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 public library, it’s a missed opportunity.”

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.

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 on December 16, some commissioners expressed shock and continued on page 11
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RUNNING ON EMPTY

In 1979-81, our firm designed a passive solar church to be built in West Nyack, NY. The 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?

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 a 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.

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 fighting 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 $6 per gallon tomorrow, we shall remain there—we can forget about alternative energy. In another few years, we will face the same problems. No plan, no solution. Maybe we should focus on learning from our previous mistakes.

STEVEN PAPADATOS
PAPADATOS PARTNERSHIP
NEW YORK

CORRECTIONS

In the review “All Rudolph” (AN 14/1, 12.10.2008), a drawing of the Temple Street Parking Garage should have been credited to the Library of Congress and the photograph of Galey Memorial Laboratory should have been credited to the Paul Rudolph Foundation, not Esto. We regret the errors.
Elegance is expressed in the purest forms.
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 powerhouse stores 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.

CLAY RISEN
PA PLANS TO GO FORWARD WITH 178TH 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 178th and 179th 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 46 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 deferential 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 coffers intact.

Renditions confirm that for a realization 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 prestigious advocacy organization, has been lobbying both city and state land-marks agencies to insure that the building remains true, in its entirety, to the original 1963 design. 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.”

HE’LL TAKE THE BOULEVARD

continued from front page

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 A 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 revamped north 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 reapply 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 42nd 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 “flu-vially 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 33rd and 34th 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 railyard site, which Related is developing with Goldman Sachs. Asked about the plans at the community board meeting, Vishan 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. Plans are optimistically afoot to begin raising 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 33rd and 38th streets, by 2013.

IAN VOLNER
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 drawings 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 deco- rative elements and facade studies tended to perform best, such as 36-by-48-inch ink-on-linen elevations of 33rd and 54th 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

TRADING UP

Creating the appearance of effortlessness takes precision. In the built environment, this means inspired design and craftsmanship. In the business environment, it means streamlining operations to rise above the rest. That’s why Bank of America challenged Gensler to design a staircase uniting its new trading floors at One Bryant Park. Erected by Empire City Iron Works, its illuminated steel and glass construction is more than ornament. It represents the free flow of ideas. It represents mobility and agility. It represents how to get to the top.

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Architect: Gensler
Photo: © Paul Rivera
JØRN UTZON, 1918-2008

When the Danish architect Jørn Utzon died on November 29, 2008, it was as if 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 20th-century design. Peter Murray, the British editor and critic, recalls the long, torturous 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 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. “I just wasn’t like that,” Peter Murray observes, “they’ve got the story all wrong.”

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 20th century’s most prominent buildings was being told—meant that the files could be found. “The cupboard was huge,” Zunz said.

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 were more from time to time from friendly, to formal, to frosty, to out-and-out disgusting.

Until Arup opened these files, other architects who took over as design architect, was able to fit it all in. When he accepted the poisoned brief was rewritten and the accommodation requirements changed so that Peter Hall, who took over as design architect, was able to follow 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 follow 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 follow 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 cholera, unaware of the seating problems, Hall 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, the public is happy about,” they should contact an acoustician to sort out the sound problems.

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 shell) or phase three (the interior) 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 plunged 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 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 cholera, unaware of the seating problems, Hall 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.

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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. Baggvard 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).
CRIT: SOUTH FERRY TERMINAL

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.

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 155th 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.
After the meeting.

Street, thus allowing

Avenue, 

VcY

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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° 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 gadfly, said he had his own 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° 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

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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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 faiths into the designers and builders of the land, but for real proof, one need look no further than his cabinet appointees, 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 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 1.1 million New Yorkers—by 2013, the program was on the halfway mark. It has begun to falter—by 2013, the program was on 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**
   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 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**
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**Building a Better Cabinet**

Desimone Consulting Engineers is a global leader providing structural engineering services worldwide. We perform analysis and design for all types of buildings, and for all stages of project phases. Our team is committed to creating a better built environment. With 40 years of experience, our firm’s breadth and diversity are key to serving our clients’ needs.

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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 deplete 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 1934-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.” Renrouting 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, Bradley said, 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 allees 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.”
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 9th 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...
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 9th 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
1. KOBU CIRCLES
   LIORA MANÉE
   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

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 linens in a modern, durable, and easy-to-clean vinyl textile. Made in the United States from an outmoded 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

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 knitted in a repeating rectangular pattern. Made of 100 percent polyester, Mechanism is available in a variety of colors and sizes. 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

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

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.

WHETHER REVIVING A JOSEPH HOFFMANN PRINT OR PRODUCING A HIGH-PERFORMANCE FABRIC, THE MOST DYNAMIC NEW TEXTILES PLAY OFF THE MULTIPLICATION OF CELLULAR SHAPES
he told 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 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

AFFORDABLE HOUSING HALT?

Amid talk of infrastructure and other government spending to lift the country out of its current recession, there was some doom 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 Checker 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 Ashton 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 Miharo Garcia 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 improving 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 beloved cobblestones. In May, the Department of Design and Construction will launch a $20.5 million project to remove, clean, replace, and reset the beloved cobblestones. In May, the Department of Design and Construction will launch a $20.5 million project to remove, clean, replace, and reset the beloved cobblestones. In May, the Department of Design and Construction will launch a $20.5 million project to remove, clean, replace, and reset the beloved cobblestones. In May, the Department of Design and Construction will launch a $20.5 million project to remove, clean, replace, and reset the beloved cobblestones.

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.”

To register, please visit DowntownNY.com/ThirdThursdays beginning Thursday, January 15.

A tutorial series featuring prominent architects, authors and historians exploring themes and issues of particular relevance to Lower Manhattan.

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All in architecturally significant Downtown locations. Admission is free.
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Through an exclusive manufacturing process, FMG creates high-performance natural stones which are totally eco-friendly. FMG thus provides architects and interior designers with new solutions for highly evolved, eco-friendly architecture.

Wellness center, Passau, Germany
Project: Arch. Schmeissner and Arch. Hiendl
Materials used: Pietra di Tunisi
“Mosaics don’t come as single pieces but in nets, and the problem is always laying them in without showing the seams. Biodri 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

“Caflco, the GC on Stuy, 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 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 materials 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

“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

BROADWAY PENTHOUSE
K CONSTRUCTION

“Structure Tone was a success. The response has been over-whelming—our only regret is that we couldn’t find room for every recommendation (for a full list of resources and testimonialsgo to 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.

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). 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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Dattner Architects
William Stein
for green roof loads. “Rob at Payette
had the expertise to design
those. It was also important for them
to make sure it was
designed in a sys-
tematic way, because
the mechanical
system was all
exposed, all part of
the existing structure.
Chris was very
hands-on in working
with the architecture.”
Chris Baylow
Fayette

“Dan Sesil and his
team at LERA were
total 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
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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.

Taipei Guan
Gerlach

“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
Fayette

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

Stephen Luk
BBG BBDG

“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
Freewell

“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

“Bill Logan from Israel Berger is fantastic. I couldn’t live without him.”

Winka Dubbildam
Archo-Tectonics

“We used Metropian’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 & Buttrus 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

“Nothing like a beautiful piece of architectural metal. I need to say this.”

Amy Barkow
Barkow Photo

“With a high level of precision, honestly, it’s hard to find people like this.”

Scott Marble
Marble Fairbanks

“We’ve used Trespa for a lot of things in our projects, and they’re really reliable and consistent. They’re there when you need them.”

Baipei Guan
Baipei Design

“This is a great picture of Gilssanz Murray Steffick. They’ve been so important to us.”

Payette

FILE

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Amy Barkow
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FILE
WOOD

CUSTOM FABRICATION/CARPENTRY

Björk Carla Woodworking
61 Greenpoint Ave., Brooklyn; 718-826-2608

Butler Architectural Woodworking
220 Theodore H. Rice Blvd., New Bedford, MA; 508-965-9980

Daniel DeMarco and Associates
28 Granada Ave., Amityville, NY; 631-598-7000

Ellis NY Design
49-29 Metropolitan Ave., Ridgewood, NY; 718-418-9002

H & H Woodworking
252 Lake Ave., Yonkers, NY; 914-866-1900

Legere Group
88 Darling St., Avon, CT; 860-674-0392

Mark Richey Woodworking
40 Parker St., Newburyport, MA; 978-459-3800

Material Design Workshop
830 Barry St., Bronx; 718-861-4763

Mielach Woodwork
9 Kilmar CL, Edison, NJ; 732-287-1100

Miller/Blair
620 East 132nd St., Bronx; 718-665-6500

Patella New York
148 First St., Jersey City, NJ; 201-386-9999

Perfect Z Construction
66-14 54th Ave., Maspeth, NY; 718-665-2483

McGorry Glass
1400 Grandview Ave., Paulsboro, NJ; 856-579-3200

Oldcastle Glass
2450 Olympic Pkwy, Santa Monica, CA; 310-264-4700

Wood In The Past

Petersen-Geller-Spurge
32 Hickory Ln., Hudson, NY; 516-826-2608

Slam & Company
38 Fairfield Pl., West Caldwell, NJ; 973-227-3555

Vanceva
800 Park Dr., Owatonna, MN; 507-451-9555

OFFICE D’A LYN RICE ARCHITECTS

HIGHLAND CRAFTSMEN

HCW Woodwork

Lyn Rice

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“Closhagh has worked with Robert of Younger Works for years on specialty concrete floors, walls, and any surface. He is the true concrete whisperer.”

John Henderson Closhagh Design

“It’s not easy to achieve these kinds of satiny concrete finishes that are super-hard and durable. Azzarone worked with their concrete with a sealer that doesn’t sit on top, but is actually integrated into the mix. And Alan Boulknight 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 Scocum
Poliahek Partnership
**PAYETTE VALLEY CITY ARCHITECTURAL FURNITURE PRICE CENTER, ALBERT EINSTEIN COLLEGE OF MEDICINE**

**FEATURE**

**DESIGNERS**

**Aurora Lampworks**
172 North 11th St., Brooklyn; 718-304-3239
www.auroralampworks.com

**Bonilla Dacey Design Group**
925 15th St., Fort Lee, NJ; 201-917-5366
www.bonilla DACKEYDESIGN.com

**Brandston Partnership**
122 West 26th St., New York; 212-824-4000
www.brandston.com

**Fisher Marantz Stone**
22 West 95th St., New York; 212-691-3220
www.fmgs.com

**HDLC Architectural Lighting**
10 East 38th St., New York; 212-792-7800
www.hdlc-lighting.com

**Horton Lees Brogden Lighting Design**
200 Park Ave. South, New York; 212-674-5580
www.hlblighting.com

**Johnson Light Studio**
335 West 38th St., New York; 212-666-2204
www.johnsonlightstudio.com

**Lighting Workshop**
20 Jay St., Brooklyn; 212-796-6510
www.lightworkshop.com

**South Design Group**
15 East 32nd St., New York; 212-239-8990
www.southdesigndesign.com

**Sachs Morgan Studio**
242 West 30th St., New York; 212-765-4144
www.sachsmorganstudio.com

**Susan Brady Lighting Design**
132 West 36th St., New York; 212-867-3274

**FIXTURES**

**Artemide**
46 Greene St., New York; 212-925-1588
www.artemide.us

**Boyd Lighting**
946 Fulton St., San Francisco; 415-778-4300
www.boydlighting.com

**Broome Lampshade**
325 Broome St., New York; 212-431-9666
www.lampshadesbny.com

**Crosslink**
950 Boliger Ct., St. Louis, MO; 877-456-5864
www.crosslinkusa.com

**Liberty Lighting Group**
100 Passaic Ave., Clifton, NJ; 973-701-0600
www.libertylighting.com

**Lido Lighting**
960 Grand Blvd., Deer Park, NY; 631-595-2000
www.lidolighting.com

**Michiko Sakano Glass**
1155 Manhattan Ave., Brooklyn, NY; 917-783-0893
www.michikosakano.com

**Olampia**
5 Lumen Ln., Highland, NY; 845-961-7733
www.olampia.com

**Selux**
7200 Suter Rd., Coopersburg, PA; 888-588-7661
www.selux.com

**Vision Quest Lighting**
90 13th Ave., Ronkonkoma, NY; 631-737-4600
www.vql.com

**Zumtobel Lighting**
44 West 18th St., New York; 212-242-0460
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 Lu 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 Dworak
Isadora 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 patina on the replicas they made.”**

Jill Gotthelf
Walter Sedovic Architects

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**HITOMI MOCHIZUKI COURTESY GENSLER
PETER AARON/ESTO**

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**“Everyday 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’s adaptable and flexible enough to accommodate changing research.”**

Chris Baylow
Freyer Lighting

**“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.”**

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Julia Nelson
BKS 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

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“Bentel & Bentel is doing everything 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.”

Aria

“Vrinland 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.”

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Viridian

“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
Architects, Tectonics

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Winka Dubbeldam
Architects, Tectonics
Donald Kaufman makes his own paint. White being my favorite, I’m really difficult on color. I do not like to change color very quickly. He comes up with the color of my dreams. I love it. It’s a color that I think is never been used before, the color of my dreams. It is a color that is never been used before, the color of my dreams. It is a color that is never been used before, the color of my dreams. It is a color that is never been used before, the color of my dreams. It is a color that is never been used before, the color of my dreams.

The East Harlem School site was fairly mushy and just in the 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 from the site. It was an ongoing process and we had to keep it level so that we didn’t have to have a dewatering sub. That probably saved the project $35,000.

Some of the more striking elements in JWT are the tent structures and the people we worked with on them really deserve credit—Donald Kaufman. Jim Miller is a guy who is endlessly entertained by his work. He is a man who works miracles, I even saw him turn water into wine once. I tell you, the man works miracles.

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.

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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.

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.

Chris Anatost 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.

William Stein
Dattner Architects

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Chris Baylow Fayeret

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
When thinking about a material for Jet Blue that could withstand a tremendous amount of public use and abuse, Treopa really stood out for its durability. The product is simple, 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
Geralin

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

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John Henderson
Clodagh Design
**GLASS**

Bendheim
122 Hudson St., New York;
212-226-6370
www.bendheim.com

Circle Redmont
2780 Business Center Blvd.,
Melbourne, FL;
321-269-7374
www.circleredmont.com

Cricursa
Camí de Can Ferran s/n, Pol.
Industrial Coll. de la Marinya,
Barcelona, Spain;
+34-93-840-4470
www.cricursa.com

Depp Glass
41–40 38th St.,
Long Island City;
718-854-8500
www.deppglass.com

Josotli Glass
165 Main Ave., Newark, NJ;
973-622-2200
www.josotli.com

Klahr Glass
65 Bank St.,
White Plains, NY;
914-846-1550
www.klahrglass.com

Maloit Architectural Materials
4 Westbury Rd.,
Garden City, NY;
516-488-0300

McGroy Glass
1400 Grandview Ave.,
Paulsboro, NJ;
856-579-3200
www.mcgroyglass.com

Oldcastle Glass
2450 Olympic Blvd.,
Santa Monica, CA;
310-264-4700
www.oldcastleglass.com

Olde Good Glass
104 West 24th St.,
New York;
212-889-8401
www.oldegoodglass.com

Pilkington North America
811 Madison Ave.,
Toledo, OH;
419-247-3731
www.pilkington.com

Viracon
800 Park Dr., Owatonna, MN;
651-451-9555
www.viracon.com

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 Burnham & Buttrick Architects

“We had all the wood at Townline BBQ 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

**WOOD**

**CUSTOM FABRICATION/ CARPENTRY**

Bijck Carla Woodworking
61 Greenpoint Ave., Brooklyn;
718-349-7471
www.bjickcarla.com

Butler Architectural Woodworking
220 Theodore H. Rice Blvd.,
New Bedford, MA;
508-955-9980

Daniel DeMarco and Associates
28 Granada Ave., Amityville,
NY; 631-588-7000
www.danieloldemarco.com

Ell II NY Design
49-29 Metropolitan Ave.,
Garden City, NY;
516-486-0300
www.elliinyny.com

F C S Architecture
252 Lake Ave.,
Yonkers, NY;
914-966-0447
www.fcscorner.com

Dowell White Architects
61 Bank St.,
White Plains, NY;
914-846-1550
www.dowellwhite.com

Lauren & Associates
208 North 6th St.,
Brooklyn;
718-218-6367
www.lauren-associates.com

Long Island City;

Mensch Mill & Lumber Corp.
828-765-9010
800 Park Dr., Owatonna, MN;
35–20 College Point Blvd.,
Flushing, NY;
718-359-7500

Mielach Woodwork
830 Barry St., Bronx;
718-207-7388

Moore-Blaker Construction
718-665-0500
620 East 132nd St., Bronx;
9 Kilmer Ct., Edison, NJ;
www.moore-blaker.com

O’Leary Carpet
36-20 College Point Blvd.,
Flushing, NY;
718-359-7500
www.menshmill.com

**“Plyboo was the real standout material on Bang. 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.” —Carie Newell, Office of AIA**

**“Arthur Femenella of Femenella & Associates led the whole effort in removing all the stained glass windows at Temple Emanuel-EI, moving them to a studio, restoring them, and reinstalling them. He also replaced the exterior Flexiglass 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 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 all allowed us to design one of the most noteworthy and playful qualities without a great deal of additional effort or problem-solving.” —Ray Dowell Platt Byard Dowell White**

**“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, counters tops, 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-polar 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 slap it off the trunk. They saved all the thickest, craziest pieces of bark they could get for us. We arranged the panels to coordinate with the grain, and had them shipped to our fabricator.” —Lyn Rice Lyn Rice Architects**
CONCRETE, MASONRY, STONE, AND TILE

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

“It’s not easy to achieve these kinds of satiny concrete finishes that are super-hard and durable. Azzarone let us integrate 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 we integrated into the building. Belvan didn’t balk. They brought us out to their kilns and showed us the whole operation.” Brian Slucum, Polshek Partnership

FURNITURE

Poltronova 141 Wooster St., New York; 212-777-7952 www.poltronovafra.com

RG Furniture Design 410 17th St., Brooklyn; 917-860-0880 www.rgfurnituredesign.com

Valley City Architectural Furniture 64 Hart St., Dundas, Ontario, Canada; 905-628-2523 www.valleycity.com

Clivus Multimum 15 Union St., Lawrence, MA; 978-725-5591 www.clivusmultimum.com

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-BBG

FITTINGS AND FURNITURE

Clodagh Design

Dune

88 Franklin St., New York; 212-956-6171 www.dune-nyc.com

Geiger International 8085 Fulton Industrial Blvd., SW, Atlanta, GA; 800-444-8812 www.hmggeiger.com

HBF 900 12th St. Dr. NW, Hickory, NC; 828-328-2064 www.hbf.com

Kal Glaive 738 Grand St., Brooklyn; 212-473-6999

Ki 71 W. 23rd St., New York; 212-337-9909 www.ki.com

Knoll 76 9th Ave., New York; 800-343-5985 www.knoll.com

MOB A/S 48 E 21st St., New York; 212-505-0009 www.mobusa.com

Moroso dba Unifor 146 Greene St., New York; 212-334-7222

www.unifor.it

Poltrona Frau 141 Wooster St., New York; 212-777-7952 www.poltronovafra.com

RG Furniture Design 410 17th St., Brooklyn; 917-860-0880 www.rgfurnituredesign.com

Valley City Architectural Furniture 64 Hart St., Dundas, Ontario, Canada; 905-628-2523 www.valleycity.com

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Marc Gross

BBG-BBG
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

“For 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 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 Fayette

“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 BKS Architects

“ISSOORE DESIGN BUILD

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 patina on the replicas they made.”

Jill Gotthelf Walter Sedovic Architects
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
BKSK Architects
OTHER SERVICES AND SUPPLIERS

COLOR
Donald Kaufman Color
338 West 37th St., New York;
212-564-2608
www.donaldkaufmancolor.com

CUSTOM FABRICATION
Associated Fabrication
72 North 5th St., Brooklyn;
718-387-4330
www.associatedfabrication.com
F Product
250 St. Marks Ave., Brooklyn;
917-502-3409
www.fproduct.net
FIT
310 Coffey Ave., Cliffside, NJ;
973-665-7544
Kenneth J. Herman
151 Dixon Ave., Amityville, NY;
631-783-4646
www.kennethjhermaninc.com
Lancaster Knives
165 Court St., Lancaster, NY;
716-369-9666
www.lancasterknives.com

MATERIALS CONSERVATION
Integrated Conservation Resources
41 East 11th St., New York;
212-847-4499
www.icr-icc.com

MODELMAKER/RENDERER
SIO Media
91 Fifth Ave., New York;
212-352-1115
www.sio-media.com
radii
66 Willow Ave., Hoboken, NJ;
201-420-4700
www.radiilinc.com
Sahal & Dianis
155 West 29th St., New York;
212-738-0555
www.sitstudios.com

PAINTING & PLASTERWORK
EverGreene Painting Studios
450 West 31st St., New York;
212-244-2800
www.evergreene.com

DECORATIVE FINISHES
David Higginbotham/
Art Fabrication
120 Ludlow St., New York;
646-691-5017

ELECTRICIAN
Pinnacle Electric
30-45 91st Ave., Richmond Hill, NY;
718-846-6905

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

SOLAR & SCREENING
AllPower
125 Maiden Ln., New York;
212-206-0022
www.allpower.com
Cott International
New Lane, Havant, Hampshire, UK;
+44-23-924-5111
www.cott-intl.com

STEEL/FOOTBALL
Vertical Access
P.O. Box 4136, Itasca, IL;
601-257-4094
www.verticalaccess.com

TECH SUPPORT
Control Group
253 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;
212-738-0555
www.valiant-ny.com

TENT FABRICATOR
J. Miller Canvas
2429 South Birch St., Santa Ana, CA;
714-641-0052
www.jmillercanvas.com

PLASTICS
3form
520 8th Ave., New York;
212-628-0803
www.3-form.com
Situ Studio
212-736-8338
www.situstudio.com
Radii
66 Willow Ave., Hoboken, NJ;
800-228-2238
www.radiiinc.com

PRINTING
Bio Graphic Digital
362 Bedford Ave., Brooklyn;
866-441-4635
www.biographicdigital.com
Duggal
29 West 23rd St., New York;
212-924-8100
www.duggal.com

STANDARDS
Evol
19 W. 19th St., New York;
308.236.5025
www.e-panella.com
Sandhill Plastics
Duggal
29 West 23rd St., New York;
212-924-8100
www.duggal.com

STUDIO
SITE NY
49 Bourg St., Brooklyn;
718-366-7483
www.SITEry.net
Synchron
338 Barry St., Brooklyn;
718-384-2096
www.synchronyhiro.com

SCULPTURAL OBJECTS
Donald Kaufman
285 West Broadway,
New York;
212-380-1230

SHOWMAN FABRICATIONS
47-22 Pearson Pl.,
Long Island City;
718-835-9869
www.showfab.com

THE EAST HARLEM SCHOOL
The East Harlem School site was fairly mushy and just in
terms of staging everything and working with the
concrete guy, the digger,
Eco 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—
Annaelle Seldorf
Seldorf 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 Atake
crime design

“Donald Kaufman makes his
own paint. White being my
favorite, I’m really difficult
with solutions, and I always
think how I wouldn’t have
been able to do that.”
Selldorf Architects
Annabelle Selldorf

“We’re really enthusiastic
when we come up with a solution.
Neil Muntzel
Donald Kaufman Color

“Some of the more striking
elements in JWT are the
tent elements, and the people we
worked with on them really
deserve credit—
Annaelle Seldorf
Seldorf 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
DIARY

JANUARY

JANUARY 21, 2009

THURSDAY 22

EXHIBITION OPENINGS
Alyssa Phebus
Bellevue Gallery
134 10th Ave.
www.bellevuegallery.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: “Text Art and Nature
Anthony Wells Cochrane, 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.thomorgn.org

EVENT
2000 Winter Antiques Show
Through February 1
The Park Avenue Armory
643 Park Ave.
www.armoryonpark.org

SATURDAY 24

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

ARTIST’S CHOICE:
VIE 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 Vie 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 Eugenie 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’ Nautilus—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.

JOSEPH SCHULZ: FORM
Yossi Milo Gallery
525 West 26th St.
www.yossimilo.com

Dispensing with logos, signs of wear, and practical architectural elements like doors and windows, Polish artist Joseph 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 poetic than gridded. 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 views that create a larger meaning—to organize his exhibition. Selecting the work of approximately 80 artists from the museum’s collection, including Eugenie 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’ Nautilus—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.

WWW.ARCHPAPER.COM
ENGINE OF PROGRESS

The Tennessee Valley Authority: Design and Persuasion
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 75th 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 multifold: to improve navigability and flood control on the wild Tennessee River, to reforest 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 rethink 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
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 buildings, 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 that few would have thought possible in the 1970s. Many of the images are also extremely beautiful, leaving one to wonder what could be a dreary subject.

The picture of the Bronx’s decline that the exhibition captures recall a disaster after the bombings. It’s all masonry shells and black, empty windows as far as the eye 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 in capturing with a penetrating eye, both disconcerting and comforting, humanity’s struggle, 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-litre bottle and a curl of graffiti show a life force. 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 in capturing with a penetrating eye, both disconcerting and comforting, humanity’s struggle, Mortenson’s strength is in surface, in the changing materiality of this architecture of decline.

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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 ill of fossil fuels with the all-new ones of corn economics, which include world hunger. The show details the precocolial 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 Guerilla 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 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 Hall/maile 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 common 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.

Residents manage a prairie burn in Grayslake, Illinois.

ENGINE OF PROGRESS continued from page 29

A new infrastructural eradication system was created as a hedge against the apparent response to post-9/11 security concerns. As we look at the current itinerary through the current facilities, including the tip that some helpful guidelines for an integrated work of surpassing beauty and productivity. In his review of the TVA show at MoMA in 1984, Lewis Mumford asserted that in the TVA, America had produced “modern architecture at its mightiest.” 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 aesthetic 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 large-scale planning is possible in a democracy, conceived and, as inscribed over the People of the United States of America.”

Norris was not so successful, as Green Community articulates quite clearly, you’re already riding with others.

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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 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 to do with architecture. 

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 maybe of interest to them. This suggests there is a disconnect between the profession and the public. Do you believe the public misunder-

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 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.

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