

THE ARCHITECTS NEWSPAPER

10_06.03.2009

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A NEW LEAF

Service at the Four Seasons on East 52nd Street is so solicitous, the Knoll banquettes so comfy, and pricey entrees so reliable, most patrons don't notice how ratty the place looks as it reaches age 50.

Paint has chipped on the railings along the staircases and

mezzanines. Faux leather wall panels and ceiling downlights have shifted off kilter. Swaths of plaster have cracked, and travertine walls and floors are marked with stains.

Not even Belmont Freeman, a Manhattan-based architect who will renovate **continued on page 8**



PRINCE OF WAILS

In April, the heir to Britain's throne, Charles, Prince of Wales, attempted to quash a new development on the former Chelsea Barracks site by Rogers Stirk Harbour + Partners. In a personal letter to the Emir of Qatar, who owns the property in southwest London, the prince urged him to instead commission a classicist proposal by his favorite architect Quinlan Terry. In quick response, ten high-profile architects, including Zaha Hadid, Norman Foster, Renzo Piano, and Frank Gehry, signed a letter of protest to *The Sunday Times*: "Rather than use his

privileged position to intervene in one of the most significant residential projects likely to be built in London in the next five years, he should engage in an open and transparent debate."

It has happened before. Last time the Prince of Wales incensed the British architecture community was in 1984 at the Royal Institute of British Architects' (RIBA) 150th anniversary. There, he delivered his famous "carbuncle" speech (in which he referred to the proposed extension to the National Gallery as a "monstrous carbuncle on **continued on page 6**

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BOSTON TOWER PLAN RUNS AFOWL OF COLONIAL FOUNDERS

ARCHES AWAY

Thanks to his outsized personality, Don Chiofaro is considered Boston's version of Donald Trump. In an oft-repeated story, the developer once arrived to a public meeting dressed in his bloodied Harvard football jersey—he was once an all-star linebacker—to show how tough he was.

His latest project is true to form. Known as the Boston Arch because of the architectural feature that **continued on page 7**

OBAMA CAR CZAR PLEDGES FED SUPPORT FOR PUBLIC TRANSIT

RAY TO THE RESCUE?

Signaling the federal government's aim to finally "get people out of their cars," Ray LaHood, President Obama's transportation secretary, brightened the hopes of many MetroCard-carrying New Yorkers on May 13 when he declared a "transformational" federal commitment to public-transportation networks.

Two days later, he announced \$1.5 billion in grants for **continued on page 5**



MAYA LIN'S LANDFORMS AT STORM KING. SEE PAGE 11

JERRY L. THOMPSON

ALBANY'S MTA VICTORY MAY BODE ILL FOR STRAPHANGERS

NO FREE RIDE

When state legislators finally reached a deal over the beleaguered Metropolitan Transportation Authority (MTA) on May 5, there stood Governor David Paterson with Senate Majority Leader Malcolm Smith and Assembly Speaker Sheldon Silver, announcing that the MTA had been spared from financial ruin. But the news was cold comfort for transit advocates like Wiley Norvell, communications director for Transportation Alternatives.

"It just looks like a victory because of how close to doomsday we got. But compared to a year ago, we're nowhere near where we expected to be," Norvell said. He was referring to a proposal put forward by Richard Ravitch in December, and the Bloomberg **continued on page 3**



Sander speaks at the #7 groundbreaking.

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VOLUME 07, ISSUE 10 JUNE 3, 2009. THE ARCHITECT'S NEWSPAPER (ISSN 1552-9081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2006 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

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ALL THE WAY TO THE BANK

In a surprisingly little-noticed move on Capitol Hill last month, Representative Rosa DeLauro of Connecticut introduced a bill to establish a national infrastructure bank. With a phalanx of support from the U.S. Chamber of Commerce, labor powerhouses like the Service Employees International Union and the AFL-CIO, and Felix Rohatyn—the financier who championed the concept—the bill is a bright ray of hope for architects desperate for both jobs and a new era of federal investment in America's built landscape.

Known as the National Infrastructure Development Bank Act of 2009, the bill is broadly similar to legislation introduced in 2007 that languished due to lack of White House support. Now, hopes are high for the plan, an Obama administration priority that would revamp the way the government invests in highways, mass transit, water facilities, building efficiency, renewable energy, and other major projects. The idea is to use bonds, loan guarantees, and loans to spur private investment in a process "determined not by politics, but by what will maximize our safety and homeland security; what will keep our environment clean and our economy strong," as Senator Obama put it in a campaign speech last year.

Among the stakeholders marshaled for the bill's rollout was none other than Wayne Klotz from the American Society of Civil Engineers (ASCE), the group whose masterfully produced Report Card for America's Infrastructure has framed the debate over the nation's rusting bridges and bulkheads. "While the American Recovery and Reinvestment Act represented a major investment in the nation's infrastructure, it is not enough," Klotz said in Congresswoman DeLauro's May 20 press release. "This nation cannot afford to wait much longer to invest significant sums in its infrastructure, and your bill will lead the way."

Missing from this chorus was another group with more than a passing interest in the matter—the American Institute of Architects. Obviously, the AIA is on record in calling for bold federal action. "We are strong supporters of the infrastructure bank idea, though we haven't taken a close look at the specific bill introduced on the 20th," Andrew Goldberg, the AIA's senior director of federal relations, told AN. "With the challenges facing infrastructure and the lack of funding—both private funding due to the economic crisis and public funding due to government deficits—the infrastructure bank is essential to help get design and construction work moving again."

We applaud the AIA's stepped-up lobbying presence on the local and national stages. But we still long for the day when the organization carries the same clout that our comrades have mustered in the engineering world. Whether it's green buildings, smart growth, affordable housing, or all of these things, the AIA could be a much more forceful advocate both behind the scenes and in front of the cameras. That is especially true of this bill, which lays out \$5 billion per year for 5 years, along with \$250 billion in capital available from the Treasury if needed. And as the bill's backers point out, every \$1 billion in federal funds invested in infrastructure creates or sustains 47,500 jobs and \$6.2 billion in economic activity—no small change for hard-up firms.

Beyond its short-term economic boost, though, the bank is about salvaging America's tattered social, environmental, and ethical track record. "Our political system pours money into war and tax breaks while relying on deficit finance," as Rohatyn and co-author Everett Ehrlich wrote last year. "Those in charge then announce that there are no resources left to secure our economic future. The new bank we propose offers one alternative to such a dangerous set of policies." That's an idea we should all support—and none more loudly and proudly than the AIA.

JEFF BYLES

NO FREE RIDE continued from front page

administration's congestion pricing plan before that. "We missed a once-in-a-generation opportunity," he added.

What had been heralded as a rescue plan was, in short order, reduced to bailout. The trouble had been brewing for months, when the legislature balked at Ravitch's proposal to toll East River bridges. When a plan finally did emerge—swapping bridge tolls for vehicle registration and rental fees, along with slightly higher fare increases and a payroll tax—the governor threw a piece of the MTA funding puzzle into doubt by delaying a decision until fall about how to finance the authority's capital projects and thus the future of transportation in New York.

In many ways, Governor Paterson was right: The state does not usually cement its operating and capital budgets at the same time. "There was no single magic bill that would solve the MTA's problems," said State Senator Liz Krueger, herself a big transit proponent.

The Senate compromise provides \$6.5 million for the capital budget, which, when combined with federal earmarks, will cover the MTA repair and expansion needs for the first two years of the next capital cycle. This runs from 2010–2014, and tentatively costs \$30 billion. After those two years, new funding streams will likely be required. The hope is that the economy will have stabilized enough that the same tax revenues that long funded the MTA will continue to do so.

"We've got what we need for now," said Assemblyman Richard Brodsky, whose committee oversees—and often combats—the MTA. "We'll see where we are in two years, and then we'll talk about it."

Krueger thinks it is the economy, and not Albany, that is the MTA's main problem. She points out that the final bill generates close to the same amount of money as Ravitch's plan. Meanwhile, a week before the compromise was reached, the MTA announced a further deficit of \$621 million, which could result in a possible shortfall of \$1 billion next year.

Gene Russianoff, staff attorney for the Straphangers Campaign, said that in light of everything going on in the economy, the MTA made out well. "Under extraordinary circumstances, we actually wound up with a decent capital program," he said.

Meanwhile, the capital budget was not the plan's only setback. On May 7, MTA chief executive Elliot Sander submitted his resignation, an unexpected move for an official respected by advocates, politicians, and transit workers alike for his ability to marry wonkish policy, fiscal responsibility, and efficiency. The reasons for Sander's departure are not publicly known, but he told reporters he wanted to allow the governor to take the agency in a different direction. The move is tied to the bailout, however, because it collapses the chief executive and chairman positions into one, as had formerly been the case. In 2006, the jobs were separated in the hope of improving service at the agency. Sander's last day on the job was May 22.

There was some good news, however, as the authority announced on May 20 that it would go forward with the Fulton Street Transit Center essentially as planned. In February, officials had expressed interest in spending stimulus money on the project, and with \$424 million now allocated, they say the Grimshaw-designed project can be completed, including its signature Oculus designed by James Carpenter. **MATT CHABAN**

LETTERS

WE'RE STILL HERE

The comments in your recent "Eavesdrop" column are completely off-base ("Mint Julep with that Pink Slip?" *AN* 08_05.06.2009). Yes, like almost all architectural firms, we have, unfortunately, been forced to reduce our talented staff since November 2008—but it's by 28 percent, not the 75 percent mentioned in your column. Furthermore, we have 23 active projects in the office, with three more new projects awarded in the past week—not the two you mention. In short, BBG-BBGM is in excellent shape.

REBECCA SNYDER
BBG-BBGM

CAST-IRON CLARIFICATION

Your report on the collapse at 71 Reade Street ("At Deadline," *AN* 09_05.20.2009) included some speculation as to the cause, which we believe was not factually supported. Following is our official statement:

On April 29, there was a partial facade collapse on the site adjacent to 77 Reade Street, a residential development project designed by BSK Architects and currently under construction. Contrary to some published reports, no excavation has been done nor underpinning proposed along the eastern lot line shared with the partially collapsed building facade at 71 Reade Street.

Site shoring installed after the demolition of 91-93 Chambers Street (formerly Ralph's Discount) was approved and monitored by DOB, remains in place, and is not proximate to the area of collapse.

MELISSA MATLINS
BKSK ARCHITECTS

ONE GOOD TERNE...

Just a quick note to alert you that the material used on Jefferson's dome was terne-coated steel, not "turn-coated" ("Jefferson in the Round," *AN* 09_05.20.2009). Terne is an alloy of lead and tin traditionally applied as a coating on steel or, more recently, stainless steel. The major U.S. ven-

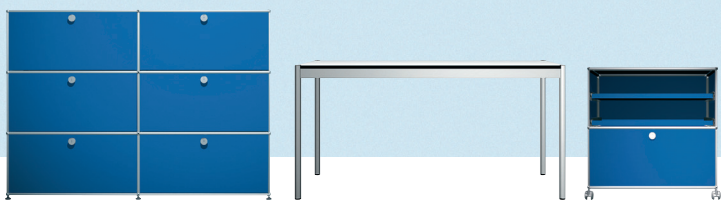
dor is Follansbee. Lead does not adhere well to steel, but the addition of tin makes for a durable coating. Terne is one of the less expensive metal plating processes, and was widely used by Frank Lloyd Wright, among many others.

BRAD BELLOW
CAMBRIDGE, MA

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EAVESDROP > SARA HART

FOR WHOM THE BUELL TOLLS

There are some whispers coming from the Temple Hoyne Buell Center for the Study of American Architecture at Columbia University's GSAPP. Our ears immediately perked up, because we never hear anything much from that stone corner of the academic groves. Founded in 1982, the center's first director was **Robert A.M. Stern**, who was followed by professor **Joan Ockman**, who stepped down about a year ago and was replaced by **Reinhold Martin**. The whispers have it that Professor Martin is changing the center's mild mission to a more politically left-leaning agenda. Some female members of the 12-person board of advisors are also miffed that he's held boys-only dinners, like a recent bash with board members **Peter Eisenman**, Stern, and GSAPP Dean **Mark Wigley**. Could another Penguin Club be in the making?

FURNITURE FANFARE?

So, was this year's ICFF a bust? It depends on whom you ask. One exhibitor told Eavesdrop that traffic to his high-profile booth was off 50 percent from last year, and noted a dearth of posers from the architectural giants. Not so, said PR maven **Beth Dickstein**. Her math suggests that while some huge manufacturers bowed out this year, there were more smaller exhibitors, and overall the quality of the goods was better. As sales and marketing consultant to the show's producer, George Little Management, she admits that overall attendance was down about 12 percent. But, she cites numbers from major exhibitors—including Pablo, Chilewich, and Trove—who claim to have written big orders from big firms with big projects.

AND MAKE OURS A DOUBLE

Here's a twist on surviving the recession. Gensler associate **Judy Cheung** brought a new client called Flex Mussels to the firm. Her reward was getting laid off. Now she's a bartender at the Gensler-designed Upper East Side eatery that specializes in the aforementioned bivalve. Her current gig sounds more gratifying.

And more tough breaks: A loss on the left coast could be an opportunity for an enterprising museum in the East. **Brooke Hodge**, the much-admired curator of architecture and design at the Los Angeles Museum of Contemporary Art, was laid off along with several other staffers, with senior curators taking a 5% pay cut. Another casualty of the institution's weak finances was Hodge's long-planned show on Morphosis, now cancelled. **Eli Broad**, not surprisingly, is also involved. To get his \$30 million bailout, the museum has to make good on spending cuts while redirecting its focus to the permanent collection.

SEND FRITES AND OYSTER SHOOTERS TO EAVESDROP@ARCHPAPER.COM

BLOOMBERG TAPS BANKING VETERAN JOHN RHEA TO LEAD TROUBLED HOUSING AGENCY

NYCHA'S NEW BOSS

At a press conference on May 13, Mayor Michael R. Bloomberg presented the new chairman of the New York City Housing Authority (NYCHA), John Rhea, a longtime banking executive whom the mayor said would bring much-needed management and fiscal experience to the beleaguered agency.

But the city council was none too pleased with the decision. Within hours of Bloomberg's announcement, a harshly worded release appeared in in-boxes across the city, with a half-dozen councilmembers decrying the mayor's pick. The chief complaint: Rhea has no prior housing experience.

"NYCHA is an agency that is charged with fulfilling one of the most critical responsibilities to New York City families," councilmember John Liu said in the statement. "This appointment will only turn the agency into yet another business-oriented agency focused on the bottom line."

Liu's colleague, Councilmember Leticia James,

issued an equally forceful denouncement. "I applaud the Bloomberg Administration for attempting to address the lack of diversity in their administration," she said. "But the appointment of an African-American man, who has no experience in managing a low-income public housing authority of this size and scale, and whose experience may be limited to private equity financing, is troubling."

Rhea graduated from Wesleyan University and holds an MBA from Harvard Business School. He has spent the bulk of his professional career on Wall Street, most recently at Lehman Brothers. He replaces former chairman Tino Hernandez, who returned to the private sector last year. The agency has been led subsequently by interim head Ricardo Elias Morales.

During the press conference, the mayor said that Rhea's insight and keen experience was badly needed at NYCHA, which has been plagued for decades by bureaucratic and budgetary problems. "The New

York City Housing Authority, much like every other public housing authority across the nation, has faced extraordinary challenges in recent years, especially as federal and state support has waned," Bloomberg said. "John's experience makes him the perfect person to lead our efforts to create long-term financial stability at the authority."

That sentiment was affirmed by Dawn Walker, an administration spokesperson, who called Rhea a capable leader committed to following the mayor's program to preserve public housing. "As public housing has been devalued and sold off throughout the nation, New York continues to invest," Walker said. Moreover, Rhea has connections to Washington—where the Obama administration recently announced \$423 million in stimulus money dedicated to fixing up the agency's aging facilities—as a former member of the National Finance Committee. That could only help in securing public-housing funds.

As for several community groups contacted about Rhea's appointment, none agreed to comment. The reason most gave: They had never heard of him. **MC**

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New York fashion designer Derek Lam's first standalone boutique in Soho makes a major architectural statement with minimal means. Located on the ground floor of a 19th-century manufacturing building, the 2,800-square-foot space, designed by Tokyo-based firm SANAA, uses the firm's trademark transparency to create a sinuous backdrop for Lam's collections. The central element is a series of transparent acrylic walls that divide the retail space into zones for different collections, shoes, a selling floor, and fitting room. The freestanding panels are set against a background of white-painted brick walls; a one-pour concrete floor; SANAA-designed wood and aluminum furniture; large, leaning mirrors; and dramatic, full-height curtains mounted on tracks. Though the walls look simple, they were anything but to construct. "The acrylic walls began as six-foot-wide panels that are individually curved on molds based on our architectural drawings," principal architects Kazuyo Sejima and Ryue Nishizawa told *AN* in an email. Four panels are then bonded together to make a 24-foot-long base unit, although some sections are shorter. "The panels themselves change shape with minor temperature fluctuations," the architects added. "To make matters worse, the shapes do not make use of common radii. Amazingly, the final shape is very close to the original design." Connected by small clips at the top and bottom of each joint, the walls produce softly luminous forms that reflect and refract both Lam's couture and the city beyond. **DANIELLE RAGO**

RAY TO THE RESCUE?

continued from front page

"capital investment in surface transportation projects" that can create jobs and bolster civic commitments to poor neighborhoods—such as building high-speed bus lanes through some of the city's most traffic-choked corridors. That project would seem a natural candidate for administration-backed funding, which could reach \$300 million. In his remarks at the Association for a Better New York, however, LaHood parried questions about the extent to which federal funds will replenish the city's all-but-empty transit coffers.

The best news for transit supporters had actually been delivered two days earlier, when, buried in a May 11 budget document, the Obama administration promised to redirect tax credits toward mass transit. That budgetary move would let credits issued in 2002 to private developers in Lower Manhattan expire, and redirect the roughly \$2 billion to state and city budgets for unspecified "transportation infrastructure" near Ground Zero. That represents the

clearest source to date of new money for local transit.

In another encouraging sign, LaHood highlighted an Obama administration effort to coordinate grantmaking between his agency and the Department of Housing and Urban Development. Under this strategy, housing programs near mass transit would draw favorable scores and get a leg up in the competition for federal grants.

Still, LaHood made no explicit funding promises in his speech, which was delivered as the recently deposed head of the state-run Metropolitan Transportation Authority (MTA), Elliot Sander, and his senior staff looked on glumly from their ballroom tables. Days before LaHood's visit, the MTA had accepted a bailout plan that hits subway and bus riders with a roughly ten percent fare increase while doing little to repair the agency's aging capital stock.

Moreover, Congress would have to approve any special funding to plug budget holes in the plan to build Moynihan Station or a cross-harbor tunnel. And while LaHood assured the crowd that New York can find an

investor in Washington for new multi-modal districts, he seemed to pointedly sidestep the city's most contentious transportation quandaries. When a reporter asked him to judge the impact of the scaled-back Santiago Calatrava design for a PATH station near the World Trade Center site, the secretary said the design's shrinkage had "not been on his radar."

LaHood has little transportation experience, and so is something of a supporting player in the Obama cabinet. At this point, what he brings to the table for New York may not be as important as the talking points he takes back to the White House. Anthony Shorris, the former Port Authority executive director who now heads New York University's Rudin Center for Transportation Policy, said LaHood enjoys "an extremely direct relationship to the White House chief of staff," Rahm Emanuel, with whom LaHood served in Congress as a representative from Illinois. "It's important that he comes and he gets the message," Shorris said, "since he has a powerful connection on both sides of the Hill." **ALEC APPELBAUM**

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OLAFUR'S ISLAND

Not every art opening features frogs in full-throated chorus, but then again, *The parliament of reality* at Bard College isn't your everyday installation. This 100-foot-diameter island is the latest work from Olafur Eliasson, the Danish-Icelandic artist whose waterfalls ringed New York Harbor last summer. As the artist's largest permanent outdoor public commission in the United States, the project marks an ambitious blend of art, architecture, and public platform.

Inspired by Iceland's original parliament, known as the Althing (or a "space for all things"), the project was spurred by a long-running discussion with Tom Eccles, Bard's executive director of the Center for Curatorial Studies, about creating a public work on the college's upstate New York campus. The result is an agora-like artwork that is "productive, proactive, inclusive," as Eliasson said at the project's inauguration on May 16.

The \$1.4 million installation—funded by the LUMA Foundation, which supports art and cultural ventures—sits adjacent to the college's Frank Gehry-designed Fisher Center for the Performing Arts, and consists of two central

elements: the island, which rests on a concrete foundation within a small lake, and a 20-foot-long bridge covered by a steel canopy. Topped with boulders as seating, the island's round bluestone surface is incised with a pattern of intersecting lines based on old navigational charts and meridian lines. The bridge's steel latticework forms a similar pattern.

Creating the latticework was one of the project's greatest technical challenges, noted Ricardo Gomes, an architect in Eliasson's Berlin-based studio. "The tunnel is made of five layers, and of course each layer has a different curvature," he said. Conveying the complex shapes of the interwoven steel tubes to German fabricator Pollux required several horizon-

tal sections to indicate the exact placement of each tube.

Around the perimeter of the lake stand 24 golden rain trees, which will eventually grow large enough for the branches to nearly touch, giving the island the feeling of a secluded clearing, according to architect-of-record Robert Nilsson. With yellow blossoms in spring and yellow leaves in fall, the trees will form a blazing circle of color.

The full arboreal effect may take a while, however, and adjusting to the slow pace of landscape architecture initially frustrated Eliasson, Gomes said. But "eventually Olafur settled with this idea that the more you use the piece, the more interesting it will become." Judging from its early uses—a conference on music as torture, a site for improvisational dance—Eliasson's installation has a promising future.

LISA DELGADO

Inside Eliasson's steel latticework bridge.

KARL RABE

PRINCE OF WAILS continued from front page the face of a well-loved friend"), driving a wedge into the architectural profession while thwarting both the proposal and careers of its architects, Ahrends Burton & Koralek. It also ignited a style war between modernists and classicists that took ten years to shake. The speech was followed by the founding of the Prince's Foundation and the building of the Poundbury development in Dorset—a vision of how he thinks architecture should be: traditional, sober, twee, regressive, and depressingly retrospective. The profession was mothballed, leading former RIBA president Michael Manser to call ensuing architects (especially during the '90s recession) a "lost generation."

And so the Barracks furor was compounded when the RIBA announced a new invitation to speak to the prince and leaked that His Royal Highness would use the occasion to tell architects they are "first and foremost place-makers and not designers of buildings." In the week preceding the event, architects Will Alsop and Piers Gough called for a boycott, while Tom Dycoff at *The Times* claimed this move proved British architects to be "proud, touchy so-and-sos."

On May 12, in front of an audience of architecture professionals—though many in fact did boycott—and journalists, the prince delivered his keynote, once again calling for a return to an architecture inspired by tradition and the laws of nature, and criticizing

the "experiment" of modern architecture since the 1960s. He conveyed his oft-stated impression that architects are out of touch with the common person, in spite of the intense debate of the past 25 years in the profession about the significance of context and place, not to mention the many universally celebrated new buildings by the likes of Lord Foster and other fellow-traveling modernists.

His latest speech was not much of an attempt to bury the hatchet. With savvy spin, the prince did try to reconcile himself with the profession by offering an apology not for what he said 25 years ago, but for being misunderstood: "All I asked for was for room to be given to traditional approaches to architecture and urbanism." But swapping out "traditional" with "organic" to express his stylistic preferences doesn't disguise his contempt for modern architects: "Today there still remains a gulf between those obsessed by forms" and society.

In spite of statements from the developer Qatari Diar in early May about staying the course with the Rogers scheme, *The Sunday Times* claimed on May 24 that the planning application would be dropped in June, while the website bdonline.com reported that the powerful Kensington and Chelsea Council will most likely issue an official objection to the scheme at their own council meeting on June 2.

GWEN WEBBER



COURTESY APF

ARCHES AWAY continued from front page bridges the Kohn Pedersen Fox-designed office and residential towers, the proposed mixed-use complex, filed with the city on April 15, would rival the Prudential Center in height and, at 26 FAR, would become the densest development in the city.

Chiofaro has already faced stiff criticism from neighbors and advocacy groups over the 770-foot-high, 1.5 million-square-foot project, but his greatest challenge may come from the very founders of the commonwealth. Though technically codified in 1886, Chapter 91 of the Massachusetts General Law dates back to the earliest laws created by the Massachusetts Bay Colony in the 1640s. It requires that public access to the waterfront be maintained and amphibious habitats preserved, meaning that 50 percent of Chiofaro's project must be dedicated to open space, and will also be subject to stringent air, light, and water-quality standards. This is in addition to city zoning ordinances that limit the building's height to 155 feet and 4 FAR.

The Boston Redevelopment Authority (BRA) is often more than happy to negotiate with developers in exchange for reasonable public benefits. Chapter 91, however, is subject to tough review at the state capital. As a result, more than a few projects have been seriously compromised by the measure, while others have been stopped cold. "To build something on the scale Chiofaro is proposing, the rules would have to be broken," said Yanni Tsipis, senior vice president at Collier, Meredith & Grew, a real estate consultancy representing the tenants of the neighboring Pei Cobb Freed-designed Harbor Towers who oppose the project.

Vivienne Li, executive director of the Boston Harbor Alliance, believes Chiofaro will eventually build on the site, although it could take years and considerable concessions. "He's a very astute developer with a known track record," she said. "But it's early in the process. There will be much give and take, and much analysis remains to be done." Li said her group has not yet taken a formal position on the project.

Then again, this is how most real estate deals get done: propose the most extreme possible project, and work down from there. Chiofaro said he had toiled for months on getting the project just right, revising its scale, composition, and components. "The geometry of the buildings begins to be set specifically by what goes inside of them and what we're trying to achieve on the ground," Chiofaro told AN.

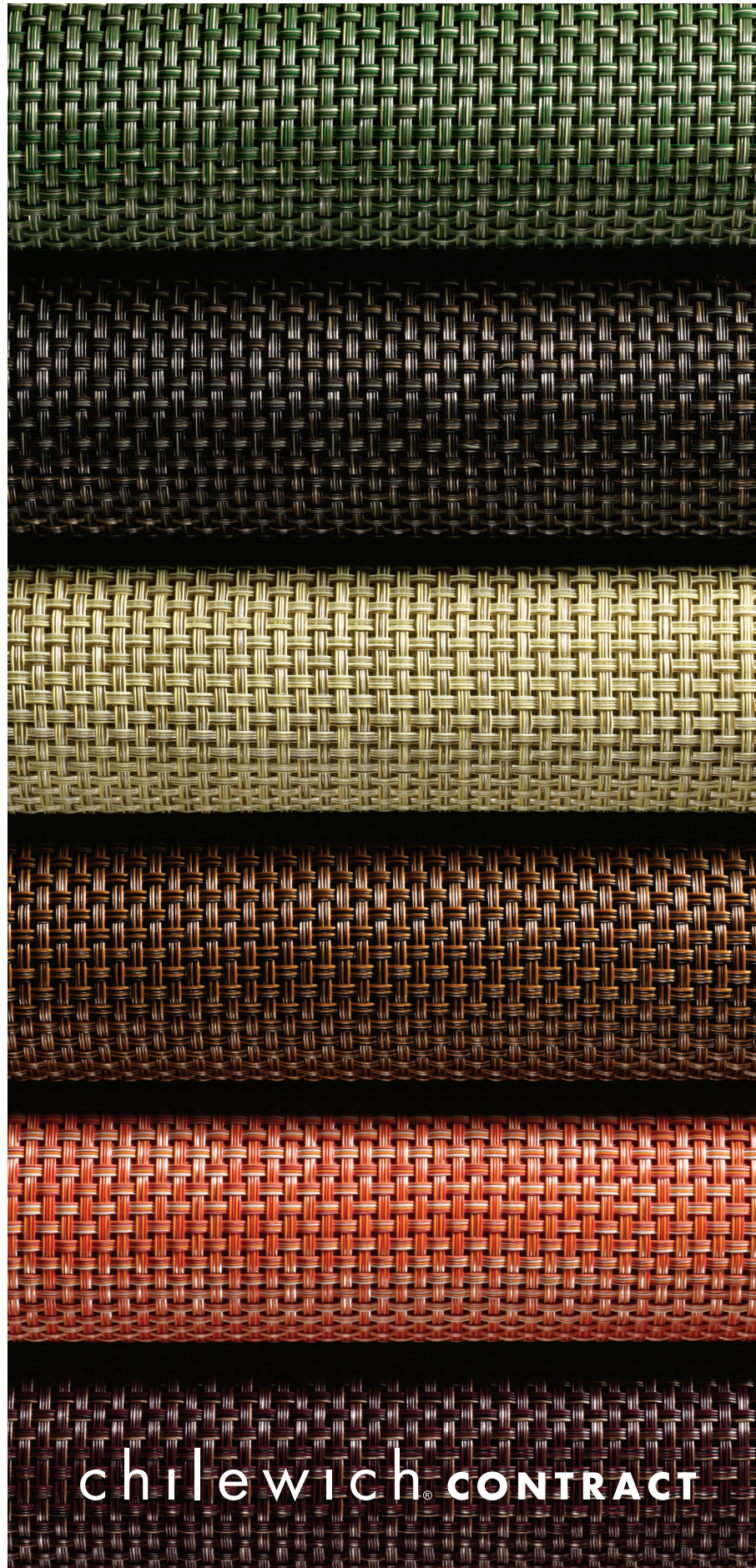
The site lies between the new Rose Kennedy Greenway and the waterfront and is occupied by a garage built as part of the Harbor Towers project. Chiofaro intended to simply build atop the garage, but when he began negotiating with the BRA, they

Above: The proposed piazza joins the waterfront to the Greenway. Below: Residents of Harbor Towers (building at left) are leading the fight against the towers.

suggested he tear it down and start from scratch, which is how the new towers evolved. Importantly, it is seen as a means to create a new access point for the waterfront, and particularly to the aquarium beyond.

As a result, a promenade was planned—Chiofaro likens it to the Galleria in Milan—that will bisect two major towers, one at 40 stories for offices, the other at 59 stories for a hotel and luxury residences. "It's the floorplates of these types that really begin to define the buildings," Chiofaro noted. The only problem was that against the skyline, the two towers looked somewhat muddled, which is how the arch was conceived. "Not only does it create an icon, a real gateway," said Andrew Klare, an associate principal at KPF, "but with that addition, it actually makes the scale break down."

The one problem is that the added height may create problems for nearby Logan airport. The Federal Aviation Administration has already warned that the building could impede approaching planes, but the developer insists such concerns are all part of the negotiations—which are very much just beginning. "We'll see what gets built," Li said. "To say your project is green or will create jobs is not enough. It's seeking some strong variances, which is not to say nothing would get built there. They just have to provide significant public benefits." **MC**



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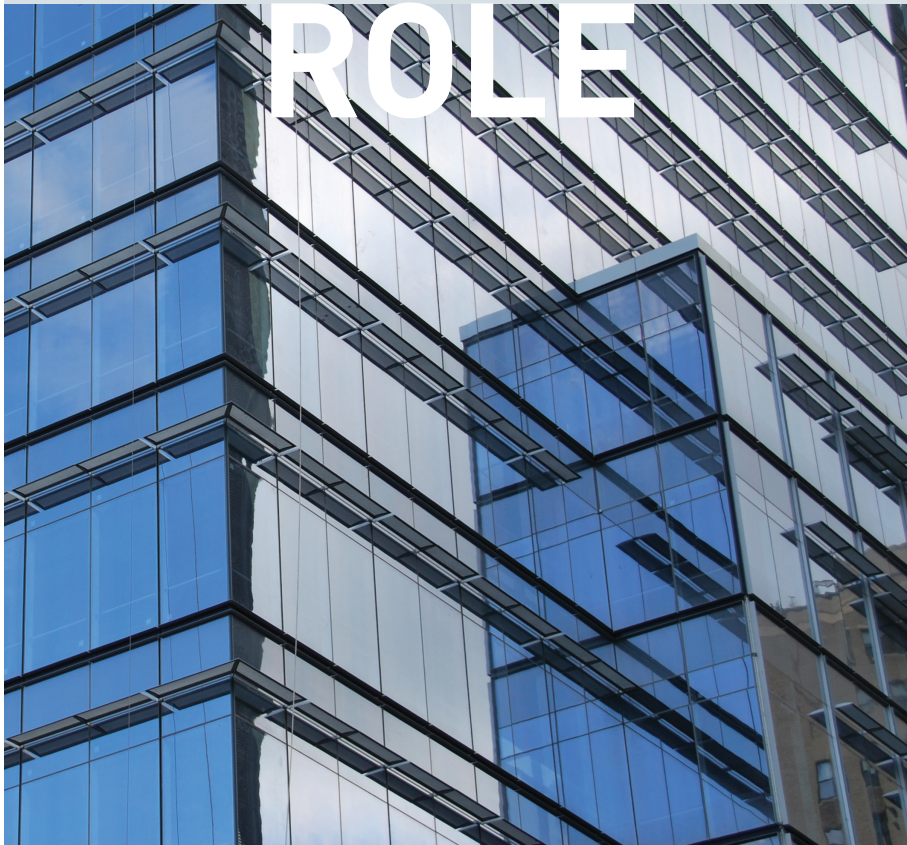
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The three-martini lunch of the Mad Men years.



EZRA STOLLER/ESTO

A NEW LEAF continued from front page the Philip Johnson-designed interior in July, realized the extent of the damage when co-owner Phyllis Lambert contacted him last fall. "My original reaction was, 'What does it need? It's fabulous!'" he said, and added, laughing, "But then, I'd never been there in broad daylight, sober."

While giving a tour recently in harsh morning light, he pointed out a mixture of dire and cosmetic problems throughout the Landmarks Preservation Commission-protected restaurant that opened in 1959. "The most beat-up areas are the ancillary spaces" on the ground floor, he explained. In the foyer, lobby, and cloakroom, ceiling plaster sags, travertine is grimy, and light fixtures with glass or anodized-aluminum coverings are failing. Square footage is wasted on two walnut phone booths and a telephone-switchboard alcove where the phones were torn out long ago. "It's strange how the spaces were re-purposed over the years," Freeman said.

Then he headed into the restrooms, where Philip Johnson's luxurious finishes have held up relatively well: pink marble and Brazilian rosewood in the women's room, French walnut and gray-black marble in the men's. But in the women's powder room, white glass counters and Saarinen tulip chairs are chipped. And the men's urinal partitions "need help," Freeman said, as they're stained with uric acid.

His five-person firm, Belmont Freeman Architects, has spent months strategizing how best to save or replicate the Four Seasons' historic fabric while improving circulation routes and mechanicals. This summer, the team, with contractor F.J. Sciamie Construction Co., plans to recycle walnut from the phone booths while converting them into closets for catering equipment. Textured glass and anodized aluminum sheets on the lights will be salvaged or reproduced for LEDs or other high-efficiency bulbs. William Armstrong Lighting Design and the fixtures' original manufacturer, Edison Price, are collaborating with Freeman on the upgrades, and researching the original schemes by renowned modernist lighting designer Richard Kelly. In the women's room, intrusive brushed-metal trash cans will be replaced with slots cut into the marble counter. Replica faucets will come from Speakman—which still manufactures Johnson's original design—and Knoll is sending over new Saarinen tulips. Fortuny is supplying a copy

of its original feather-pattern fabric at \$200-some a yard for the powder room walls, supplanting a recent wall-covering that Freeman calls "some kind of fake suede—it's gross."

The architect declined to disclose the project budget. "It's not a public number," he said, "in fact, it's not a known number yet." There are obvious urgent matters: Bronze door levers flop weakly when pressed, and panels are detaching from the Pool Room walls. The famous billowing window curtains of pink, gold, and silver chains "are failing because of metal fatigue, and the original source is long out of business," said Freeman, who is scouring jewelry manufacturers for potential replacement strands.

He has also been supervising test-stripping of the upstairs metal railings. "Some misguided soul painted the bronze a chocolate-brown at some point, so it didn't have to be polished," he said. The thick coating obscures Johnson's playful metal specs: He set spindly steel rods within the railings' thick bronze frames. Until a sample section railing was recently cleaned, Freeman said, "no one realized that Philip Johnson had mixed metals here, the way he did on the window chains, the way you're not 'supposed' to mix metals. It was exhibit A of his over-the-top aesthetic. But for years, it all looked bronze."

Freeman sees opportunities for further brightening in every room and corridor. "It's so much fun to luxuriate in the potential, the details here," he said, noting that the original carpet was a bold plaid, not tame scrollwork, and Johnson's bar stools were pale saddle, not dark, leather. The restaurant will remain open during the summer as Sciamie staff sneak in for shifts of a few hours a day. "It's difficult and frustrating to do it piece-meal, but these spaces are occupied seven days a week," said co-owner Alex von Bidder. The logistics of future overhauls will be even harder to orchestrate. Von Bidder has shut down the restaurant for renovations just once before, when the kitchen was rebuilt ten years ago.

Lambert, who oversaw Johnson's design in the 1950s and commissioned occasional furnishing updates from him for decades thereafter, said that Freeman's downstairs assignments are desperately needed. "I've seen problems there for some time," she said, and the brown paint on the railings "is completely mad—I can't remember when that happened, and why." Attention is being paid now. **EVE KAHN**

LPC OK'S TRANSPARENT BUILDING FOR TRIBECA HISTORIC DISTRICT

THROUGH THE LOOKING GLASS

When Joseph Pell Lombardi first went before the Landmarks Preservation Commission to present the Glass Atelier—a new, loft-style building in Tribeca with a facade built almost entirely of glass brick—many preservationists were shocked by the commission's admiring response.

Not Lombardi. After nearly 40 years of landmarks reviews, Lombardi said, he had every expectation that his six-story, see-through structure would get the official go-ahead. "I'm trained as a preservationist, not just an architect, and that's how I approach the process," he said. And sure enough, only two months later and with minimal changes, the architect returned on May 4 to win unanimous approval.

While many projects have made modern reinterpretations of traditional styles—think Aldo Rossi's Scholastic Building in Soho, or Herzog and de Meuron's 40 Bond Street—Lombardi has pioneered an intriguing alternative for designers facing New York's notoriously contentious landmarks-review process: Begin with the period style, and tweak it ever so knowingly. "It's taking traditional, vernacular buildings, but doing something different with them, so they read as 21st-century buildings," Lombardi said.

The architect had previously used this strategy in Soho, where he rehabilitated one loft building and reconstructed its neighbor with a facade of riveted steel—"the modern equivalent of cast iron," Lombardi explained—while another project differed from its period neighbors only through the use of oversized windows that, to the trained eye, are unmistakably modern.

For the Glass Atelier at 401–403 Greenwich Street in the Tribeca North Historic District, Lombardi designed a Romanesque-style loft building of unmistakably Tribeca stock:

arched windows, colonnaded mullions, and other period details. The only real difference from its 150-year-old predecessors is that instead of brick, Lombardi is using glass, along with a clear acrylic material for window frames and other hardware.

It's an approach the commission has embraced as it seeks out historically appropriate buildings that don't simply mimic the past. Fred Bland, a commission member and principal at Beyer Blinder Belle, called the design thrilling, and others praised it as an "exciting interpretation" of a historic style. Even preservation groups shared an appreciation. Nadezhda Williams, a preservation associate at the Historic Districts Council, said the group's chief complaint was that two existing buildings would be lost in the process.

Perhaps the most unusual aspect of the building is where Lombardi first got his inspiration: a magazine ad for Pittsburgh Corning's new glass brick. The easy part was figuring out whether it could be laid in a running bond instead of stacked, as glass brick is traditionally laid. (It could.) The more difficult part was finding a developer willing to put the bricks to the test. And the rest, as they say, is history. **MC**



Lombardi's Glass Atelier in Tribeca.

COURTESY JOSEPH PELL LOMBARDI

PUBLIC ART FUND GREENS LOWER MANHATTAN

URBAN OASIS

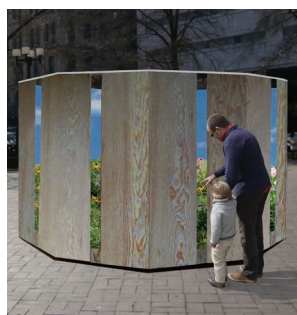
Creating a temporary respite from everyday city living, landscape designer Julie Farris and fellow landscape designer and artist Sarah Wayland-Smith's new installation, *A Clearing in the Streets*, brings nature back into the urban fabric. Commissioned by the non-profit art organization Public Art Fund, the temporary landscape, on view through October at Collect Pond Park in Lower Manhattan, reclaims a small portion of the historic public plaza and asserts the importance of natural systems within the built environment.

Wayland-Smith likens the installation to a meadow clearing in a forest, where "the streetscape is pulled back to allow space to insert a natural field," she told *AN*. The designers' ten-sided, plywood structure encapsulates an ecosystem of over

thirteen different plant and grass species indigenous to the New York area, including big bluestem, black-eyed susan, blue vervain, clasping coneflower, wild bergamot, and wrinkle leaf goldenrod. The plants chosen reflect the "transformative and endless change of the city itself, while mimicking the inherent disorder of nature," Wayland-Smith said.

Once the site of a 60-foot-deep pool filled from an underground spring, Collect Pond Park eventually became an open sewer that was drained and filled by the city. It then gained lasting notoriety as the heart of the crime-ravaged Five Points neighborhood before being redeveloped in turn as part of Civic Center. *A Clearing in the Streets* thus expresses the cyclical ecology that lies even deep within the city.

The structure itself, 15 feet in diameter, provides a space for the seedlings to grow while signaling an architectural divide between the two competing environments of the natural and the urban. Evenly spaced, eight-inch gaps offer glimpses of the landscape inside, along with a photographic mural of blue skies dotted with clouds. In a fitting natural progression, the living materials that have been added to this habitat will be enjoyed for one growing season and then recycled to community gardens throughout the city.

DR

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RECESSION TALES > VITO ACCONCI



COURTESY ACCONCI STUDIO

Conceptual artist, poet, designer, performer, Vito Acconci, 69, has been pioneering interdisciplinary practice and interactive architecture for over four decades with such performance work as *Centers* (a 1971 video of Acconci pointing at himself); architectural works including the recently restored 1993 facade of the Storefront for Art and Architecture, on which he collaborated with Steven Holl; and landscape/architecture projects such as the artificial Mur Island (2003) in Graz, Austria. In a frank interview with writer and editor Lilian Pfaff, he discusses how the recession has had an impact on his studio and his thinking about future work.

So you are closing your studio. Why?

It's not so much because we don't have projects. We have a number that we are just beginning: a three-story building from the ground up in Milan; a "makeover" of a strip-mall in Athens, Georgia; an amphitheater in Stavanger, Norway; a park near Delft in the Netherlands; a kind of plaza/park over some train tracks in Vienna.

The contradictory thing is that at a time when there are these architectural projects that we have the possibility of doing, how do we keep the studio active on a day-to-day basis? We don't have money constantly coming in, we have money that comes in spurts, but we can't pay people's salary every two weeks, rent, insurance, etc. I think it costs approximately \$50,000 a month to keep the studio going, and we certainly don't make anything near that amount now.

How many people are working in your studio?

It changed at the beginning of last summer. There were six designers, an office manager, and someone who took care of press. Sometimes we also had interns who came in to deal with the archives.

The economic crisis made a big difference. At first, I thought it wouldn't affect us, because we never made a lot of money. But it really has. One of the reasons is that we have never consistently supported ourselves from the architecture. We also depended on the sale of my artwork and without this we wouldn't have survived. It's a very difficult time for architecture projects to exist, but it might be a harder time for art sales.

What are you going to do?

This is just very new. I am still shell-

shocked. I am trying desperately to think of alternative ways. Ideally I would like to get where I at least could hire two full-time designers, but I can't count on it. I think I have to find a way to work differently. I might take up some more theoretical architecture work. Instead of having a full-time studio I might try to hire people either part-time, or hire one person for Project A and then one for Project B. The big problem with this method is that our studio doesn't seem like an architecture firm, it seems like a research lab.

Can you explain why and how it's so important in your architectural work to collaborate with other people?

One obvious way is that other people in the studio are working on the computer, and I don't know how to use computer programs. I depend on the background I came from; I depend on words. I think when the studio work is successful, it's a mix of mathematics and poetry, a mix of biological systems and narrative. And I hope in some ways the mix makes the studio different from others. When I talk about a project, I talk as if I am writing a narrative. An example: A few months ago there was a competition for a museum in Perm in Russia. The site of the museum was at the top of a slope. The way we began our project was that everybody knows that the museum should be at the top of the slope, but maybe the slope is too strong, it's like the call of the wild. The museum can't resist the slope, the museum begins to fall down, as the museum falls down it becomes maybe as much a landscape as a building. There were train tracks that ran across the middle of the slope. It just so happens that Perm is a kind of out-of-the-way place, it's very hard to get there, so we could take advantage of this. Part of the museum folds over the train tracks and becomes a train station. So the museum doubles as a train station, the museum also becomes the way to get to the museum.

A person in the studio said to me once, maybe you never called it this, but you were doing computer scripting from the beginning, you set up rules and followed the rules because you didn't want to know before what something looked like. So in some ways we were very close, but from very different directions.

Another way of answering your question would be that without the studio maybe I would be doing only versions of Italo Calvino writing. But I don't know if this is enough. I can't claim that the most important thing for me is that things be built. Ideally, I want to come up with something that couldn't have been imagined before the 21st century. The notion of now is important to me. I think theories can be very cheap until you don't have the proof, and I want both.

Do you think your work will now go in a different direction?

It could go into other parts of design. I would prefer that we would be doing a building at the same time as we are doing say clothing. What drew me from art to design was the possibility of being able to deal with the occasions of everyday life. I want to make places you can be inside of and I want things you can hold in your hands, because things possibly are more important to us than places.

ARTIST'S SOHO HOME AND STUDIO TO BE RESTORED FOR PUBLIC ACCESS

JUDD'S SPRING RENEWAL

On April 7, the Judd Foundation received unanimous approval from the Landmarks Preservation Commission for the renovation of artist Donald Judd's Soho loft building at 101 Spring Street. The result of years of investigation by a team led by Architecture Research Office (ARO), the plan will allow the building to reopen for limited public access in 2012.

Designed by Nicholas Whyte, the 1870 building includes both structural and decorative cast iron and has unusually large windows, fully 55 percent of the facade. During the exterior restoration, led by Walter B. Melvin Architects, cast-iron spandrel panels will be removed and cleaned, and drainage holes will be added, while the structural columns will remain. New mahogany windows, with low-e outer glass and restoration glass on the inside,

will replace the originals.

The building, which has been under scaffolding since 2003 to protect pedestrians from falling debris, contains works by Judd and many of his contemporaries, including Dan Flavin, Frank Stella, and John Chamberlain. Each of the five floors is organized for a different use: a gallery on the first floor, kitchen and dining on the second, studio and a library on the third, formal entertaining on the fourth, and sleeping quarters on the fifth. Working with Arup, the ARO team will add foundation offices in the basement, new restrooms, a smoke evacuation system, and other tweaks to the spaces once occupied by Judd, who died in 1994.

The prospect of making even minor alterations to an interior designed by the legendary artist would seem daunting, but ARO principal Adam Yarinsky has

approached the project as a learning experience. "You can't be ideological," Yarinsky said. "You have to look at each element of the design and program on a case-by-case basis."

Even with their meticulous process, the Judd Foundation acknowledges that the project entails a certain risk. "There is some question of patina, of that magical sense of wonder," said Barbara McLanahan, executive director of the foundation. "People who are new to his spaces will still have that experience, but those who know the space intimately will have that question of nostalgia. Sometimes you just can't get around that."

ALAN G. BRAKE

The cast-iron exterior (below left) will be meticulously cleaned and restored. The second floor contains furniture by Judd, as well as a kitchen and dining area (below right).



ANDREA STEELE (LEFT); RAINER JUDD/JUDD FNDY/VAGA (RIGHT)

MAYA LIN'S SEA OF GRASS

SURF'S UP

Maya Lin's new addition to Storm King Art Center is *Storm King Wavefield*, a sea of undulating green on the center's Mountainville, New York campus. Opened on May 9, it constitutes the third and largest of a series of wavefields created by the Chinese-American architect and artist, following earlier pieces in Michigan and Miami. For Storm King, Lin conceived a game of perceptions: seven rows of waves, each 300 feet long and between 12 and 18 feet high, occupy an 11-acre site and blur the distinction between viewer and artwork.

Lin selected the site after careful study of Storm King and its environs. "She visited the site every week, walked through it, experienced it, and eventually realized the work

needed to be expanded," Storm King Director and Curator David Collens told *AN*. "She really understood Storm King, and created something completely different from the other sculptures." Lin ultimately chose a gravel pit and, collaborating with the New York State Department of Environmental Conservation, along with landscape architects Edwina von Gal and Darrel Morrison, designed an environmentally sensitive work that makes use of materials that were already on site, and adds only topsoil and low-impact grasses like Creeping Red Fescue, Deertongue Grass, and Canada Bluegrass. "The grass blends into the surrounding farm fields. It is still fragile, because the young grass has yet to grow," Collens said. He added that the earthwork doesn't need to be watered, and has a natural drainage system of rock.

In addition to the *Storm King Wavefield*, the museum hosts a special exhibition, *Maya Lin: Bodies of Water*, featuring sculptures, photographs, and models that shed light on Lin's interest in water in its various states, as well as her approach to salvaging polluted sites around the world.

MARIANA RODRÍGUEZ ORTE

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STUDIO VISIT > FXFOWLE

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ELEVEN TIMES SQUARE



Pioneers of the sustainable tall building, FXFowle has long been known for all things big and green. But more recently the 31-year-old practice has broadened its mission beyond green buildings to the building blocks of cities. That ambition accelerated with the office's reorganization last year into three studios that have inspired broader collaboration within the office while buffering fallout from the economic downturn.

Led by Daniel Kaplan and Mark Strauss, the urban studio was formed to focus on mixed-use projects, and has also worked somewhat below-the-radar on design guidelines for city projects such as the West Side's Hudson Yards and Hunters Point South in Queens. Then there is the international studio, led by Sudhir Jambhekar, a veteran of I.M. Pei's firm and Kohn Pedersen Fox. A Dubai office, established 3 years ago, has won FXFowle high-profile infrastructure commissions including the Sheikh Rashid bin Saeed Crossing in Dubai, scheduled for completion in 2012. For such projects documentation and client management are typically handled from Dubai, while New York leads the design effort. Last is the cultural, educational, and interiors studio, led by Sylvia Smith and Guy Geier. Interior work has been reenergized by Geier, who joined the firm five years ago. "Clients that in the past built buildings are now going to be doing renovation work," he said. "How do we reuse old buildings sustainably? It's a much bigger market than just corporate interiors." And the firm has notably raised its profile through cultural and educational projects led by Smith, including work with Diller Scofidio + Renfro on Lincoln Center, and a new space for the Conservatory of Theater Arts and Film at SUNY Purchase.

The firm will also be growing in the Washington, D.C. area, where a new office is being spearheaded by George Hellmuth. "In New York, you don't have to preach densification," said Strauss. "In D.C., they're just starting to get that." Bringing the gospel to that sprawl-saddled region is a challenge FXFowle can't help but embrace. "It's our DNA," Strauss said. "It's who we are as a firm." **JEFF BYLES**

KING ABDULLAH
FINANCIAL DISTRICT
SITE I
RIYADH,
SAUDI ARABIA

With a masterplan by Copenhagen-based Henning Larsen Architects, the King Abdullah Financial District is a pedestrian-oriented development meant to position Riyadh as the financial capital of the Middle East. The first of FXFowle's three sites—scheduled for completion in 2011—combines two separate parcels to create commercial and residential towers, plus three levels of retail and public space. The building forms are based on shading models to promote energy-efficiency, and resemble chiseled sandstone. The project fronts on a unifying landform known as a wadi, a desert-like environment appropriate to the arid climate, with landscape design by New York-based HM White Site Architects.

KING ABDULLAH
FINANCIAL DISTRICT
SITE II
RIYADH,
SAUDI ARABIA

With a 26-story office tower located in the middle of the parcel, this project takes advantage of open north and south views. A residential building engages the tower at the lower level, with views to the wadi. Most uniquely, this site contains a mosque, situated east of the residential and office tower, also designed by FXFowle. "The mosque floats on a very simple, shallow body of water," said Jambhekar. With its pure geometries and green roof, the mosque makes perhaps the most persuasive argument yet for the firm's approach to a green urbanism that doesn't sacrifice cultural authenticity.

SAP NORTH AMERICA



IMAGES COURTESY FXFOWLE EXCEPT AUDUBON SOCIETY: DAVID SUNDBERG/FESTO

KING ABDULLAH
FINANCIAL DISTRICT
SITE III
RIYADH,
SAUDI ARABIA

Even in a radically different context, FXFowle hasn't pulled back from social sustainability. This parcel borrows its design from historic Islamic precedents of low-scale, high-density cities. But some traditional forms have been left behind. In residential designs, for example, the client provided circulation patterns that allowed men upstairs but relegated women to lower levels. "We put them on the same floor," said Jambhekar. "It's a minor contribution, but we're able to make the point that men and women should be treated equally." Here, the combination of three- and four-bedroom units is skewed for families who make up a growing part of Riyadh's financial workforce.

NATIONAL AUDUBON
SOCIETY
NEW YORK

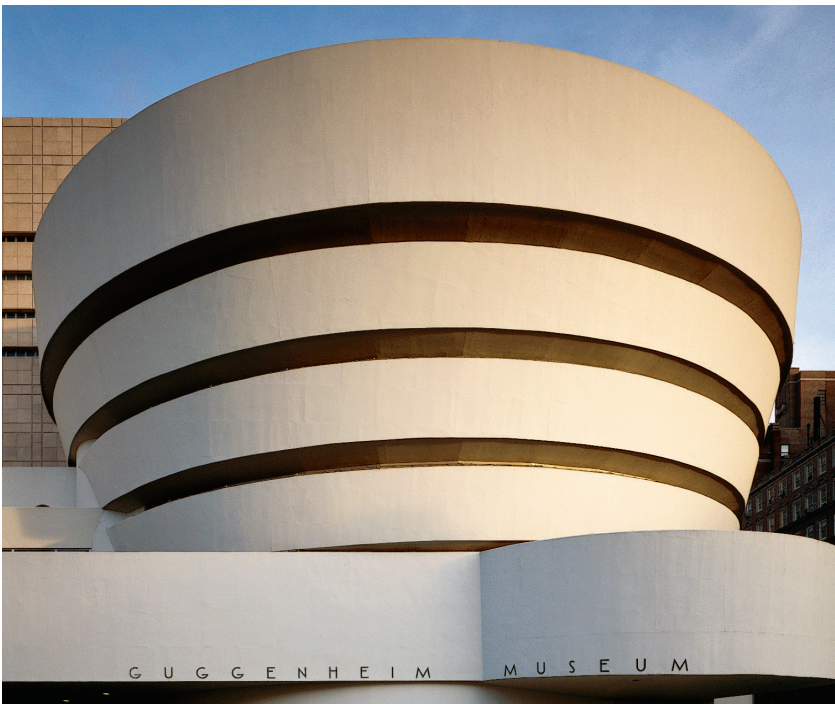
For the National Audubon Society's new headquarters, the conservation group sought a work environment to foster collaboration. FXFowle devised an ideal solution in a former printing house at 225 Varick Street, where the 28,000-square-foot space accommodates all 125 employees on one floor. The low-key design pulls in daylight through demountable wall systems that extend only part way to the ceiling (tunable, white-sound generators provide acoustic privacy). The 12-foot-tall clear height allowed for under-floor air distribution, with four air towers to pressurize the plenum. With reclaimed barn siding, cradle-to-cradle Herman Miller furniture, and other green elements, the project won a LEED Platinum rating.

ELEVEN TIMES
SQUARE
NEW YORK

Now rising as the western gateway to Times Square, this \$1.1 billion, 40-story tower takes advantage of a prime corner site. The north-facing volume cuts away to accentuate the public character of 42nd Street, allowing the sheer glass curtain wall, with its silk-glass spandrel panels, to arc upward to an outwardly-sloped spire. The south side's corporate entry includes a 54-foot-high glass lobby, free of columns due to the structure's 45-foot cantilever. Perforated aluminum sunscreens shade the offices, which feature 9-foot-6-inch floor-to-ceiling glass. A LEED Gold rating is expected upon completion next year, along with familiar Times Square bling—40-foot-diameter, 3-D signage.

SAP NORTH AMERICA
NEWTOWN SQUARE,
PENNSYLVANIA

For this expansion of software giant SAP's Philadelphia-area campus, FXFowle won an invited competition with a building that curves along existing grading lines and conserves a grove of chestnut trees. The 200,000-square-foot building, which opened last month adjacent to an existing SAP facility, will connect to a second phase of expansion. Offices enjoy views to the north, while a circulation spine follows an atrium with a dramatic brise-soleil. An expected LEED Platinum rating is achieved through features including an ice-storage plant and a 50,000-gallon rainwater cistern. According to SAP, costs of the sustainable features will be recovered within seven to ten years.



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Guggenheim Museum - Exterior Restoration
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HONORS > NATIONAL DESIGN AWARDS



- 1 The carousel at SHoP Architects' Mitchell Park, Greenport, NY (2001–2005).
- 2 TsAO & McKOWN Architects' Sagaponac House, Wainscott, NY (2007).
- 3 Hood Design's Splash Pad Park, Oakland, CA (2003).

Research Office of New York and **Michael Maltzan** of Los Angeles. **TsAO & McKOWN Architects**, led by **Calvin Tsao** and **Zack McKown**, were lauded as winners of the Interior Design Award. In this category, New York-based **Ali Tayar/Parallel Design** and **Work AC** were finalists.

The Landscape Design Award went to **Hood Design** of Oakland, CA, while finalists were **Andrea Cochran Landscape Architecture** in San Francisco and Los Angeles-based **Rios Clementi Hale Studios**.

The physicist and Rocky Mountain Institute cofounder **Amory Lovins** received the Design Mind Award, which, among other things, celebrated the integrative designer's "passive-solar banana farm," a house and research center where he lives in Colorado. **DR**

1: SEONG KWON; 2: MICHAEL MORAN; 3: MARION BRENNER

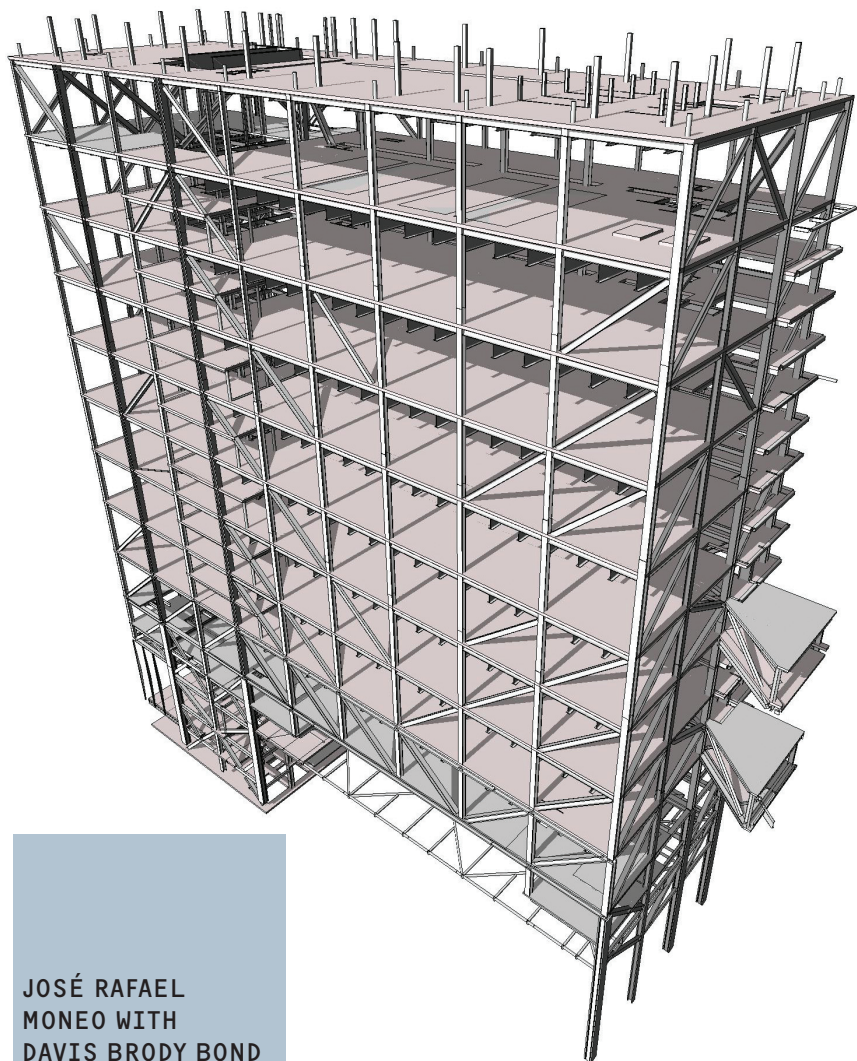
AT DEADLINE

HADID ON FIRE

First Rem Koolhaas, now Zaha Hadid. On May 11, the architect's new opera house in Guangzhou, China caught fire during construction. Unlike the more widely publicized fire that engulfed OMA's TVCC tower in Beijing in March, the Guangzhou fire was relatively minor and extinguished within an hour. According to Hadid's office, the building—with a characteristically twisted, web-like structure—remains intact, and designers still expect to complete the cultural venue by the fall.

JUMPIN' JAVITS

After years of revisions, resolutions, and restarts, the vastly downscaled expansion of the Jacob K. Javits Convention Center by FXFowle is set to move forward, having received a green light from the board of the Empire State Development Corporation on May 21. Initially designed by Richard Rogers, the expansion aimed to double the space of the aging Pei Cobb Freed-designed structure, but costs soared under Governor George Pataki, and the ambitious project was scuttled by his successor, Eliot Spitzer. Now, a 100,000-square-foot addition will create a new entrance on a site between 39th and 40th streets, while most of the \$1 billion project will focus on renovating the leaky structure.



JOSÉ RAFAEL
MONEO WITH
DAVIS BRODY BOND
AEDAS AND ARUP

By 2005, after 120 years of steady growth, Columbia University had filled out every block of its McKim, Mead & White (MM&W)-designed master plan except one—a rectangular allotment on the campus' northwest corner at the intersection of Broadway and 120th Street. Many proposals had been proffered for the site over the years (including one by James Stirling) but nothing had panned out. In 1972, construction on the lot was complicated, when the university built a bunker-like subterranean recreation center there after student riots in 1968 halted a proposal for a supposedly segregationist gymnasium in nearby Morningside Park. After that point, any structure to rise at the northwest corner would have to bridge the recreation center's 120-foot clear span—an engineering feat that carried with it an exorbitant price tag.

The mid 2000s, however, found the institution with free-flowing funds and visions of expansion. While drafting schemes for a new campus in Manhattanville, Columbia hired the celebrated Spanish architect

José Rafael Moneo to design a building that would not only complete its century-old plan, but also function as a gateway between its native turf and the new lands to the north. Davis Brody Bond Aedas was brought on as executive architect, and Arup was selected as both mechanical and structural engineer.

The north end of the campus is Columbia's sciences corridor. The MM&W masterplan leaves 20-foot gaps between each building, but all of the science edifices are connected via upper-floor bridges. The one break in this chain is at the northwest corner, between Pupin Hall (physics) and Chandler Hall (chemistry and engineering). The new structure, known simply as the Northwest Corner Building, was slated to complete the circuit and programmed as an interdisciplinary facility with cutting-edge laboratories for physics, chemistry, biology, and engineering.

The convergence of these structural and programmatic demands created a challenge for the design team: To bridge the recreation center, the

structure had to be lightweight—using steel was the obvious choice. But to create a stable lab environment the structure also had to be rigid and not prone to the sway associated with most steel structures. The solution was to design the building as one big truss up and down its elevation by inserting diagonals in the otherwise standard moment frame. This perimeter system stabilizes the structure against vibration, and works in tandem with three heavy-duty trusses running the length of the building to span the recreation center's roof. The entire assembly ties into eight beefed-up steel columns, three on the south side and five on the north, that transfer the gravity load to a concrete foundation sitting on bedrock.

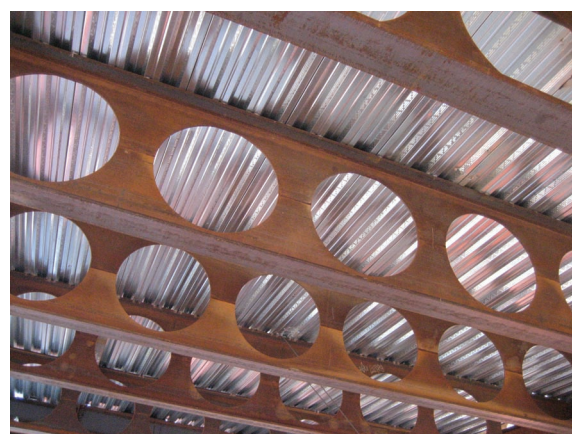
Unlike Bernard Tschumi's Alfred J. Lerner Hall, which is partially brick in reference to the campus' Beaux-Arts vocabulary, Moneo's building is utterly modern in expression. The street facades, which enclose the lab spaces, articulate the structure. Clear anodized aluminum panels clad the bays with

diagonal structural elements, conveying these lines with extruded aluminum fins. While these panels are opaque, the clear bays are outfitted with fenestration. The building's plaza facade, however, which encloses office space, is an all-glass curtain wall.

Moneo's building makes some interesting departures from Columbia's traditional structures in layout as well. In MM&W's plan, the 65-foot-wide plot would be arranged with a 10-foot-wide corridor running down the middle, leaving 27-foot bays on either side. This is great for classical symmetry, but Columbia wanted to create modern lab space flexible enough to work for any discipline. In answer, the design team skewed the plan, moving the corridor to the east to open up 40-foot clear span spaces for the labs, and leaving narrower bays for the offices. The lab floors are also framed with five-foot-deep castellated beams to allow 18-foot floor-to-ceiling heights, a generous allowance that made room for mezzanine levels for the offices.

The seven lab floors begin five flights above street level, but only a 60-by-60-foot square of the facility reaches Broadway, where there is a lobby. Above the lobby is a café with the same dimensions, and from there escalators lead the student body up to a library, which occupies the building's full footprint atop the recreation center's roof. The library is clad entirely in glass on both east and west faces, providing views clear from the campus' plaza through the building. It is also column free, thanks to the fact that the level above, which holds book stacks and a lecture hall, is home to the structure's three workhorse trusses, the middle of which shoulders half of the entire load from the floors above. These trusses were too big and heavy to be shop fabricated and trucked in, and the roof of the recreation center was too weak to act as a staging area; and so the construction team, led by Turner, welded the trusses together on a platform erected above the sidewalk and then slid them into place. Very neatly.

AARON SEWARD

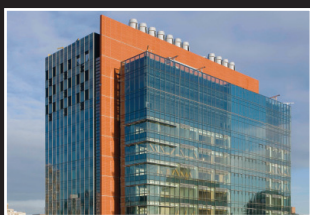


TOP LEFT: ARUP; TOP RIGHT: MONEO; MIDDLE AND BOTTOM: COURTESY DAVIS BRODY BOND AEDAS

In order to bridge a subterranean gymnasium, the design team made the entire building one big truss whose diagonals are expressed in the facade. Five-foot-deep castellated beams allow for 40-foot clear spans in the labs, as well as 18-foot floor-to-floor heights, which make room for office mezzanines.

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COURTESY SMITHGROUP

THE EVIDENCE IS IN

Research-intensive practice has been around for decades, but today an expanding corps of architects—often working in technologically advanced niches or behind the scenes as consultants—are honing their approach to evidence-based design. *AN* profiles five firms that have developed the special skills needed for a range of institutional projects, from rehabilitative centers for veterans to forensic laboratories and even high-performance churches.

Designed by SmithGroup architect Michael Mount, the 75-foot-long, 10-foot-wide firing range at the state crime lab in St. Paul, Minnesota, allows scientists to perform a range of ballistics tests.



CESAR RUBIO PHOTOGRAPHY

PERFORMANCE / WORSHIP

Auerbach Pollock Friedlander (APF) does not bill itself as a worship-space specialist, though the firm boasts an extensive list of churches and synagogues in its portfolio. In fact, the bulk of APF's work centers around project types that at first glance seem far outside the realm of the holy. Founded in 1972 as a theater consultancy, the firm has applied its skills to opera houses, professional repertory theaters, concert halls, museums, planetariums, and entertainment venues in casinos, cruise ships, and nightclubs. But the principles that guide design of those spaces—lighting, sound, and audience/performer relationship—are also integral to the function of a house of worship.

"The approach to designing and planning worship spaces is no different than for other varieties of performance spaces," said firm president and founder Len Auerbach. "The key elements are audience communication, sight lines, focus, and creating the appropriate environment."

The connection between religious architecture and the performing arts is plain in this era of mega churches, where the faithful gather by the thousands to be dazzled by musical performances and sermons from preachers blown up larger than life on huge LED video screens. But contemporary theater technology has also become a constitutive part of more old-world forms of religious congregation. Be it the restoration of a 19th-century synagogue or the construction of an airplane-hangar-sized Pentecostal church, architects are now facing the technical challenge of integrating systems such as lighting, sound, and video into their designs.

In spite of the similarities between theater and worship settings, there are important technological differences that must be considered when fitting one to the other. "In worship spaces, the entire room is a theatrical experience," said Auerbach, "with special attention given to specific ritual and ceremonial criteria

as in weddings, Mass, clergy, and direct contact with the congregation, all different from the focus of a theater." These criteria, of course, vary from religion to religion, which make an understanding of denomination APF's first step.

Two projects in the firm's portfolio illustrate the fluctuating degrees to which aspects of theater or performing arts design can become part of worship spaces. APF's latest finished religious work is the SOM-designed Cathedral of Christ the Light in Oakland, California. For this building of architectural purity, APF worked with SOM to make the theatrical systems like lighting and rigging of auxiliary flown elements integral with the interior screen wall, and thus totally concealed. The firm also helped the architects develop the seating plan, giving special attention to seat count, sight lines, and custom design of pews.

While that project reflects the minimal side of "performing worship" space, APF's contribution to Zimer Gunsul Frasca's massive Conference Center for

The Church of Jesus Christ of Latter Day Saints in Salt Lake City represents the maximal. The 1.5-million-square-foot center, completed in 2000 and comprising a 21,000-seat auditorium and a 911-seat proscenium theater, is one of the world's largest indoor worship spaces. In addition to designing the theatrical lighting, overhead rigging, and flexible rostrum and staging systems for the project, APF worked with the architects to create a sense of intimacy in the auditorium, a tall order given that the distance from the pulpit to the last row of the third tier is the length of a football field. The firm also created an infrastructure of data distribution, power, structural support, and a tunnel system for accessible service to keep its technology up-to-date throughout the structure's expected 150-year lifetime.

AARON SEWARD IS AN ASSOCIATE EDITOR AT THE ARCHITECT'S NEWSPAPER.

Auerbach Pollock Friedlander leant SOM its performing-arts expertise in designing the Cathedral of Christ the Light in Oakland, California. The firm worked with the architects to develop a seating arrangement that focused all attention on the altar and integrated high-tech electric lighting as unobtrusively as possible.



COURTESY SMITHGROUP

FORENSICS

Michael Mount is quick to point out there are no cadavers in the laboratories he designs. Mount is a principal with SmithGroup, and has been specializing in forensic labs for more than 25 years. The labs are strictly for examining forensic evidence, not practicing forensic medicine, but Mount said his career is still enjoying what he called “the CSI effect.”

“There’s been an increasing demand from the courts for forensically examined evidence—and this increases demand for crime labs and for new facilities,” he said. “In a population that’s been constant and might remain constant, crime trends might be going down, but caseload is going up. Juries are disappointed if you can’t show them scientific evidence.”

Mount began his specialty practice with a single lab project under his belt. In 1983, he was hired to design a crime lab in Anchorage, Alaska. When he and a friend moved to California, taking over a foundering practice within a larger

firm, he said, “Why don’t we declare ourselves experts in the design of law-enforcement facilities?” He had a reasonable doubt they’d fail, but the business was profitable after the first year. “As architects, we thrive on crime and natural disasters,” said Mount, who has now designed more than 50 forensic labs in North America and abroad.

Currently, he’s working on the Forensic Sciences Complex in Toronto, a 530,000-square-foot facility that will be the largest crime lab in the Western Hemisphere. Though the sizes of Mount’s projects range from small county labs to large state or national facilities, he’s developed a model that works for the discipline no matter the space involved. A traditional design features workstations in rows for the length and width of a building. Mount said that to him, it made no sense that forensic scientists performing multiple experiments would have a single-module workstation. He began integrating U-shaped modules into his designs.

Though he assumes the lab workstation design will remain constant throughout the coming years—along with accreditation standards like independent lab environments for each forensic department and floor plans that allow the evidence chain of custody to flow smoothly—lab equipment is a scientific variable. “I spend a lot of time bugging the FBI to find out what’s coming up in the future,” he said. “The best we can do is keep in touch with world leaders in forensic science.”

According to Mount, facilities in Canada and England are willing to spend more money per capita than their U.S. counterparts, but the United States is moving toward a higher standard of forensic science in general, which will mean newer, higher-tech crime labs. On February 18, 2009, the National Academy of Sciences released a scathing report on the nation’s forensic science system, calling for major reforms and new research into adopting a nationwide standard of education and scientific

methodology. Mount said the report urged Congress to establish a National Institute of Forensic Science (NIFS). Among other powers, NIFS would have the authority to establish standards for the design of new facilities.

“Many forensic scientists I have spoken with see this as a totally negative study that condemns their profession,” said Mount. “However, most of the administrators of forensic laboratories, including myself, see this as a very positive report, because it can open the eyes of our government and force them to do something about the problem.”

Despite deficiencies in funding, Mount said public interest in the labs has always been strong; he designs almost every facility with a circulating corridor and viewing windows for tour groups. Mount makes a compelling case that, maybe soon, the reality of U.S. crime labs might just equal CSI fiction.

JENNIFER KRICHELS IS AN’S SPECIAL PROJECTS EDITOR.

A bullet recovery tank in the St. Paul, Minnesota, forensic lab is used to match a bullet to a suspect’s gun.



CLAUDIA AMBRIZ

REHABILITATION

Researchers have long pioneered advances in medicine and rehabilitative therapy, and for neuroscientist and architect Eve Edelstein, the renovation of the San Diego VA Medical Center offered an opportunity to expand that research into the realm of architecture.

Edelstein, a senior vice president of research and design at HMC Architects, is currently studying the impacts of hospital design on patients and caregivers alike, collaborating with the California Institute for Telecommunications and Information Technology (Calit2) at the University of California's San Diego campus, where she is a visiting scholar.

Edelstein and the Calit2 team are exploring the human response to design features in healthcare and institutional environments using a novel tool called the StarCAVE: a 360-degree, virtual-reality laboratory in which a test subject moves through 3-D architectural environments that are projected on an array of fifteen 12-foot-high panels. Researchers measure the subject's real-time response to the architecture with a prototype device that synchronizes virtual reality behavior with the test subject's electroencephalography (EEG) measurements. The upshot is a detailed cognitive portrait of how we react to the spaces around us.

The team is also using the StarCAVE to discover how neural structures are associated with wayfinding, thus gaining insight into how best to help patients navigate a complex medical facility. Using this research to influence design could eventually save hospitals a significant amount of money in lost staff time, while improving the patients' experience and decreasing adverse

health effects such as cross-contamination.

Edelstein and her HMC colleagues, including healthcare practice leader Jerry Eich and Rebecca Hathaway, a former nurse and hospital CEO who is now HMC's senior vice president of healthcare, are currently working with the San Diego VA Medical Center to design a masterplan for future renovations of the facility's operating suites. They are drawing on the so-called Planetree model of patient care that focuses on making hospital environments less intimidating. Furthermore, according to Eich, VA hospitals are in the midst of a significant transition from a predominantly male population with aging issues to a younger population including a never-before-seen demographic: combat-wounded female veterans. For an agency already charged with caring for both the physical and psychological damages of combat—each with its own long-term effects—accommodating women's needs adds another layer of complexity for designers at work on veterans-care facilities.

Edelstein has also been investigating how light can improve both health and hospital environments. "We can't just say more light is better," she said. "The science says that we need a certain pattern of dynamic lighting. If we're going to be working 24/7, how do we adapt our lighting so that our staff is at their most cognitively aware?" In fact, much of the team's research-based solutions support the caregivers' well being—an especially important goal in VA medical facilities, where the medical staff often acts as surrogate family for patients who are far from home. "How can we

Researchers at the University of California's San Diego campus use a remote wand to navigate the StarCAVE, a 360-degree, virtual-reality laboratory that measures human responses to the designs of hospitals and rehabilitation facilities.

change our work and care environment so that it can serve the sensory and cognitive needs of a doctor or nurse, and the emotional and cognitive needs of the patient?" Edelstein asked.

While exploring the outer reaches of virtual experimentation, HMC, whose offices are based primarily in California, also hopes to bring its evidence-based design practice to the mainstream by developing new acoustic solutions with Arup, for example, in the development of emergency rooms where alarm systems and intimate conversations require different levels of audibility.

Hospitals contain many competing needs such as these, and Edelstein's collaboration with UCSD has helped move design to the forefront of diagnostic and rehabilitative therapy. "We have been talking to psychiatrists and other doctors to see how we might be able to use some of our research in that way," she said. "The department of defense hospitals offer an opportunity for clinicians and researchers to really collaborate with cutting-edge research and be involved in development of state-of-the-art care." **JK**

JUSTICE

"Our goal has been to be the nation's preeminent justice architects. Not the largest firm, but the preeminent firm," said Kenneth Ricci, founding principal of RicciGreene Architects. Since the 1990s, RicciGreene has focused exclusively on the justice sector—courthouses, juvenile, and correctional facilities—but their specialization goes back to Ricci's architectural thesis project for a juvenile detention center on Rikers Island, which he completed in 1969 and then published in a corrections journal in 1970. Ricci's interest stems from his belief in a social contract, fostered by 1960s idealism.

With a main office in New York for about 20 employees and with Ricci, Frank Greene, Robert Fisch, and April Pottorff as principals, the research-based firm aims for a comprehensive understanding of the field, working to see a project from programmatic planning to final design. Often, architects working on a courthouse will hire a planning consultant to develop the programmatic and spatial recommendations for the project, around which the architects then design the building. RicciGreene employs both architects and planners in the firm, so the planning and design phases are interrelated. "The memory is within the firm," said Ricci. Adds senior associate Laura Maiello: "Planning is where you bring the research and the philosophical mission into the equation." The principals and senior staff lecture and publish widely before corrections conferences and government organizations, and they see behavioral research, social science, and knowledge of the judicial system as the foundation of their work.

At the Union County Juvenile Detention Center in Linden, New Jersey, for example, the architects analyzed the entire juvenile justice system in the community. They found that inefficiencies in the system were causing prolonged detentions, leading to overcrowding. Their recommendations helped shorten stays and allowed them to reduce the total number of beds in the project, therefore reducing costs for the municipality. "Detention is the most restrictive and expensive method," Maiello said. "We recognize that the facility should be as small as possible, not as large." Ricci elaborated: "Counties are recognizing they cannot build their way out of these problems."

The design of the project reflects the firm's humanist philosophy. The mayor of Linden wanted to avoid razor-wire fences, so RicciGreene designed a thin, secure perimeter building with a one-acre courtyard. A classroom and gymnasium stand at the center of the space. The buildings are daylight-filled and offer views outside. "Many of these kids are depressed or angry. They need views of trees and sky," Ricci said. The project recently won a New Jersey AIA design award, prevailing over several schools in its category. Jurors commented that the design expressed "optimism that belies the typology," according to Ricci.

The emphasis on justice-planning and design lets the firm collaborate with signature architects—they are currently working with Polshek Partnership, SOM, and Arquitectonica—or serve as lead designers, as they have at Union County.

For the architects and planners at RicciGreene, their goal is worth the striving. “You don’t typically study this stuff in architecture school,” Ricci said. “You have to believe in the mission.”

ALAN G. BRAKE IS AN ASSOCIATE EDITOR AT THE ARCHITECT’S NEWSPAPER.

The Union County Juvenile Detention Center in Linden, New Jersey is arranged around a one-acre courtyard, and provides generous natural light and views outside.



MIKIKO KIKUYAMA

AGING

David Hoglund admits taking an anecdotal approach when working on a care facility for patients of Alzheimer’s—a disease for which the federal research budget could soon reach \$1 billion. A principal and executive director at Perkins Eastman’s Pittsburgh office, Hoglund has helped lead the firm’s senior living practice to international importance, and his intuitions have played no small part in transforming design for the world’s aging population.

His interest in the subject goes back to time spent in Sweden, Denmark, and England studying environments for seniors and the developmentally disabled on an NEA grant. “What I saw in Northern Europe was the small-scale residential model,” Hoglund said, and he applied it to a project in Pittsburgh called Woodside Place. Little did he know that when the small, four-building campus opened in 1991, it would become not only an architectural prototype for dementia care facilities around the world, but also a model for patient care in the medical community. The facility has since gone on to foster several studies on the environment and aging, and was awarded the AIA/AAHSA Design for Aging: 10-Year Award in 2007.

The Woodside model gained attention in part because it eschewed some of the traditional concepts about design for dementia patients. “It was very clear that ‘wandering’ was one of the big issues,” said Hoglund, referring to the common behavior of Alzheimer’s patients to wander and, often as a result, become lost and frightened. The solution was to develop a walking path so that patients could pass through a facility’s rooms, and to the outdoors, without coming across a barrier. In this way, the patients encounter a variety of stimuli—music, daylight, or temperature—that keep them engaged with their environment.

The Woodside Place Alzheimer’s care facility in Oakmont, Pennsylvania, includes circuitous paths for wandering patients.



ROBERT RUSCHAK

Working with an interdisciplinary research team of caregivers, family, therapists, and social workers, Hoglund also developed the idea of what he calls the country-kitchen model. “We use the analogy of most people’s households,” he said. Integrating staff into the kitchen, the space allows residents to interact over familiar activities and enjoy the sensory stimulation of food. Discovering that patients were more able to concentrate in rooms with windows and views led to another important architectural change contrary to popular thought about easily distractible dementia patients.

Even though his earliest studies and models have continued to influence the nearly 60 specialized care facilities Hoglund has designed, he remains aware that senior demographics are always changing. Perkins Eastman’s Research Collaborative, formally established in 2007, is continually conducting studies into emerging concepts of elder care. “The whole continuum has shifted,” said Hoglund. “The people we’re seeing in long-term care are older and frailer and are coming to purpose-built facilities only when there are no other alternatives.”

Recently, Perkins Eastman has com-

pleted several senior living communities in Japan, for which the firm’s clients visited Woodside and other facilities representative of its model of care. Even at more than 170,000 square feet, centers like Sun City Takatsuki follow the cluster-design concept of small-scale neighborhoods off a connective walkway. Hoglund said he is pleased to see U.S. design influencing a culture with such a large aging population—a demographic that, both stateside and abroad, will continue to grow and demand new design solutions well into the future.

JK

JUNE

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The Art Directors Club 88th Annual Awards Exhibition
ADC Gallery
106 West 29th St.
www.adcglobal.org

United in Art:
Fine Art from England, Ireland, Scotland, and Wales
Agora Gallery
415 West Broadway
www.agora-gallery.com

Yosuke Ito
Lighting Loop
M55 ART
Long Island City Art Center
44-02 23rd St., Long Island City
www.m55art.com

EVENT
Designer Night
5:00 p.m.
Lighting by Gregory
158 Bowery
www.lightingbygregory.com

**FRIDAY 5
LECTURE**
Galia Fischer
Stage Pictures: Drawing for Performance
11:30 a.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

EXHIBITION OPENING
Light of the Sufis: The Mystical Arts of Islam
Brooklyn Museum of Art
200 Eastern Parkway, Brooklyn
www.brooklynmuseum.org

EVENT
Younger Than Jesus: Complain The Explanation
7:30 p.m.
New Museum of Contemporary Art
235 Bowery
www.newmuseum.org

**SATURDAY 6
EXHIBITION OPENING**
Skyscrapers: Prints, Drawings, and Photographs of the Early Twentieth Century
Philadelphia Museum of Art
26th St. and the Benjamin Franklin Pkwy.
www.philamuseum.org

EVENT
Beaux Arts Ball 2009: Manufacture
9:00 p.m.
The Old American Can Factory
232 Third St., Brooklyn
www.archleague.org

**SUNDAY 7
WITH THE KIDS**
First Culture - First Art
1:00 p.m.
American Museum of Natural History
Central Park West and 79th St.
www.amnh.org

**MONDAY 8
LECTURES**
Edward Pollock
Building for the 21st Century: Building America and the Builders' Challenge: Proving ground for net-zero-energy homes
12:30 p.m.
National Building Museum
401 F St. NW, Washington, D.C.
www.nbm.org

Joan Pachner
Post-WWII: From Europe to America
1:30 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

CONFERENCE
Fit City 4: Promoting Physical Activity Through Design
8:30 a.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

**TUESDAY 9
LECTURE**
Randall Mason
The Once and Future New York
6:30 p.m.
The Municipal Art Society of New York
457 Madison Ave.
www.mas.org

EXHIBITION OPENINGS
Napoleon III and Paris
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

Pages of Gold: Medieval Illuminations from the Morgan
The Morgan Library and Museum
225 Madison Ave.
www.themorgan.org

**WEDNESDAY 10
SYMPOSIA**
Dutch Seen: New York Rediscovered
5:00 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

Building Type
Award Symposium: Health Facilities Winners
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EXHIBITION OPENING
The Franchise
apexart
291 Church St.
www.apexart.org

EVENT
The Architecture of Writing: Wright, Women & Narrative
6:30 p.m.
Solomon R. Guggenheim Museum
1071 5th Ave.
www.guggenheim.org

**THURSDAY 11
LECTURE**
AIA New Practices NY: Openshop Studio
6:00 p.m.
Hafele New York Showroom
25 East 26th St.
www.hafele.com

EXHIBITION OPENING
Dalou in England: Portraits of Womanhood, 1871-1879
Yale Center for British Art
1080 Chapel St., New Haven
www.yale.edu/ycba

**FRIDAY 12
EVENTS**
Experiment: Super Secret Summer Surprise
8:00 p.m.
Institute of Contemporary Art
100 Northern Ave., Boston
www.icaboston.org

FIGMENT Art Festival
Through June 14
Governors Island
www.figmentnyc.org

**SATURDAY 13
EXHIBITION OPENING**
Ahoy! Where Lies Henry Hudson?
Byrdcliffe Arts and Crafts Colony
34 Tinker St., Woodstock
www.woodstockguild.org

EVENT
Who Are Our Peers? A Conversation Across Creative Disciplines
3:00 p.m.
New Museum of Contemporary Art
235 Bowery
www.newmuseum.org

WITH THE KIDS
Family Day: Exploring Governors Island
9:45 a.m.
Governors Island Ferry
Battery Maritime Building
11 South St.
www.aiany.org

**MONDAY 15
LECTURE**
Dorji Yangki
Learning from Bhutan: Preservation, Heritage, and Sustainability
12:30 p.m.
National Building Museum
401 F St. NW, Washington, D.C.
www.nbm.org

CONFERENCE
Project Delivery Methods in These Economically Challenging Times
8:30 a.m.
CUNY Graduate Center
365 Fifth Ave.
www.nyiec.org

TRADE SHOW
NeoCon World's Trade Fair 2009
Through June 17
The Merchandise Mart
222 Merchandise Mart Plaza, Chicago
www.neocon.com

**TUESDAY 16
LECTURE**
Nancy Somerville, Deb Guenther, and José Almiñana
Sustainable Communities: The Grass IS Greener
6:30 p.m.
National Building Museum
401 F St. NW, Washington, D.C.
www.nbm.org

TRADE SHOWS
BuildingsNY
Through June 17
Jacob K. Javits Convention Center
655 West 34th St.
www.buildingsny.com

Construct 2009
Through June 19
Indiana Convention Center
100 South Capitol Ave., Indianapolis
www.constructshow.com

EVENT
Book Launch & Celebration: Genius of Common Sense
6:30 p.m.
The Municipal Art Society of New York
457 Madison Ave.
www.mas.org

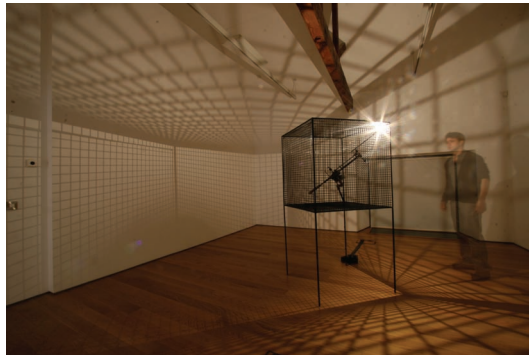
**WEDNESDAY 17
EXHIBITION OPENING**
Looking at Music: Side 2
Museum of Modern Art
11 West 53rd St.
www.moma.org

EVENT
Meet the Real Estate Industry
5:30 p.m.
Club 101
101 Park Ave.
www.pwcusa.org

**THURSDAY 18
LECTURE**
Rick Bell, Leslie Robertson, et al.
Are Post-9/11 Skyscrapers Safer?
6:30 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

EVENT
Reboot Design
5:00 p.m.
ADC Gallery
106 West 29th St.
www.adcglobal.org

**SATURDAY 20
EXHIBITION OPENING**
Spectacle: Photographs from the Collection
Philadelphia Museum of Art
26th St. and the Benjamin Franklin Pkwy.
www.philamuseum.org



COURTESY VICTORIA MIRO GALLERY

CONRAD SHAWCROSS: CONTROL
Location One
28 Greene Street
Through July 31

A darling of the British art world since 2004, Conrad Shawcross is a natural pick for this science-oriented gallery, since he cites as inspiration the late chemist Dorothy Hodgkin, who compared her research to “trying to work out the structure of a tree from seeing only its shadow.” Shawcross’ own structures give physical form to scientific exploration: The frames of *Lattice Cube II* and *Lattice Cube IV* play with the geometry of the tetrahedron—once thought by Plato to be a building block of all matter—and the result is both logical and otherworldly. Other works riff on cosmic inscrutability, as in the exhibit’s captivating centerpiece *Slow Arc III* (above). Set in its own specially-constructed room, the installation features a light beamed through the confines of a cage. Moving in a complex, computerized path, the armature casts changing patterns on the walls around it, an Escher-like fantasy come to life.



SHERILL SCHELL

SKYSCRAPERS: PRINTS, DRAWINGS, AND PHOTOGRAPHS OF THE EARLY 20TH CENTURY
Philadelphia Museum of Art
26th Street and the Benjamin Franklin Parkway, Philadelphia
June 6 through November 1

In the early 1900s, American skylines were transformed by the skyscraper, thanks to innovations in engineering and unfettered economic growth. The Philadelphia Museum of Art takes a look at these titans through the eyes of artists in *Skyscrapers: Prints, Drawings and Photographs of the Early Twentieth Century*, a selection of over 50 works from the museum’s permanent collection. The black-and-white images range from 1908 to 1941, focusing mostly on New York but also venturing into Philadelphia, Chicago, and occasionally into the artists’ imaginations. The assortment is captivating not just for its portrait of cities in flux, but also for the artists’ own visions. Progress, technology, power—the skyscraper’s iconography is mined for works of graphic abstraction. American artist Sherril Schell’s *Buildings on West 35th Street* (1930–32, above), for instance, pays homage to the verticality of New York City through his depiction of adjacent Manhattan highrises, while other works on view include prints by John Marin and Charles Sheeler, photographs by Berenice Abbott and Alfred Stieglitz, and drawings by Earl Horter and Abraham Walkowitz.

Material Matters

Design for a Living World
Cooper-Hewitt National Design Museum
2 East 91st Street
Through January 4, 2010



Sheep chic by Eindhoven grad Christien Meindertsma.

Design for a Living World, an exhibition developed by the Nature Conservancy, presents ten products by ten top-flight international designers such as Dutch ceramicist Hella Jongerius and fashion designer Isaac Mizrahi. Each product is a response to a particular natural material and a particular locale where the conservancy works (the organization protects more than

117 million acres in Latin America, the Caribbean, Asia, and the Pacific, and 18 million acres across the U.S.). Jongerius, who was assigned chicle latex (from which chewing gum is made) and dispatched to the Yucatan Peninsula where it is harvested, made a series of embellished vessels and plates using the gooey latex to decorate and bind elements together. And Mizrahi,

who was asked to ponder Alaskan salmon skin, typically a waste product of fisheries, made a flowing gown and shoes from slightly overlapping, ivory-hued salmon leather discs.

The worthy curatorial premise at the heart of this show is to introduce designers to the possibilities of sustainably produced and harvested materials, and to make consumers more aware of what materials make up the products we use and where those materials come from. The fun part was matchmaking designers with locations, explained Pentagram partner Abbott Miller, who co-curated this show with his wife, the author and educator Ellen Lupton. By the way, it's great to see this duo, who were responsible for such seminal exhibitions as *The Bathroom*, *the Kitchen*, and *the Aesthetics of Waste* and *The ABCs of the Bauhaus: The Bauhaus and Design Theory*, working together curatorially again.

For me, the most seductive of the final products by the selected designers is the deliciously knobby white rug knitted by Christien Meindertsma, a young graduate of the Design Academy Eindhoven, using felted wool yarn and giant knitting needles. Each hexagonal unit in her modular rug is made from 3.5 pounds of wool, the yield of a single sheep, and is knitted in a different pattern to further emphasize the correlation between rug unit and individual sheep from which it is derived. Meindertsma found her raw material at Lava Lake Ranch in Idaho, and from the video footage used to contextualize each exhibit, it's clear she loved every minute of the process of sourcing, treating, and experimenting with this particularly soft variety of organic wool.

Which brings me to a very obvi-

ous gripe: A show that wants us to connect more fully with materials—and we're not allowed to touch? Why on earth not? After witnessing on the video footage the relish with which various designers fondle their Forest Stewardship Council-certified wood, their scaly salmon leather, their milky chicle gum, or thick, greasy Idaho wool, the first thing you want to do as a visitor is to share in their glee and caress these things yourself—to understand their properties and potentials through touch. The raw materials are on display alongside the finished products, but tantalizingly out of hand's reach, encased in vitrines. As one might expect from a show designed by Abbott Miller, the design is ultra-refined. The typography is elegant, and the details are nicely considered—Ami Vitale's *National Geographic*-style photographs of the exotic locations are printed on aluminum panels, for example, lending them a dramatic silvery sheen. But considering the haptic nature of this exhibition, its design feels almost too perfect, too locked-down.

The most important contribution of this show is not in helping us to understand the nature and sensual properties of these materials, therefore, but in highlighting the design process. Usually this is exactly what is omitted from design exhibitions, which often focus on the finished artifact as if it had dropped from the sky perfectly formed. Thanks to the inclusion in this show of working sketches, models, and test pieces, and the excellent photography and video footage, however, we get to witness the often-messy story of production: the experiments undertaken, the successes, and the failures. The video interview in which

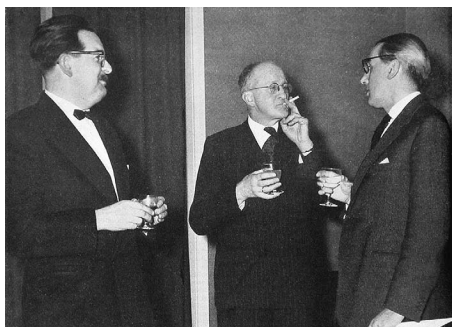
Jongerius recounts her experience with the chicle gum is especially charming and revelatory of her design process. At first, the brittleness of the material stumped her; it was like "having an alien in the house," she admits. This drove her to try and unlock this material's "secret." She persevered in melting, molding, stretching, and winding it until she found a use for its stickiness: a way to "repair" cracked and broken ceramics and to combine them in teetering sculptural forms, like Dr. Seussian stove chimneys.

The show also gives us a glimpse into human stories behind the design process. Through jewelry designer Ted Muehling's assignment, we learn how the inhabitants of the Micronesian Pohnpei Island harvest and carve the seeds of the ivory nut palm, and cultivate black pearls in black-lip oysters. We also learn how Muehling recognized a kindred spirit in the bespectacled Joshua Borong, one of the carvers. Muehling guessed Borong was the same age as he and the one with whom he could best communicate about the carving process. Such details as these, captured on the video interviews that accompany each section of the exhibition, give *Design For a Living World* its dimensionality and its life.

ALICE TWEMLOW IS CHAIR OF THE GRADUATE DESIGN CRITICISM PROGRAM AT THE SCHOOL OF VISUAL ARTS IN NEW YORK.



COURTESY COOPER-HEWITT



COURTESY MIT PRESS

Reynier Banham, Nikolaus Pevsner, and John Summerson in 1961.

of Siegfried Giedion's *Space, Time, and Architecture*, or Sir Nikolaus Pevsner's *Pioneers of Modern Design*, or Henry-Russell Hitchcock and Philip Johnson's *International Style*, cannot have escaped the missionary tone of these genealogical accounts of the modern movement. It is precisely the issue of "what kind of work does or should architectural history perform for architecture, and especially for contemporary architecture" that motivates Cooper Union Architecture School dean Anthony Vidler in *Histories of the Immediate Present: Inventing Architectural Modernism*.

Vidler turns to a second generation of apostles who built upon and further honed the idea of instrumentalized history with immediate prescriptions for practice. Alongside it went the quest to embed the avant-garde in longer historical narratives. Emil Kaufmann, Colin Rowe, Reynier Banham, and Manfredo Tafuri are each the subject of a chapter, as the meta-narrative takes us from the immediate postwar—when the modern movement began a complex self-critique—to the mid-1970s, when Tafuri refined operative historical writing as ideological critique. A linchpin

of the disparate voices scrutinized is the reaction to the sense of a new "historicism," or the return to referentiality, as well as modernism's excavation of its own past in the late 1950s and 1960s. This vibrant debate—in which the central issue of autonomy of form was at stake—has been largely forgotten until this strategic revisiting. Vidler's problem is itself one of periodization, for he is interested to know if his protagonists constitute merely a second generation of modernist historians or are harbingers of postmodernism. As Vidler explains in a challenge only partially fulfilled by his own readings of his predecessors: "I ask the more general question of whether the continued reliance on history by architects in the second half of the twentieth century should be seen as the apparently new phase commonly called 'postmodernism'—or whether modernism as a whole, and from the outset, harbored its own spatio-entropic critique in what has become known since the 1860s as *posthistoire* thought, a sense of stasis and ending that matched the neo-finalism of post-Darwinist biology."

Vidler's is an erudite and complexly layered work of intellectual history. At the same time, it is a position paper on the place of architectural history in current practice, even

if that position has none of the polemical clarity we associate with the modern movement. He is unapologetically autobiographical. Having begun writing in the late 1960s with pathbreaking work on the architecture of the French Enlightenment, Vidler looks back over the decades of his own intellectual formation to take on figures with and against whom he formulated his project as an historian/theorist. If in his early scholarship Vidler took on Emil Kaufmann's rigorous formalist analysis (notably in his 1933 *Von Ledoux bis Le Corbusier*) of the radical work of Etienne Louis Boullée and especially Claude Nicolas Ledoux to offer a more finely textured reading of those architects' works in social, political, and intellectual context (inspired in part by the politically engaged work of Tafuri), now the dialogue between historians takes place at a level of historical method rather than subjects. He first encountered Kaufmann, at Cambridge with Rowe, at the same time that Eisenman was beginning his career in teaching there. Vidler and Eisenman were trained in Rowe's infectious method of reading historical architecture as though it were current projects pinned up for a crit. By the 1970s, teaching at Princeton, Vidler was swept up in the first wave of American enthusiasm for the critique of ideology

continued on page 24

THE CANON OF THE NEW

Histories of the Immediate Present: Inventing Architectural Modernism
Anthony Vidler
The MIT Press, \$22.95

Paradoxically, the modern movement, with its professed desire to liberate itself from the baggage of tradition, had a historical mission at its core. Anyone who came of age as an architect or art historian reading the pages

THE ARCHITECT'S NEWSPAPER JUNE 3, 2009

Stanford White's Hall of Fame for Great Americans in the Bronx (1901).



COURTESY WILEY

LET HISTORY BE YOUR GUIDE

The Neighborhoods of Queens
Claudia Gryvatz Copquin
Yale University Press, \$35.00
Guide to New York City Landmarks, Fourth Edition
New York City Landmarks Preservation Commission
Wiley, \$32.95

In the Citizens Committee for New York City's annual quality-of-life survey, residents of Queens were found to be the most satisfied with their neighborhoods. The survey's low sampling (4,400 residents across the five boroughs) makes the results far from conclusive, but an

emphasis on neighborhoods as *the* defining area for community belonging and social interaction is an important one that, while fairly obvious, merits attention.

The Citizens Committee extends this focus on neighborhoods to its series of five planned books, edited by historian Kenneth T. Jackson, presenting every neighborhood in the city's boroughs. The second installment, following the first on Brooklyn in 1993, is *The Neighborhoods of Queens* by Long Island City resident Claudia Gryvatz Copquin. All 99 neighborhoods in the "most diverse

county in the country" are profiled in maps, photographs, and text, broken up by "photo spreads" that present places that span neighborhood boundaries.

As an Astoria resident, I immediately scanned the section on the neighborhood I know best. In seven pages, the text touches on many well-known places and defining characteristics (Steinway's factory town, Kaufman Astoria Studios, the large Greek population). Given its length and breadth, it is an accurate yet incomplete portrait of the neighborhood and its residents, missing some notable

buildings, spaces, and historical events. It stands to reason that the same criticism applies to the other neighborhoods. Granted, the chapters do successfully convey what makes each neighborhood special, but the portraits are sometimes bogged down in an erratic mix of history and boosterism.

The recognition of Queens neighborhoods, incidentally, is one of the notable changes in the fourth edition of the New York City Landmarks Preservation Commission's (LPC) *Guide to New York City Landmarks*. Where its previous incarnation omitted the neighborhoods from the table of contents and the organization of the borough's chapter, five years later the new edition treats Queens as it should, just like the rest of the city. Graphically, this is a small change, but it is these and other enhancements to this frequently updated guide that make it worthwhile.

Since its inception in 1965, LPC has designated close to 1,200 individual landmarks and 90 historic districts, including almost 100 individual buildings or interiors and 12 new districts landmarked since the last edition. Numerous "notable structures" (lacking landmark status) within the district boundaries have also been added to the book, a component that extends the guide's reach beyond the commission's purpose yet is rooted in its appreciation of historical buildings. All told, the graphic and content changes equate to roughly 30 extra pages, hardly a substantial expansion over the third edition.

The basic format of the guide is consistent with its third edition. Individual landmarks, districts, and notable structures are keyed to maps based on neighborhoods, and a number "of special interest" sidebars interspersed throughout the guide discuss landmarks with common threads. As would be expected, the descriptions are informative, if dry, with an emphasis on architectural style and the creation and evolution of the landmarks.

Creating guides to New York City is a cottage industry, and these two offer unique ways of looking at the metropolis. LPC's focus on the preservation of architecturally and historically significant structures and spaces neatly carves out a niche with little competition, just as Copquin's look at the people and places that define her borough fills a void in a literature usually infatuated with Manhattan. The authors can learn from each other and other NYC guidebooks: LPC's book lacks the wit of the AIA's guide (its fifth revision is due next year) and the sense of place garnered through the efforts of the Citizens Committee, whose remaining volumes should consider the geographical ordering and mapping of both LPC and AIA, to acknowledge the importance of physical adjacencies beyond neighborhood boundaries. Just as individual landmarks coexist with other buildings on blocks and in neighborhoods, the latter comprise the continuous urban fabric that is New York City.

JOHN HILL IS A FREQUENT CONTRIBUTOR TO AM.

THE CANON OF THE NEW continued from page 23 embodied in the theoretical practice of Tafuri.

In *Histories of the Immediate Present*, Kaufmann—implicitly critiqued in Vidler's work on Ledoux—is reappraised as the key figure in the instrumental use of Kant's notion of aesthetic autonomy, a stratagem that was robust in the face of the claims of National Socialism (and here the unadvertised subsection on Hans Sedlmayr is one of the strongest foils for the argument, much as the pages on Rudolph Wittkower are key to the chapter on Rowe), even as Vidler defines a longer historical position in face of the current debate on architectural autonomy. Vidler's is not a work of historical detachment offered with hindsight, but rather a reappraisal, reengagement, and a manifesto for history's relationship to the horizons and perils of current practice. Any implications this might have for the present wave of form for form's sake in digital practices is left for Eisenman to evoke in his provocative forward.

Even readers who are not versed in the writings of Kaufmann, Rowe, Banham, or Tafuri are offered a whole new context for

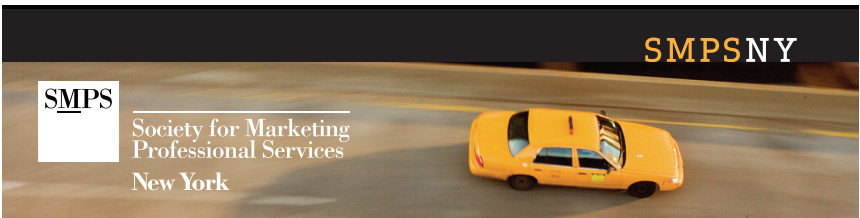
reading the texts by Vidler's glosses. He deftly juggles a variety of tasks: providing cogent summaries on some of the seminal books of modern architectural history, situating the main protagonists against a larger horizon of the evolution of art history as a discipline and against the stakes of architectural practice, and sketching in not only their investment in then-current practice but their impact in practice that immediately followed. Since this key assertion that "interpretive history alone is constructive history" is the vital claim of Vidler's book, one wishes more extensive exercises in relating histories to then-current practice, as well as a more pointed stance on current architectural practice. Adept in intertextual analysis, Vidler is at his most inventive when he turns to buildings, all too rarely for the central thesis of the book. The reading of Johnson's Glass House, with its eclectic range of references and strategies as the embodiment of Kaufmann's formalism, is necessary but not sufficient. The conclusion of the Rowe chapter with a gloss on James Stirling as a "modernist mannerist" (rather than a nascent postmodernist) is insightful

and promising for a much needed re-evaluation of a figure too often forgotten by the current generation. This section is all the more enlightening for its unexpectedness, since at this point the more obvious move would have been to trace a genealogical descent from Rowe to Eisenman, and for his application of the technique of cross-fertilization of readings of canonical buildings from different time frames. Banham is read predictably against the Archigram group he championed with much of the same blind enthusiasm that his doctoral advisor Pevsner, and later Giedion, celebrated Gropius. And the chapter on Tafuri places the Italian philosopher/historian in relation to his architectural milieu in an entirely discursive way, suggesting that the transfer of a method of reading buildings and ideologies did not supply an obvious platform for design strategies.

I confess to being somewhat disappointed that in conclusion to this brilliant work of historiography, Vidler does not himself turn to any current architectural practice per se. Rather like Tom Stoppard, who in the final scene of *Arcadia* allows the two time periods

he has been juxtaposing throughout the play to intertwine in complex but dialectically unresolved ways, Vidler sketches both a developed position in intellectual history and a less clearly stated position on current practice. For architecture, he seems to argue that working on an autonomous architectural language or a radical rewriting of program are the two possible positions. The parallel work of history, then, is to open up, in a way that returns to the underpinnings of earlier modernist history in the philosophy of history, a type of history that can unveil the nature of modernity itself. He seems ultimately to suggest that both the future of architecture and architectural history, on the other side not only of postmodernism, but also of Deconstruction, is to embrace a Habermasian idea of modernity as an unfinished project, but a project now that might achieve new mechanisms of self-consciousness in its dedication to ongoing "reevaluation and innovation... experiment and internal investigation." As an invitation, the book is a very welcome one.

BARRY BERGDOLL IS THE CHIEF CURATOR OF ARCHITECTURE AND DESIGN AT MOMA.



Upcoming Events

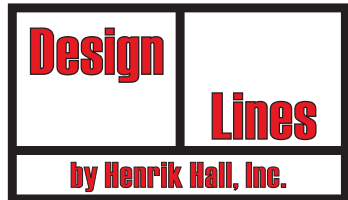
Wednesday
June 10, 2008
5:30-8:30 PM

SMPS-NY Annual Chapter Meeting
The SMPS-NY Annual Meeting is a time for members to gather and meet our new slate of officers and Board Members. This year's event will celebrate the Chapter's 25th Anniversary with cocktails, appetizers, and a gathering of NY's A/E/C movers and shakers. You won't want to miss it!
Where: Steelcase Showroom, 4 Columbus Circle, New York, NY 10019
SMPS Member Pre-registered: FREE
Non-SMPS Member Pre-registered: \$25
Walk-Ins (Member or Non-Member): \$25

Thursday
June 18, 2009
5:00 - 5:30 PM
Networking & Registration
5:30 - 7:00 PM
Program

Pounding the Pavement: Tactics to Build Reciprocal Relationships to Get More Work
You've heard the African proverb, "It takes a village to raise a child." Adjusting it to reflect our industry might read, "It takes a team...and often a very large team...to 'raise' a building." Yet given the importance of the team approach, how much effort are we really putting into developing teams that will bring the project through our doors, and keep our clients coming back to us with new work? Progressive firms are actively engaging all varieties of partners (architects, engineers, consultants, construction firms, etc.) in hopes of creating meaningful networks. Join our panel as they share information on Pounding the Pavement to find, establish, evaluate and maintain affiliations with the "right" people and firms who can help you land the next big project.
Where: SUPERSTRUCTURES ENGINEERS + ARCHITECTS
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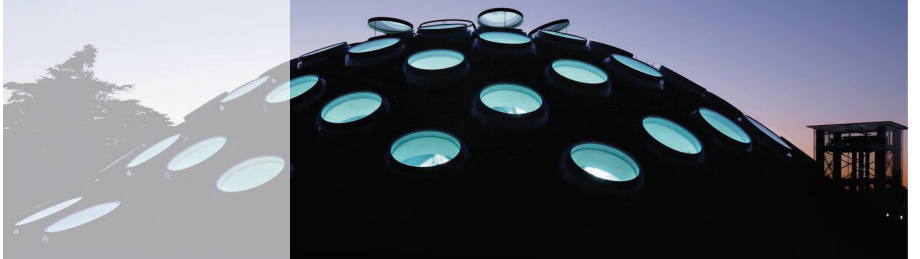
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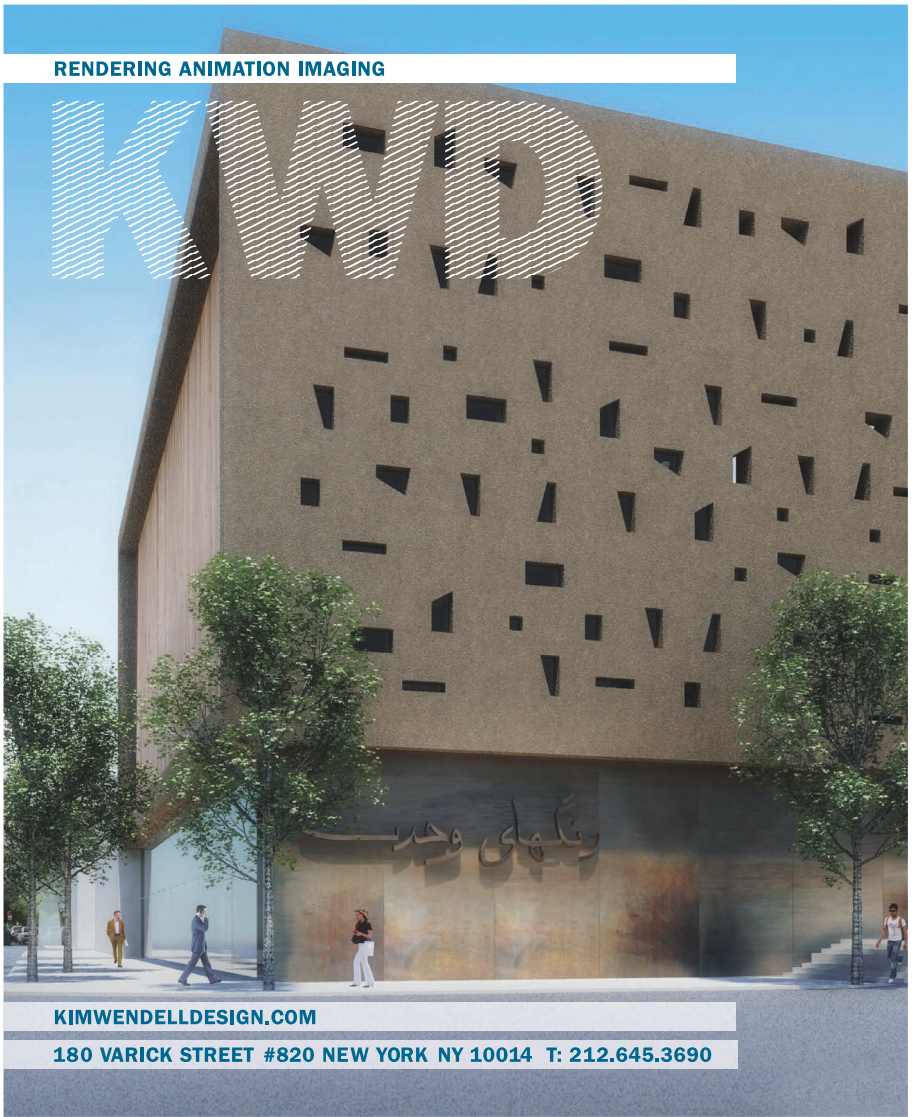
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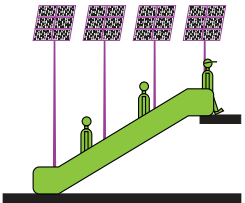
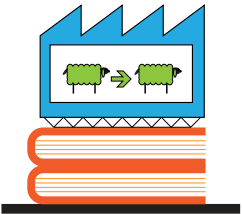
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TIMOTHY NEESAM

INDIA'S MESSY URBANISM

Like other megacities, the large cities of India are grappling with the conflicting logic of globalization and localization. As new networks of global trade and finance create new opportunities, developer-friendly architecture and planning are appropriating contemporary discourses, and producing urban forms hitherto unknown. Globalization and its influence are thus transforming the city as physical, social, and cultural boundaries are being renegotiated. On the one hand, India's booming economy has fueled a euphoric decade of development, embraced by a new generation of architects bent on transforming the traditional dynamics of practice. At the same time, the nation is plagued by a one-size-fits-all architecture created by globe-trotting architects and multinational players who are more focused on singular objects and signature buildings. A land of dazzling opportunities and paradoxes; a paradise of manufactured faux cities for the nouveaux riches and a hell for slumdogs: such is the predicament of India.

These thoughts came to mind at the recent conference *Emerging Exchanges: New Architectures of India*, held at Parsons the New School for Design in New York, and organized jointly by the New School, the India China Institute, and the Architectural League. Unfortunately, the two-day event's agenda of "exchanges" hardly seemed to touch the complex challenges of contemporary practice in India and was a lost opportunity to engender real dialogue. Not only did this event highlight the major disconnect between academia and architecture, it signaled a cultural blind spot that spells nothing short of hopelessness for millions of sprawl- and slum-dwellers written off by western architects and planners.

With the possible exception of China, no nation other than India stands at such a crossroads in terms of development, diversity, and social divisions. The huge buzz about the country's economic growth is manifest

in the malls, retail complexes, multiplexes, and luxury residential towers sprouting up across the nation, their glass-and-metal facades emblematic of the New India. Far from taking place under the government radar, this growth has been sanctioned by India's planning authorities. As long as a plan is produced for bureaucratic formality, officials are more than happy to approve haphazard, large-scale schemes that have no long-term strategies or detailed analyses of their impact. Virtually no consideration is given to the environmental consequences, local economies, or the social and cultural fabric of communities. Displacement through dispersal—of agricultural land, people, businesses, and slum dwellers—is consequently rampant.

Global consumerism has also driven the huge desire of up-and-coming cities to ape the likes of London and Dubai, hence the parade of international-style projects symptomatic of our time, dropped into completely different cultural and social contexts in emerging economies. These desires are fanned by the bureaucrats and urban elites who opt for a "global" architectural language to shape and narrate their national ambition, without regard for local culture and politics.

We've seen all this before, notably in China, where cities like Beijing and Shenzhen failed to capitalize on their reinvention as opportunities to define a sustainable model for urbanization. Mumbai and other fast-growing urban centers have taken misguided cues from these artificial cities, effectively conceived as large-scale architecture, producing nothing but postcard urbanism. In such places elite architects create their iconic buildings, while large international firms busily reproduce the old in new attire. Such urban-design and planning strategies, already failed elsewhere, are constantly being reemployed, never more swiftly than with today's Photoshop urbanism, where renderings are

swapped in and out with total disregard for regional concerns.

The current predicament is an opportunity to slow down and rethink our strategies. The architectural profession needs to reposition itself toward engagement, rather than merely export the largely western, 20th-century models and values that have created more of the same everywhere. Economists, sociologists, cultural critics, and others have long recognized the perils of globalization. We would do well to draw upon this body of thought to consider what role, if any, architecture and urban design may play in defining a new kind of urbanism for the 21st century—one that is both socio-economically and environmentally sustainable. If we do not think about rapid urbanization *now* in light of the global risks of population growth, poverty, and climate crisis, we will face its irreversible aftermath in the immediate future. This is a crisis we can certainly avoid.

Historically, architecture has been at the core of cultural production, and has played a pivotal role in defining cultural space and physical form. However, under globalization, the question of "culture" hangs in the balance: While the flattening of cultural geographies and "globalism" are pushing toward more homogenized world culture, the profession is busy building symbols of global capital in response, instead of investigating architecture as an urban construct—which it inevitably is.

India provides an excellent case study for investigating the city of the coming century, as the largest democracy on earth negotiates urbanization and economic development on a staggering scale. Contemporary architectural practice should focus on the context of regional and national perspectives, as well as local practices. A true global exchange is where international architects and their counterparts in India can learn from each other to find better local solutions to global

challenges, and advocate for high standards for the built environment in conjunction with intelligent city governance and management structures. Our top priorities should include employing appropriate technologies and construction practices to engage the large available skilled and unskilled labor force in India; and devising architecture as infrastructure that integrates and addresses the scarcity of resources, climate change, and other escalating pressures to produce environmentally sustainable architecture and more livable urban environments. The condition of production prompted by transnational exchanges—along with architecture that responds to global consumerism—is not necessarily a bad thing. Nor should it automatically produce insensitive projects. As long as there is some degree of self-assessment, along with a willingness to engage with local vernacular practices and amplify the latent qualities of particular locales, engagement and partnerships could engender more inclusive approaches toward an open-ended architecture capable of sensible change and growth.

The truth is that fantastic challenges lay ahead. Cities like Mumbai, Hyderabad, Bangalore, Pune, Ahmadabad, Kolkata, Surat, and Delhi are some of the most exciting places to design on the planet, because they are at once loved and loathed, messy and modern, chaotic and lyrical, rich and poor, old and new, vigorous and corrupt. Above all, they are naively energetic in their insatiable hunger for growth. Unlike western cities, Indian cities are rural in spirit, shaped by the slow linking of towns and villages. They have retained their rural character, as well as overlapping hierarchies of public and private spaces where distinctions are easily blurred, and "contamination" an accepted norm generating, altering, and constantly modifying the urban landscape, creating transitory urbanism with not-so-clearly defined boundaries. Every space is a contested territory, ephemeral yet rooted, and perpetually dynamic. In many instances, contamination and messy urbanism of the "informal" are traits closely related to poverty, a lack of resources, and the need for sustenance that have translated into historic patterns stigmatizing Indian cities.

Today's global economic slowdown may be a blessing in disguise for India, allowing the nation to take stock of its growth in a more sustainable manner. In this context we must reengage design practices that result from a genuine exchange between the local and the global. The promise of such cultural dialogue has animated the fields of sociology, linguistics, and cultural history, and there's no reason why architecture can't also contribute to creative, engaging, and inclusive international dialogue. Divergent multiplicities rather than assumed uniformity in architecture and design should be the focus.

It would be a missed opportunity if we use this situation as merely new fertile ground for the urban elite—including the self-indulgent prophets and self-fulfilling architectural prophecies that pass for high design these days. I am wearier of the global elite than of the slumdog, and look forward to the exchanges yet to come.

VIREN BRAHMBHATT IS A NEW YORK-BASED ARCHITECT AND URBAN DESIGNER. HE TEACHES AT PRATT INSTITUTE SCHOOL OF ARCHITECTURE, AND IS THE AUTHOR OF THE FORTHCOMING BOOK *ARCHITECTURE OF DISJUNCTURE*.



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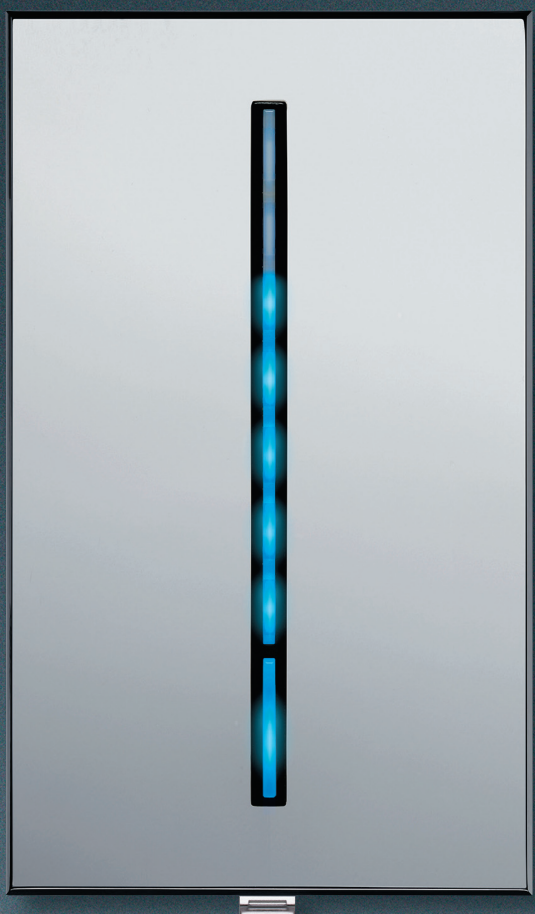


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Boris Godunov
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Architecture has an intrinsic connection to theater and stage design that can help to expand architectural ideas and practice. A recent collaboration between a group of architecture students at Princeton University in a class led by Jesse Reiser of Reiser + Umemoto and stage director Tim Vansen to mount the first-ever production of Pushkin's *Boris Godunov* presented a perfect opportunity to consider that relationship. The production was based on notes (but no visual materials) by Vsevolod Meyerhold, the innovative director who often worked with avant-garde architects, and incorporated music composed in 1936 by Sergei Prokofiev. Meyerhold's *Godunov* was never produced, because he was executed in 1939 by Josef Stalin's regime.

Reiser has been involved in theater since his own graduate school days at Cranbrook, and a reconceptualization of the Globe theatre for his London Project in the 1980's. In thinking about this project, which was performed only four times, Reiser said, "We've always approached stage design as an abstract combination of collage, science, and text. Our intention for *Boris Godunov* was to reexamine Meyerhold: There is a historical moment now that is allowing us to look at those issues in a new way." The brief called for a set based on Meyerhold's ideas about bioma-

chinery and his call for "a dynamic mechanism that will be involved with bodily expressions of the actors," and the final design was a system of floor-to-ceiling bungee-type cords (two miles of surgical tubing, actually) that actors could rearrange during the performance. Accompanied by projections, they were meant to stand in for various physical realms: walls, a forest, and a steppe. The acting, however, seemed to be influenced by a Shakespearean focus on psychological character development, and players hardly engaged the dynamic set. The ornateness of the accurate but unimpressive costumes also seemed to undermine the set. According to Reiser, "A simple jumpsuit would have been enough." Perhaps the director thought the audience would be unfamiliar with certain peculiarities of Russian history and culture, but with so little trust in the interpretive abilities of the audience, the production got swamped in its own historical accuracy.

This also showed up in the incoherent nature of the projections, which varied from literal, postcard-quality images that distracted from the set's simplicity, to abstractions that beautifully demonstrated the ability of the bungees to animate light and imagery. Reiser explained that originally the images were meant to be distorted and seem

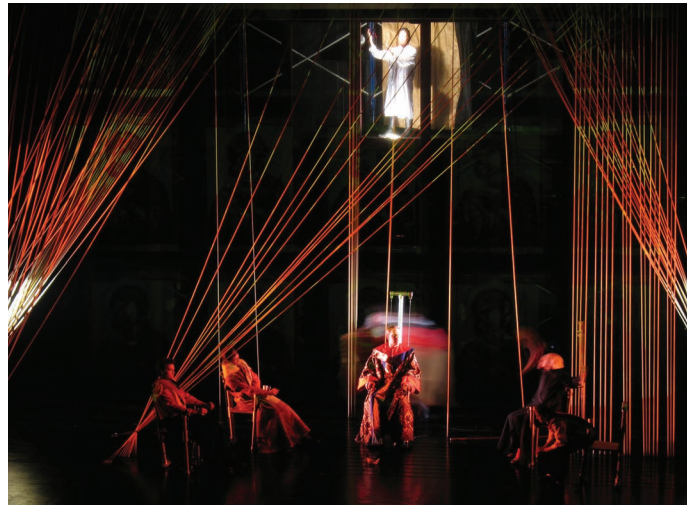
to melt, which fits the play's primary motif: legitimate rulers versus pretenders. Incorporating lights was also not an easy task: "We were taking up so much space with bungee cords that our lighting designer, Matt Frei, hardly had any room for light fixtures," said Mitsuhsa Matsunaga, who worked with Reiser on the project. However, the lights were perfectly in sync with the set, and seemed to magically transform the bungee cords from scene to scene.

The production only scratched the surface of what such a dynamic set could do, because actors so seldom interacted with it. Sometimes, the set took advantage of the actors instead, translating their emotions into a spectacle. These were the mo-

ments that gave away the set's eager potential: Sometimes a bungee cord pulled impromptu produced an incredible delayed movement in the set.

Perhaps the idea of erasing the border between architecture and theater requires one to combine substance and illusion, to allow architecture become an autonomous force on the stage, and accept that it is more than just visual effects. It is sad that, in this production, the avant-garde ideas of Meyerhold once again were forced to give way to blunt realism.

MASHA PANTELEYEVA IS THE ASSISTANT TO THE AN'S PUBLISHER, AND WILL BE ATTENDING PRINCETON UNIVERSITY'S SCHOOL OF ARCHITECTURE IN THE FALL.



ROUGH TERRAIN continued from page 21 to landscape, both direct and reinterpreted via computer or satellite imagery. The word systematic in the book's title refers in part to sonar, satellite, and computer technologies through which scientists visualize landscapes that are too immense or unapproachable to understand. Lin draws on these technologies that translate landscape into drawings in order to represent and understand it to create finely calibrated sculptural works.

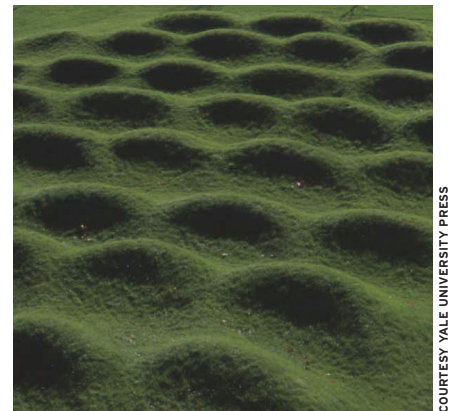
The book presents a range of complex ideas about topography distilled into remarkable pieces. As a catalogue, its texts could say more about the exhibition. The most specific focus on the works themselves comes in the essay by gallery director Richard Andrews, yet over half of his text is dedicated to situating the exhibition in relation not only to Lin's public commissions, but also to that of other sculptors, including Smithson, Long, Turrell, Heizer, and others, an exercise that may not be necessary at this point in Lin's artistic career. John Beardsley's thoughtful essay only marginally engages the installations in the exhibition.

The book is a strange hybrid: part catalogue of works in the exhibition, part monograph of work including public spaces and sculptures. While this may accurately reflect Lin's traverse between gallery works and public spaces, it does not necessarily serve the book well. If the show was, as described by its curator, about Lin's effort to bring some properties of landscape into the contained space of architecture, then the further translation of such ideas or properties into book form offers a different kind of challenge.

The success of Lin's work has often to do with its restraint and austerity: It has as much to do with what isn't shown as with what is. In this case, the documentation of her recent public projects, such as *Character of a Hill Under Glass* (2002) and *11 Minute Line* (2004) in full bleed images identified only on the last page of the book distracts from the taut abstraction that characterizes the gallery installations, and is conveyed in their photography. The installations are so paradoxically delicate, so based on a kind of artistic consistency that translates across media, that the inclusion of these brightly colored views, while evocative in themselves, is jarring. It breaks the spell that the topographic installations contribute to construct.

LINDA POLLAK IS A PRINCIPAL OF MARPILLERO POLLAK ARCHITECTS IN NEW YORK CITY.

Maya Lin's *The Wave Field* (1993-94) is a landscape installation on the grounds of the Francois-Xavier Bagnoud Building for Aerospace Engineering at the University of Michigan, Ann Arbor.



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