden Fund Grants**  
Urban Center  
457 Madison Ave.  
www.archleague.org

TUESDAY 25  
**LECTURE**  
**Brooke Hodge**  
**Skin + Bones: Parallel**  
**Practices in Fashion and**  
**Architecture**  
5:00 p.m.  
Syracuse University School  
of Architecture  
103 Slocum Hall, Syracuse  
soa.syr.edu

**EXHIBITION OPENINGS**  
**Annual Christmas Tree and**  
**Neapolitan Baroque Crèche**  
**Choirs of Angels:**  
**Painting in Italian Choir**  
**Books, 1300–1500**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

**John Baldessari**  
Marian Goodman Gallery  
24 West 57th St.  
www.mariangoodman.com

**FILM**  
**Pompeii and the Roman Villa:**  
**Art and Culture around the**  
**Bay of Naples**  
11:30 a.m.  
National Gallery of Art  
National Mall and 3rd St.,  
Washington, D.C.  
www.nga.gov

FRIDAY 28  
**EVENT**  
**The New York City**  
**Museum of Complaint**  
6:30 p.m.  
The Municipal Art Society of  
New York  
457 Madison Ave.  
www.mas.org

SATURDAY 29  
**LECTURE**  
**Kenneth Goldsmith**  
**Andy Warhol**  
1:00 p.m.  
Dia:Beacon  
3 Beekman St., Beacon  
www.diaart.org

SUNDAY 30  
**LECTURE**  
**Marcello Simonetta**  
**From Botticelli to Buonarroti:**  
**Medici Portraits and**  
**Anti-Medici Plots**  
2:00 p.m.  
National Gallery of Art  
National Mall and 3rd St.,  
Washington, D.C.  
www.nga.gov

**EXHIBITION OPENING**  
**Southern Exposure**  
Dumbo Arts Center  
30 Washington St., Brooklyn  
www.dumboartscenter.org

DECEMBER  
MONDAY 1  
**LECTURE**  
**Michael Sorkin**  
**Eutopia Now!**  
6:00 p.m.  
Center for Worker Education  
25 Broadway, 7th Fl.  
www.ccnycunyc.edu

TUESDAY 2  
**LECTURE**  
**Marc Chagall,**  
**Modern Jewish Theater &**  
**the Russian Avant-Garde**  
11:30 a.m.  
Jewish Museum  
1109 5th Ave.  
www.thejewishmuseum.org

**EXHIBITION OPENINGS**  
**Don Porcaro**  
**Julie Langsam**  
Frederieke Taylor Gallery  
535 West 22nd St., 6th Fl.  
www.frederiketaylorgallery.com

**Amanda Ross-Ho,**  
**Cady Noland, et al.**  
Mitchell-Innes & Nash  
534 West 26th St.  
www.miandn.com

WEDNESDAY 3  
**LECTURES**  
**Hadas Steiner**  
**Banham in Buffalo**  
6:00 p.m.  
Princeton School of  
Architecture  
Betts Auditorium, Princeton  
www.princeton.edu/~soa

**Douglas Blau**  
7:00 p.m.  
Institute of Contemporary Art  
118 South 36th St.,  
Philadelphia  
www.icaphila.org

**Fritz Haeg**  
**Current Thoughts & Actions**  
7:00 p.m.  
The Urban Center  
457 Madison Ave.  
www.archleague.org

**EXHIBITION OPENING**  
**Pierre Vadi**  
**Delta**  
Swiss Institute  
495 Broadway, 3rd Fl.  
www.swissinstitute.net



JAMES BLEECKER

**HIGH LINE:**  
**NEW PHOTOGRAPHS BY JAMES BLEECKER**  
Allen Sheppard Gallery  
530 West 25th Street  
Through December 13

While the preservation and reuse of the High Line is mostly about what occurs on top, the artist James Bleecker argues, “The essence of the High Line is what you see from below.” In anticipation of the opening of the first section of the High Line public park this winter, his examination of the defunct elevated railway is on display in *High Line: New Photographs by James Bleecker*. Shot on street level, at night, and in the rain, these images capture an enigmatic and ambiguous sense of time. Bleecker moves between two visions of Chelsea, the new and the old. Juxtaposing the High Line against a backdrop of modern architecture like the curvaceous glass forms of Frank Gehry’s IAC Building, giant advertisements, and parking lots, or alongside the cobblestone streets and empty warehouses of the Meatpacking District, the 11 large-format photographs appear to be of the present, yet at the same time, seem as if they could have been taken 50 years ago.



COURTESY SYRACUSE UNIVERSITY ART GALLERIES

**MICHELANGELO:**  
**THE MAN AND THE MYTH**  
Louise and Bernard Palitz Gallery at Syracuse University’s  
Lubin House  
11 East 61st Street  
Through January 4

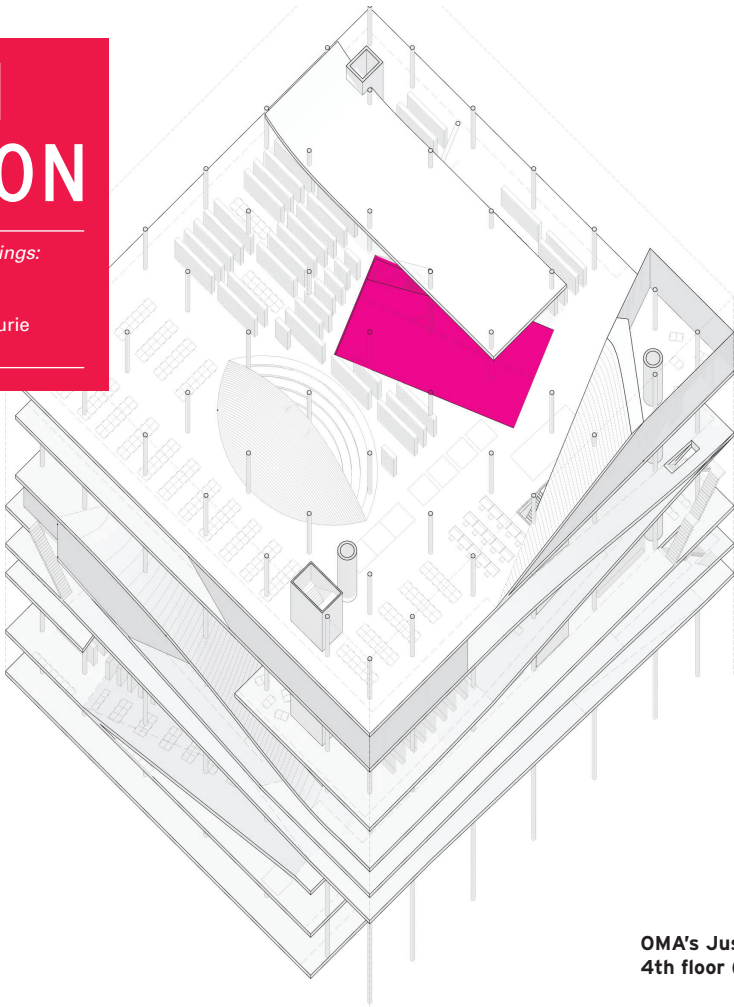
One of the Renaissance men who gave meaning to the term, Michelangelo was also a renowned poet, architect, anatomist, military engineer, entrepreneur, and patriot. *Michelangelo: The Man and the Myth*, presented by Syracuse University Art Galleries, surveys the many aspects of his life, art, and reputation through a series of original drawings. Featuring more than 25 works by Michelangelo and artists of his time, including works by Leone Leoni, Marcello Venusti, and Giorgio Ghisi, among others, the show provides a rare opportunity to view the multiple facets of Michelangelo’s career. Among the exhibition’s 14 original works by Michelangelo, eight have never been seen in the United States, such as *Study for a Christ in Limbo* (1530–1533, pictured). Accompanying the show is a comprehensive and fully illustrated catalogue, published by SU Art Galleries with essays by Pina Ragionieri and Domenic Iacono.

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## AXON AND ON

*Ten Canonical Buildings:  
1950–2000*  
Peter Eisenman  
edited by Ariane Lourie  
Rizzoli, \$60.00



OMA's Jussieu library,  
4th floor (1992).

In his most recent volume, *Ten Canonical Buildings: 1950–2000*, Peter Eisenman observes, “Most of the diagrams discussed in this book whether they are iconic, symbolic, or indexical, secure their importance by displacing an original and preceding condition.” The originals in this case are an eclectic assortment of ten projects, built and unbuilt, by Eisenman’s precursors and peers. They range from under-publicized masterworks like Luigi Moretti’s Casa il Girasole in Rome, through recognized standards like Mies van der Rohe’s Farnsworth

House and Rem Koolhaas’ Jussieu Library project, to intriguing mediocrities like Frank Gehry’s Peter B. Lewis business school at Case Western University. The diagrams discussed are a meticulous sequence of ruthlessly axonometric drawings that, through cutaway, explosion, superimposition, and other near-cinematic edits and sequences, reveal the hidden orders, elements, and strategies to be found in each building. As much as these, of course, they reveal a remarkably particular way of seeing and reading architec-

tures through the subjectivity of the author.

The notion that observation and representation, transformation and translation are themselves modes of authorship animates Eisenman’s own written and built work, from his meditations on the works of Jacques Derrida and Walter Benjamin to his current run of major memorials, museums, and stadia. The intimate and intricate close reading of a single opus is a longstanding art-historical technique, epitomized in design by legendary architectural historian



Robert Venturi's Vanna  
Venturi House (1964).

COURTESY RIZZOLI

Colin Rowe, whose post-rationalizations of Palladian plans and suggestive interpolations between the material and formal conditions of early-modern facades provide a foundation for Eisenman’s approach. The joy of reading Rowe is in the powerful encounter between sensation and sense: in the sleuthy process of apprehension between visual observation and critical interpolation, and in the zest for buildings whose formal vocabulary rewards this approach. Especially in Moretti (who perhaps shared with Eisenman a post-Terragni interest in incorporating suggestively cryptic manifestations of interior conditions in exterior compositions), there is a rewarding resonance between the original structure and its diagrammatic deconstruction. The particulate precision of these diagrams’ captions achieves a poetry of the specific: “Columns 2D and 3D, 2E-F, and 3E-F, and 2G-H are each small square paired columns, except for the additional column beside 2D. In 2J and 3J there remains the slight trace of a column, provided by a slight articulation in what is otherwise a seemingly solid wall.”

At the heart of the book, and on

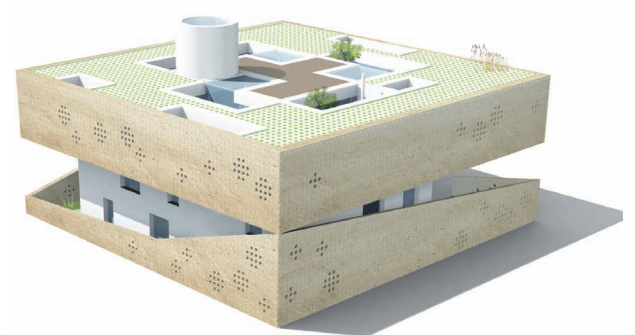
its cover, is James Stirling’s 1959–1963 Leicester Engineering Building, that magnificently brutal essay in glass and concrete about the mannerisms of early modernism, from Walter Gropius to Konstantin Melnikov. Stirling, who shared Rowe with Eisenman as tutor and mentor, has provided a building that is already its own axonometric diagram. Details like 45-degree-chamfered corners that appear willful and odd when encountered perspectively and immersively, snap into startling and soothing alignment when viewed in axonometric projection. The 45-degree rotations in plan between ceiling modules and floor modules, as between the skylights and columns of the building’s lab section, speak to a structure in which three-dimensional geometric complexity is a trace of two-dimensional axonometric order. Received notions of formal frontality have been superseded by the axonometric bias toward 45-degree rotation and 90-degree projection. The conventional relationship between original and diagram, referent and sign, has perhaps been reversed. The building becomes a notation of its own perfect **continued on page 38**

## ORDOS OR ARDOR

**13:100 | Thirteen New York  
Architects Design for Ordos**  
Architectural League of  
New York  
457 Madison Ave.  
Through November 26



With the possible exception of prefab experimentation, single-family house design is not particularly fashionable at the moment: A local academic recently described the vogueish architectural words as “networked” and “dematerialized.” In that context, what better place to test ideas about the house than Inner Mongolia? For most Westerners, Ordos, China, which is 400 miles outside of Beijing, could epitomize the dematerialized landscape as a remote place almost impossible to comprehend. It is also the site for a new town whose houses will be designed by a sort of dream team of young architects. *13:100 | Thirteen New York Architects Design for Ordos*, on view at the Architectural League of New York through November 26, exhibits some of the 100 vil-



las commissioned by the Chinese developer Cai Jiang for the new Mongolian town. Artist Ai Weiwei of FAKE Design in Beijing developed the masterplan for the Ordos site, and Herzog & de Meuron selected each of the participating firms from around the world.

Ordos is a desert. (The exhibition catalog features a photograph of the group of architects on a site visit—

**Left: Single Speed Design's house for Ordos. Above: Work AC's contribution.**

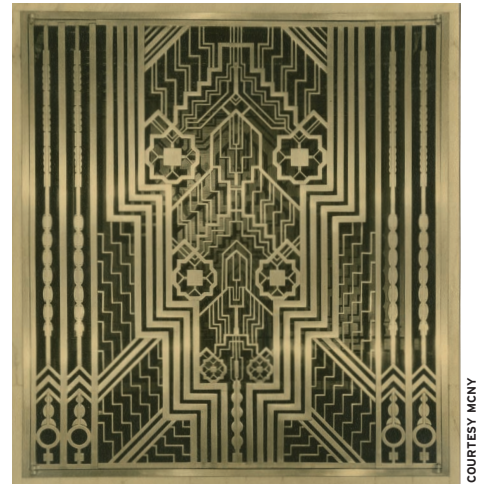
black dots on a sandy slope.) Weiwei assigned each practice a parcel of the dunescape subdivision on which to site their residential folly. The firms were given 100 days to produce a set of design development drawings to be turned over to Chinese architects and **continued on page 39**



THE ARCHITECT'S NEWSPAPER NOVEMBER 19, 2008



A 1935 photomontage of the S.S. *Normandie* in Times Square. Radiator grill by Buchman & Kahn, 1930 (right).



COURTESY MCNY

Christofle serving pieces from the first-class dining room are on display, as are ads for a Stetson Normandie ladies' hat and a bottle of eponymous perfume from Jean Patou. The fun lasted only about four years, until the outbreak of World War II. The ship was eventually seized and put into military service; it ultimately caught fire and sank.

"New York Designers On Their Own" illustrates the declaration of independence from the luxury of French art deco and a move toward greater simplicity, comfort, and affordability. Of particular note is a 1941 boomerang-shaped *Paldao* series table by Gilbert Rohde, the director of Herman Miller from 1930 until 1944, placed in front of a photo of Helena Rubenstein's fussy neoclassical apartment. Across the way, women's dresses represent another shift, taking ideas from Paris couture and reworking them in less lavish fabrics and on a mass-production scale. In 1938, *Vogue* produced its first "Americana" issue that made a somewhat scandalous claim: New York was now the fashion capital of the world.

The show ends with a depiction of the World's Fair in Flushing, heralding America as the new cultural voice and poised as the prime visionary of the future in drawings and memorabilia. A second piece by Rohde, shown in the American Designers gallery at the Fair, is as visionary as it gets. His curved stainless and Plexiglas chair, sitting alone on a pedestal, is perhaps less audacious now than it was then, but only because it's something we know well. It's a near dead ringer for the "Fantastic Plastic Elastic" chair introduced by Kartell in 1997.

**NEW YORK-BASED WRITER STEPHEN TREFFINGER WRITES FOR THE NEW YORK TIMES, DOMINO, AND INTERIOR DESIGN.**

## NOUVEAU YORK

*Paris/New York: Design Fashion Culture 1925–1940*  
Museum of the City of New York  
1220 Fifth Avenue  
Through February 22, 2009

In the period between the two world wars, a cultural exchange blossomed between the Old World and New. It played out as a trans-Atlantic romance of sorts, a public affair much chronicled in the popular media as influence shifted back and forth between the two capitals. *Paris/New York: Design Fashion Culture 1925–1940*, at the Museum of the City of New York through February 22, is a small but powerful chronicle of this critical relationship, smartly organized by the museum's curator of architecture and design, Donald Albrecht.

The show's timeline begins with the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris (whence the

term "art deco") and ends at the 1939–40 New York World's Fair. While the U.S. did not have any official entries at the French expo, thousands of American tourists visited, and it was heavily covered in the newspapers. An official delegation of more than 80 was sent by then-Secretary of Commerce Herbert Hoover as a scouting party for ideas that would literally transform the landscape of upstart New York. A photomontage of the SS *Normandie*, the famously elegant cruise ship that landed in New York in 1935, sitting in the middle of Times Square, nicely represents the effect.

Sections are divided into broad strokes like "Parisian Art Deco Comes To New York," the exhibition's first. A 1932 photo of 42<sup>nd</sup> Street and the Chrysler Building is flanked by one of the Au Bon Marché pavilions at the Paris Expo and a detail of a deco grille at the Squibb building. Nearby, "Beaux Arts New York" celebrates Rockefeller Center, most dramatically with a large plaster mock-up of a detail, later executed in bronze relief, from La Maison Française by Alfred Auguste Janniot, circa 1930. It is entitled *Le rencontre des continents américains et européens* (*The Meeting of the American and European Continents*). Here, too, we get the first glimpse of U.S. ingenuity in action, a theme touched on throughout the exhibit. A tailored, angular 1929 drawing table and bench bought at Lord and Taylor is next to a photograph of the Leon Jallot work that inspired it, the former in lower-cost lacquer and glass as stand-ins for the original—and pricey—shagreen, otherwise known as shark skin.

Across the aisle, and across the Atlantic, "Paris's Love Affair with the New York Skyscraper" informs us, "the French widely considered the skyscraper to be a challenging emblem of modernity and the ideal channel for their mix of disdain and envy towards all things American." Indeed, no skyscrapers were built in Paris during the period, but photomontages show tall buildings placed in the Place de la Concorde and near the Arc de Triomphe. A 1925 drawing by Le Corbusier imagined a central Paris of very tall cruciform buildings in the International Style. Monsieur, we are told, thought our versions were too small.

"France Afloat": S. S. *Normandie* opens with a 1936 photo of an exhausted-looking Salvador Dali on deck. The ship, whose sumptuous interiors are depicted in a series of watercolors, included the first ocean-going movie theater and a shopping promenade inspired by Rockefeller Center. Silver

**AXON AND ON** continued from page 37 drawing. Eisenman describes the resulting axonometric effect: "In Leicester the sense of arrested rotation gives a sense of space and time that is no longer merely formal as a dominant mode of discourse."

Stirling's suggestive reversal of the relationship between building and drawing feints at the latent possibilities in Eisenman's own work, for what he has elsewhere called the self-referential sign. Eisenman's enduring presence in architectural discourse may increasingly be found in the ten canonical buildings within his own oeuvre: The ten theoretical and

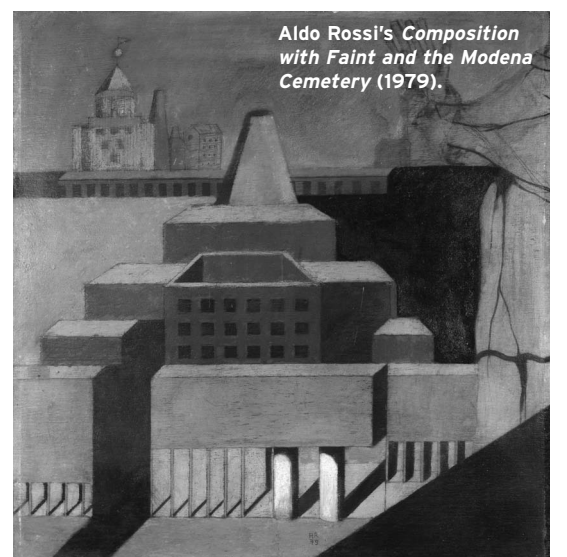
actual houses (named with Roman numerals plus the El-Even-Odd house as a bonus), that he produced in the decade between 1968 and 1978—notably House II (1969) in Hardwick, Vermont, and House X (1975), in Bloomfield Hills, Michigan. These ten buildings paralleled an epic sequence of drawings: axonometric and orthographic diagrams suggesting an intricate but seamless translation between the documentation of a set of rotational and notational propositions, and the generation of unprecedented new formal conditions. Details of any house constructed along

the way, sometimes controversially, were subjected to the requirements of the drawing sequence, leaving occasionally split beds and stairs to nowhere. The result was an object that was simultaneously a building and—through incidental and incisive details and displacements—a commentary on the act of being a building: a critical architecture.

It's a perhaps perpetually unfinished idea, but it speaks to the cumulative effect of the diagrams in *Ten Canonical Buildings* when Eisenman refers to "another kind of diagram, one that has no originary condition, [but an] internal

logic [that] renders it possible to produce diagrams that refer not to an external transcendental signified, but to their own operations." That notion suggests an architecture whose effect is neither solipsism nor mere transcendence, but a kind of immanence. The reader awaits an imaginary sequel to *Ten Canonical Buildings* in which its thousands of axonometric fragments, freed from their former representational origins, flock together into something we can't foresee.

**THOMAS DE MONCHAUX IS WORKING ON A BOOK ABOUT TWO COLUMBUS CIRCLE.**



Aldo Rossi's *Composition with Faint and the Modena Cemetery* (1979).





Lyn Rice

**ORDOS OR ARDOR** continued from page 37  
builders for completion. However fanciful the design, such as \*multiplicities' barrel-shaped form or Keller Easterling's panda-inspired entry (the animal's cuteness belies its activist potential), these projects will be made material. Because of the nature of the work, the Ordos houses might suggest parallels to 1970s studies like those of John Hejduk or Peter Eisenman—projects in which the house was the site of larger architectural investigations—if it weren't for the fact that the villas would be constructed in less than a year.

The exhibition design, deftly accomplished by Project\_ (Anna Milljacki and Lee Moreau), uses 13 white pedestals that abstract the already-abstracted desert environment. Each presents a model and a series of album-sized boards for the visitor to flip through. Integrated into each pedestal is a speaker that broadcasts excerpts of interviews with the project's designers. (The full interviews are available as podcasts on the Architectural League's website.) Because curator Gregory Wessner weaves a critique into the presentation, these snippets of conversation bring ambiguity to what could otherwise be mistaken as a boosterish show.

The voices, edited by Project\_ and Sarah Hirschman, are both singular and overlapping: "We were not encouraged to be present in the construction process," says Srdjan Jovanovic Weiss of Normal Architecture Office. "A museum, a library, a museum—something public," says nARCHITECT's pedestal with the question it answers left unheard.

To hear all these architects talk about their work, especially when speakers broadcast simultaneously, gives rise to another dream: The idea that multiple architecture practices could actively, unambiguously, and collectively think about the issues—economic or aesthetic—of house and home. Slade Architecture perhaps best sums up the Ordos polemic: "On paper it is a dream project." The Ordos 100 houses may be built, but they are still immaterial.

**MIMI ZEIGER WRITES FREQUENTLY FOR AN, AND IS A CONTRIBUTOR TO PUBLICATIONS INCLUDING ARCHITECT AND I.D.**

# Share the Road

*Traffic: Why We Drive the Way We Do (and What It Says About Us)*  
Tom Vanderbilt  
Knopf, \$24.95

*Mental Speed Bumps: The Smarter Way to Tame Traffic*  
David Engwicht  
Envirobook, \$23.00

*The High Cost of Free Parking*  
Donald Shoup  
Planners Press, \$59.95

When my wife and I visited Lebanon in 1998, we rented a little Renault and spent a couple days on the road, and saw one working traffic light the entire time. The streets of Beirut were packed with a chaotic tangle of aggressive, pushy cars, and I was sure we'd hear steel shrieking on steel the moment we rolled off the car rental lot. We safely got out of the city, and while driving on the winding, two-lane Damascus Road in the foothills of the Chouf mountains, we found ourselves driving next to another car, each going at a good clip. Just then, a third car roared between us, making its own lane. I realized at that point on Lebanon's roads, all bets were off. And yet, for the rest of our visit, I became more and more convinced that this was one of the safest places I'd ever driven: It was predictably unpredictable.

The time many of us spend getting from one place to another comprises most of our interactions with fellow citizens; it is as much a social experience as anything else. Since time in the car shapes our impressions of each other and of our cities, it might explain the appeal of Tom Vanderbilt's *Traffic: Why We Drive the Way We Do (and What It Says About Us)*.

Vanderbilt adroitly navigates a mountain of findings and opinions from traffic engineers, economists, psychologists, and even entomologists. Like an excited and precocious teenager, he parenthetically mentions one psychological study while describing another, adding, "more on that later." But far from being overwhelmed, the reader is swept up in his enthusiasm.

*Traffic* is the latest in a series of books like *Freakonomics* and *The Tipping Point* that draw on diverse and sometimes arcane academic fields to create a coherent narrative for the lay audience. But I hope Vanderbilt will reach more than the casual reader: Planners, architects, and policy-makers would do well to read his book.

Perhaps *Traffic* can best be summed up by one of its innumerable takeaways: You don't

drive as well as you think you do. And if you knew this, you'd drive better. But we don't even know what we don't know.

That Rumsfeldian quip alone sums up so much about how we behave on the road that awareness of it on our part would make us safer as motorists, cyclists, and pedestrians. Also, awareness of behavior among the people who design our roads and set transportation policy could change our cities for the better. Traffic engineers—who, for the most part, do not appear to be familiar with many of the psychological studies cited in *Traffic*—try to make our roads safer with more signage, wider lanes, shoulders, and gentler curves. But a growing number of dissidents are pointing out that a safe environment, surprisingly, is one that appears to be dangerous, because it forces us to be more attentive.

The idea that the perception of danger is good for us runs counter to standard reasoning in road design, which argues that since people will make mistakes, the road should provide a comfortable margin of error. This is generally thought to have worked well on highways and arterials, but in cities and towns where different types of users vie for a share of the same space, designing a margin of error into a road for the benefit of motorists is dangerous. They'll just typically drive faster around that turn, and they'll be less attentive in that wider lane. To paraphrase the late Hans Monderman, a Dutch traffic engineer whom Vanderbilt interviews, when you treat people like idiots, they will behave like idiots.

Monderman also features prominently in David Engwicht's *Mental Speed Bumps: The Smarter Way to Tame Traffic*, a slim and entertaining read that, while nowhere near as broad in its scope as *Traffic*, is nonetheless insightful. Engwicht, an Australian traffic consultant whom Vanderbilt discusses, had grown increasingly frustrated with the standard traffic-calming measures like speed bumps, neckdowns, and chicanes, and began to develop strategies to

deal with aggressive driving in a completely different way. Rather than use negative stimuli to get people to slow down, he argues for positive stimuli—intrigue, uncertainty, and even humor—to engage motorists in their social environments. In other words, pull motorists out of the "traffic world" and into the "social world"—make them interact with each other and with others on the street via eye contact.

In *Mental Speed Bumps* Engwicht describes how, in his work with neighborhood groups all over the world, he advocates that everyone reintroduce the social world to their streets: bring their chairs outside into the car's realm, and let their kids play there. In one city, a traffic engineer insisted that cones be placed in the center of the street to separate vehicle traffic from the neighbors socializing and playing, and that signs be erected to warn passing motorists. "It was without doubt the most dangerous street event I have ever conducted," Engwicht writes, because "the signs and cones were a [false] promise of predictability and certainty."

The streets of New York City display engineers' best efforts to introduce predictability for motorists into a town rich in intrigue and uncertainty. They seem always to be fighting an uphill battle: There is nothing to be done about falafel guys pushing their carts in the streets, or brooding hipsters jaywalking while glued to their iPhones. Unfortunately, some of New York's long-standing policies reinforce the misguided efforts of traffic engineers, and are pulling us out of the social world and into the traffic world. As Donald Shoup observes in his excellent book, *The High Cost of Free Parking*, the off-street parking minimums that city planning departments require of builders wildly distort the transportation market and wreak havoc on the public realm and on real estate development. The transportation market is distorted because motorists receive a benefit at low cost, subsidized by everyone. When presented with free goods, we consume them.

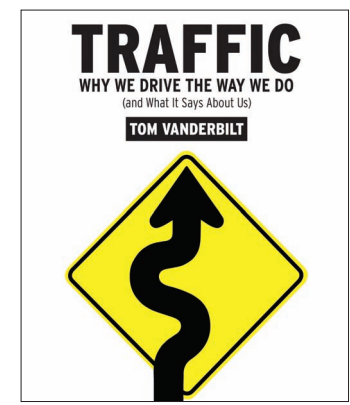
A professor of urban planning at UCLA and an economist by training, Shoup, who is also profiled in *Traffic*, is an engaging and passionate thinker, and *The High Cost of Free Parking*, while it looks thick enough to stun an ox, is as entertaining as it is informative. The book pulls the curtain aside, revealing all the parking space calculations for what they are: best guesses, often padded, and often based on just a single survey of actual conditions. Or, as Shoup says, "pseudoscience." This pseudo-

science is driven by the notion that parking lots should be able to handle peak demand. A Toys R' Us parking lot has to accommodate shoppers the day after Thanksgiving. But what about the other 364 days of the year?

Parking is essential to transportation in any city. As Shoup points out, though, "food also produces enormous benefits, but this does not mean that we need more food, or that food should be free." Economists, Shoup says, "do not define the demand for food as the peak quantity of food consumed at free buffets where overweight diners eat until the last bite has zero utility. Nor do economists, when asked for policy prescriptions, recommend that restaurants should be required to supply at least this quantity of free food no matter how much it costs. Yet planners do define parking demand as the peak number of spaces occupied at sites with free parking, and cities do require developers to supply at least this number of parking spaces, whatever the cost. Planning for parking is planning without prices."

This might seem irrelevant to New Yorkers, whose neighborhoods are more likely to have parking maximums than minimums; however, there are a surprising number of minimums in place, especially for new development. Even plans for dense areas of New York—Hudson Yards, Willets Point—include shockingly high numbers of parking spaces. As Shoup argues, parking not only meets demand, it fuels it.

*Traffic*, *Mental Speed Bumps*, and *The High Cost of Free Parking* are all testaments to the complexity and centrality of social interactions and behavioral economics to our public lives and the fabrics of our cities. Drawing primarily from observations about psychology and economics, these authors show us that what characterizes our cities is much more than an aesthetic experience, traffic flow, or standard land-use metrics. The best urban thinking is done by those who truly observe and understand how we behave. **NICK PETERSON IS A VICE-PRESIDENT AT ALEX GARVIN & ASSOCIATES AND COMMUTES BY BIKE.**

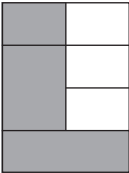




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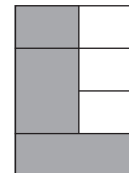


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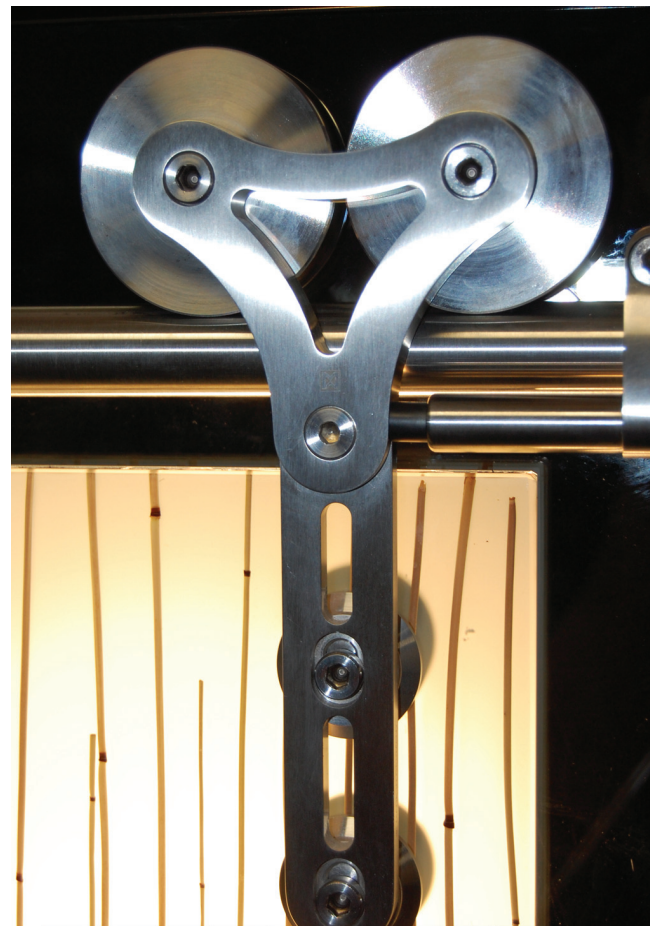
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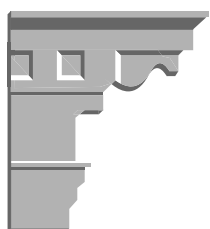
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Exceptional works of architecture—at any scale—depend on a degree of care and precision at every stage along the way, whether it's fabricating custom hardware fittings or installing high-tech cladding. For our fourth annual best sources issue, we are asking you to submit a building, a facade, a room, or a finishing detail executed over the past year in the Northeast that you believe achieved the highest level of excellence. Our editors will then select the top 25 projects and source them from top to bottom to bring you a blue-chip digest—with insider interviews—of the most talented contractors, engineers, curtain wall experts, metal, glass and wood workers, lighting specialists, and more at work today.

So, tell us which buildings and interiors you most want to know all about, down to the last detail.

**OPTIONAL**

**SUBMITTED BY:**

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THE  
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THE ARCHITECT'S NEWSPAPER NOVEMBER 19, 2008

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- ☐ Academic
- ☐ Architecture
- ☐ Construction
- ☐ Design
- ☐ Engineering
- ☐ Government
- ☐ Interior Design
- ☐ Landscape Architect
- ☐ Planning/ Urban Design
- ☐ Real Estate/ Developer
- ☐ Media
- ☐ Other

### JOB FUNCTION

- ☐ Academic
- ☐ Architect
- ☐ Designer
- ☐ Draftperson
- ☐ Firm Owner
- ☐ Government
- ☐ Intern
- ☐ Managing Partner
- ☐ Project Manager
- ☐ Technical Staff
- ☐ Student
- ☐ Other

### FIRM INCOME

- ☐ Under \$500,000
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- ☐ \$1 to 5 million
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### EMPLOYEES

- ☐ 1-9
- ☐ 10-19
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- ☐ 50-99
- ☐ 100-249
- ☐ 250-499



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(Cultural, Healthcare, High Ed, Institute)

**SENIOR PLANNERS - HIGHER ED**  
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with 7+ years experience in the coordination of multi-disciplinary teams throughout all project phases. Assist Project Manager with client contact and assignment of workload to complete documentation coordinated amongst all disciplines. Conduct code research, participate in external and internal reviews, write specifications, provide construction administration services including shop drawing review and RFI clarification.

**PROJECT MANAGERS**  
with 10+ years experience to lead teams on retail, corporate interiors, hospitality, institutional, and luxury and high-rise residential projects. Develop an understanding of overall project goals and parameters including client objectives, design criteria, construction and design budget, and schedule requirements. Establish a comprehensive work plan, lead client meetings, and presentations.

**PROJECT ARCHITECTS**  
with 7+ years experience in retail, corporate interiors, hospitality, luxury and high-rise residential projects. Champion the project's design intent by providing technical leadership through DD and CD to assure delivery of accurate, detailed, and coordinated project documentation amongst all disciplines. Perform related construction administration tasks including shop drawing review, RFI clarification, and change order preparation.

**ARCHITECTURAL DESIGNERS**  
with 7+ years experience responsible for design development for mixed-use projects within a collaborative team environment. Formulate project approach, create design concepts and alternatives, manage day to day design process consistent with the project's program, budget and time constraints, participate in client meetings and presentations.

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**SENIOR INTERIOR DESIGNER**  
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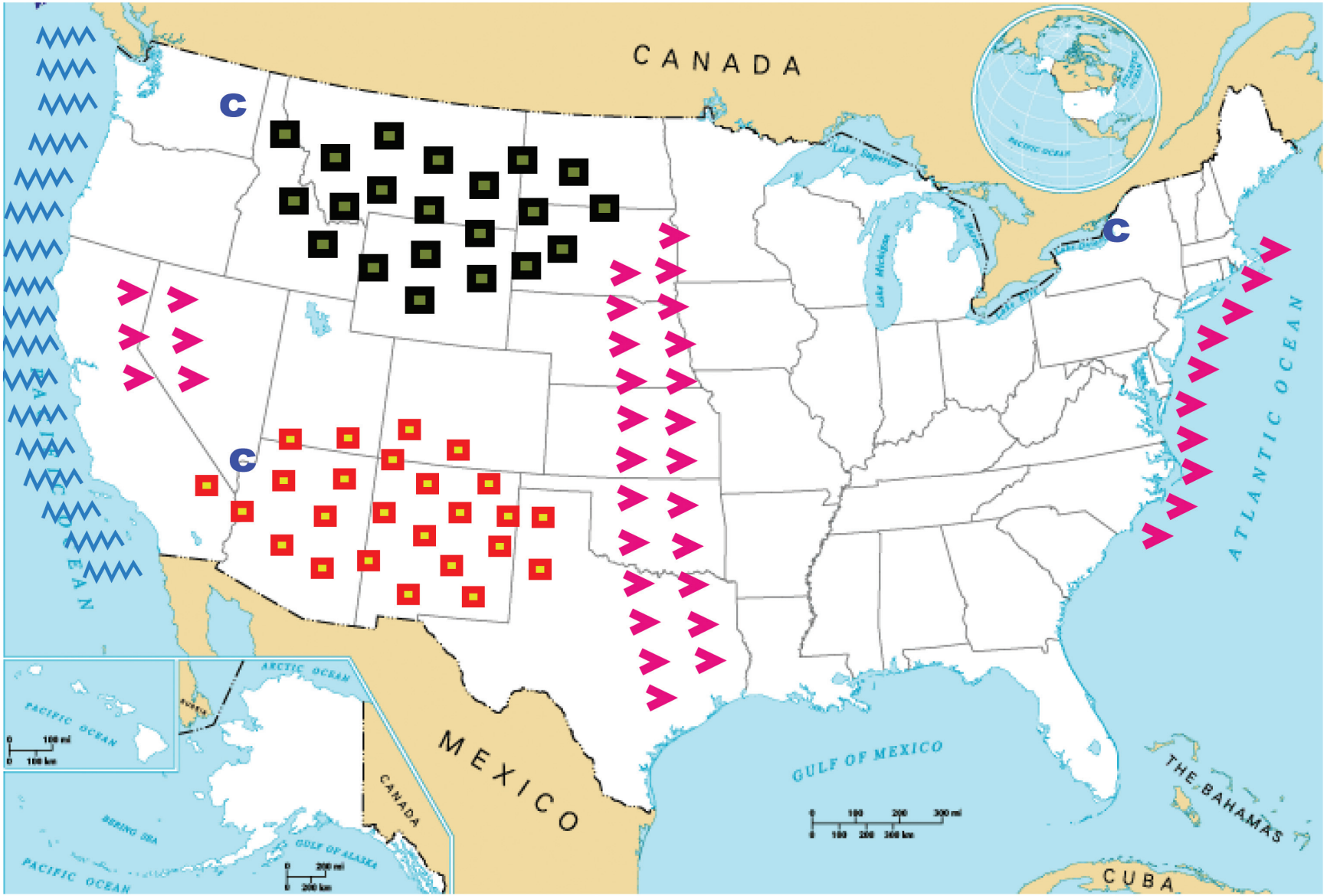







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CONCEPT > STEVEN HOLL



-  SOLAR POWER 1 SQ K LAND = 200 GW
-  TIDAL WAVE FARM = 100 MW
-  DEEP GEOTHERMAL
-  WIND POWER
-  EXISTING HYDROELECTRIC DAM

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MID ATLANTIC ARRAY : 300,000 MW  
MID CONTINENT ARRAY : 500,000 MW  
CALIFORNIA + MIDWEST : 300,000 MW

American wind farms will generate an estimated 48 billion kilowatt-hours (kWh) of wind energy in 2008, just over 1.5% of U.S. electricity supply

#### DEEP GEOTHERMAL

4,000,000 MW

A geothermal resource assessment shows that nine western states together have the potential to provide over 20 percent of national electricity needs.

#### SOLAR POWER

A 30,000 square mile array of solar panels in the Southwest could provide almost three-quarters of the nation's electricity by 2050

#### HYDROELECTRIC POWER:

HOOVER DAM : 2,080 MW  
DALLAS DAM : 2,038 MW  
JOHN DAY DAM : 2,160 MW  
NIAGRA FALLS : 2,515 MW  
CHIEF JOSEPH DAM : 2,620 MW  
GRAND COULEE DAM : 6,809 MW

# The World According to Holl

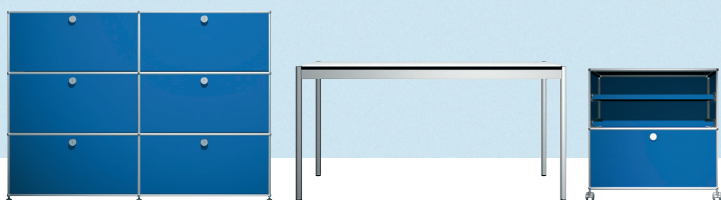
T. Boone Pickens isn't the only one with an ambitious plan. Inspired by an extemporaneous "what if" vision of what could happen if the federal government aimed a lot of money at sustainable infrastructure rather than at a Wall Street bailout, Steven Holl came up with his "\$700 Billion Sketch for Change." Though purely speculative and without regard for the actual costs of widespread wind and solar arrays com-

binced with deep geothermal wells when sited in a geographically optimal way, his map does borrow from research showing that energy independence is not beyond the reach of creative thinkers. It has garnered, he said, considerable enthusiasm since he first presented it on October 1 at the *Changing Time for Concrete* conference at Columbia University.





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