

# THE ARCHITECTS NEWSPAPER

## 01\_01.21.2009

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Looking north toward 42nd Street.



COURTESY HYDC

HUDSON YARDS LANDSCAPE ARCHITECT TO DESIGN LINKED CORRIDOR

## HE'LL TAKE THE BOULEVARD

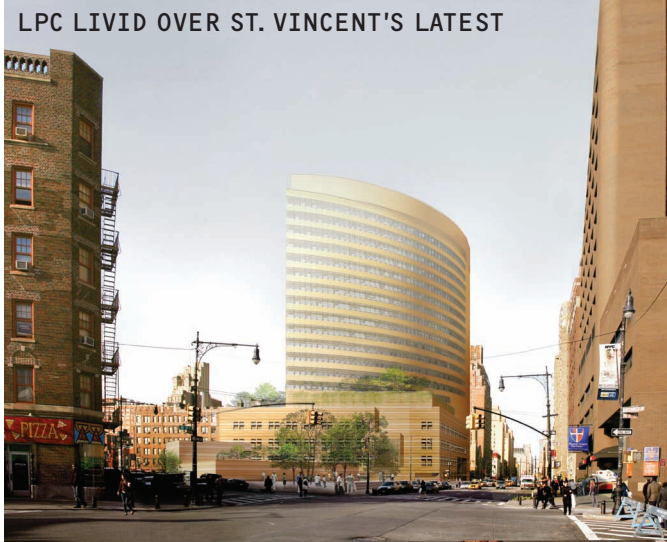
Many New Yorkers are wondering how the Related Companies will pull off its multi-billion-dollar Hudson Yards development, but plans are forging ahead for Hudson Park and Boulevard, the newly mapped thoroughfare angling north from Related's West Side rail yards site to 42nd Street. Bringing this linear neighborhood one step closer to reality, Michael Van Valkenburgh Associates (MVVA) has been selected as lead designer for the project, which will run west of 10th Avenue and include a four-acre system of

parks linking to the core of Hudson Yards.

Related's executives let news of the decision slip during a presentation of updated rail yard designs at a Community Board 4 meeting on December 1, although the Hudson Yards Development Corporation (HYDC) remains officially mum on the matter. "We're still negotiating to select the design team, so we really can't comment," said Wendy Leventer, the HYDC's senior vice president of planning and design.

The choice **continued on page 6**

LPC LIVID OVER ST. VINCENT'S LATEST



COURTESY PCF AND PARTNERS

## NO ALTERNATIVE

In October, when members of the Landmarks Preservation Commission made what they called the hardest choice of their landmarking careers—the decision to grant St. Vincent's Hospital the right to demolish Albert C. Ledner's National Maritime Union building in Greenwich Village and make way for a 300-foot-tall hospital tower—the commissioners made two things clear. First, any votes in favor of the hospital's right to build were not an endorsement

of its designs for the new tower, which several commissioners deemed out of scale with the surrounding historic district. And second, St. Vincent's should do everything in its power to explore alternative proposals that could mitigate its impact on the neighborhood.

So when the hospital and development partner Rudin Management returned with their latest plans on December 16, some commissioners expressed shock and **continued on page 11**

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MTA FLOATS NEW FUNDING IDEAS AS ITS FINANCES SINK

## Fiscal Gridlock

The idea of a toll on the Brooklyn, Manhattan, and Queensboro Bridges has long enchanted transportation wonks, but the fiscal nightmare facing the state has made it more possible than ever. Governor David Paterson began working with state legislators **continued on page 17**

DC AMBITIOUSLY EXPANDS PUBLIC LIBRARY SYSTEM



Tenley-Friendship Library by Freelon Group.

STUDIO AMB

## CHECK IT OUT

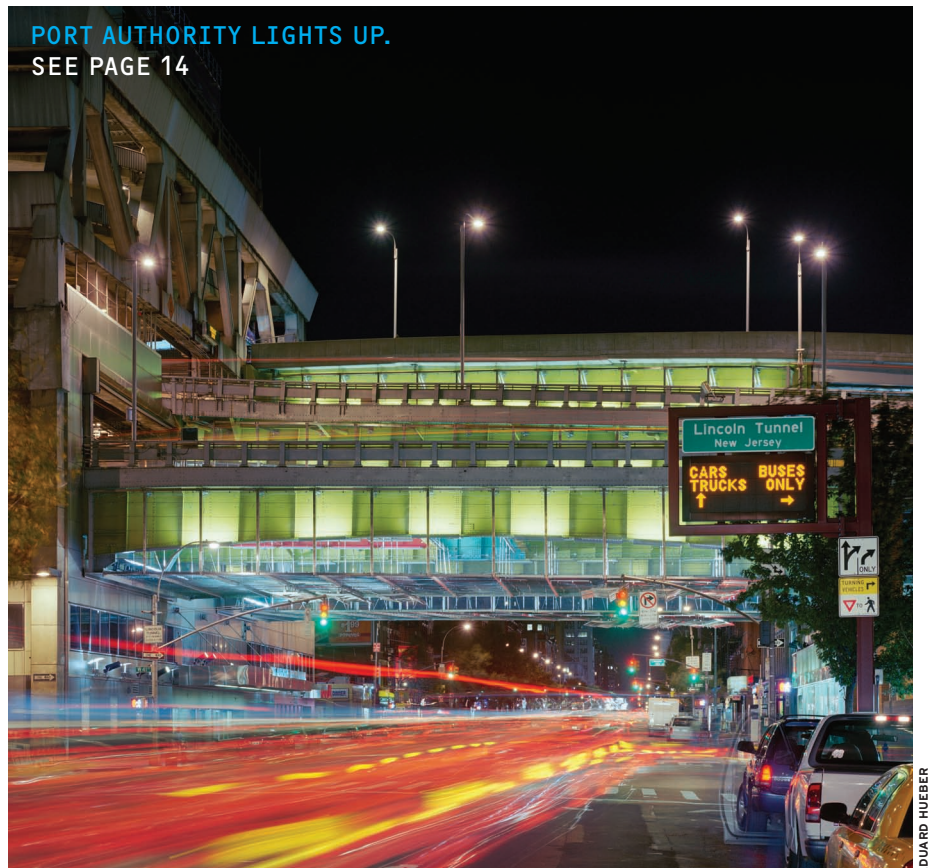
British wunderkind architect David Adjaye has worked in London, Stockholm, Denver, and New York, but one rainy night in mid-December, he was working the activities room of Matthews Memorial Baptist Church in Anacostia, one of the poorest parts of

Washington, D.C.

Adjaye, who is designing two new branches of the D.C. Public Library (DCPL), was in town to meet with community activists about his plans, which are still in development. Four other branches—two each by Davis Brody Bond Aedas (DBBA) and the Freelon Group—are underway, and all six are expected to open by the end of 2011 as part of the DCPL's \$225 million capital construction budget for new building and library renovations.

"My practice has always been to work within a community," Adjaye told the crowd. "It's not just about making libraries, but about making centers of excellence for the community."

Excellence isn't a word usually associated with the DCPL. For a city with an architectural masterpiece as its **continued on page 5**

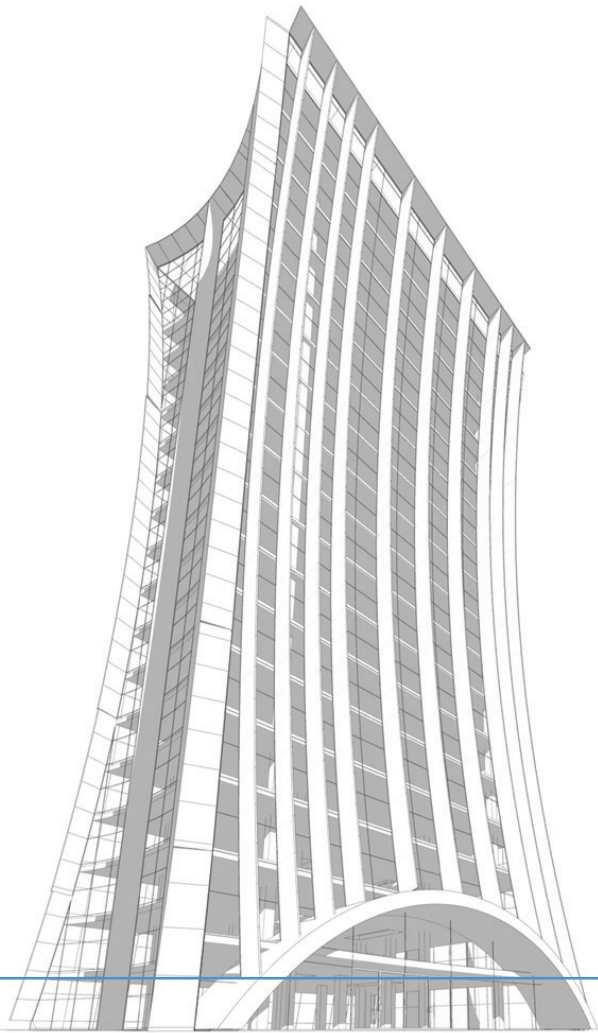
PORT AUTHORITY LIGHTS UP.  
SEE PAGE 14

EDUARD HUEBER

The Architect's Newspaper

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VOLUME 07, ISSUE 1 JANUARY 21, 2009. 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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NO SMALL PLANS

The interregnum is over, and not a moment too soon: With President Obama's inauguration this week, the holding pattern we were in finally ended, and now it's time to get down to work. For architects, engineers, planners, developers, mass-transit advocates, and anyone with an interest in smart growth, that means it's time to speak up and join the discussion about funds from the federal stimulus package, and to advocate that they be used in ways that are truly sustainable and forward-looking.

There has been much talk of green-collar jobs and a new generation of infrastructure projects that will transform parts of the energy industry, much as the Tennessee Valley Authority did in 1933, but transformation doesn't come quickly, and the priority right now is speed. The Obama administration's recent stress on "shovel-ready" projects makes perfect sense from the standpoint of getting people to work as quickly as possible, but it would be short-sighted to rule out proposals that require more planning and deliberation. Every governor scrambled to compile a list of designed-and-approved projects just waiting for funding. While many of these are sensible projects, in reading about them, one gets the sense that there was a No-Job-Too-Small, kitchen-sink approach. In December, the U.S. Conference of Mayors presented more than 800 projects of every scale that could go forward tomorrow, and it makes for illuminating reading: There are new bus stop signs and maps for Huntsville, Alabama; LED traffic lights in Sparks, Nevada; bike trails in Norman, Oklahoma; and fuel cells for the Village Hall in Freeport, New York. Worthy, yes; transformational, no.

The new fuel cells will undoubtedly help the town of Freeport, and the 20 jobs that their installation would create even more so. But while the small-scale, job-creating projects are getting underway, it's also time to talk seriously about the big ones, like high-speed rail, watershed management, and retrofitting the suburbs. According to Wayne Klotz, president of the American Society of Civil Engineers, these types of projects are much harder to discuss. "There is no natural constituency for infrastructure like there is for schools or parks," he said. "We didn't educate people as well as we should have on the value of infrastructure."

The time is right for Klotz and his colleagues, because Americans are getting an on-the-fly education about the link between infrastructure and jobs. The design and engineering fields have an unprecedented chance to join in: Terms like "shovel-ready" and "green infrastructure" still seem hazy in the public imagination, and we can help define green beyond recycling, and infrastructure beyond highway. **ANNE GUINEY**

PIONEERING AUSTRALIAN TAKES TOP AIA PRIZE

MURCUTT IS GOLDEN

"Since most of us spend our lives doing ordinary tasks, the most important thing is to carry them out extraordinarily well." Those may be words that Australian architect Glenn Murcutt likes to live by, but the truth is that there is nothing ordinary about his deceptively simple-looking body of work. Projects like the Marie Short House (1974), one of his earliest, with an open plan and a curved roof to keep the cool air circulating, and the Marika Alderton House (1994) for an aboriginal artist, where wide eaves, stilts, vertical fins, and pivoting tubes protect the structure from heat and tidal surges, demonstrate how far ahead of the current curve Murcutt has always been when it comes to sustainable design.

And so it seemed as much timely as about time that Murcutt, 71, was awarded the 2009 AIA Gold Medal, just seven years after receiving the Pritzker Prize. In a letter of support for his nomination, Tadao Ando wrote that "recently, our architectural field experienced an 'ecological boom.' However, without relation to such a trend of time, Glenn Murcutt has always been focusing on the geographical and regional conditions, from the very beginning of his career."

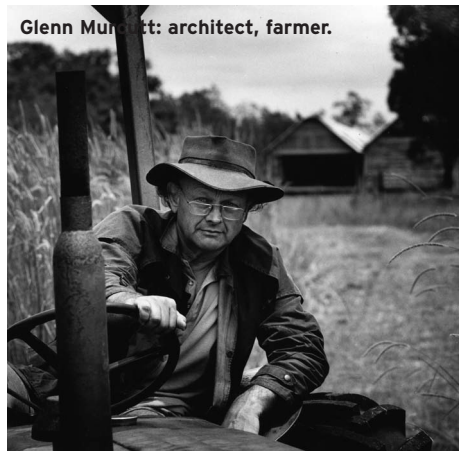
Though he seems to be the ur-Australian, Murcutt was born in London in 1936—his parents were on their way from New Guinea to the Berlin Olympics—and grew up in the remote Morobe district of New Guinea. Despite an architecture degree from the University of New South Wales and a few years in the office of Ancher, Mortlock, Murray & Wooley in Sydney, Murcutt's true education came from his travels through Europe, especially Finland, and a walkabout in Tasmania. He has been a sole practitioner, rendering all aspects of a project in his own hand, since 1969.

His mostly residential projects combine the rigor of Mies van der Rohe with the nature-derived materiality of Aalto, although Murcutt was possibly just as influenced by the house his father built in New Guinea: It stood on stilts high above ground, and had a corrugated tin roof.

Murcutt travels widely, lecturing with inspirational fervor and drawing equally from the modernist canon and the works of Freud and Thoreau.

With the December 4 announcement, Murcutt becomes the 65<sup>th</sup> AIA Gold Medalist, following most recently in the footsteps of Renzo Piano. The award's official presentation will take place at the American Architectural Foundation's gala in February.

**JULIE V. IOVINE**



ANTHONY BROWELL

LETTERS

RUNNING ON EMPTY

In 1979–81, our firm designed a passive solar church to be built in West Nyack, NY. This state-of-the-art church was designed to save energy at a time when cars lined up for blocks to fill their tanks, and alternative energy was the hot topic. Construction on the church had begun when the energy crisis suddenly reversed—an abundance of gas became available, lines to the pumps disappeared, and, just like that, our problems were solved. The church decided that since a crisis no longer existed, why go for a solar church? Why bother with additional costs?

This is not an attempt to criticize the parish. It is, instead, a warning to us all. For here we find ourselves again. Decreasing oil prices have already clouded our minds and given us a ready-made excuse for resisting change and avoiding the truth before us. Where is that push to seek new drilling opportunities? What happened to the drive for developing alternative energy sources? In a couple of years, Detroit will again make larger SUVs and everyone will forget. Unless oil prices soar to \$5 per gallon—and remain there—we can forget about alternative energy. In another few years, we will face the same problems. No plan, no solu-

tion. Maybe we should focus on learning from our previous mistakes!

**STEVEN PAPADATOS**  
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CORRECTIONS

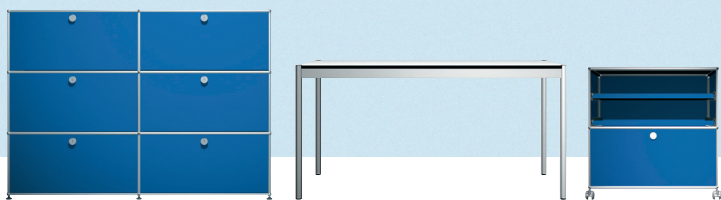
In the review "All Rudolph" (AN 20\_12.10.2008), a drawing of the Temple Street Parking Garage should have been credited to the Library of Congress and the photograph of Greeley Memorial Laboratory should have been credited to the Paul Rudolph Foundation, not Esto. We regret the errors.



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THE ARCHITECT'S NEWSPAPER JANUARY 21, 2009

EAVESDROP: EDITORS

## OUR MONEY'S ON IKEA

The state of the economy has supplanted real estate as the thing New Yorkers never stop talking about. Witness **Murray Moss'** recent screed on *Design Observer*, "Design Hates a Depression," a riff on **Michael Cannell's** "Design Loves a Depression" from the January 3 Sunday *Times*. To our eyes, Cannell's point that design "could stand to come down a notch or two" was well taken. Moss was having none of it. "I deeply resent the tone of comeuppance in Mr. Cannell's article, his condescending, parochial-school-matronly, Calvinistic reproach," he wrote. Other notable names jumped into the fray, including *I.D.* magazine's **Julie Lasky**, designers **Constantin Boym** and **Gong Szeto**, and curator **Aaron Betsky**, who offered a silk cushion for Moss' weary head: "The work you have shown has been infinitely more critical, important and interesting than most of the bland reductions that passed as correct design in previous eras," Betsky commented. We've always loved \$41,000 Maarten Baas dining tables for their criticality.

## TIMING IS EVERYTHING

McGraw-Hill's new title *HQ* might have seemed like a good idea when it was launched last fall, but how quickly things change! The magazine, subtitled "Good Design is Good Business," goes to 65,000 executives and 10,000 architects, according to executive editor **Cathleen McGuigan**. Much as we agree that good design is good for business, it's certainly a claim that's hard to build an entire magazine around. We wish them the best of luck. But the real issue, of course, is: Did you make the cut?

## SUBURBAN, ER, SALVATION

Oh, and **Allison Arieff** knows how to fix the suburbs! The woman who pays someone to grow organic food in her backyard understands the plight of those facing foreclosure in the exurbs. In her recent online column for the *Times*, the former *Dwell* editor wrote, "And after decades of renovation-obsession that has simply gotten out of hand, it seems a prudent time to swap Viking ranges for double-paned windows and high-efficiency furnaces." That's sure to fix it. Thanks, Al!

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CHECK IT OUT continued from front page

central library—the Martin Luther King, Jr. Memorial Library is one of the last buildings designed by Ludwig Mies van der Rohe—Washington has done a poor job of maintaining even basic library services, let alone improving and expanding them.

"Washington isn't known for bringing in name architects," said Michael Wiencek, whose D.C.-based firm, Wiencek+Associates, is working with Adjaye. "If you push the envelope, everyone wants to push back."

But things have changed rapidly under Ginnie Cooper, chief librarian since 2006. Along with the new branches, she has begun renovations on three others, and in all cases has placed a priority on design, even at the risk of higher costs.

"You can really see the difference a building can make in people's experiences," said Cooper, who was formerly the executive director of the Brooklyn Public Library. "It's one of the important ways a government interacts with the public."

Under Cooper, DCPL is moving toward multiuse community functions, and all the new branches will have a large flex-space component. Adjaye designed two libraries in London called Idea Stores, based on a similarly broad program. "It's not just about books, it's about services," said DBBA's Peter Cook, who runs the Washington office and whose mother once worked as a DCPL librarian. "It's a place for job training, homework assistance, for community activists to meet, everything an old library is not."

Community space is particularly important in the lower-income parts of Washington, where years of public underinvestment have left locals with few places to meet outside of churches.

"The libraries we had before were cookie-cutter designs," said Miles Steele, an Anacostia resident who helped select Adjaye for the job. "But communities are like fingerprints, each one is different. And libraries should be copies of those fingerprints." **CLAY RISEN**



The Watha T. Daniel/Shaw Library by Davis Brody Bond Aedas.

COURTESY DBBA

OPEN > STORE

### > BLU DOT STORE SOHO

140 Wooster Street  
Tel: 212-780-9058  
Designer: Blu Dot



BEN RITTER

The Minneapolis-based furniture company Blu Dot has opened its first flagship retail store in Manhattan, expanding beyond its boutique within ABC Carpet & Home to a proper Soho storefront among design powerhouses DWR, Cappellini, and Ligne Roset. Taking over a 2,500-square-foot space formerly home to Stüssy—designed by New York interiors veteran Nick Dine—Blu Dot founders John Christakos and Maurice Blanks chose to leave the basic structure intact. (Blanks, an architect who maintained his practice after Blu Dot's startup in 1997, now designs products full-time.) With poured concrete floors and an eye-catching metal staircase that articulates the space, the store expresses the firm's overall aesthetic of minimalist American furniture, combining originality, practicality, and affordability. As accents within the austere white box, the Blu Dot staff selected vintage products such as a turquoise Remington typewriter and a red RCA television to be dispersed among the furniture and add a touch of humor in line with the company's quirky attitude. Amid its glossier Soho neighbors, Blu Dot's unostentatious approach perfectly captures the founders' belief in "design democratization"—offering high-end furniture that the rest of us can afford. **MARIANA RODRÍGUEZ ORTE**

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## PA PLANS TO GO FORWARD WITH 178<sup>TH</sup> ST. TERMINAL RENOVATION

# NERVI'S NEW LOOK

The George Washington Bridge Bus Terminal is Italian maestro Pier Luigi Nervi's sole New York building, and though thousands pass beneath it every day, it's familiar to only a few. The Port Authority station sits astride the Trans-Manhattan Expressway, where it slips below grade between 178<sup>th</sup> and 179<sup>th</sup> streets, just east of the bridge's Manhattan landing. With buses serving northern New Jersey and beyond, it is a transit hub whose commercial potential has never quite been met, and whose architectural character is easy to miss beneath 45 years of accumulated grunge.

The Port Authority is trying to change all that. In October it released a proposal for a major overhaul giving the terminal improved services and more retail space. Recently, local political leaders, current retail tenants, and members of the preservation community have sought to influence the redesign, even as the Port Authority plans to begin construction late this year.

"Our aim is to provide a better retail experience for

people who live in the Washington Heights area," said spokesman Steve Coleman. The plan originally called for the relocation of several small retailers; after a mid-November meeting with community leaders, the Port Authority revised and clarified that plan, stating that rather than a single big box anchor, a number of new stores would occupy the renovated facility.

The Port Authority will fund a third of the \$150 million budget, with developers P/A Associates and Arcadia Realty Trust responsible for the remainder. The developers have selected Robert Davidson of design/build firm STV as project architect. Davidson planned the new transit hub for Ground Zero, and helped select Santiago Calatrava to build the PATH station there. Calatrava has cited the Nervi terminal as an inspiration for his design.

That connection, however, does not indicate how differential the redevelopment will be toward Nervi's structure. P/A's Carolyn Malinsky gave a qualified assessment, saying, "the Nervi roof is not

actually a historical structure," while insisting the redevelopment would leave the award-winning concrete coffer intact.

Renderings confirm that save for a realignment of the arrival concourse for more buses, the upper portion, with its winged silhouette, is unchanged. The lower level, meanwhile, will be glassed in, with all buses arriving on the deck above. The Modern Architecture Working Group, a preservation advocacy organization, has been lobbying both city and state landmarks agencies to insure that the building remains true, in its entirety, to the original 1963 design. But as Group co-chair Michael Gotkin observed, "we've been pushing for them to landmark the building for ten years. It's only since the reconstruction was announced that we got a real response." **IAN VOLNER**



PANYNJ

**HE'LL TAKE THE BOULEVARD** continued from front page of Van Valkenburgh was perhaps no surprise, as the landscape architect is already on Related's team for Hudson Yards. The other finalists for the project were Gustafson Guthrie Nichol with Allied Works Architecture, West 8 with Mathews Nielsen, Work AC with Balmori Associates, and Hargreaves Associates with TEN Arquitectos.

Van Valkenburgh's office, which will design the boulevard with Toshiko Mori Architect, adds the project to a busy New York City portfolio, which includes Brooklyn Bridge Park, a stretch of Hudson River Park, and the revamp of the north end of Union Square Park. The office deemed the dynamic public spaces of this last project a prototype for their Hudson Boulevard scheme.

"Our idea was to take the elements of Union Square and redeploy them so they would work on a long, linear site," Matthew Urbanski, principal at MVVA, told *AN*. "It's got a civic quality and a grand quality, and the plazas end up being these fantastic places that can support farmers' markets and impromptu gatherings."

In some ways, the boulevard is a remnant of the city's quashed 2012 Olympics bid, once destined as a grand urban gesture leading to a stadium atop the railyards. Now, the city envisions residential and commercial towers stretching south from 42<sup>nd</sup> Street, where the project's flashiest element would be placed: a cable-stayed pedestrian bridge, designed with Mori's office and engineers Schlaich Bergermann, spanning the Lincoln Tunnel approach. The public space would

then expand into what Urbanski called "fluviually informed shapes," with grassy areas surrounded by more densely planted, tree-lined sections. Plans also call for an entrance to the No. 7 subway extension between 33<sup>rd</sup> and 34<sup>th</sup> streets, with a domed glass canopy designed by Mori. The park would terminate within the Hudson Yards site, focusing on a yet-to-be-determined cultural center.

Local residents have questioned how the corridor would link to the large public space planned for the heart of the 26-acre rail yard site, which Related is developing with Goldman Sachs. Asked about the plans at the community board meeting, Vishaan Chakrabarti, Related's executive vice president of design and planning, described the boulevard as flowing seamlessly into the complex, although details within Hudson Yards remain to be refined.

"We're still working on exactly how that's done," Urbanski told *AN*. "It flows south to the cultural center, then there's a movement west to the river. It's an interesting design challenge to figure out how to create a series of spaces that aren't all one gesture—that would be kind of boring—but flow naturally from one to another."

Given the city's economic woes, the full build-out may take a while. But plans are optimistically afoot to begin razing the dozens of structures in the new boulevard's path that the city has been busily acquiring. The HYDC aims to complete the project's first phase, between 33<sup>rd</sup> and 36<sup>th</sup> streets, by 2013.

**JEFF BYLES**



## EMPIRE STATE BUILDING DRAWINGS AUCTIONED

THE CRYING  
OF 40 LOTS

The 32-inch wooden massing model sold for \$72,000.

COURTESY WRIGHT

On December 11, Wright auction house in Chicago sold a considerable collection of drawings, models, and ephemera of the 1931 Empire State Building for \$352,820. The results of the sale were mixed, with several lots commanding higher-than-estimated prices, while others went unsold. And while the unusual auction was an overall success for the entrepreneurial Wright house, it caused concern among institutional collectors of architectural materials, who fear it will encourage designers to break up drawing sets of historical value rather than donate them as intact archives.

The materials had been in the hands of the partners of Empire State designer Shreve, Lamb & Harmon's successor firm, which closed in the mid-1990s. The retired partners approached several auction houses, and Wright was apparently the only house to see the collection's potential value. Prior to the auction, Wright had put a low estimate on the collection of \$475,000, but the sale came up short. Half of the 40 lots were sold, including the 32-inch-tall wooden massing model that garnered the highest price, \$72,000. According to auction house president and founder Richard Wright, the sale attracted buyers with an interest in architecture, as well as dealers and art deco collectors, including the buyer of the massing model. "I was pleased with the sale. Fifty percent did not sell, which shocked me, but of those that did, we nearly made our estimate," he said. "One of the reasons we took the archive was because we knew that it would appeal to different groups of collectors."

Prior to the sale, Wright approached several institutions, including the Museum of Modern Art, the Skyscraper Museum, and the Avery Architectural & Fine Arts Library at Columbia University to solicit interest in the materials. In interviews prior to the auction, curators at the three institutions expressed skepticism about the sale, especially Wright's decision to sell the collection in multiple lots.

"It's a mistake to call this an archive, because it's being broken up. That contradicts the term,"

said Carol Willis, founder and curator of the Skyscraper Museum. Barry Bergdoll, chief curator of architecture and design at MoMA, echoed Willis: "I don't think an archive should be sold at auction. Its value is in its coherence, and once it is broken up, its coherence is lost." Still, Bergdoll called Wright's reputation "sterling" and added, "He's a businessman, not an information placement service." Wright believes he pursued the sale appropriately. "I reached out to these museums. No one reached out to me," Wright said. "I would have been willing to work with them on an appropriate arrangement."

Not all curators agree with Willis and Bergdoll, however, as one drawing, a rendering of the west wall entrance panel, was acquired by an unnamed New York museum for \$25,200, more than \$10,000 above estimate.

Willis, Bergdoll, and Avery curator Janet Parks agreed that no scholarly information was lost in the dispersal of this particular collection, as the building has been comprehensively documented, but they expressed concern about how it will affect other collections. "What happens when another archive, that does not exist in facsimile, is scattered in the wind by an auction house?" Bergdoll asked.

Wright dismissed such concerns. "To stand on the moral ground saying that all materials should go to museums is fine, but not everyone is in a position to donate their materials."

Among the works that sold, details of decorative elements and facade studies tended to perform best, such as 36-by-48-inch ink-on-linen elevations of 33<sup>rd</sup> and 34<sup>th</sup> streets, which went for \$25,200. Many working drawings, floor plans, and zoning studies were passed over. The house will sell the remaining drawings privately.

Time will tell if there is a new market for these kinds of construction documents, or if the mystique of the Empire State Building is singular. Wright predicts the latter: "I think the market is very limited. It has always been a small market. Architectural drawings do not speak to everyone." **ALAN G. BRAKE**

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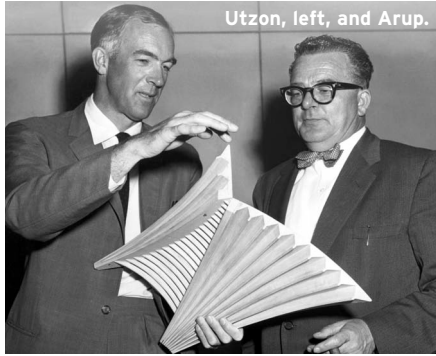


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THE ARCHITECT'S NEWSPAPER JANUARY 21, 2009



COURTESY COLOR PRINTS

## JØRN UTZON, 1918-2008

**When the Danish architect Jørn Utzon died on November 29, 2008, at age 90 he had never returned to Australia to see the completed Sydney Opera House, the most significant work of his career, the building that put Sydney on the world's architecture map, and one of the few true icons of 20<sup>th</sup> century design. Peter Murray, the British editor and critic, recalls the long, tortured path of the building's construction.**

At the opening of Lord Norman Foster's Great Court in the British Museum in 2000, I bumped into Sir Jack Zunz, a former chairman of the international engineering firm of Arup, who had been a senior engineer for the design of the Sydney Opera House.

Zunz was annoyed. He had just seen a documentary about the design and construction of the iconic building, in which former staffers in the office of Jørn Utzon attacked Ove Arup, the fellow Dane who had worked closely with Utzon during the design stages of the project. "It just wasn't like that. They've got the story all wrong," bemoaned Zunz.

Over the museum's champagne, Zunz made an offer. He would give me access to Arup's secret files locked away in a cupboard behind one of the partner's desks for 27 years.

At the time of the architect's resignation in 1966, the files were felt to be so damaging to Utzon that Arup had put an embargo on their release. But Zunz's belief—that only part of the story of one of the 20<sup>th</sup> century's most prominent buildings was being told—meant that the embargo was at last to be lifted.

The contents of the files marked "Job 1112" were revealing. At the time of the design and construction of the Opera House, international communication was made either by telex or by letter, many of the latter hand-written. And engineers were delightful letter-writers, delivering rich descriptions, ironic humor, and barely contained frustration. Arup was emotional and sometimes cantankerous, his large scrawling hand declaring at first his admiration and love for Utzon, and later, his pain as the relationship deteriorated. Utzon's letters moved over time from friendly, to formal, to frosty, to out-and-out disgust.

Until Arup opened these files, other architectural writers only had access to the Utzon side of the story. They wrote of Utzon's frustration with his consultants, civil servants, and politicians, in particular the Liberal Minister of Works Davis Hughes, who forced Utzon into leaving the job. It was the age-old tale of philistine pragmatist versus creative genius.

But in truth, the seeds of Utzon's downfall were sown from the very start of the project—it would have been extremely difficult to accommodate all the requirements of the brief within the shells he devised.

The Opera House competition was promoted by the premier of New South Wales, Joe Cahill. A canny politician, he realized that without a quick start, the project might founder, so he insisted that the first phase (the podium) start before phase two (the shells) or phase three (the interiors) were designed—thus fixing the size of the finished building. In addition, unlike the other competitors, Utzon had placed the two halls side-by-side rather than end-to-end, thus creating a further constraint.

Things got worse as the design evolved. Utzon did not use an engineer for the competition entry. He drew flowing concrete shells in what the art critic Robert Hughes described as "nothing more than a magnificent doodle."

Arup came up with a range of structural solutions, and Utzon plumped for a ribbed system using a geometry based on a sphere so that all sections had the same curvature. This assisted the construction of the building, but further cut down on interior space. When Utzon came to design the major hall, he couldn't fit in the required number of seats. It wasn't all his fault—the Sydney Opera House Executive Committee was a hopeless client, changing their minds about the number of seats that could be positioned behind the orchestra.

Arguments over budgets, changes of mind, lack of drawings, delays, construction methods, and responsibilities pushed the beleaguered Utzon into a confrontation with Minister Hughes, which ended with his departure from Sydney—never to return.

He said he didn't need to visit the Opera House because he could see it in his mind, and it was his vision of the building he saw, not the mongrel that emerged. At one stage he told Mick Lewis of Arup that he didn't mind if the building was never completed because he had "solved all the problems." He often talked about designing the "perfect opera house." In the end, I believe, he threw in the towel because the solutions to the intractable problems he faced were destroying the perfection of the building in his mind.

Following the Dane's departure, the building's brief was rewritten and the accommodation requirements changed so that Peter Hall, who took over as design architect, was able to fit it all in. When he accepted the poisoned chalice, unaware of the seating problems, Hall had intended to build Utzon's designs, but when the office closed down, few relevant drawings could be found. "The cupboard was almost bare," said the government architect who went to the site to collect them.

In the 1990s there was a campaign to bring Utzon back to redesign the opera house interiors and install the flowing plywood ceilings that had been a bone of contention between the architect and the government. Utzon rejected the idea and generously suggested that "as it is an impressive auditorium that the public is happy about," they should contact an acoustician to sort out the sound problems.

Despite the unsatisfactory nature of its completion, the Opera House remains a testimony to the Dane's greatness. I was glad to note that the many obituaries following his death provided a more balanced view of Utzon's role than some of the earlier hagiographies.

Utzon built very little after the Opera House. Bagsværd Church, the Kuwait Parliament Building (destroyed during the Gulf War in 1990 and rebuilt by HOK), and two exquisite houses in Mallorca, and that's it. The Sydney Opera House should have marked the start of a glittering oeuvre—not the end.

**PETER MURRAY IS AUTHOR OF *THE SAGA OF SYDNEY OPERA HOUSE* (TAYLOR & FRANCIS).**

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NEW SOUTH FERRY TERMINAL IS REVERENTIAL TOWARD THE CITY'S HISTORY

## ROOT AND BRANCH

In recent years, some of the best architecture in the world has been built underground. The infrastructural imperatives of subway systems have brought out the best in architects, as evidenced in London's Jubilee Line Extension, in Paris' Meteor, and perhaps above all others, in the Bilbao subway

designed by Norman Foster: True, it runs for just over a mile and is thus of little use, but it looks great.

Naturally, it would never occur to the magistrates of New York (at least in the past half century) to care greatly about such things. But some of our stations are better than others, and a new station at South

Ferry, at the very base of Manhattan, has much to commend it. Set to open at the end of January, South Ferry, which will serve as the terminus for the 1 line, differs from the competition in two key architectural respects, and was designed by in-house MTA architects working under Porie Sakia-Eapen.

**Doug and Mike Starn's** *See it Split, See it Change* installation.

Neither the above-ground entrance nor the overall conception of the site is radically new. What's different is that the area where the trains pass has been covered with a long barrel vault about 16 feet high. Though the fact is seldom remarked, the ceilings in New York's subways are usually very low, which only adds to the dispiriting dreariness of most stations. By contrast, the combination of South Ferry's high concave ceilings, its pink granite floors, and the white porcelain cladding of its columns and walls suggests the sort of infrastructural grace that one associates with Northern Europe.

Also impressive is the way that at one point, a bridge spans the tracks, making it possible to see and feel the trains passing underneath. In the more than 400 stations that make up the city's subway system, this is not unique, but I know of no other such bridge that is underground

or that provides windows permitting riders to see the trains as they pass. Though the windows were something of an afterthought, this bridge cannot fail to engage the avid attention of anyone with an appetite for infrastructure.

More immediately striking than either of these architectural features, however, is the large-scale decoration of the entrance concourse, a 150-foot parabolic wall, 14 feet high, covered with the site-specific installation *See it Split, See it Change*, created by the artistic team of Doug and Mike Starn. This work consists of 425 fused-glass panels that depict the darkened branches of trees in Battery Park silhouetted against a stark white ground. These branches, whose relentless ramifications suggested to the artists the complexity of the subway system itself, appear as well in a stainless-steel fence, also designed by the Starn twins, that separates the entrance from the station proper.

The final component of their installation, rather

different from the rest, is a mosaic of Manhattan from the Battery to 155<sup>th</sup> Street, based on a U.S. census map from 1886, that integrates a map from 1640 in such a way as to superimpose the 1811 grid over the geological specifics (like the spring at Spring Street and the canal at Canal Street) that have been covered up in the course of centuries.

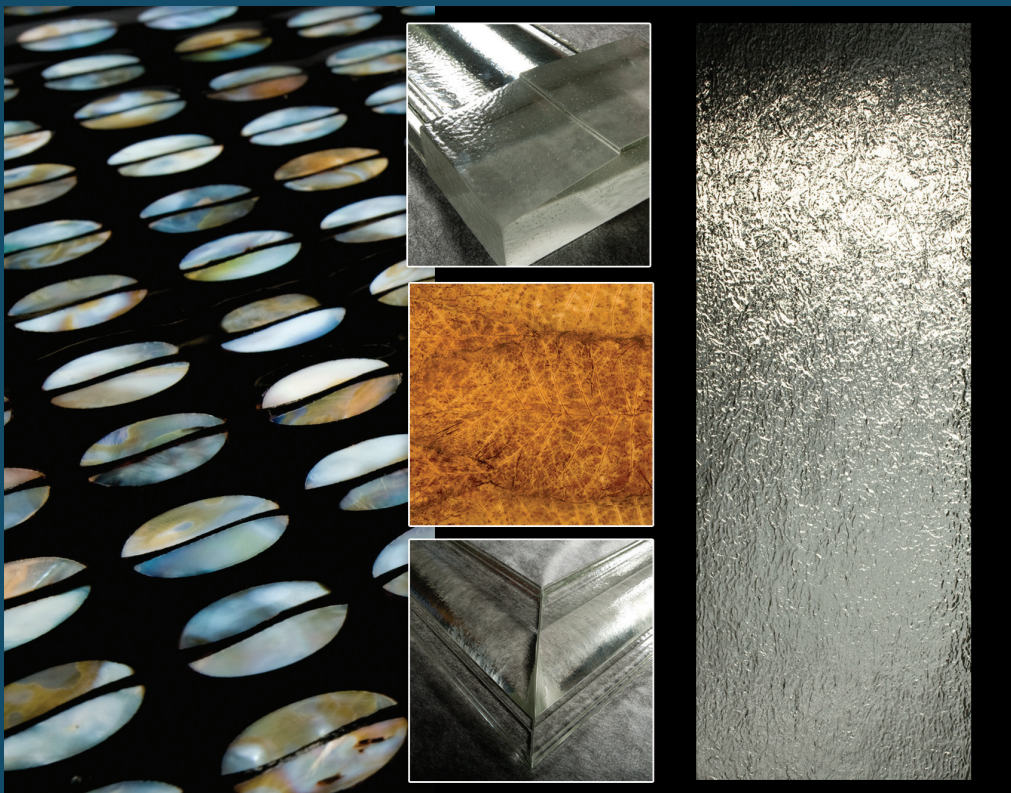
The historical sensitivity revealed in this choice of map is enhanced by the nearby reconstruction of an ancient wall that was once the limit of Manhattan Island, discovered in the process of constructing South Ferry Station. Like the display of unearthed fragments along the walls of Brooklyn Museum's new subway entrance, or in various stations of the Athens subway system, this reconstruction suggests an almost curatorial sensibility. It reveals a deep reverence for the past in the very heart of the newest addition to the infrastructure of New York City.

**JAMES GARDNER IS AN ARCHITECTURE CRITIC IN NEW YORK CITY.**

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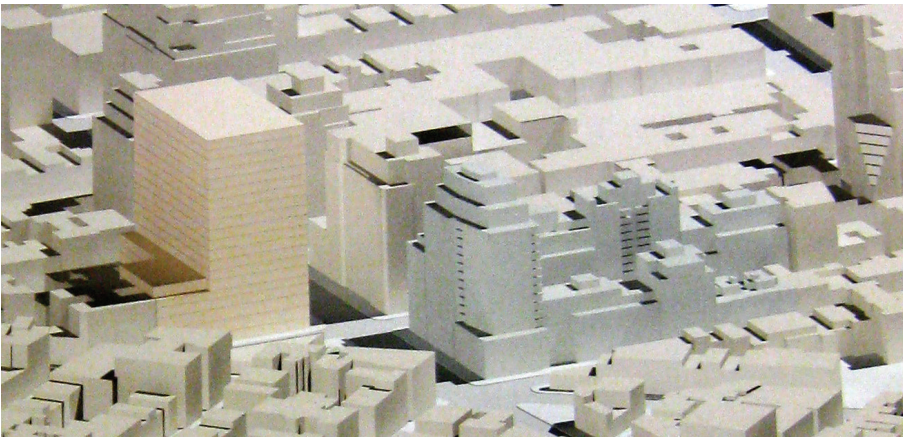
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St. Vincent's prefers a lenticular design (top) for its new hospital in Greenwich Village, though it did also present a slightly shorter alternative (below) in December.



MATT CHABAN

**NO ALTERNATIVE** continued from front page surprise when presented with essentially the same proposal unveiled in May. "For the better part of a year, we've been looking at this project, and I think it is as inappropriate as when we started," commissioner Stephen Byrns told the applicant. "I cannot even begin to comment on the architecture given its out-of-scale bulk."

Thus began round two in the battle over the beloved icon known as the O'Toole Building, the upshot of which is all but certain to transform a swath of the West Village. Indeed, an alternative design presented for the tower caused almost as much anger as it was meant to assuage, prompting several commissioners to affirm their support for the hospital's preferred plans.

The new proposal, presented by Ian Bader, a principal at Pei Cobb Freed, the firm that is designing the hospital for St. Vincent's, offered a rectilinear shape, in contrast to the previous lenticular design. With its sheer facade rising from the street wall, the alternative would shave 36 feet off its taller sibling, the maximum height the developers argued they could possibly trim.

"Pretty significant square footage has been taken out of the hospital already," Lou Meilink, a principal and health care planning expert at Ballinger who is consulting on the hospital, told the commission. "We just couldn't make any more cuts and still have a functioning level-one trauma center."

But commissioner Margery Perlmutter said that the lackluster alternative—like one other mid-block strategy that had been presented over the summer—did not show appropriate deference to the commission or the necessary due diligence to consider all possibilities for a new hospital. "It's a little bit frustrating when every time we ask for alternatives, we get an off-handed response that lacks the quality, details, and attention of the original proposal," she said.

Instead, like a number of her colleagues, she endorsed a scheme put forward by Byrns that would either bridge or build over a section of West 12<sup>th</sup> Street, thus allowing

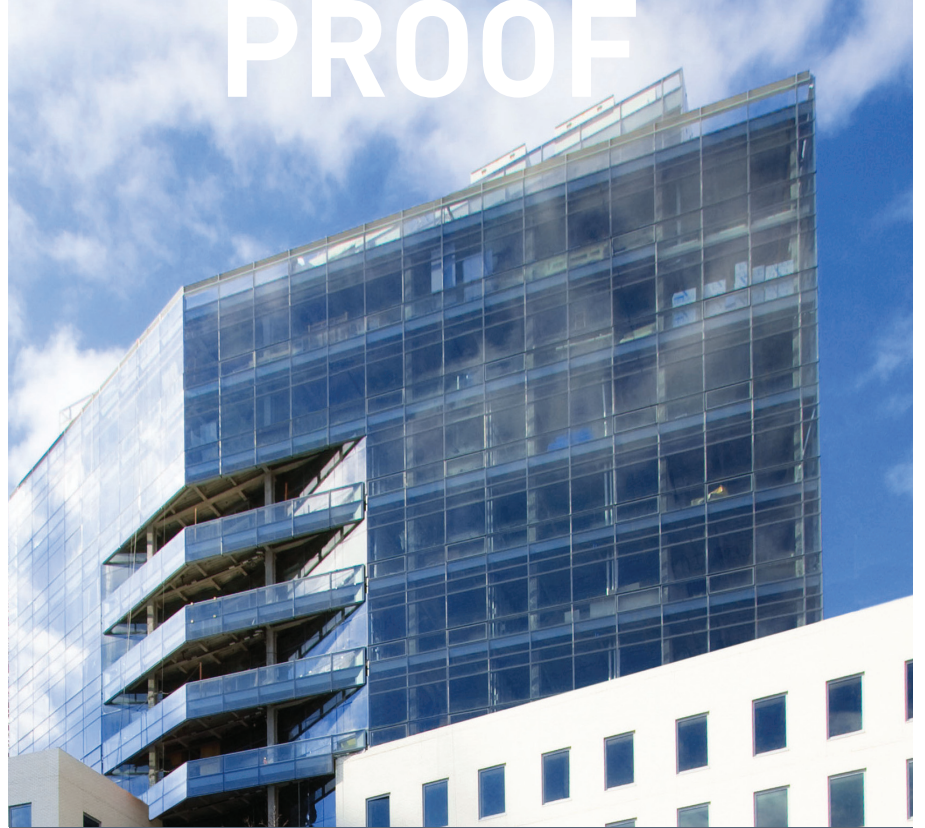
the hospital to incorporate a 15,000-square-foot triangular lot that is planned to serve as a loading dock. The commissioners believe this could greatly reduce the height of the building, but the developer said that between the complexity of demapping the street and the parameters of making the hospital function properly, such an approach would be nearly impossible. "It's like a Swiss clock," said Shelly Friedman, the applicants' counsel.

Furthermore, the developer believes it may already have the support it needs on the commission to pass its primary proposal. "We heard several supportive comments today," Friedman told *AN* after the meeting. "Unless we hear otherwise, that is how we would expect the rest of the discussion to go, making the lenticular design a success for the commission." Indeed, several commissioners said that the alternative proposal obviously did not work, and that they favored the lenticular design. Commissioner Fred Bland called it "ingenious," and commissioner Christopher Moore said, "I am inclined to support it." And perhaps most importantly, commission chair Robert Tierney seems to support the lenticular plan, as well. "My sense is it's headed in the right direction," he said.

Michael White, a land-use attorney and commission gadfly, said he had his own theory for why the hospital was fighting so hard to maintain the height of its tower. "At its heart, this is a real estate deal," he said. "They want to bulk up as much here as they can so they can bulk up as much as they can on the Rudin site." He was referring to the old hospital building across 7<sup>th</sup> Avenue, which St. Vincent's is selling to the Rudin family for \$300 million to help fund hospital construction. The Rudins then hope to build a 20-story condominium tower on the site. White believes the developer will use the comparatively taller new hospital tower to defend the massive-by-Village-standards height of its new building.

**MATT CHABAN**

# LIVING PROOF



Finding a place to hang your hat in New York City can be tough. **TEN Arquitectos** and **DeSimone Consulting Engineers** rose to the challenge, merging one Civil War-era warehouse with a 14-story, glass-clad expansion to create the condos at **One York**. Structural steel gave them the flexibility needed to get the job done. The result is an award-winning engineering scheme, proof that residential construction doesn't have to mean concrete.

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THE ARCHITECT'S NEWSPAPER JANUARY 21, 2009



Not since John F. Kennedy has the presidency been held by a city-dweller. President Barack Obama's talk of infrastructure stimulus has already put faith into the designers and builders of the land, but for real proof, one need look no further than his cabinet appointments, many of whom are planning experts and environmental stewards.

1 **ADOLFO CARRIÓN**  
DIRECTOR  
WHITE HOUSE OFFICE OF  
URBAN POLICY

No one is exactly sure what the Director of Urban Policy will do in the Obama administration, though the position is believed to be akin to the National Security Advisor or Director of the National Economic Council—the cabinet member who coordinates urban policy across various federal departments. But whatever the portfolio ultimately becomes, planners nationwide are heartened by its very existence; it will be run by Bronx Borough President Adolfo Carrión. Born on the Lower East

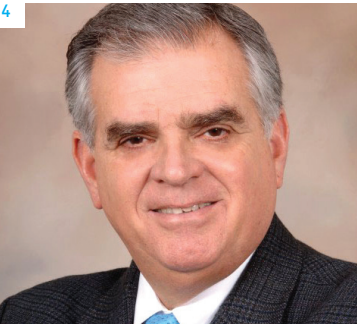


Side and raised in Baychester, Carrión earned a masters in urban planning from Hunter College before joining the Department of City Planning. There, he worked in the Bronx office before becoming the district manager for Bronx Community Board 5, which put him in charge of the neighborhood's day-to-day operations. He then spent a few years working with community development organization Promesa before being elected to his current office. During his tenure, Carrión worked again with City Planning on a number of rezonings, many aimed at promoting affordable housing. He has been an advocate for economic development while guarding against the gentrification creeping into the South Bronx. Perhaps more than anything, the choice of Carrión demonstrates Obama's commitment to competence over obeisance: until Obama secured the Democratic nomination, Carrión had supported Senator Hillary Clinton.



2 **SHAUN DONOVAN**  
SECRETARY  
DEPARTMENT OF HOUSING  
AND URBAN DEVELOPMENT

That President Obama is looking to New York for so many people obviously speaks to the skill—and challenges—the city's planners have faced over the years. For Shaun Donovan, the commissioner of the city's Department of Housing Preservation and Development, the appointment is actually a homecoming of sorts: He worked at HUD during the Clinton administration as a deputy assistant secretary for multi-family housing. Donovan holds masters degrees in both architecture and public administration from Harvard, and was director of Prudential Mortgage Capital's affordable housing finance program. During his time at HPD, Donovan has spearheaded the mayor's ambitious New Housing Marketplace plan. Aimed at creating or preserving 165,000 units of affordable housing—enough to house Atlanta, as the mayor is fond of pointing out—by 2013, the program was on schedule in September, when it hit the halfway mark. It has begun to falter amid the economic collapse, but that also means Donovan will be better suited



than most to steer affordable housing nationwide through these trying times.

3 **LISA JACKSON**  
ADMINISTRATOR  
U.S. ENVIRONMENTAL  
PROTECTION AGENCY

Lisa Jackson is a chemical engineer by training, and spent 20 years as an environmental regulator and enforcer at the EPA and New Jersey Department of Environmental Protection. She currently serves as Governor Jon Corzine's chief of staff, but before then, she was the commissioner of the DEP, where she had worked since 2002. Known as a consensus builder who brought a level of professionalism and rigor to an otherwise political department, Jackson has still created some controversy with her appointment, with some former colleagues and critics saying she is too close to industry.

4 **RAY LAHOOD**  
SECRETARY  
DEPARTMENT OF TRANSPORTATION

Illinois Congressman Ray LaHood is arguably the most controversial choice for the cabinet: He is a Republican. But just as Obama's selection runs counter



to his party, so does the representative when it comes to transportation issues. Despite serving rural southern Illinois, LaHood has been a strong advocate for mass transit, especially Amtrak, typically crossing the aisle to vote with Democrats on such issues.

5 **KEN SALAZAR**  
SECRETARY  
DEPARTMENT OF THE INTERIOR

While Ken Salazar will be an important player in the management of the nation's dwindling resources—something he has decades of experience with in both the public and private sectors—his record is scant on the most important Interior division for architects: the National Register of Historic Places. Still, preservationists seem to agree the Colorado senator is up to the task. Richard Moe, president of the National Trust for Historic Preservation, said in a statement that Salazar is well prepared “for the important role of restoring balance to the need for safeguarding our fragile cultural resources while providing reasonable access to other uses on public lands.” Salazar is also a major proponent of renewable energy. **MC**

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DEBATE FLARES OVER BID TO ALTER  
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## ARCH ENEMIES?

Forty-three years after Eero Saarinen's gleaming St. Louis Gateway Arch was completed, and nearly three decades after the trees were finally planted in the arch's Dan Kiley-designed landscape, the national park has growing pains.

St. Louis mayor Francis Slay and the Danforth Foundation, a private fund dedicated to raising the metropolitan area's profile, have been in talks to boost tourism. As a signature project, they want to alter the arch grounds with a new museum. In October, those plans gained momentum when Representative William "Lacy" Clay, a Missouri Democrat, introduced a bill that would strip the Kiley grounds of their national historic landmark status, transfer the grounds to a nonprofit entity created by the foundation, and allow the museum to move forward.

But the controversial scheme has pitted the city and foundation against the National Park Service and preservation groups, who argue that the museum would degrade the site's rich historic character and mar a classic work of modern landscape architecture.

Officially called the Jefferson National Expansion Memorial, the urban riverfront park is set atop a curving landscape with the 1834-era

Old Cathedral on the edge of the grounds, which already incorporate a below-ground Westward Expansion Museum. Yet the park is underused, structurally cut off from downtown by a busy street and several depressed lanes of highway crossed by two pedestrian ramps. Across these lanes is another section of the park, the Old Courthouse, home of the city's civil courts from 1818 to 1876 and site of the 1847 Dred Scott slavery decision, that helped to fuel the Civil War.

The feud over the park's future has come down to one major issue: the proposed museum. "That's our sole criterion," said Peter Sortino, Danforth Foundation president. "There's 91 acres of the arch grounds, and we're not talking about using more than three or four of them for this above-ground museum."

Tom Bradley, superintendent of the park, is cool to the idea. "I think a new building could be seen as an intrusion," he told *AN*. "The Kiley landscape is seen as a palette for the arch."

This month, the National Park Service intends to present its own plan for revitalizing the memorial, including a design competition for new program elements on the grounds, such as a restaurant and other visitor amenities. While not ruling out alterations to the

landscape, the National Park Service emphasized in a statement that any such changes must remain "compatible with and respect the grounds' status as a National Historic Landmark." Rerouting streets that separate the arch grounds from downtown could have benefits visually and for space, since it would free up real estate not historically protected that could be used for a museum, Bradley said. In the meantime, Clay has placed his legislation on hold while the Park Service's plan plays out.

Kiley, who died in 2004, collaborated closely with Saarinen to come up with grounds that mimic the arch's inverted catenary curve. With three miles of intersecting curvilinear trails, two reflecting ponds, gentle hills, and allées of trees, the landscape was such an integral part of Saarinen's design that he insisted Kiley make the drawings from which the contractors built the project. Rolling hills disguise a nearby highway bridge, several roads, an operations plant, and a railroad tunnel running under the grand steps that lead to the river.

"It's the connective tissue between the landscape and the city," said Charles Birnbaum, president of the Cultural Landscape Foundation, who has been passionate about saving Kiley's work. "Instead of trying to understand why it's broken, we often do these wholesale changes," he added. "It really is one of his most important surviving projects."

Saarinen died in 1961, so he did not live to see the project completed, but Kiley did. Bob Moore, a historian with the National Park Service, had many discussions with Kiley about it, and thinks most people don't fully appreciate the grounds. "They don't consider that there's a design element to it, the way that you move through a space," Moore said. The project's collaborative nature makes it all the more exceptional, Moore believes.

"I've always tended to think that if it was a Frank Lloyd Wright structure and an Olmsted landscape," he said, "there wouldn't be any doubt or question why it's important." **MIRIAM MOYNIHAN**

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## IN DETAIL: TRIPLE BRIDGES

PKSB AND  
LENI SCHWENDINGER  
LIGHT PROJECTS

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Today, Hell's Kitchen resembles many upwardly mobile Manhattan neighborhoods: Industrious young professionals

walk its streets to enter gleaming new highrise condos while, nearby, bustling construction sites of the pre-recession

building boom promise to deliver more of the same, each replete with gourmet food shops and national retail chains. But in the

mid-1990s the neighborhood still retained much of the grit that gave it its name. At that time, a group of local residents formed the Hell's Kitchen Neighborhood Association (HKNA) and took it upon themselves to find ways to improve their surroundings. The Port Authority had already planned to upgrade the access bridges spanning 9<sup>th</sup> Avenue, and the group suggested adding an aesthetic element to the otherwise workaday project, which had involved repaving the bridges and replacing their ice melting systems. The block was a particularly squalid stretch of turf that combined bus station transients on the east side, patrons of the seniors' center on the west side, and a general lack of daylight or hope, so the Port Authority signed on. In 1996, HKNA organized a design competition, and at the end of the day the commission went to architecture firm PKSB and lighting designer Leni Schwendinger. Some 12 years after the design's inception, the project is finally in place, and a permanent light installation has transformed the once-dismal underpass into a theatrical wonderland of color and flash.

What is fascinating about this time capsule of design is that, while its technology is a decade old, there is nothing dated about its appearance. To set the stage for the light installation, PKSB spruced up the block. They renovated the seniors' center, which reportedly resembled a cold storage room smelling of old wool clothes, and gave it a new fritted-glass storefront. They also refaced the bus station, ripping down the brown brick and pigeon

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Review of applications will begin immediately and will continue until the position is filled. Send curriculum vitae, letter of intent and contact information for three references to Dean Judith DiMaio, [jdimaio@nyit.edu](mailto:jdimaio@nyit.edu). NYIT is AA/EEO institution.

[www.nyit.edu](http://www.nyit.edu)



dung-covered Plexiglas canopy and replacing it with titanium cladding and a stainless steel marquee, which serve to reflect light beneath the bridges whether day or night. The choice of titanium may seem surprising for an agency project such as this, but according to Henry Stolzman, principal of PKSB, the Port Authority proved to be open to quality material choices. "They know the value of durability," he said. This ethos also applied to a mesh scrim the architects put up around the undersides of the bridges—the system is a standard bridge repair platform, but the Authority opted to go for stainless steel chain link rather than the more common galvanized variety.

All of these upgrades are integrated into the lighting design, which is the real cream of the project. Always on the cusp of functionality and art, Schwendinger had two expressive goals for her design that accompanied the basic night-lighting needs: One, she wanted to call attention to and communicate the underlying structures of the bridges; and two, she wanted to pay homage to urban daylight conditions, specifically the dappled reflections made by glass buildings. The first was accomplished with color. Schwendinger developed a paint scheme for the underside of the bridges that calls out the various structural elements. The colors, which range from neutral green to the most saturated red, don't correlate with a specific structural element; it nonetheless looks like the engineering equivalent of a Visible Man anatomy doll. The white light of T12 linear fluorescent fixtures and 1,000-watt metal halide lamps affixed to the underside of the bridge bring the colors to life. (These fixtures make the project show its age, because today, LEDs would be used instead.) To get the dappled quality she wanted in the light, Schwendinger mounted a series of stainless steel panels with a No. 8 high-polish finish to the bottom of the bridges. Light from the metal halide lamps, illuminating the stainless steel mesh, reflects off of baffles and shines patterns onto the pavement of 9<sup>th</sup> Avenue. All of the panels are angled toward the sidewalks to keep from casting glare into the eyes of passing motorists.

The lighting scheme also has a time component. An electronic control system turns on or off different elements of the design to create different compositions. There are four: Spectacle, in which everything lights up; Chambers of Light, which forgoes the reflectors and mesh and accentuates the colors; Reflections, which skimps on the colors and focuses on the flashy stuff; and Basic, which just illuminates the green elements of the bridges. Originally, Schwendinger had drafted a schedule that would have cycled through these variations in random and unpredictable ways, but recent concerns over energy usage squelched that idea. In the '90s, when Triple Bridges was designed, energy efficiency had yet to become a political imperative. Now times are different, and you'll only get to see Spectacle and Chambers on weekends, Reflections on the holidays, and, well, Basic the rest of the time. **AARON SEWARD**

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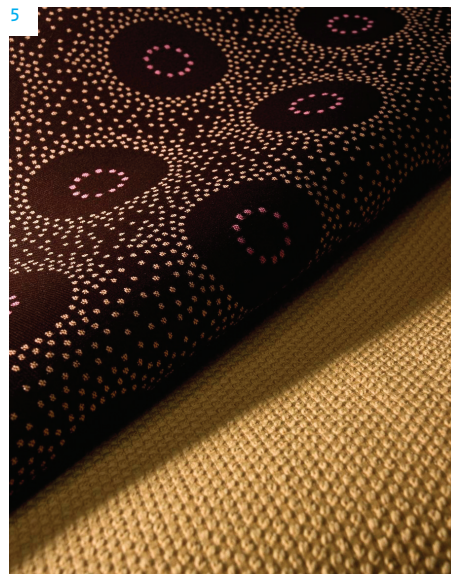
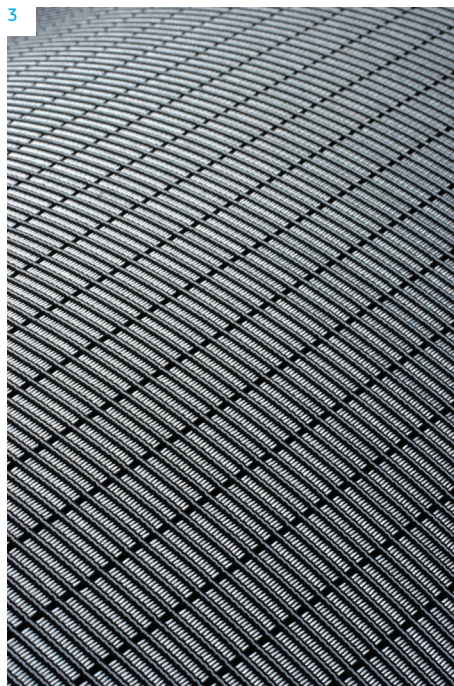
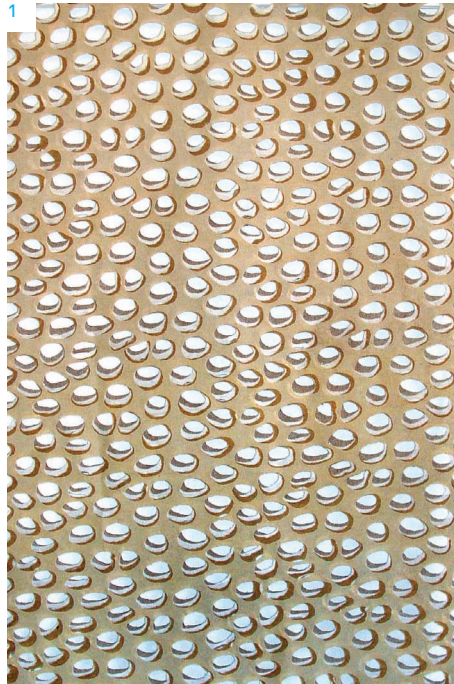
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# SOFT CELL

## 1 KOBU CIRCLES LORIA MANNÉ

Using the concept of reduce, reuse, recycle, Israeli-born products designer Liora Manné has created the Kobu Collection of Textiles. Produced by her own patented Lamontage process, in which acrylic fibers are layered and then interlocked by needle-punching to create custom colors, Manné designed a collection of textiles that are both sheer and opaque and can be used for fabrics, screens, shades, wall coverings, or floor coverings. Made from both acrylic and recycled fibers, Kobu Circles is available in natural and charcoal shades and comes in sizes as wide as 17 feet by 8 inches and as long as needed. [www.lioramanne.com](http://www.lioramanne.com)

## 2 DOTS ASSORTED CHILEWICH | SULTAN

Retro-amoeboid without looking old hat, these cellular compositions are the latest from Chilewich's line of hospitality products. Developed and designed by Sandy Chilewich, Dots embodies the look of fine linen in a modern, durable, and easy-to-clean vinyl textile. Made in the United States from an out-moded industrial process using pressed vinyl, this product can be used as a tablemat or runner for both commercial and residential applications. Available in 14-by-19-inch and 14-by-72-inch rectangular sizes and a variety of colors—black, citron, grass, smoke, and white—Dots livens up any room with its organic print and energy-efficient material. [www.chilewich.com](http://www.chilewich.com)

## 3 MECHANISM MAHARAM

New York-based Maharam brings quality design and a clean aesthetic to all their products. Mechanism, one of Maharam Design Studio's latest textile collections designed in-house, uses a technical grid pattern to create a futuristic feel. Using a filament yarn with a metallic sheen, the fabric is knit in a repeating rectangular pattern. Made of 100 percent polyester, Mechanism is available in a variety of colors and sizes. [www.maharam.com](http://www.maharam.com)

## 4 AIR RIGHTS KNOLLTEXTILES

KnollTextiles' January 2009 collection, designed by Suzanne Tick and named The State of Matter, comprises a range of upholstery, panels, drapery, and wall coverings made from a variety of polyester fibers, some containing recycled postindustrial or post-consumer content. Air Rights, a drapery fabric made from 100 percent polyester, is organized around a grid system composed of octagonal and rectangular shapes. The semi-transparent fabric serves as both a privacy screen and as a viewport to adjacent settings. [www.knolltextiles.com](http://www.knolltextiles.com)

## 5 NIGHT SKY CARNEGIE

Appropriately named, Carnegie's most recent upholstery collection, Night Sky, combines bold colors and celestial designs. Fabricated using Crypton Green, a high-performance fabric optimized for the environment with at least 50 percent recycled content, Night Sky is as sustainable as it is aesthetically pleasing. Designed by in-house creative vice-president Mary Holt, Night Sky is available in seven patterns and 58 colors, including Eclipse and Pebble (pictured). [www.carnegiefabrics.com](http://www.carnegiefabrics.com)

## 6 WINDRAD UNIKA VAEV

As the newest additions to Unika Vaev's Archive Collection, the Hoffmann Collection is comprised of three different historic Josef Hoffmann prints: Bijou, Linien, and Windrad. Developing the patterns and the repetition of forms for which the Austrian architect was well known, the patterns create classic, elegant, and luxurious designs that still look modern. Designed in 1906, Windrad, or "Windmill" in German, is built upon square elements. Made up of 52 percent viscose, 46 percent cotton, and 2 percent polyester, Windrad is available in a variety of colors, including White Noise and Black Pixel, which pay tribute to Hoffmann's interest in black and white within his patterns. [www.unikavaev.com](http://www.unikavaev.com). **DR**



**FISCAL GRIDLOCK** continued from front page  
on January 7 to wrestle a \$15.4 billion statewide deficit. He promised to propose laws implementing recommendations made by the ravitch Commission, a panel headed by form MTA chairman—and past savior—Richard Ravitch, including bridge tolls. But nobody much expects motorists to pay as steeply as straphangers or employers in keeping the MTA alive.

The report from the Ravitch Commission has galvanized state officials around the idea of “sharing the burden” on MTA support. Assembly Speaker Sheldon Silver has spoken favorably about the idea of a payroll tax to generate funds, and has not repudiated the idea of bridge tolls. Transportation advocates, though, worry that lawmakers will lean too heavily on the payroll tax and endure the frustrations of public-transit riders about a fare increase before they start charging people for driving into the city.

Gene Russianoff, the New York Public Interest Resource Group staff attorney and advocate for straphangers, says the agency’s wretched finances won’t break lawmakers’ fear of alienating drivers. “Based on ten months of lobbying on congestion pricing, it’s a very heavy lift to get bridge tolls,” he told *AN*. “But the goal with congestion pricing was to get congestion pricing, and the goal here is to prevent Armageddon.”

Some MTA supporters worry that lawmakers’ final remedy will clutter the Ravitch Commission’s balanced proposal with ill-advised sops to special interests. “The process is going to be tortured and convoluted and they’re going to come up with a camel,” said Dick Anderson, head of the

New York Building Congress. One advocate for aggressive infrastructure spending, who asked for anonymity to avoid disheartening colleagues, worried that the legislature might duck questions about a long-term plan to help the MTA grow and finance only one year of operations.

For Anderson, that approach would bring the system close to failure. “If we end up with a simple extension of the current capital program, with a minimal added source, that would be a real setback,” he told *AN*.

Amid this uncertainty, which lawmakers must address before the MTA’s March 25 board meeting in order to head off a steep fare increase, hopes for cash from a federal stimulus package are also shaky. Senator Charles Schumer and Representative Jerrold Nadler have floated the idea that the region can expect up to \$4 billion from a federal stimulus bill, citing New York’s many “shovel-ready” projects. But changes in how Congress writes transportation law could lead to a series of one-year bills, which would stymie projects like a freight tunnel to New Jersey. Some speculate that federal money would bypass the MTA in favor of agencies like the Port Authority.

The biggest danger to the MTA, say some analysts, is that Albany lawmakers will address its needs only in the context of the current fiscal crisis. “Right now, the MTA really can’t afford to think big in order to address the region’s transportation needs,” said John Petro, a policy analyst with the progressive-minded Drum Major Institute. “And we need to get serious about system expansion.”

**ALEC APPELBAUM**

AT DEADLINE

## AFFORDABLE HOUSING HALT?

Amid talk of infrastructure and other government spending to lift the country out of its current recession, there was some dour news for New Yorkers. On December 14, during his weekly radio address, Mayor Michael Bloomberg was discussing the city’s affordable housing program and how important it is during economically trying times, but also how it would be tested by those tough times. After touting the New Housing Marketplace Plan, which aims to create or preserve 165,000 affordable units in the city in the course of a decade, the mayor added that the program had been extended an additional year, through 2014, to meet its target. This is not only bad news for city residents, but also for its architects and contractors. While the project passed the halfway mark in September, many of the program’s units have been created through preservation thus far, with new construction expected to make up the majority moving forward. Given the shortage of financing and other factors, this may be harder to achieve, meaning less work than expected for the city’s builders.

## LONDON SEES RED

First the Checkered Cab, now the Routemaster. Is no big-city transit icon sacred anymore? At least Transport for London, the city’s transit authority, has big ambitions for the redesign of the iconic red double-decker buses that are a symbol of London as much as the Big Ben. On December 19, the authority announced that two teams, both homebred—Lord Norman Foster with Aston Martin, and Capoco Design (a British bus and truck company)—were jointly awarded the first prize in a competition to redesign the Routemasters. The runners-up were Héctor Serrano Studio from the UK with Miñarro García and Javier Esteban from Spain; and Jamie Martin from London, though the blogosphere’s decided favorite was a bubbly proposal by Future Systems that was strikingly reminiscent of, well, the Oscar Mayer Weinermobile.

## STONED IN DUMBO

The city has announced that it is repaving the neighborhood down under the Manhattan Bridge overpass, but not to worry: It will be keeping the area’s beloved cobblestones. In May, the Department of Design and Construction will launch a \$20.5 million project to remove, clean, replace, and reset the Belgian blocks that form the lofty Brooklyn ‘hood’s roadbed. Working on stretches of Water Street, Washington Street, and Old Fulton Street (which will retain its current asphalt paving), crews will also replace water and sewer mains, catch basins, and other infrastructure. The job is expected to take two years, advancing in sections so as to avoid snarling traffic in the upwardly-mobile district.

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Date: **Thursday, January 15**  
Moderator: **Sam Roberts**, Urban Affairs Correspondent of *The New York Times*; author  
Panelists: **Charles T. Gehring**, Director, New Netherland Project  
**Kenneth T. Jackson**, Barzun Professor of History, Columbia University; editor, *The Encyclopedia of New York City*  
**Russell Shorto**, Author  
Topic: **Why America Begins in New York: How the Dutch Distinguished the Nation’s Greatest City**  
Location: **Federal Hall National Memorial**  
At 26 Wall Street, this Greek Revival building designed by Ithiel Town and Alexander Davis stands on the site where George Washington was sworn in as the country’s first president in 1789.

Date: **Thursday, February 19**  
Speaker: **Daniel Libeskind**, Architect  
Topic: **Counterpoint**  
Location: **7 World Trade Center, 45<sup>th</sup> Floor**  
At Vesey and Greenwich Streets, this is NYC’s first certified “green” office tower. Designed by David Childs of Skidmore, Owings & Merrill, the building is notable for its state-of-the-art glass technology providing reflectivity, light and spectacular views.

Date: **Thursday, March 19**  
Speaker: **Mike Wallace**, Author; Pulitzer Prize-winning historian  
Topic: **Downtown New York in the Second World War**  
Location: **Museum of Jewish Heritage — A Living Memorial to the Holocaust**  
At 36 Battery Place, the museum’s six-sided shape and tiered roof designed by Kevin Roche John Dinkeloo and Associates, is symbolic of the six points of the Star of David and the six million Jews who perished in the Holocaust.

Date: **Thursday, April 16**  
Speaker: **Alice Greenwald**, Director, National September 11 Memorial & Museum  
Topic: **Passion on all Sides: Planning a Memorial Museum at Ground Zero**  
Location: **St. Paul’s Chapel**  
At Broadway and Vesey Street, this Georgian style building was built by Thomas McBean and completed in 1766. It is the city’s only public building in continuous use that dates from the pre-Revolutionary period.

Date: **Thursday, May 21**  
Speaker: **Kate Johnson**, Author; curator  
Topic: **The Hudson-Fulton Celebration: New York’s 1909 River Festival and the Making of a Metropolis**  
Location: **Down Town Association**  
At 60 Pine Street, this Charles Haight and Warren & Wetmore building, with its Romanesque Revival exterior and magnificent Edwardian interior, is the oldest private club in Lower Manhattan.

**All lectures are free.**  
Business casual attire required.  
Doors open at 6pm. Lectures begin at 7pm. Reservations are required.  
**To register, please visit [DowntownNY.com/ThirdThursdays](http://DowntownNY.com/ThirdThursdays) beginning at noon on the 8<sup>th</sup> day of each month for that month’s lecture only.**  
Seating is limited and reservations will be accepted on a first-come, first-served basis.  
**All information is subject to change.**

Special thanks to the Down Town Association, Henry Hudson 400 Foundation, Museum of Jewish Heritage — A Living Memorial to the Holocaust, National Park Service, National September 11 Memorial & Museum, Silverstein Properties, and Trinity Wall Street.



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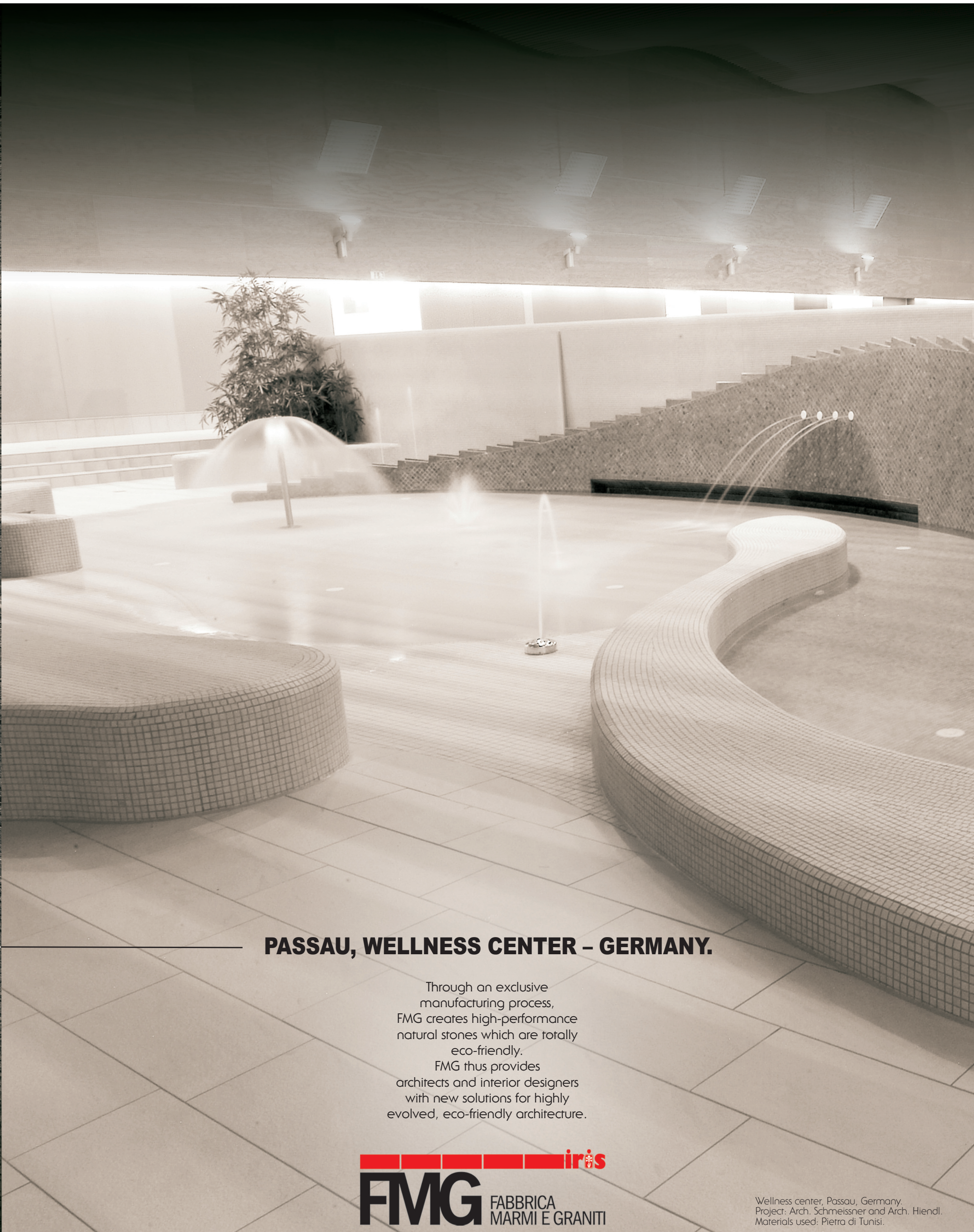
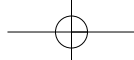
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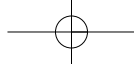
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**NATURAL STONE BUILDERS**





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# PLAYING FAVORITES

For the past four years, we’ve surveyed architects throughout New York City and the region, asking them to break code and divulge the cream of the crop in terms of consultants, craftsmen, and suppliers. This year we’ve changed the format a bit, targeting specific projects, for the most part completed in 2008, and asking—nay, badgering—firms to tell us who and what made those projects a success. The response has been overwhelming—our only regret is that we couldn’t find room for every recommendation (for a full list of resources and testimonials go to [www.archpaper.com](http://www.archpaper.com)). And while the list below contains many

of the usual suspects (can you imagine not listing R. A. Heintges & Associates under facade consultants?), you’ll also find many fresh faces, from a supplier in France of an incomparably shiny black metal to a team of steeplejacks who will scale the walls of your next restoration project. In the words of the designers we spoke to, the endorsements below vouch for the badasses and superheroes of the industry—the men, women, and international corporate conglomerates who can build, fabricate, troubleshoot, or provide anything and everything you might need.

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PETER AARON/ESTO

“Mosaics don’t come as single pieces but in nets, and the problem is always laying them in without showing the seams. **Biordi** did a magnificent job at 25 Bond Street laying in the tiles on a really complex 3-dimensional shape, and without cutting any.”

Ed Rawlings  
Rawlings Architects

“**Cafco**, the GC on Styx, was excellent. They have a very professional approach, understand how to put a team together, and are careful to create a stable tripod between the client, themselves, and the architect. They take those frictions and manage them well so everything goes smoothly. They also have a real depth of experience and know how to take care of details and know how to listen.”

Chris Bardt, 3SIX0

“Eric Dernoshek at **Foundations** was excellent. His patience is unusual in construction. He was incredibly diligent when we worked through some of the details on a Soho penthouse in the project, like the 1-inch radiator diffuser slot that he helped us coordinate; it all had to be flush in a line with the adjacent materials.”

Victoria Blau  
Victoria Blau Architect

“Our renovation at the New School was like operating on a patient without anesthesia. **Richter+Ratner** were careful about staging the work to maintain student access and fire egress. They had a super on site who was very precise in the way he organized the different trades and personally double-checked measurements and layouts. He was great at preventing mistakes.”

Lyn Rice  
Lyn Rice Architects

“**Structure Tone** was really outstanding. They worked with us on the Bank of America before there was even a hole in the ground in terms of establishing a budget and working on value engineering. They really know their stuff.”

Rocco Giannetti  
Gensler

“**K Construction** was very good. They were on time and reasonably priced. I’m using them again on another townhouse project.”

Joel Sanders  
Joel Sanders Architect

“I’ve worked with **Fulton Landing** on a number of projects and he’s honestly one of my favorite contractors in the city. The concept that came from Nike brand design was like a ship in a bottle and so some of the strategy and the timeline was tight. They had contractors build as much offsite as possible, and the design really lent itself to that construction approach.”

Henry Romann  
Frederic Schwartz Architects



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“There were some pretty high-octane spaces in the Albert Einstein labs and **Flack + Kurtz** had the expertise to design those. It was also important for them to make sure it was designed in a systematic way, because the mechanical system was all exposed, all part of the architecture.”  
Chris Baylow  
Payette

“Rob at **Rodney D. Gibble Consulting Engineers** is great to work with. On the David and Joyce Dinkins Gardens project, he was very flexible and open to the idea of changing the direction of the planks and allowing for green roof loads.”  
William Stein  
Dattner Architects

“Dan Sesil and his team at **LERA** were integral to P.F.1. They did intensive research into the structural properties of paper, and developed new modeling techniques to predict the reactions of the cardboard structure. On site, they developed dozens of options and drawings for connections, construction sequencing, and waterproofing.”  
Amale Andraos  
Work AC



SCOTT FRANCES

“Chris Anastos of **Anastos Engineering** was directly involved throughout the whole process of Lion House. We ran into many difficult construction situations because of some instability in the existing structure. Chris was very hands-on in working those things through.”  
Sylvia Smith  
FXFowle

“**Liam O'Hanlon** once worked for Arup but started his own company a few years ago. We love working with Arup, of course, but they are a big firm that cannot always find time for small projects. Liam provides a high level of inventiveness and attention to detail, which is unusual for such a small office. They are the best engineers we have found for a small office.”  
Scott Marble  
Marble Fairbanks

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“When thinking about a material for Jet Blue that could withstand a tremendous amount of public use and abuse, **Trespa** really stood out for its durability. The product is simple and elegant, and came in a wide variety of colors. I can tell we’re going to be using a lot more of it.”  
Baipei Guan  
Gensler

“**W&W Glass** really dove in as a team player at the Price Center to help develop a complex system with some pretty tricky details that were then realistically achieved in the field.”  
Chris Baylow  
Payette

“Bill Logan from **Israel Berger** is fantastic. I couldn’t live without him.”  
Winka Dubbeldam  
Archi-Tectonics

“If I have to recommend just one person, it is Susanne MacKiw—a partner of **Gilsanz Murray Steficek** who specializes in roofing design. She is awesome. There is no other word to describe her.”  
Stephen Luk  
BBG-BBGM



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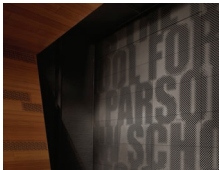
“We’ve used Paul Yam of **Chef Restaurant Supply** for all kinds of custom stainless steel projects, and each time, he’s delivered a well-crafted piece regardless of the constraints. He’s even been flexible enough to tolerate a Saturday morning delivery, where he and his crew had to tango with a 500-pound wet terrazzo polisher.”  
John Hartmann  
Freecell

“**Maloya Laser’s** bread and butter is building heaters for de-icing airplanes before they take off, so they have really high-end laser cutters and CNC milling equipment. On the Columbia University Graduate School of Journalism project, they sat down with their knowledge of how steel bends and the properties of various alloys, etc., and worked out the details with a high level of precision. Honestly, it’s hard to find people like this.”  
Scott Marble  
Marble Fairbanks

“We used **Metropan’s** custom zinc panels to clad two walls that flank the back porch of our West Village townhouse. I’ve seen these go in very sloppy on other projects, and this was just a jewel-box-like installation. It’s very clean and beautifully detailed.”  
Jeffrey Murphy  
Murphy Burnham & Buttrick Architects

“**J. Frederick** can fabricate just about anything out of metal; they’re amazing. We spent time in their shop with their blowtorches and chemicals to get some incredible patinated surfaces. Kevin really knows what he’s talking about.”  
John Henderson  
Clodagh Design

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“We used a glass plank porch on the back of our West Village townhouse that enabled us to get daylight down into the basement. **Circle Redmont** do these big glass paver installations, and the planks—which measure about 18 inches by nine feet—almost make it feel like you’re on an upper floor of the house.”  
Jeffrey Murphy  
Murphy Burnham & Buttrick Architects

“Arthur Femenella of **Femenella & Associates** led the whole effort in removing all the stained glass windows at Temple Emanu-El, moving them to a studio, restoring them, and reinstalling them. He also replaced the exterior Plexiglas covers. And there were so many windows, it was a real logistical challenge.”  
Tom Lindberg  
Beyer Blinder Belle

“The arrangement of color in the Reece School’s front facade was achieved by incorporating a tinted interlayer by Vanceva into **Oldcastle’s** facade glass. Vanceva offers a wide range of hues and saturations to choose from, and Oldcastle was able to integrate this material into their production process with little impact on cost and scheduling. The ease of working with them allowed us to design one of the building’s most noteworthy and playful qualities without a great deal of additional effort or problem-solving.”  
Ray Dovell  
Platt Byard Dovell White



LEFT:  
REECE SCHOOL  
OLDCASTLE GLASS  
PLATT BYARD DOVELL WHITE  
CENTER:  
TEMPLE EMANU-EL  
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BEYER BLINDER BELLE  
RIGHT:  
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Marc Gee  
Peter L. Gluck & Partners

“**Daniel DeMarco and Associates** are super professional. They do all of the millwork on the Oscar de la Renta and Ralph Lauren stores that we do. And they meet a deadline: They’ll tell you it takes eight weeks and it’ll take eight weeks.”  
Will Meyer  
Meyer Davis Studio

“Plyboo was the real standout material on **Banq**. The dining room’s ceiling is a lattice, and the natural striping of the Plyboo, which is recycled bamboo, picks up on its pattern in a subtle way. It’s extraordinarily dense, and hard to drive nails



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John Henderson  
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Lyn Rice  
Lyn Rice Architects

“**Belvan Brick** was very accommodating. Riverhouse has at least a dozen unique sizes and shapes of brick, some of which tested the limit of what they could fabricate, but Belvan didn’t balk. They brought us out to their kilns and showed us the whole operation.”  
Brian Slocum  
Polshek Partnership

“**Furlong & Lee** were very helpful when we were sourcing the limestone and the specific finishes for Smyth Tribeca. Bob Furlong provided us with good information on the process. It was a great educational experience.”  
Marc Gross  
BBG-BBGM

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212-243-0460  
www.zumtobel.com

“For our exhibit installation at the Scottsdale Museum of Contemporary Art, we worked with **Crosslink** to develop a canopy with an integrated lighting system. It’s an electroluminescent film printed on fabric that’s flexible and very beautiful. They’re currently deploying the concept for military tent structures in Afghanistan and Iraq.”  
Hansy Better Barraza  
Studio Luz Architects

“**Michiko Sakano** is amazing. She works on projects for the Smithsonian Museum as well as artists around the world. I believe she is one of the best glass designers and blowers in the world. Not only did she do our custom lighting at I Sodi but also vases, sconces, and even glasses for the bar.”  
Josh Dworkis  
Isadore Design Build

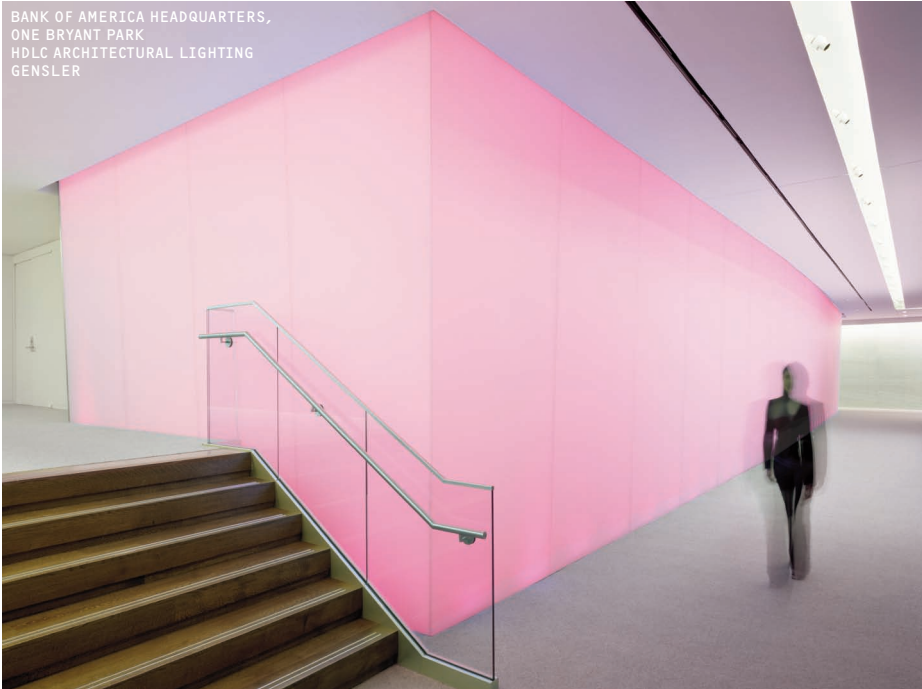
“In addition to design, **Bill Pierro** is also a lighting consultant, so **Lido Lighting** is like one-stop shopping. He’ll come up with new products and solutions that will work for different situations. We used them to figure out the lighting in Bar Blanc and also the townhouse, and almost every project.”  
Will Meyer  
Meyer Davis Studio

“**Aurora** created very thin pancake electrical boxes that could be hidden in the historical fixtures at the Eldridge Street Synagogue, and even got them UL certified. And they got a great patination on the replicas they made.”  
Jill Gotthelf  
Walter Sedovic Architects

I SODI  
MICHIKO SAKANO  
ISADORE DESIGN BUILD



HITOMI MOCHIZUKI



BANK OF AMERICA HEADQUARTERS,  
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ROBERT BENSON PHOTOGRAPHY

PRICE CENTER, ALBERT EINSTEIN COLLEGE OF MEDICINE  
VALLEY CITY ARCHITECTURAL FURNITURE  
PAYETTE

“**Karl Glave** makes beautiful hand-crafted wood furniture to detailed specifications. He gives lots of attention to each project and guides you along the potentials of traditional wood fabrication.”  
Bradley Horn  
BermanHornStudio

“**MOB A.S.** can do an entire interior finish. They do lights, beds, cabinetry—everything. They’re a one-stop shop. At the Chelsea Modern, they did the cabinets. They’re very good, and because they’re in Turkey, the pricing is right. They do work all over the world, so they’re very capable.”  
Audrey Matlock  
Audrey Matlock Architect

“The JWT offices were very complex in terms of furniture. **WB Wood** and project manager Denise Daur were critical teammates who understood the local conditions and did all of the procurement and installations.”  
Neil Muntzel  
Clive Wilkinson Architects

“The casework design at Albert Einstein was executed wonderfully by **Valley City**. They bring a high level of craft to the work they do. It’s adaptable and flexible enough to accommodate changing research.”  
Chris Baylow  
Payette



NIKE FULTON LANDING  
FREDERIC SCHWARTZ ARCHITECTS

PETER AARON/ESTO

“Everyone does plated brass or aluminum, but **Dornbracht** offered nickel silver, even on pieces they don’t normally do because of the scale and nature of the project. It was perfect for the modern-but-traditional look we were after at Guerlain’s Waldorf Astoria Spa.”  
Christopher King  
AC Martin

“**Shaw Floors’** cradle-to-cradle products hit all the notes on sustainability at the Queens Botanical Gardens. It was as if the garden came right into the conference room.”  
Julia Nelson  
BKSK Architects



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NICOLE DE FEO



ELIZABETH FELICELLA



PETER AARONVESTO



ELIZABETH FELICELLA

The green roof was both the client's and the public's favorite part of the Queens Botanical Garden. **Conservation Design Forum** did a plant selection in terms of seasonal variety and color that really demonstrates what's possible in a 6-inch soil." Julia Nelson BSK Architects

"Because Rouge Tomate is so heavily influenced by the cooking technique, the design of the kitchen was extremely important. **Foster Frable** proved to be the perfect complement for Rouge Tomate's desire to create the most well-designed kitchen possible." Thomas J. Lozada Bentel & Bentel

"Lab design is a science and if you haven't done it before it can make your head explode. Basically the lab plan component dictates the building and **Jacobs Consultancy** helped us to understand that at the Weill Research Center. They were great teachers." Renny Logan Richard Meier & Partners

"**Lee Weintraub** is a great designer, very responsive, very thoughtful. He was able to get the maximum number of uses from a small space, and to involve as many residents as possible." William Stein Dattner Architects

"**Viridian** helped us on Riverhouse to make sure we were meeting Battery Park City's energy requirements. We were able to subvert the 60-to-40 masonry-to-glass ratio by showing that a double curtain wall system would be more energy efficient than a traditional masonry wall." Brian Slocum Polshek Partnership Architects

"**Aria** is doing everything at our Chelsea townhouse: the furniture, the facades—everything. Clive Hawkins just does it on his computer and we take it straight to production. He's actually a car designer, though superhero is more like it." Winka Dubbeldam Archi-Tectonics



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“**Donald Kaufman** makes his own paint. White being my favorite, I’m really difficult with color, but I always come to terms with him very quickly. He comes up with solutions, and I always think how I wouldn’t have been able to do that.”  
Annabelle Selldorf  
Selldorf Architects

“**F Product** did the gel pads for our stools at Macondo. The gel seats which we had them produce can be used as a top of a bar stool or an ottoman. We have worked with them on several occasions and they have the most interesting materials.”  
Jun Aizaki  
crème design

“**David Higginbotham** just keeps blowing our minds. We try not to tell him what we want and just try to get him to give us his ideas. At Thompson LES hotel we put a photo lithograph of stills from a Warhol Factory film by Gerard Malanga onto the tile at the bottom of the pool, and David even made sure the grout between the tiles matched to the image precisely.”  
Ed Rawlings  
Rawlings Architects

“The East Harlem School site was fairly mushy and just in terms of staging everything and working with the concrete guy, the digger, **Euro Excavation**, really saved the day. We had a lot of dewatering to do and they pumped the water to the other side of the site and let it percolate down, which means we didn’t have to have a dewatering sub. That probably saved the project \$35,000.”  
Marc Gee  
Peter L. Gluck & Partners

“Some of the more striking elements in JWT are the tent elements, and the people we worked with on them really deserve credit—**J. Miller Canvas**. Jim Miller is a guy who is endlessly entertained by a challenge. We touch base early on in the process and outline our ideas for the project, and in tandem we come up with a solution. We’re really enthusiastic about him.”  
Neil Muntzel  
Clive Wilkinson Architects

“The one person I would love to get listed as one of the best in New York is a specialty fabricator named Chris Larkin, who has a shop called **Synchro** in Williamsburg. In my rolodex, under job title, I have him listed as “bad ass,” and that’s about the best description of him. He has a metal machine shop as well as a wood shop, but what he really has is an ability to pretty much build anything with an unquenchable thirst for solving the unsolvable. I tell you, the man works miracles, I even saw him turn water into wine once. No joke, it was delicious.”  
Adam Farmerie  
AvroKO

“**Site Construction** produced solid results at Volcom. They didn’t compromise quality when speed and tight deadlines were a factor. Their experience was evident when value engineering and change orders were necessary, as they found ways to keep the project within budget while preserving design integrity vital to the success of the project.”  
David Winston  
CCS Architecture



## ENGINEERS

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BRONX ZOO LION HOUSE  
ANASTOS ENGINEERING  
FXFOWLE

DAVID SUNDBERG/ESTO

"There were some pretty high-octane spaces in the Albert Einstein labs and **Flack + Kurtz** had the expertise to design those. It was also important for them to make sure it was designed in a systematic way, because the mechanical system was all exposed, all part of the architecture."

Chris Baylow  
Payette

"Rob at **Rodney D. Gibble Consulting Engineers** is great to work with. On the David and Joyce Dinkins Gardens project, he was very flexible and open to the idea of changing the direction of the planks and allowing for green roof loads."

William Stein  
Dattner Architects

"Dan Sesil and his team at **LERA** were integral to P.F.1. They did intensive research into the structural properties of paper, and developed new modeling techniques to predict the reactions of the cardboard structure. On site, they developed dozens of options and drawings for connections, construction sequencing, and waterproofing."

Amale Andraos  
Work AC



WEILL HALL CORNELL RESEARCH CENTER  
BR+A ENGINEERS  
RICHARD MEIER & PARTNERS, ARCHITECTS

SCOTT FRANCES

"Chris Anastos of **Anastos Engineering** was directly involved throughout the whole process of Lion House. We ran into many difficult construction situations because of some instability in the existing structure. Chris was very hands-on in working those things through."

Sylvia Smith  
FXFowle

"**Liam O'Hanlon** once worked for Arup but started his own company a few years ago. We love working with Arup, of course, but they are a big firm that cannot always find time for small projects. Liam provides a high level of inventiveness and attention to detail, which is unusual for such a small office. They are the best engineers we have found for a small office."

Scott Marble  
Marble Fairbanks

## PHOTOGRAPHY

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www.yokophoto.com



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"When thinking about a material for Jet Blue that could withstand a tremendous amount of public use and abuse, **Trespa** really stood out for its durability. The product is simple and elegant, and came in a wide variety of colors. I can tell we're going to be using a lot more of it."

Baipei Guan  
Gensler

"**W&W Glass** really dove in as a team player at the Price Center to help develop a complex system with some pretty tricky details that were then realistically achieved in the field."

Chris Baylow  
Payette

"Bill Logan from **Israel Berger** is fantastic. I couldn't live without him."

Winka Dubbeldam  
Archi-Tectonics

"If I have to recommend just one person, it is Susanne MacKiw—a partner of **Gilsanz Murray Steficek** who specializes in roofing design. She is awesome. There is no other word to describe her."

Stephen Luk  
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AMY BARKOW/BARKOW PHOTO

"We've used Paul Yam of **Chef Restaurant Supply** for all kinds of custom stainless steel projects, and each time, he's delivered a well-crafted piece regardless of the constraints. He's even been flexible enough to tolerate a Saturday morning delivery, where he and his crew had to tango with a 500-pound wet terrazzo polisher."

John Hartmann  
Freecell

"**Maloya Laser's** bread and butter is building heaters for de-icing airplanes before they take off, so they have really high-end laser cutters and CNC milling equipment. On the Columbia University Graduate School of Journalism project, they sat down with their knowledge of how steel bends and the properties of various alloys, etc., and worked out the details with a high level of precision. Honestly, it's hard to find people like this."

Scott Marble  
Marble Fairbanks

"We used **Metropan's** custom zinc panels to clad two walls that flank the back porch of our West Village townhouse. I've seen these go in very sloppy on other projects, and this was just a jewel-box-like installation. It's very clean and beautifully detailed."

Jeffrey Murphy  
Murphy Burnham &  
Buttrick Architects

"**J. Frederick** can fabricate just about anything out of metal; they're amazing. We spent time in their shop with their blowtorches and chemicals to get some incredible patinated surfaces. Kevin really knows what he's talking about."

John Henderson  
Clodagh Design

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“We used a glass plank porch on the back of our West Village townhouse that enabled us to get daylight down into the basement.

**Circle Redmont** do these big glass paver installations, and the planks—which measure about 18 inches by nine feet—almost make it feel like you’re on an upper floor of the house.”

Jeffrey Murphy  
Murphy Burnham &  
Buttrick Architects

“Arthur Femenella of **Femenella & Associates** led the whole effort in removing all the stained glass windows at Temple Emanu-El, moving them to a studio, restoring them, and reinstalling them. He also replaced the exterior Plexiglas covers. And there were so many windows, it was a real logistical challenge.”  
Tom Lindberg  
Beyer Blinder Belle

“The arrangement of color in the Reece School’s front facade was achieved by incorporating a tinted interlayer by Vanceva into **Oldcastle’s** facade glass. Vanceva offers a wide range of hues and saturations to choose from, and Oldcastle was able to integrate this material into their production process with little impact on cost and scheduling. The ease of working with

them allowed us to design one of the building’s most noteworthy and playful qualities without a great deal of additional effort or problem-solving.”

Ray Dovell  
Platt Byard Dovell White



JONATHAN WALLEN



BRIAN ROSE



MICHAEL WEBER

LEFT:  
REECE SCHOOL  
OLDCASTLE GLASS  
PLATT BYARD DOVELL WHITE  
CENTER:  
TEMPLE EMANU-EL  
FEMENELLA & ASSOCIATES  
BEYER BLINDER BELLE  
RIGHT:  
THOMPSON LES KLAHR GLASS  
RAWLINGS ARCHITECTS

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“All of the wood at Townline BBQ was salvaged from an old barn in Pennsylvania or somewhere.

We got it from a company called **Backroads Lumber**, and that’s basically all they do. They find old wooden structures and pull out all the old wood and you wind up with this really fantastic old growth—quality lumber that you simply can’t find new.”

Taylor Lawson  
CCS Architecture

“**Daniel DeMarco and Associates** are super professional. They do all of the millwork on the Oscar de la Renta and Ralph Lauren stores that we do. And they meet a deadline: They’ll tell you it takes eight weeks and it’ll take eight weeks.”

Will Meyer  
Meyer Davis Studio

“Plyboo was the real standout material on **Banq**. The dining room’s ceiling is a lattice, and the natural striping of the Plyboo, which is recycled bamboo, picks up on its pattern in a subtle way. It’s extraordinarily dense, and hard to drive nails

into, so we developed ways of gluing it because we liked the aesthetics so much.”

Catie Newell, Office d’A

“We’ve worked with **Material Design Workshop** on a few projects, and every single thing we’ve thrown at them they’ve made perfect: cabinets, millwork, countertops, you name it. We always use them for the not-for-profits, but they’re capable of very high-end work. And it’s a family business: The wife does all the shop drawings.”

Marc Gee  
Peter L. Gluck & Partners

“For the yellow-poplar bark panels at Parsons, we flew down to North Carolina to see **Highland Craftsmen**. When they’re logging, if they see intact bark, they can literally slip it off the trunk. They saved all the thickest, craggiest pieces of bark they could get for us. We arranged the panels to coordinate the grain, and had them shipped to our fabricator.”

Lyn Rice  
Lyn Rice Architects



KRIS TAMBURELLO



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“Clodagh has worked with Robert of **Younger Works** for years on specialty concrete finishes—floors, walls, any surface. He is the true concrete whisperer.”  
John Henderson  
Clodagh Design

“It’s not easy to achieve these kinds of satiny concrete finishes that are super-hard and durable. **Azzarone** impregnates their concrete with a sealer that doesn’t sit on top, but is actually integrated into the mix. And Alan Bouknight is personally out there in the pour with his boots on.”  
Lyn Rice  
Lyn Rice Architects

“**Belvan Brick** was very accommodating. Riverhouse has at least a dozen unique sizes and shapes of brick, some of which tested the limit of what they could fabricate, but Belvan didn’t balk. They brought us out to their kilns and showed us the whole operation.”  
Brian Slocum  
Polshek Partnership

“**Furlong & Lee** were very helpful when we were sourcing the limestone and the specific finishes for Smyth Tribeca. Bob Furlong provided us with good information on the process. It was a great educational experience.”  
Marc Gross  
BBG-BBGM

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**Horton Lees Brogden**

**Lighting Design**

200 Park Ave. South, New York;  
212-674-5580

www.hlbllighting.com

**Johnson Light Studio**

335 West 38th St., New York;  
212-868-5204

www.johnsonlightstudio.com

**Lighting Workshop**

20 Jay St., Brooklyn;  
212-796-6510

www.ltgworkshop.com

**lightTHIS**

256 Hanover St., Boston, MA;  
617-227-6920

www.light-this.com

**Office for Visual Interaction**

207 West 25th St., New York;  
212-206-8600

www.oviiinc.com

**Renfro Design Group**

15 East 32nd St., New York;  
212-229-9990

www.renfrodesign.com

**Sachs Morgan Studio**

224 West 30th St., New York;  
212-765-4144

www.sachsmorganstudio.com

**Susan Brady Lighting Design**

132 West 36th St., New York;  
212-967-1274

FIXTURES

**Artemide**

46 Greene St., New York;  
212-925-1588

www.artemide.us

**Boyd Lighting**

944 Folsom St., San Francisco;  
415-778-4300

www.boydlighting.com

**Broome Lampshade**

325 Broome St., New York, NY;  
212-431-9666

www.lampshadesny.com

**Crosslink**

950 Bolger Ct., St. Louis, MO;  
877-456-5864

www.crosslinkusa.com

**Liberty Lighting Group**

100 Passaic Ave.,  
Chatham, NJ;  
973-701-0600

www.llgnjinc.com

**Lido Lighting**

966 Grand Blvd.,  
Deer Park, NY;  
631-595-2000

www.lidolighting.com

**Lutron**

7200 Suter Rd.,  
Coopersburg, PA;  
888-588-7661

www.lutron.com

**Michiko Sakano Glass**

1155 Manhattan Ave.,  
Brooklyn, NY;  
917-783-0893

www.michikosakano.com

**O'Lampia Studio**

155 Bowery, New York;  
212-925-1660

www.olampia.com

**Selux**

5 Lumen Ln., Highland, NY;  
845-691-7723

www.selux.com

**Vision Quest Lighting**

90 13th Ave., Ronkonkoma, NY;  
631-737-4800

www.vql.com

**Zumtobel Lighting**

44 West 18th St., New York;  
212-243-0460

www.zumtobel.com

"For our exhibit installation at the Scottsdale Museum of Contemporary Art, we worked with **Crosslink** to develop a canopy with an integrated lighting system. It's an electroluminescent film printed on fabric that's flexible and very beautiful. They're currently deploying the concept for military tent structures in Afghanistan and Iraq."

Hansy Better Barraza  
Studio Luz Architects

"**Michiko Sakano** is amazing. She works on projects for the Smithsonian Museum as well as artists around the world. I believe she is one of the best glass designers and blowers in the world. Not only did she do our custom lighting at I Sodi but also vases, sconces, and even glasses for the bar."

Josh Dworkis  
Isadore Design Build

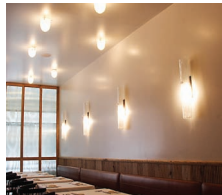
"In addition to design, Bill Pierro is also a lighting consultant, so **Lido Lighting** is like one-stop shopping. He'll come up with new products and solutions that will work for different situations. We used them to figure out the lighting in Bar Blanc and also the townhouse, and almost every project."

Will Meyer  
Meyer Davis Studio

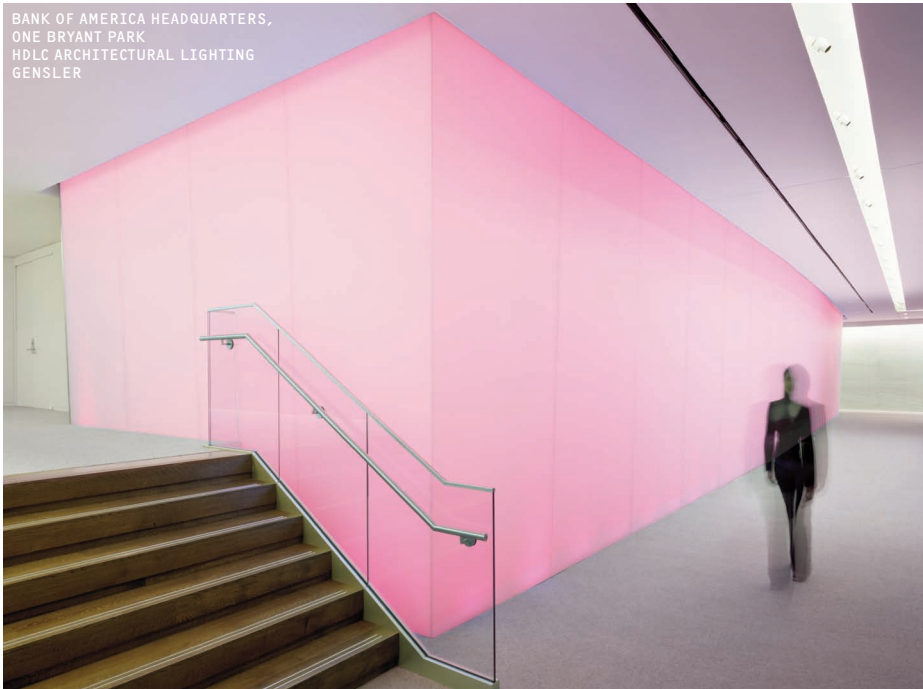
"**Aurora** created very thin pancake electrical boxes that could be hidden in the historical fixtures at the Eldridge Street Synagogue, and even got them UL certified. And they got a great patination on the replicas they made."

Jill Gotthelf  
Walter Sedovic Architects

I SODI  
MICHIKO SAKANO  
ISADORE DESIGN BUILD



HITOMI MOCHIZUKI



BANK OF AMERICA HEADQUARTERS,  
ONE BRYANT PARK  
HDLC ARCHITECTURAL LIGHTING  
GENSLER

COURTESY GENSLER



PRICE CENTER, ALBERT EINSTEIN COLLEGE OF MEDICINE  
VALLEY CITY ARCHITECTURAL FURNITURE  
PAYETTE

ROBERT BENSON PHOTOGRAPHY

"**Karl Glave** makes beautiful hand-crafted wood furniture to detailed specifications. He gives lots of attention to each project and guides you along the potentials of traditional wood fabrication."

Bradley Horn  
BermanHornStudio

"The JWT offices were very complex in terms of furniture. **WB Wood** and project manager Denise Daur were critical teammates who understood the local conditions and did all of the procurement and installations."

Neil Muntzel  
Clive Wilkinson  
Architects

"**MOB A.S.** can do an entire interior finish. They do lights, beds, cabinetry—everything. They're a one-stop shop. At the Chelsea Modern, they did the cabinets. They're very good, and because they're in Turkey, the pricing is right. They do work all over the world, so they're very capable."

Audrey Matlock  
Audrey Matlock  
Architect

"The casework design at Albert Einstein was executed wonderfully by **Valley City**. They bring a high level of craft to the work they do. It's adaptable and flexible enough to accommodate changing research."

Chris Baylow  
Payette



NIKE  
FULTON LANDING  
FREDERIC SCHWARTZ ARCHITECTS

PETER AARON/ESTO

"Everyone does plated brass or aluminum, but **Dornbracht** offered nickel silver, even on pieces they don't normally do because of the scale and nature of the project. It was perfect for the modern-but-traditional look we were after at Guerlain's Waldorf Astoria Spa."

Christopher King  
AC Martin

"**Shaw Floors'** cradle-to-cradle products hit all the notes on sustainability at the Queens Botanical Gardens. It was as if the garden came right into the conference room."

Julia Nelson  
BKSK Architects



## CONSULTANTS

### A/V & ACOUSTICS

**Cerami Associates**  
404 5th Ave., New York;  
212-370-1776  
www.ceramiassociates.com

### CMS

8 Fletcher Pl., Melville, NY;  
631-425-3000  
www.cmsav.com

### Donaldson Acoustics

150 Wireless Blvd.,  
Hauppauge, NY;  
631-952-0800

### DVI Communications

11 Park Pl., New York;  
212-267-2929  
www.dvicomm.com

### ear NETWORKS

361 West 52nd St., New York;  
212-941-5707  
www.earnetworks.com

### Edit Educational Center

1227 Crompond Rd.,  
Cortland Manor, NY;  
914-739-0701  
www.editinc.com

### Electronic Crafts

www.electroniccrafts.org  
**Essential Communications**  
124 W. 30th St., New York;  
212-239-7200  
www.makeasound  
investment.com

### Shen Milsom Wilke

417 5th Ave., New York;  
212-725-6800  
www.smwinc.com

### ENERGY EFFICIENCY

#### Bright Power

11 Hanover Sq., New York;  
212-803-5868  
www.brightpower.biz

### EXHIBITION DESIGN

#### Hadley Designs

1700 Elmwood Ave.,  
Buffalo, NY;  
716-874-3666  
www.hadleyexhibits.com

### EXPEDITERS

#### Design 2147

52 Diamond St., Brooklyn;  
718-383-9340

#### Jam Consultants

104 West 29th St., New York;  
212-244-4427

#### Jerome S. Gillman Consulting

40 Worth St., New York;  
212-349-9304

#### William Vitacco Associates

299 Broadway, New York;  
212-791-4578  
www.vitacco.com

### FIRE PROTECTION/ CODE CONSULTING

#### CI Code Consultants

215 West 40th St., New York;  
212-216-9596  
www.codeconsultants.com

#### Rolf Jensen & Associates

360 West 31st St., New York;  
212-695-6670  
www.rjainc.com

### GREEN ROOF

#### Conservation Design Forum

375 West 1st St., Elmhurst, IL;  
630-559-2000  
www.cdfinc.com

### KITCHEN DESIGN

#### Clevenger, Frable, LaVallee

39 Westmoreland Ave.,  
White Plains, NY;  
914-997-9660  
www.cfldesign.com

### LABORATORY

#### Jacobs Consultancy

303 South Broadway,  
Tarrytown, NY;  
914-333-1110  
www.gprplanners.com

### LANDSCAPE ARCHITECTS

#### Balmori Associates

833 Washington St., New York;  
212-431-9191  
www.balmori.com

#### Lee Weintraub

**Landscape Architecture**  
59 Edgecliff Ter., Yonkers, NY;  
914-965-6540

#### Michael Van Valkenburgh

18 East 17th St., New York;  
212-243-2506  
www.mvvainc.com

#### MKW + Associates

39 Park Ave., Rutherford, NJ;  
201-933-7809  
www.mkwla.com

#### Quennell Rothschild & Partners

118 West 22nd St., New York;  
212-929-3330  
www.qrpartners.com

#### Robin Key Landscape Architecture

333 Hudson St., New York;  
212-229-2534  
www.rklastudio.com

#### Thomas Balsley Associates

31 West 27th St., New York;  
212-684-9230  
www.tbany.com

### LEED

#### Viridian Energy & Environmental

21 West 38th St., New York;  
212-704-9920  
www.viridianee.com

### OWNER'S REPRESENTATIVE

#### Levien & Company

570 Lexington Ave., New York;  
212-702-0888  
www.levienco.com

### PRESERVATION

#### Building Conservation Associates

158 West 27th St., New York;  
212-777-1300  
www.bcausa.com

### PRODUCT DEVELOPMENT

#### Aria

17395 Daimler St., Irvine, CA;  
949-475-2915  
www.aria-group.com



NICOLE DE FEO



ELIZABETH FELICELLA



PETER AARON/ESTO



ELIZABETH FELICELLA

The green roof was both the client's and the public's favorite part of the Queens Botanical Garden. **Conservation Design Forum** did a plant selection in terms of seasonal variety and color that really demonstrates what's possible in a 6-inch soil."

Julia Nelson  
BKS Architects

"Because Rouge Tomato is so heavily influenced by the cooking technique, the design of the kitchen was extremely important. **Foster Frable** proved to be the perfect complement for Rouge Tomato's desire to create the most well-designed kitchen possible."

Thomas J. Lozada  
Bentel & Bentel

"Lab design is a science and if you haven't done it before it can make your head explode. Basically the lab plan component dictates the building and **Jacobs Consultancy** helped us to understand that at the Weill Research Center. They were great teachers."

Renny Logan  
Richard Meier & Partners

"**Lee Weintraub** is a great designer, very responsive, very thoughtful. He was able to get the maximum number of uses from a small space, and to involve as many residents as possible."

William Stein  
Dattner Architects

"**Viridian** helped us on Riverhouse to make sure we were meeting Battery Park City's energy requirements. We were able to subvert the 60-to-40 masonry-to-glass ratio by showing that a double curtain wall system would be more energy efficient than a traditional masonry wall."

Brian Slocum  
Polshek Partnership Architects

"**Aria** is doing everything at our Chelsea townhouse: the furniture, the facades—everything. Clive Hawkins just does it on his computer and we take it straight to production. He's actually a car designer, though superhero is more like it."

Winka Dubbeldam  
Archi-Tectonics



OTHER  
SERVICES  
AND  
SUPPLIERS

COLOR

**Donald Kaufman Color**  
336 West 37th St., New York;  
212-594-2608  
www.donaldkaufmancolor.com

CUSTOM FABRICATION

**Associated Fabrication**  
72 North 15th St., Brooklyn;  
718-387-4530  
www.associated  
fabrication.com

F Product

250 St. Marks Ave., Brooklyn;  
917-202-2349  
www.fproduct.net

FIT Fabrication

310 Colfax Ave., Clifton, NJ;  
973-685-7344

Kenneth J. Herman

151 Dixon Ave., Amityville, NY;  
631-789-4646  
www.kennethjhermaninc.com

Lancaster Knives

165 Court St., Lancaster, NY;  
800-869-9666  
www.lancasterknives.com

Material Process Systems

87 Richardson St., Brooklyn;  
718-302-3081  
www.materialprocess.com

Showman Fabricators

47-22 Pearson Pl.,  
Long Island City;  
718-935-9899  
www.showfab.com

SITE NY

49 Bogart St., Brooklyn;  
718-366-7483  
www.siteny.net

Synchro

338 Berry St., Brooklyn;  
718-384-2096  
www.synchro-pm.com

DECORATIVE FINISHES

**David Higginbotham/  
Art Tech Decor**

122 Ludlow St., New York;  
646-691-5017

ELECTRICIAN

**Pinnacle Electric**  
130-45 91st Ave.,  
Richmond Hill, NY;  
718-846-6200

EXCAVATION

Euro Excavation

976 McLean Ave.,  
Yonkers, NY;  
914-668-4616

MATERIALS CONSERVATION  
Integrated Conservation  
Resources

41 East 11th St., New York;  
212-947-4499  
www.icr-icc.com

MODELMAKER/RENDERER  
IO Media

91 Fifth Ave., New York;  
212-352-1115  
www.io-media.com

radii

66 Willow Ave., Hoboken, NJ;  
201-420-4700  
www.radiiinc.com

Saleh & Dirani

155 West 29th St., New York;  
212-736-8338

Situ Studio

20 Jay St., Brooklyn;  
718-237-5795  
www.situstudio.com

PAINTING & PLASTERWORK  
EverGreene Painting Studios

450 West 31st St., New York;  
212-244-2800  
www.evergreene.com

Fine

1160 Rt. 22 West,  
Mountainside, NJ;  
908-301-1040  
www.finepainting.com  
**JM Painting Contractors**  
13 Bedford Dr., Matawan, NJ;  
732-566-1272  
**L & L Painting Company**  
900 South Oyster Bay Rd.,  
Hicksville, NY;  
516-349-1900  
www.llpaint.com

PLASTICS

3form

520 8th Ave., New York;  
212-627-0883  
www.3-form.com

Abet

60 West Sheffield Ave.,  
Englewood, NJ;  
800-228-2238  
www.abetlaminati.com

Foiltec

13 Green Mountain Dr.,  
Cohoes, NY;  
518-783-0575  
www.foiltec.de

Panelite

315 West 39th St., New York;  
212-947-8292  
www.e-panelite.com

Sandhill Plastics

119 W. 19th St., Kearney, NE;  
308.236.5025  
www.sandhillplastics.com

Veritas/Robin Reigi

48 West 21st St., New York;  
212-924-5558  
www.veritasideas.com

PRINTING

Bio Graphix Digital

302 Bedford Ave., Brooklyn;  
866-441-4635  
www.biographixdigital.com

Duggal

29 West 23rd St., New York;  
212-924-8100  
www.duggal.com

SOLAR & SCREENING

AltPower

125 Maiden Ln., New York;  
212-206-0022  
www.altpower.com

Colt International

New Lane, Havant,  
Hampshire, UK;  
+44-23-9245-1111  
www.coltinfo.co.uk

STEEPLEJACK

Vertical Access

P.O. Box 4135, Ithaca, NY;  
607-257-4049  
www.vertical-access.com

TECH SUPPORT

Control Group

233 Broadway, New York;  
212-343-2525  
www.controlgroup.com

Sinu

285 West Broadway,  
New York;  
212-380-1230  
www.sinu.com

Valiant

307 7th Ave., New York;  
646-775-2771  
www.valiant-ny.com

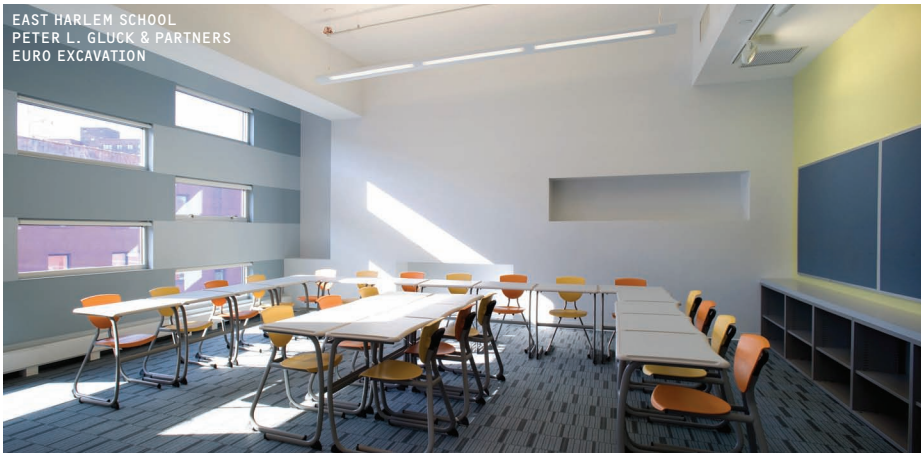
TENT FABRICATOR

J. Miller Canvas

2429 South Birch St.,  
Santa Ana, CA;  
714-641-0052  
www.jmillercanvas.com



YUKI KUWANA



ERIK FREELAND

“**Donald Kaufman** makes his own paint. White being my favorite, I’m really difficult with color, but I always come to terms with him very quickly. He comes up with solutions, and I always think how I wouldn’t have been able to do that.”

Annabelle Selldorf  
Selldorf Architects

“**F Product** did the gel pads for our stools at Macondo. The gel seats which we had them produce can be used as a top of a bar stool or an ottoman. We have worked with them on several occasions and they have the most interesting materials.”

Jun Aizaki  
crème design

“**David Higginbotham** just keeps blowing our minds. We try not to tell him what we want and just try to get him to give us his ideas. At Thompson LES hotel we put a photo lithograph of stills from a Warhol Factory film by Gerard Malanga onto the tile at the bottom of the pool, and David even made sure the grout between the tiles matched to the image precisely.”

Ed Rawlings  
Rawlings Architects

“The East Harlem School site was fairly mushy and just in terms of staging everything and working with the concrete guy, the digger, **Euro Excavation**, really saved the day. We had a lot of dewatering to do and they pumped the water to the other side of the site and let it percolate down, which means we didn’t have to have a dewatering sub. That probably saved the project \$35,000.”

Marc Gee  
Peter L. Gluck & Partners

“Some of the more striking elements in JWT are the tent elements, and the people we worked with on them really deserve credit—**J. Miller Canvas**. Jim Miller is a guy who is endlessly entertained by a challenge. We touch base early on in the process and outline our ideas for the project, and in tandem we come up with a solution. We’re really enthusiastic about him.”

Neil Muntzel  
Clive Wilkinson Architects

“The one person I would love to get listed as one of the best in New York is a specialty fabricator named Chris Larkin, who has a shop called **Synchro** in Williamsburg. In my rolodex, under job title, I have him listed as “bad ass,” and that’s about the best description of him. He has a metal machine shop as well as a wood shop, but what he really has is an ability to pretty much build anything with an unquenchable thirst for solving the unsolvable. I tell you, the man works miracles, I even saw him turn water into wine once. No joke, it was delicious.”

Adam Farmerie  
AvroKO

“**Site Construction** produced solid results at Volcom. They didn’t compromise quality when speed and tight deadlines were a factor. Their experience was evident when value engineering and change orders were necessary, as they found ways to keep the project within budget while preserving design integrity vital to the success of the project.”

David Winston  
CCS Architecture



JANUARY

WEDNESDAY 21  
EXHIBITION OPENINGS

**Performance 1:**  
**Tehching Hsieh**  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

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

FILM

**The New York Jewish Film Festival**  
Through January 29  
Jewish Museum  
1109 5th Ave.  
www.thejewishmuseum.org

THURSDAY 22  
EXHIBITION OPENINGS

**Alyssa Pheobus**  
Bellwether Gallery  
134 10th Ave.  
www.bellwethergallery.com

**Elad Lassry: Three Films Synthetic**  
Whitney Museum of American Art  
945 Madison Ave.  
www.whitney.org

**MAKE IT WORK.**  
**Engineering Possibilities**  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

**Splendor and Elegance:**  
**European Decorative Arts and Drawings from the Horace Wood Brock Collection**  
Museum of Fine Arts, Boston  
Avenue of the Arts, Boston  
www.mfa.org

FRIDAY 23  
SYMPOSIUM  
**English Embroidery from The Metropolitan Museum of Art, 1580–1700: 'Twixt Art and Nature**  
**Anthony Wells-Cole, Edwina Ehrman, et al.**  
9:00 a.m.  
Museum of Arts and Design  
2 Columbus Circle  
www.bgc.bard.edu

EXHIBITION OPENINGS  
**On the Money: Cartoons for The New Yorker**  
**Studying Nature: Oil Sketches from the Thaw Collection**  
**The Thaw Collection of Master Drawings: Acquisitions Since 2002**  
The Morgan Library and Museum  
225 Madison Ave.  
www.themorgan.org

EVENT  
**2009 Winter Antiques Show**  
Through February 1  
The Park Avenue Armory  
643 Park Ave.  
www.armoryonpark.org

SATURDAY 24  
LECTURE  
**José Luis Blondet**  
**On Robert Ryman**  
1:00 p.m.  
Dia:Beacon  
3 Beekman St., Beacon  
www.diaart.org

SYMPOSIUM

**Studying Nature: New Research on Landscape Oil Sketches**  
**Ann Hoenigswald, John Gage, Richard Rand, et al.**  
11:00 a.m.  
The Morgan Library and Museum  
225 Madison Ave.  
www.themorgan.org

EXHIBITION OPENING  
**Detour: Architecture and Design along 18 National Tourist Routes in Norway**  
National Building Museum  
401 F St. NW,  
Washington, D.C.  
www.nbm.org

SUNDAY 25  
EXHIBITION OPENING  
**Tri-State Juried Exhibition: Contemporary Confrontations**  
Katonah Museum of Art  
134 Jay St., Katonah  
www.katonahmuseum.org

WITH THE KIDS  
**Repeat After Me: Pattern**  
10:20 a.m.  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

MONDAY 26  
LECTURES  
**Dr. Woodrow Clark Building For The 21st Century: Sustainable Communities: Connecting Infrastructures and People to Protect the Environment**  
12:30 p.m.  
National Building Museum  
401 F St. NW,  
Washington, D.C.  
www.nbm.org

**Jennifer Gray**  
**MoMA Architecture, 1929–2004**  
1:30 p.m.  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

TUESDAY 27  
LECTURES  
**James B. Garrison**  
**Great Houses of the Wissahickon Valley 1880–1930**  
6:30 p.m.  
General Society Library  
20 West 44th St.  
www.classicist.org

**Robert Ivy, Dennis Dimick, et al.**  
**For the Greener Good: Sustainability Roundtable**  
6:30 p.m.  
National Building Museum  
401 F St. NW,  
Washington, D.C.  
www.nbm.org

EXHIBITION OPENING  
**Pierre Bonnard: The Late Interiors**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

WEDNESDAY 28  
LECTURE  
**Robert A. Caro**  
**The Struggle for Power: La Guardia vs. Moses**  
6:30 p.m.  
New-York Historical Society  
2 West 77th St.  
www.nyhistory.org

EXHIBITION OPENINGS

**Daria Martin: Minotaur**  
**Mathias Poledna: Crystal Palace**  
New Museum of Contemporary Art  
235 Bowery  
www.newmuseum.org

FILM

**A Room With a View**  
(James Ivory, 1985), 117 min.  
6:30 p.m.  
National Building Museum  
401 F St. NW,  
Washington, D.C.  
www.nbm.org

THURSDAY 29  
SYMPOSIA  
**Jed Walentas, Louise M. Sunshine, et al.**  
**Developers Forum: Development in Demanding Times**  
8:00 a.m.  
General Society Library  
20 West 44th St.  
www.pwcusa.org

**Bridge, Tunnel, Dam, and Levee Inspections: Opportunities and Risks for Engineering Consultants**  
**Lee Wooten, William Hoover, et al.**  
9:00 a.m.  
Westin Times Square  
270 West 43rd St.  
www.aiany.org

FRIDAY 30  
EXHIBITION OPENING  
**The Third Mind: American Artists**  
**Contemplate Asia, 1860–1989**  
Solomon R. Guggenheim Museum  
1071 5th Ave.  
www.guggenheim.org

SATURDAY 31  
EXHIBITION OPENING  
**Grand Scale: Monumental Prints in the Age of Dürer and Titian**  
Philadelphia Museum of Art  
26th St. and the Benjamin Franklin Pkwy., Philadelphia  
www.philamuseum.org

EVENT  
**Walking Tour: Alexander Hamilton's New York**  
1:00 p.m.  
Museum of American Finance  
48 Wall St.  
www.moaf.org

FEBRUARY

SUNDAY 1  
EXHIBITION OPENING  
**Pride of Place: Dutch Cityscapes of the Golden Age**  
National Gallery of Art  
National Mall and 3rd St.,  
Washington, D.C.  
www.nga.gov

MONDAY 2  
EVENT  
**Urban Visions: The Neighborhood Store in the Shadow of Redevelopment**  
6:30 p.m.  
Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
www.arch.columbia.edu

TUESDAY 3

LECTURE  
**Diébédo Francis Kéré**  
**What is Green Architecture?**  
6:30 p.m.  
Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
www.arch.columbia.edu

EXHIBITION OPENING  
**Walker Evans and the Picture Postcard**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

WEDNESDAY 4  
LECTURE  
**Thomas Leiser**  
6:30 p.m.  
Columbia GSAPP  
Wood Auditorium  
113 Avery Hall  
www.arch.columbia.edu

EXHIBITION OPENINGS  
**a shimmer of possibility.**  
**Photographs by Paul Graham**  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

**Fortis**  
apexart  
291 Church St.  
www.apexart.org

**Masterpieces from the Permanent Collection**  
National Academy of Design  
Museum  
1083 5th Ave.  
www.nationalacademy.org

THURSDAY 5  
EXHIBITION OPENING  
**Mark Ruwedel**  
**Westward the Course of Empire**  
Yossi Milo Gallery  
525 West 25th St.  
www.yossimilo.com

FRIDAY 6  
EXHIBITION OPENINGS  
**Patron and Painter: Situ Panchen and the Revival of the Encampment Style**  
Rubin Museum of Art  
150 West 17th St.  
www.rmanyc.org

**Milton Avery**  
**Paintings from the Neuberger Museum**  
UBS Art Gallery  
1825 Avenue of the Americas  
www.ubs.com

**Shepard Fairey: Supply & Demand**  
Institute of Contemporary Art  
100 Northern Ave., Boston  
www.icaboston.org

SATURDAY 7  
WITH THE KIDS  
**Made in the USA: Materials and Process**  
10:30 a.m.  
Whitney Museum of American Art  
945 Madison Ave.  
www.whitney.org

SUNDAY 8  
EXHIBITION OPENING  
**Damaged Romanticism: A Mirror of Modern Emotion**  
Parrish Art Museum  
25 Job's Ln., Southampton  
www.parrishart.org



COURTESY MOMA

ARTIST'S CHOICE:  
**VIK MUNIZ, REBUS**  
Museum of Modern Art  
11 West 53rd Street  
Through February 23

For his role as curator in MoMA's *Artist's Choice* series, Brazilian artist Vik Muniz uses the idea of a rebus—a linear representation of unrelated visual and linguistic elements that create a larger meaning—to organize his exhibition. Selecting the work of approximately 80 artists from the museum's collection, including Eugène Atget, John Baldessari, Marcel Duchamp, Nan Goldin, Gordon Matta-Clark, and Pablo Picasso, Muniz assembles a suggestive and cohesive presentation. The rationale for his juxtapositions varies, from the roughly formal—like *Dieter Rams' Heater? Ventilator (model H 3)* (1963, top) and Rachel Whiteread's *Untitled (Mattress)* (1991, bottom)—to considerations of color, scale, quantity, humor, and pattern. And because there are no wall labels (a supplemental map is available), the viewer is free to make the connections.



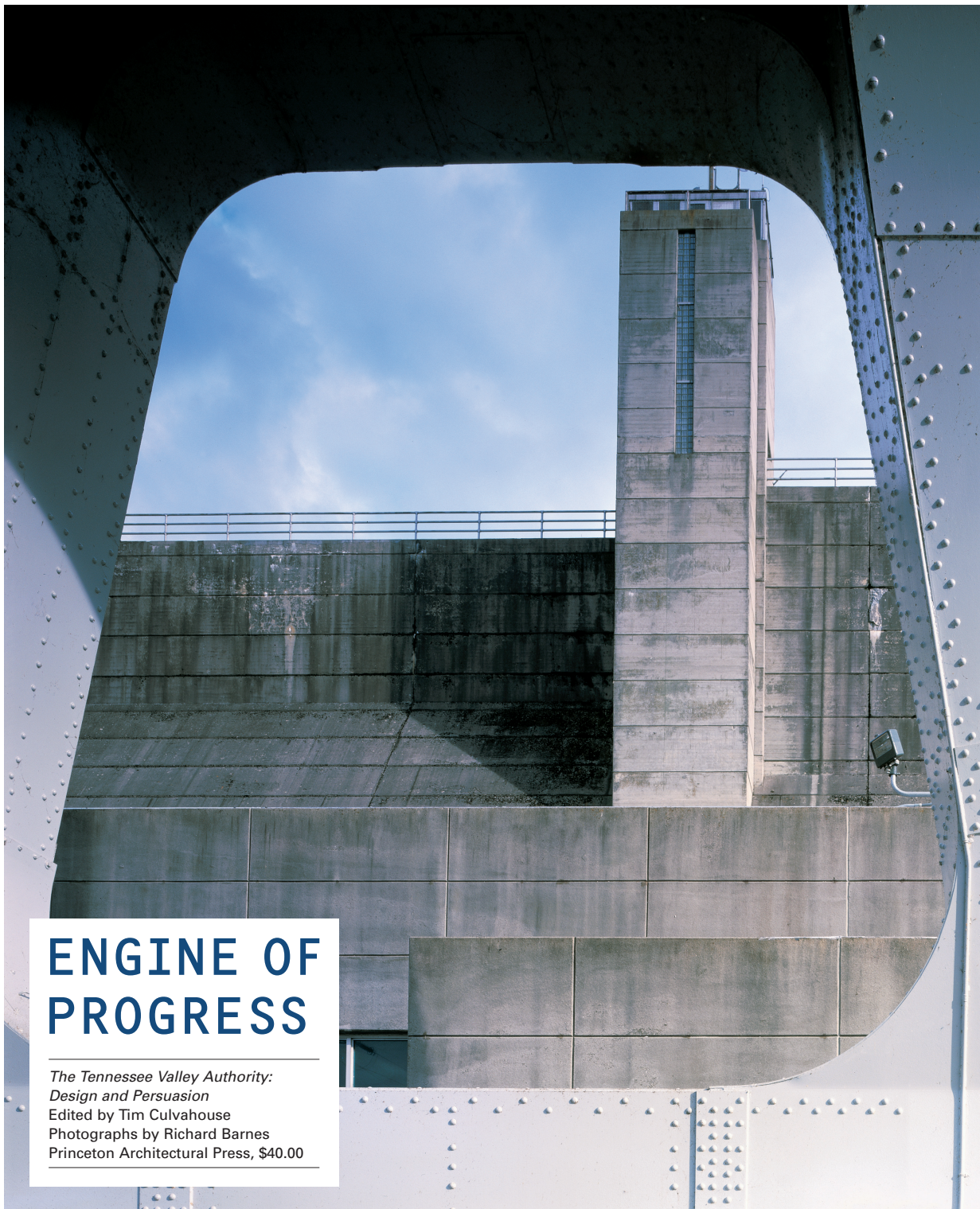
JOSEF SCHULZ/COURTESY YOSHI MILO GALLERY

JOSEF SCHULZ: FORM  
Yossi Milo Gallery  
525 West 25th Street  
Through January 31

Dispensing with logos, signs of wear, and practical architectural elements like doors and windows, Polish artist Josef Schulz idealizes anonymous industrial structures in his exhibition *Form* at Yossi Milo Gallery. His photographs of otherwise mundane buildings—halls, factories, and storage facilities—present not the familiar and invisible roadside clutter, but almost heroic objects defined only by color and form. A blue big-box store in a grassy landscape becomes mysterious, while an elevated highway stretching off into the ether conveys a feeling much more hopeful than gridlock. Looking at buildings stripped of their purpose, helps us to reevaluate the way we see the built environment. On display are nine of the artist's digitally altered images of sites mostly throughout Europe, as well as two in Los Angeles and one in Chicago.

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## ENGINE OF PROGRESS

*The Tennessee Valley Authority:  
Design and Persuasion*  
Edited by Tim Culvahouse  
Photographs by Richard Barnes  
Princeton Architectural Press, \$40.00

Considering our current economic crisis and the challenges we face in sustaining our neglected public infrastructure, *The Tennessee Valley Authority: Design and Persuasion*, a set of essays

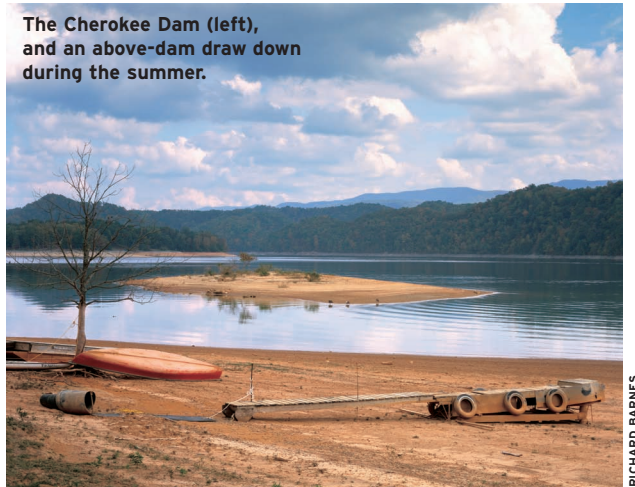
celebrating the history and development of the legendary public works program, is a timely illustration of the power of investment on a grand scale. It arrives just after the 75<sup>th</sup> anniversary

of Congress' passage of the legislation that chartered the TVA at the urging of President Roosevelt in 1933. The TVA was a flagstone of Roosevelt's "engine of progress"—the New Deal—

and has outlasted the other ambitious programs of social change put together in his first term.

TVA's purpose was multi-fold: to improve navigability and flood control on the wild

The Cherokee Dam (left), and an above-dam draw down during the summer.



RICHARD BARNES

Tennessee River, to reforest and repair the land of the vast Tennessee Valley that had been ravaged by over-farming of cotton and tobacco, and to bring electricity to the impoverished communities of the Southland. This last item was a good example of the authority's use of flexibility and initiative. The hydroelectric dams worked on a regional level: The Tennessee Valley watershed spanned 290,000 acres and included parts of seven states. Today, the TVA is the country's largest producer of electric power, mostly by renewable resources including hydroelectric, solar, and wind, as well as nuclear- and coal-powered energy plants.

Editor Tim Culvahouse and his fellow contributors are at their best when they focus on the singular achievement of the TVA in placing the design of its facilities in the forefront of the modern design movement. As Christine May's chapter on the TVA architects makes clear, "If this project was to usher in a new age, its look had to be modern." Earle Draper, director of the authority's Housing and Planning Division, hired young architects, engineers, and planners and appointed inspiring leaders like Benton MacKaye, Eliel Saarinen as a consultant, and Roland Wank. Wank was trained in

the 1920s in a Bauhaus-like institute in Brno in the now-Czech Republic, and arrived in America in 1924. He had been the project architect for the magnificent Union Station in Cincinnati, a modernist transportation icon. It was Wank's persistence in arguing for a redesign of the Norris Dam that led to its transformative image of a compositional whole, unifying the various engineering elements.

The essay on "Redefining Landscape" by Jane Wolff describes TVA's radical ideas about transcending boundaries and local identities. In the space of a dozen years, the agency completely remade the physical and social terrain of a seven-state region roughly the size of Ohio. Its basis for planning and landscape was the geomorphology of the Tennessee Valley watershed—what Benton MacKaye called "bioregionalism." As the 900 miles of the Tennessee River and its tributaries flowed through the varied landscapes within the TVA jurisdiction, it served a population as varied as its terrain. What the people had in common was the Great Depression and, in the poorest part of the United States, not much to hope for. The dams provided abundant electricity and fostered **continued on page 31**

## THE VILLAGE GREEN

**Green Community**  
National Building Museum  
401 F Street NW, Washington, D.C.  
Through October 25

If we hope ever to have a cooler, cleaner planet, we don't need to rethink our ways of life. We need to unthink most of them—airplanes and air conditioning, use-once-and-destroy ethics—and square the small picture of our survival a lot better with the big picture.

But there's also the medium-sized picture, one of an environment desperately in need of rehab, lying in the vast space between hemp carpets and the Kyoto Protocol. That's the fragile

ground tread by *Green Community*, a new show at the National Building Museum. Its curator, architect Susan Piedmont-Palladino, has found notions of sustainable living at work on a collective level around the world. She largely steers clear of the dejection and alarm that most environmental news brings, and instead focuses mainly on green ideas that have formed around the things civilizations share, whether they want to **continued on page 31**



Foster + Partners' design for Masdar City in Abu Dhabi.

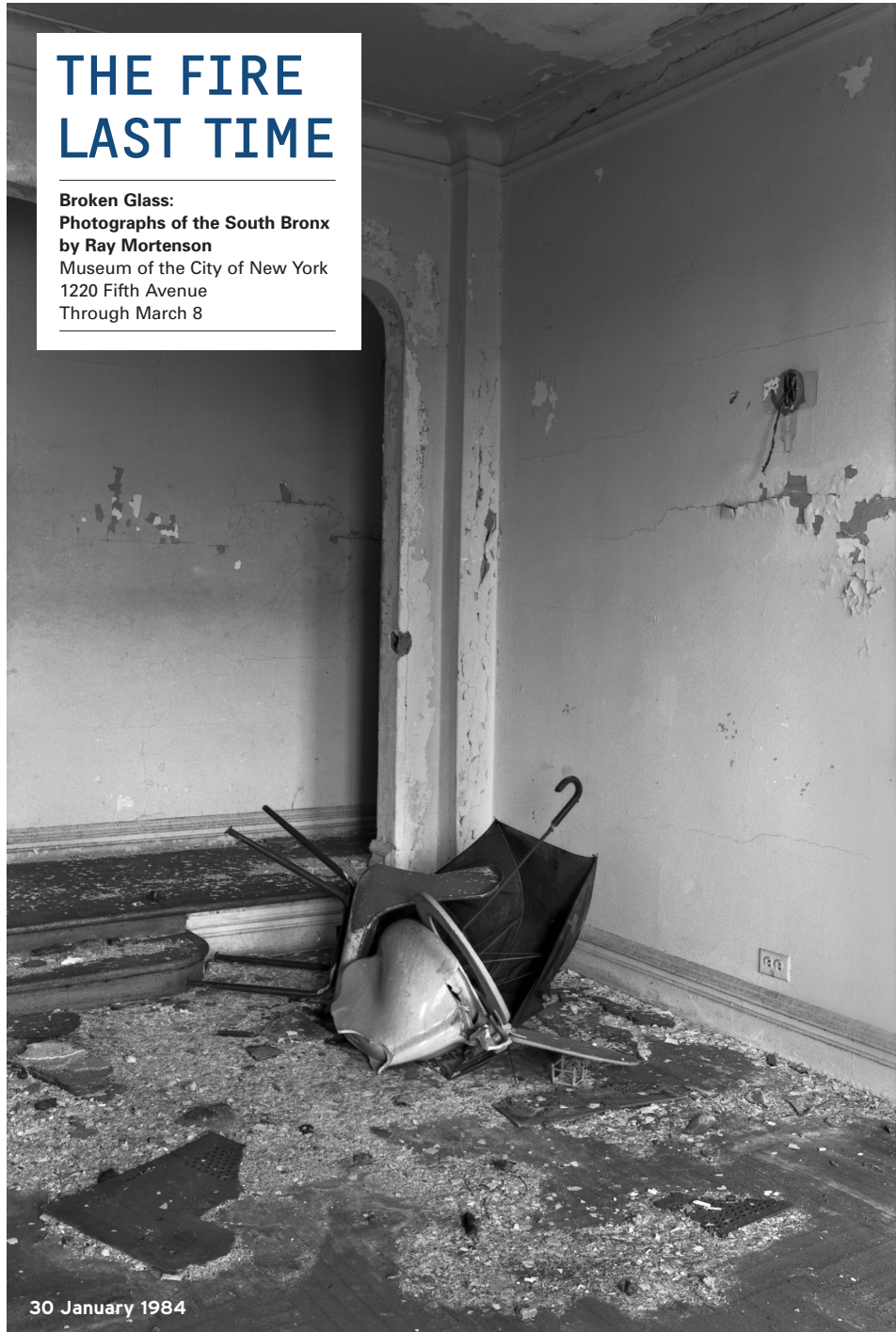
COURTESY NATIONAL BUILDING MUSEUM



THE ARCHITECT'S NEWSPAPER JANUARY 21, 2009

## THE FIRE LAST TIME

**Broken Glass:**  
**Photographs of the South Bronx**  
 by Ray Mortenson  
 Museum of the City of New York  
 1220 Fifth Avenue  
 Through March 8

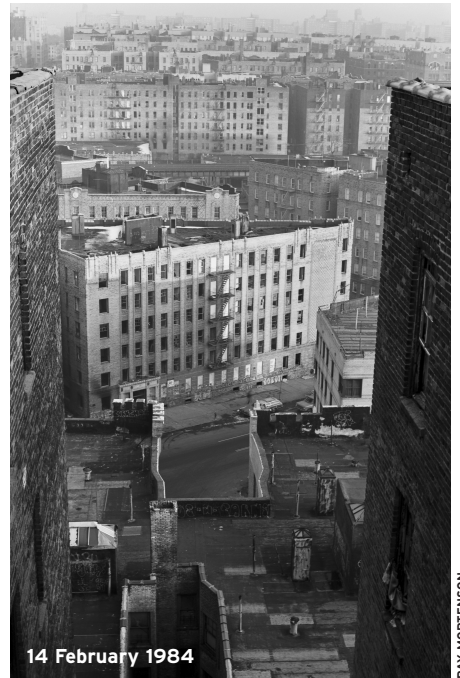


There is a lot of navel gazing about money and greed going on in New York right now, as if we have collectively awoken from a somewhat indecent dream. *Broken Glass*, a photography show at the Museum of the City of New York, is a corrective reminder that our recent economic good fortune was not confined to heels clacking on the cobblestones of the Meatpacking District and flashy condos springing up all across town. Ray Mortenson's photographs of charred building shells, vacant lots, cracked plaster, and abandoned rooms, taken in the South Bronx in the early 1980s, show the extent of the city's urban renaissance, a reversal few would have thought possible in the 1970s. Many of the images are also extremely beautiful, leavening what could be a dreary subject.

The picture of the Bronx's decline that the exhibition captures recalls Dresden after the bombings. It's all masonry shells and black, empty windows as far as the lens can see. Through the 1970s, dozens of fires blazed every day, creating a landscape of nearly total destruction. The borough's fate, symbolic of American urbanism more broadly, seemed sealed.

Mortenson's grids of building shells owe something to Bernd and Hilla Becher, but his talent is on greatest display in the interiors. Grand prewar rooms and narrow tenement spaces are reduced to cracked plaster and peeling paint, often with streaks of ash. In keeping with the show's title, one photo shows a smashed mirror that could hold the eye for hours. If the Bechers excelled at rigorous composition, Mortenson's strength is in surface, in the changing materiality of this architecture of decline.

Most of the rooms are completely empty. People are entirely absent. But signs of life creep in occasionally: A discarded two-liter bottle and a curl of graffiti show the perseverance of Bronx residents even in the harshest of environments. This presence is both disconcerting and comforting, humanizing these spaces and preventing them from appearing as purely aesthetic objects. A few handmade artist books, with carefully composed grids that form flipbooks of



urban decay, show Mortenson's interest in how the photographs might be displayed, and in their collective effect.

Mortenson's work both documents and aestheticizes the ruins of the South Bronx, a difficult balance that he generally maintains. One complaint: Instead of captions or titles, Mortenson gave his photos only dates, an arbitrary and homogenizing device since it bears no relation to the destruction itself, only to the day he snapped the shutter, and erases any sense of where these locations are (or were). This seems more appropriate for an art gallery than for the Museum of the City of New York. Mortenson, through the sheer number of photographs on display here, was obviously moved by and committed to his subject, so his method of titling or cataloging the images seems a minor matter. His contribution lies in facing, and capturing with a penetrating eye, both the totality and specificity of a shameful urban phenomenon most New Yorkers wanted to shield from view.

ALAN G. BRAKE IS AN ASSOCIATE EDITOR AT AN.

## PRESERVATION PRESCRIPTIONS

*Historic Preservation Technology*  
 Robert A. Young  
 Wiley, \$65.00

The availability of materials and technologies has influenced construction practice in the United States over time. When the first settlers from Europe arrived in America, pristine forests produced a quantity and quality of wood far superior to what was available in Europe, and the settlers adapted their building practices accordingly. Standard practices continued to evolve, too, with the advent of railroads, water-powered sawmills, new kinds of threaded fasteners, and laminating techniques that

allowed for lighter, more flexible buildings. This complicated evolution of construction materials provides a challenge for historic preservationists.

In *Historic Preservation Technology*, Robert A. Young tries to sort it all out with a clear and straightforward review of construction practices and materials used in the United States from the colonial period to the mid-20<sup>th</sup> century. The book provides a basic introduction to the practical elements of rehabilitation, restoration, and reconstruction

of buildings following the *Secretary of the Interior's Standards for the Treatment of Historic Properties*, the federal standard for historic preservation professionals. Because the text offers a history of progress and innovation among building practices, it provides contemporary practitioners guidance on appropriate strategies and tactics for the maintenance and rehabilitation of structures and their features.

Typical of *Historic Preservation Technology* is the chapter on windows. Young traces their evolution from early attempts to restrict the flow of air while admitting light to the forms we know today. He explains how the Romans used many translucent materials for window openings including mica, alabaster, linen, and several forms of glass. As new architectural styles dictated details from the size of the opening to the profile of the muntin, different technologies evolved to improve a window's efficiency.

Glazing developed from crown and cylinder glass to the current standard of float glass; at the same time, wooden frames gave way to a variety of metals, and are now typically aluminum.

Following the history of windows is a review of the many problems associated with them, namely, structural failure due to moisture infiltration, loss of distinguishing features from neglect or intentional defacement, and finally, insensitive window replacement. Young suggests a number of approaches to ameliorate these problems, addressing energy and sustainability issues.

*Historic Preservation Technology* is a valuable primer for the preservationist, and begins with an introduction to the field and vital information on safety measures and building investigation. A chapter on building materials explains the histories and characteristics of wood, masonry, concrete, and architectural metals, while another

delves into systems such as roofing, exterior wall cladding, windows, entrances and porches, and storefronts. Young also covers interior details of floors, walls and ceilings, art and stained glass, and protective and decorative finishes. He includes a chapter on heating, ventilating and air-conditioning systems, building service systems, lighting and electrical systems, and sustainability. Each section begins with a short history, moves on to explain construction methods or types, then identifies decay methods or typical problems, and finally suggests remediation methods or treatments. This breadth of material makes the book a good companion to a course in building preservation technologies, but it would benefit greatly from an increased number of images and illustrations.

TARA M. KELLY IS A STUDENT OF HISTORIC PRESERVATION AT PRATT INSTITUTE'S GRADUATE CENTER FOR PLANNING AND THE ENVIRONMENT.



#### THE VILLAGE GREEN

continued from page 29  
(such as mass transit) or not (the toxic legacy of industrial boneyards).

The most striking examples that Piedmont-Palladino puts forth show the ways green strategies can resolve multiple problems at once—unlike, say, ethanol, whose merchants have merely displaced the ills of fossil fuels with the all-new ones of corn economics, which include world hunger. The show details the precolonial *acequias* of Mendoza, Argentina, which draw melting snow from the Andes into a system of passive canals engineered to supply the city with water, irrigate its thick canopy of trees, and create a singular streetscape that sublimely binds a people together. There's also a shout-out to the ad hoc radicals known as Guerrilla Gardeners, who plant up overlooked swatches of public space in cities around the world with flowers and trees, relieving urban eyesores and pumping a bit more oxygen into the atmosphere.

Although *Green Community* amply covers efforts made to keep the water and air clean, much of the show concentrates on land conservation. For eons, compact development in cities and towns was the rule because spreading out simply made no sense to people who got around by foot and mule. Given the handiness of cars, we now tend to squander good land for the same reason we climb Everest—because it is there. So although not everyone who sees the show will find the urban growth boundary around Portland, Oregon, to be breaking news, it has in prodigious ways marked one virtuous restoration of good sense. It has also served as the mother template for places like Stella, Missouri, population 184, where a municipal growth boundary took effect in 2007 as a hedge against mindless development.

Which brings us to Foster + Partners' supposed folk-sensitivity in designing Masdar City in Abu Dhabi, scheduled for completion in 2016. It's



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tempting to applaud the all-new city's design adaptations to its harsh desert climate, but in the context of this show, it looms more as just another emirati extravagance, and I'd clap harder if it weren't built at all. Same with William McDonough and his new village of Hali'imaile on property owned by the Maui Land & Pineapple Co.: It is not clear why, if the landscape is so precious and fresh water so scarce, this development needs to occur, but the word "affordable" appears sympathetically alongside it, so I guess we are thereby supposed to acquit it of com-

**Residents manage a prairie burn in Grayslake, Illinois.**

mon human fatuousness. But hey, it's the thought that counts. Heaven knows we could all expire waiting on big, dismal governments and oligarchs to move ahead, and the outlook isn't helped by those creepy bus billboards with which Chevron pretends to promote conservation by averring, "I will ride with others." The fact is, as *Green Community* articulates quite clearly, you're already riding with others.

**BRAD MCKEE, A CONTRIBUTING EDITOR AT I.D. AND ARCHITECT, LIVES IN WASHINGTON, D.C.**

**ENGINE OF PROGRESS** continued from page 29 a new infrastructure of roads and towns. Forests were replanted and new farming techniques were introduced to control erosion. The project was a lasting demonstration that large-scale planning is possible in a democracy, conceived and, as inscribed over every public entry, "Built for the People of the United States of America."

Barry M. Katz and Stephen Heller both explore the ways in which design was put to service in selling the progressive program to a skeptical public. The visitor centers and the dams themselves illustrated that the creative minds of science and government could work with the natural features of the region to produce an integrated work of surpassing beauty and productivity. In his review of the TVA show at MoMA in 1941, Lewis Mumford asserted that in the TVA, America had produced "modern architecture at its mightiest and best." Unfortunately, allied attempts in the late 1930s to create an indigenous craft industry in the model town of Norris was not so successful, because a streamlined aesthet-

ic for domestic products such as teapots and furniture was not popular among rural homemakers.

A selection of recent color photographs by Richard Barnes captures the variety of monumental structures and simple recreational settings throughout the project. His photo essay argues that the dramatic interventions of the TVA into the natural landscape have aged well and coexist comfortably now with clusters of houseboats, hikers, and campgrounds.

One of the book's primary faults is its lack of an index. But each chapter contains numerous endnotes that tie the essays to countless other references and make this a convincing historical survey. An appended chapter offers some helpful guidelines for an itinerary through the current facilities, including the tip that a number of powerhouses and observation decks are no longer open to the public, an apparent response to post-9/11 security concerns. As we look toward an uncertain future, the TVA deserves to be revisited.

**WILBUR L. WOODS IS A SENIOR PLANNER AT THE DEPARTMENT OF CITY PLANNING IN NEW YORK.**

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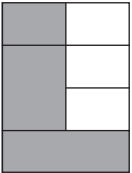
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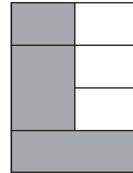
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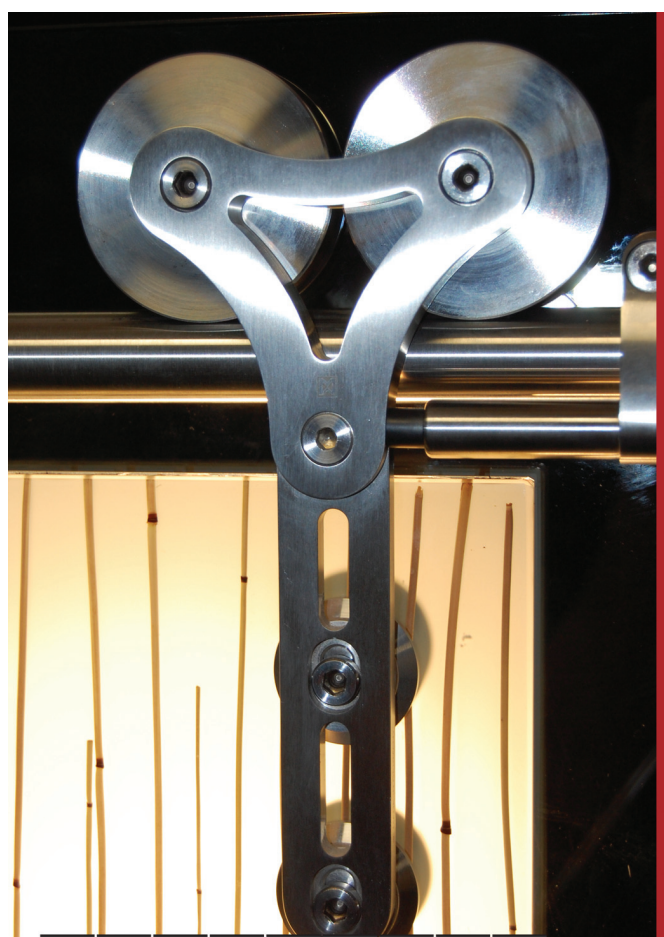
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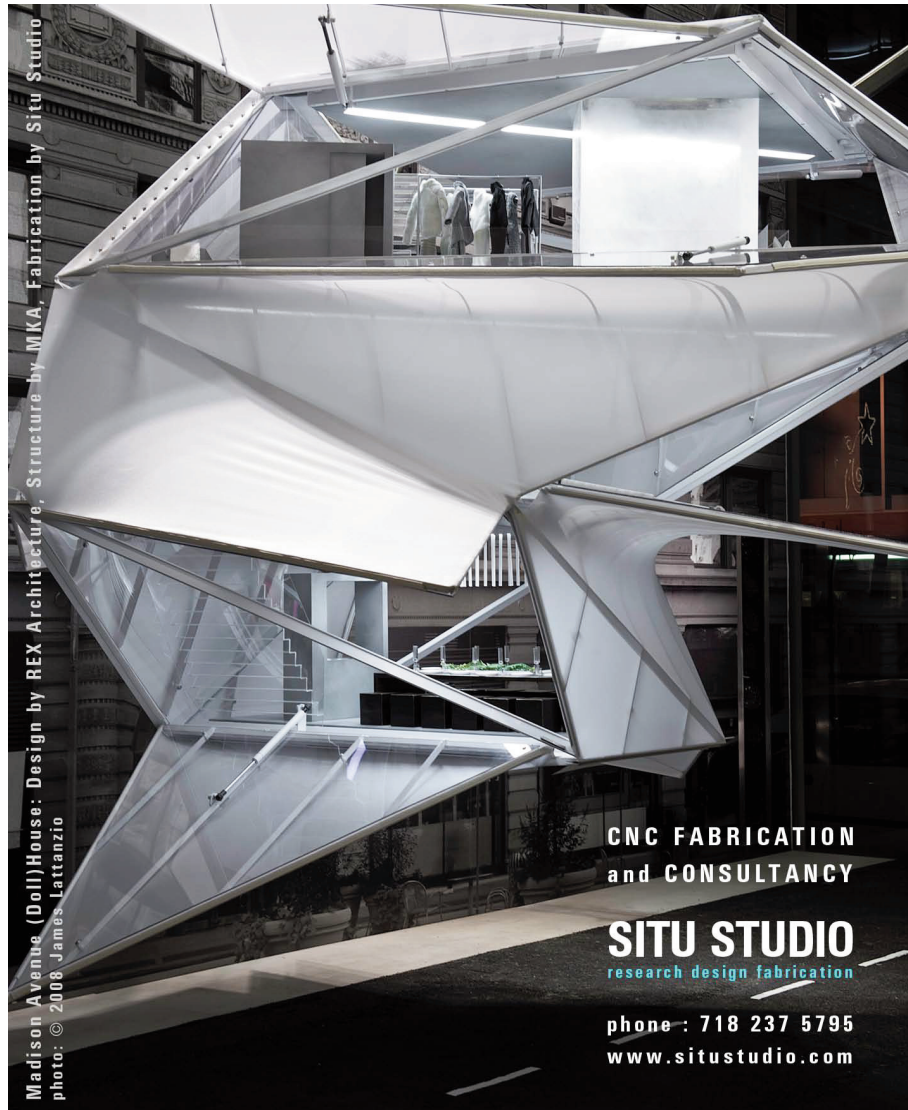


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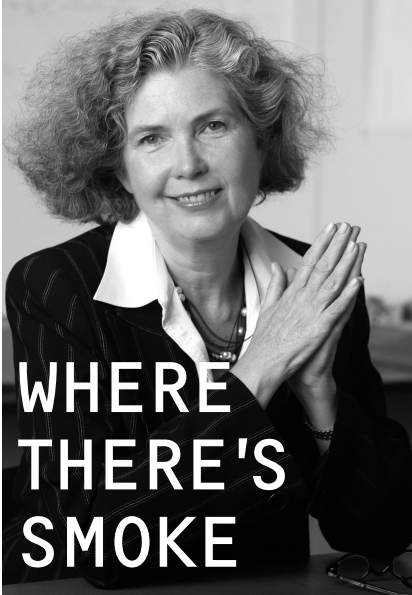
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AIA/NYC'S NEW  
PRESIDENT SPEAKS UP



KELLY CAMPBELL

**On December 11, Sherida Paulsen assumed her responsibilities as the 2009 president of AIA New York. William Menking, editor of *The Architect's Newspaper*, sat down that afternoon with Paulsen in her office at the architectural firm PKSB, where she is a partner, to talk about her goals for AIA/NYC, her thoughts on architects as communicators and public activists, and her experiences with the New York City Landmarks Preservation Commission, where she served as commissioner from 1995 to 2004.**

***The Architect's Newspaper:* AIA/NYC presidents come into office with a theme or initiative for the year. In 2008, James McCullar focused on housing, and in prior years, it was public policy and interior architecture. What have you proposed for 2009?**

**Sherida Paulsen:** My theme is "Elevating Architecture," which is broad enough to allow us to do a number of things. I hope to use the Center for Architecture as it was intended—a true public resource center. I want to build up the awareness of our library as a professional and public resource and to promote our public information exchange and our online information site for projects around the city. I also want to get AIA members out into the community as much as possible. My secondary theme is "Design Literacy for All," and that is meant to broaden our outreach to various educational constituencies and neighborhood groups in order to increase design literacy among the public. **What specific initiatives, programs, or projects do you have in mind?**

Some programs have been happening for years. At the Center, they run a symposium with the NYC Department of Health, called *Fit City*. It broadens the audience for health-related things having to do with architecture. And we're planning another one.

We're also doing a symposium on design literacy for kids with the AIA's existing programs, Learning by Design, which has over 5,000 kids participating in the public schools and on Family Days at the Center. If we can increase the numbers of those programs, it gives more people a reason to come to the Center on Saturday or Sunday. And this does two things: It teaches people about

design, and it creates awareness among parents and children that architecture is a profession that might be of interest to them.

**This suggests there is a disconnect between the profession and the public. Do you believe the public misunderstands architects?**

The public doesn't understand what we do. It's never been properly explained to the users of our designs what they should expect from a building. We need to explain better what quality design is. Part of that means shifting from simply grading buildings on a form-making scale for design and looking at a performance scale. Does it result in a sustainable building? Does it function? Does the building work for the people who use it? **Do you think that's because architects don't explain well enough what they do?** I think that we're good at explaining buildings, but I don't think we're good at explaining why we've made the choices we've made in designing a building.

When I was at the Landmarks Commission, it was interesting to watch architects get up and describe what they were doing. In order to explain why a design is appropriate in an historic district, you need to cycle back and think about narrative. What's the story of this site? What's the story of the building? What's the story of the company or the people who are going to use the building? You need to put this story together. Architects are picture people, but it's a right-brain/left-brain kind of shift that needs to occur. We need to use both sides of our brain to be successful architects. **Your job as AIA/NYC president is to represent architects. So are you trying to help architects make the larger case that they are better qualified to design public spaces as well as buildings? Especially now, they're all competing for public commissions.**

I tend not to draw boundaries. My goal has always been to get the best environment in the public realm that we can get. If an architect can do the job, fine, but if a landscape architect has got a better answer, that's fine too. As someone who has been a public servant, I understand that we have to look at a wide array of designers to get the best possible results, usually working in teams.

**Architecture is often viewed as an extra benefit—if you can afford an architect, you get one; if not, you leave them out. How's the architect supposed to deal with that situation?**

It does initially cost more to hire an architect, but I'm hopeful in this current economic climate that we stop looking at quick returns or first costs. We need to look at a building's entire life cycle. The value of having a design professional, whether it's an architect or anybody else, is that there's a value to including that person as part of your team, and that person's cost is basically spread out over a much longer period.

The most money we spend as adults is on our houses, our furniture, and we don't teach anybody how to make choices for those items, which seems a bit insane. How can you create a consumer audience for design in this country when developers are only looking at whether a marble counter or a Corian counter is going to sell the house, instead of what material makes the most sense from an environmental and functional standpoint?

**What other areas might architects be involved in, areas that currently are not**

**thought of as being in their purview?**

Every time a new elected official comes into office, they start making appointments. Rarely are architects included in the applicant pool. If we're really looking for people who know how to analyze problems, know how to create a range of options, and know how to do the analysis to recommend an appropriate answer for the problem, architects are the people who can do that. What architects have not been trained to do is to talk about and articulate why those choices are rational. Broadening the pool of people that are considered as candidates for appointment to include architects is very important in any administration.

The New York AIA is trying to motivate its members to volunteer to serve on community boards, because it's a first step into the public realm. My path to public service was volunteering to be on different committees with outside industries like the real estate board. You widen the audience for architecture, and begin to understand how to communicate with the users of a building. It's a sure way to be an advocate for architecture and good design.

**Are architects equipped or trained to work in this kind of civic realm?**

Yes. One of the things that was interesting to me as a Landmarks Commissioner was seeing the so-called star architects make their presentations. Without exception, those were the people who had the greatest skill at describing and presenting, or making a compelling story for their projects. It says to me that if Norman Foster and Aldo Rossi can be good at that, and also good at designing buildings, the two aren't exclusive. It's simply that not everyone is encouraged or asked to use both sides of the brain.

**The skills of a really successful architect are rarely found in a single person, and sometimes not even in two people.**

That's why we have partnerships. It's very hard to be a sole practitioner. I've watched Jim McCullar this year as president, and he's exceptional because he's one of those people who can speak very eloquently and also practice in a very compelling way on affordable housing. But when I look at our firm [PKSB], there are two partners, three principals, and it really does take all of us to do the kind of work that we want to do.

**You've talked about being commissioner at Landmarks. What did you think about the preservation series that *The New York Times* did last December?**

It was a lot of ink to no great effect. I don't know what [Robin Pogrebin] was hoping to accomplish, and I think some of it was simply inaccurate. My experience of being both a commissioner and a chairman was that nobody ever told me what to do or what decisions to make, and I served two mayors. I was asked what I did I think, and what would I recommend. And that went for everybody in City Hall, whether it was the mayor or the deputy mayors. The assertion that commissioners respond only to the mayor is just not accurate. Commissioners are voted on and approved by the city council, undergo background checks and conflict of interest evaluations by both City Hall and the city council, and must meet professional and residency requirements. So to be appointed to a job that pays you nothing is a pretty arduous path.

**Pogrebin claimed in one piece covering the controversy over the Museum of Arts and Design that consultant Laurie**

**Beckelman was sending Bob Tierney notes that influenced his decision. The article tried to make it seem like they were scheming to keep the building from receiving a hearing. Is this a normal part of the process of landmarking a building?**

That charge has been made in print for a number of years. It was at the time that the advocacy groups tried to stop the museum from doing what they wanted to do. The courts rejected those charges. I'm not a judge, so I can't say, but I don't think there's anything to it. Bob Tierney and Laurie Beckelman are friends of long acquaintance.

**What do you think about the Landmarks Commission not landmarking the Edward Durrell Stone building at 2 Columbus Circle?**

I was never in favor of landmarking it for the simple reason that the facade of the building could not be preserved. There was nothing from a technical point of view to protect. It had to come down, and you could say "Fine, we need to rebuild it." That's the way that we did it with the Lever House facade. I simply didn't see this building as rising to that iconic level. I wrote a *New York Times* op-ed piece on the subject and I compared it to John Carl Warnecke's buildings and Charles Luckman's buildings in California which used similar kinds of material, and also had a few bits of quotations from other cultures.

**What do you think of the new building?**

I think adding the horizontal band of windows weakened the design of the facade, and I'm disappointed in the detailing. I like the building on the inside tremendously.

One of the initiatives I'm promoting this year is a major landmarks exhibition. It will open on October 7, and will focus on new buildings in historic districts. It happened because Mark Silberman [counsel to the Landmarks Preservation Commission] called and said, "We'd really like to do an exhibition that explains how the commission looks at new buildings in historic districts."

It was critical to try to dig down and get a list of all the new buildings in historic districts, which is hard to do. The records of the commission are excellent from 1986 forward, when they got computerized, but before 1986, things were filed by address. And so you don't really know whether it was a new building application or a window replacement application. You just don't know. So it took a lot of work to assemble a list of buildings for review.

**Designing a modern building in an historic district is a big issue in New York. Can you point to important precedents that show it's possible to achieve?**

The Hugh Hardy townhouse in the Village on the site of the building destroyed by the Weather Underground bomb is important. Brooklyn Heights probably has the most new buildings as a proportion of the district overall. The Brooklyn Heights Association, while very protective of their historic buildings, has always been a strong advocate for contemporary design.

**What about Aldo Rossi's Scholastic Press building in Soho? At the time it went up, I thought the Mercer Street facade was about as far as anyone could push for modern architecture in a historic district.**

It opened the door to more modern designs because people saw the postmodern answer on Broadway and then they saw the modern or contemporary answer on Mercer Street and they all liked the Mercer side better.



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