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ADVOCATES FOR JERSEY CITY ARTS DISTRICT BATTLE TOLL BROTHERS TOWER PLAN

POWER PLAY

Long after big industry left Jersey City's downtown waterfront, the streets of abandoned warehouses and factories evoked the fascination and terror of a de Chirico canvas. Lorillard tobacco, A. & P., and the Manischewitz company all kept buildings here, providing fine examples of industrial architecture in an eight-block zone. Predictably enough, artists moved in to retool the buildings, turning them into homes and studios amid a growing preservation movement that valued

the industrial past. But that urban idyll has been threatened by the specter of three, 300-foot-tall residential towers looming on the site of the former Manischewitz factory. The plan, approved by the city council last year, would allow developer Toll Brothers to build in the heart of the Powerhouse Arts District (PAD), created in 2004 to help protect the artistic and industrial heritage of the state's second-largest city.

Last month, the Powerhouse Arts District **continued on page 8**



HARD-WON WATERFRONT PARK RELIEVES A GRITTY STRETCH OF MANHATTANVILLE

Harlem on the Hudson

Emerging from Manhattanville's waning industrial landscape, West Harlem Piers Park is the latest marker of a community in flux. A city-owned parking lot transformed into a ribbon of recreation—with a bike path, pedestrian promenade, and New York's first new piers in 40 years—officially opened on May 30. The long-awaited park can be counted as a victory for tenacious local activists, even as it underlines the neighborhood's shifting fate.

Developed by the New York City Economic Development Corporation (EDC), the \$20 million, two-acre swath between St. Claire Place and West 135th

Street is the result of more than two decades of local advocacy, and in many ways represents a model of community-based design. Long a dream of Community Board 9 (CB 9), the idea of a riverfront park gained traction in 1998, when the group West Harlem Environmental Action (WE ACT) joined the effort. The team secured federal funding for a community design charrette, and when the EDC began to focus on Manhattanville in 2000, their state-funded visioning plan included waterfront piers.

In line with community goals, the EDC recognized the potential for a public recreation space to catalyze **continued on page 5**



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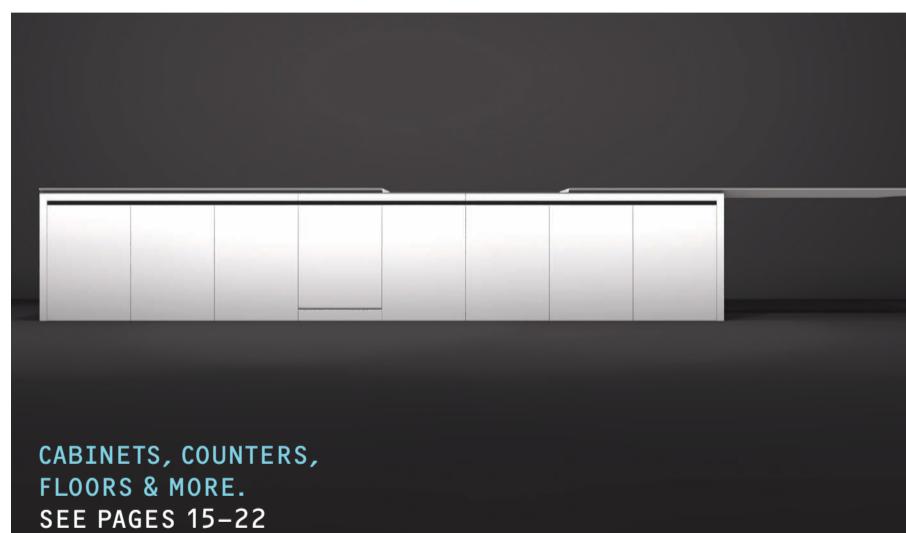
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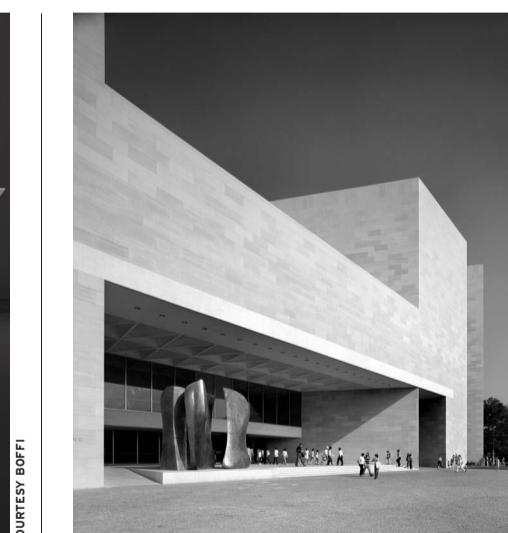
DEALS STRUCK TO KEEP ATLANTIC YARDS ON TRACK

REVISING RATNER

The big news for the beleaguered Atlantic Yards last month was the scrapping of Frank Gehry's design of the Nets arena, announced on June 4, followed by the confirmation that **continued on page 2**



CABINETS, COUNTERS,
FLOORS & MORE.
SEE PAGES 15-22



Visitors to I.M. Pei's iconic East Building at the National Gallery of Art in Washington, D.C., have been met with an unexpected outdoor exhibit: A green construction fence surrounds the building as the museum prepares to remove and remount all 16,200 facade panels of pink Tennessee marble.

Museum officials are tight-lipped about the situation, and contractors involved are bound by strict nondisclosure agreements. But the National Gallery's recent request to Congress for \$40 million in repair funds called the problem a "systemic structural failure" originating in the anchors and clips that hold the marble panels in place. The project is expected to cost a total of \$85 million and take about four years, the budget request stated, and the repairs "must be undertaken as soon as possible."

The massive failure first became evident in 2005, when panels around an air intake shaft were seen to be tilting outward. The museum hired the engineering firm of Robert Silman Associates to investigate the problem. The engineers used probes to monitor the support system in places where the marble veneer had been removed.

The problem, **continued on page 6**

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LETTERS**ON TOP OF THE HILL**

Your recent editorial ("All the Way to the Bank," AN 10_06.03.2009) made the point that the American Institute of Architects (AIA) was missing from the chorus of groups supporting the proposed National Infrastructure Development Bank Act of 2009. You later said that the AIA could be a more forceful advocate for green buildings, smart growth, and affordable housing. First, while we strongly support the National Infrastructure

Development Bank Act, most funding would go toward highways, wastewater treatment facilities, and other projects that do not typically require the work of architects. That's why the civil engineering society has taken a much more prominent role in advancing the bill.

The AIA has focused its efforts, instead, on legislation that affects buildings and communities. The AIA vigorously lobbied Congress to allocate funding for high-performance schools, affordable housing, and

energy-efficient federal buildings in the stimulus bill. The AIA is also a leader in advocating for the GREEN Act that would provide incentives to lenders and financial institutions to provide lower interest loans and other benefits to consumers who build, buy, or remodel their homes and businesses to improve energy efficiency. Our lobbying efforts for the Green Energy Education Act and 21st Century Green High Performing Schools Act helped both bills pass the House this year.

The AIA also has taken the lead in helping to establish the first-ever Congressional High Performance Buildings Caucus on Capitol Hill, and it organized a series of high-profile briefings for Congress on design issues. Contrary to the editorial's claim that the AIA is not a forceful advocate, the AIA's profile in Washington has never been higher.

PAUL T. MENDELSON
 AIA VICE PRESIDENT
 GOVERNMENT & COMMUNITY RELATIONS

AMBITION FIRST, AS USUAL

On June 25, Mayor Michael R. Bloomberg announced that the city had acquired a 30-acre spit of land in Queens to build the largest middle-income housing complex since Starrett City in 1974. Situated where Newtown Creek empties into the East River, the Hunter's Point South project sounded like the best of all possible worlds: a school, 3,000 units of affordable housing for true blue New Yorkers—those cops, firefighters, and schoolteachers that everyone roots for in movies but otherwise ignores—and an 11-acre waterfront park. As usual, however, it was hard not to be cynical.

That great mascot of American independent spirit, Ralph Waldo Emerson, once wrote that every soul must learn from making its own mistakes. But that hardly seems like a game plan where the collaborative business of making cities is concerned. New York is currently glutted with grand plans gone awry, dead in the water, or compromised beyond recognition: Atlantic Yards, Hudson Yards, Moynihan Station, ground zero. They do not inspire confidence that this one will fare any better. Apparently, past errors in judgment—May we cut you another deal, Mr. Ratner?—have only served to fuel a determination to repeat until bankrupt.

The mayor's press release made no mention of the hurdles and controversies looming at Hunter's Point South. Even Wikipedia knows that Newtown Creek is one of the most polluted industrial sites in the country, flowing with an "estimated 30 million gallons of spilled oil and raw sewage." A clean-up plan was not mentioned. Nor was it disclosed that this largest subsidized project in the city in 35 years is based on creating a specious nonprofit by which developers would be paid in federal tax-exempt bonds rather than municipal bonds, thus avoiding the requirement to include 20 percent low-income housing in the project. (Originally, years before the site was to be the Olympic Village of the failed NYC2012 bid and was called Queens West, it was all going to be low-income housing, a plan that would have paid off nicely right about now.)

But the real purpose of Hunter's Point South seems to boil down to the mayor's need to get a move on his \$7.5 billion New Housing Marketplace Plan and its promise of 165,000 affordable housing units. Now, 68 percent of those are supposed to be low income, but none of them, it seems, will be at Hunter's Point South, where the 3,000 units of middle-income housing will be rounded out with 2,000 market-rate apartments. The mayor did toss in this bone: 3,000 permanently low-income units will be built someplace else in Queens "over the next 10 years," and an adjacent site will be rezoned to allow for at least 330 low-income units. That's not much comfort to local residents who have been complaining for years that no one consulted with them about the project, and that the housing qualification of a \$55,000 to \$158,000 household income is way over their own heads. Once again, city leaders have projected their ambitions on what they see as a blank slate but others know to be an existing and needful community.

In *Urban Design* (Minnesota Press, 2009), an excellent collection of persuasive essays rehashing the hits and misses in the field, Michael Sorkin describes post-Moses urban planning in New York as "the ongoing willed incapacity to think comprehensively." To which one might add: "or to learn from one's own mistakes." **JULIE V. IOVINE**

REVISING RATNER continued from front page his schemes for the project's 17 proposed buildings, among them some 6,000 apartment units, an office-hotel tower, and hundreds of thousands of square feet of stores and open space, would also not be used.

But the more important news—as to whether or not those buildings will get built at all—came three weeks later, when the MTA and the Empire State Development Corporation (ESDC) renegotiated with Forest City Ratner over the sale and eventual build-out of the yards. Despite outcry from project opponents and tough questions from some MTA board members, both deals went forward in the developer's favor.

On June 23, the ESDC board approved a modified General Project Plan, altering one first approved in 2006, when the project was to have broken ground. The new plan moves the timeline back three years, with an expected groundbreaking this fall. Instead of developing the entire site at once, it also calls for phased development, with the deck for the arena parcel between Flatbush, Atlantic, and 6th avenues to be completed first, the arena finished by 2012, and four surrounding towers by 2016. At that point, construction will continue on six plots to the east, with final completion of the remaining apartment towers expected by 2019.

Opponents have questioned this timing, due to the deterioration of the economy and Ratner's troubles securing financing thus far. Another possible roadblock is that the agency has not prepared a supplemental environmental impact statement, arguing that the earlier one pertains to the same project. The plan declares that despite all the changes—it lists a half-dozen—they "would not result in any new or substantially significant impacts," and thus there is no need for a new environmental review.

The modified plan is still open to a 60-day review period, at which point the corporation board will vote on a final, possibly revised version.

Meanwhile, the MTA board voted on June 24 to shift Forest City Ratner's payment for the development rights to the railyards from a \$100 million lump sum to a \$20 million upfront payment for the arena lot, with the remaining \$80 million to be paid out over the following 22 years.

The developer's commitment to building new railyards was also cut from nine tracks for 76 cars to seven tracks for 56 cars, reducing the infrastructural costs of the project from \$345 million to \$147 million. It is a particularly significant change, since state-of-the-art yards were part of Ratner's offer that helped him secure the project over an opposing offer from Extell. "They're delivering what the railroad needed," MTA chief financial officer Gary Dellaverson said in defense of the changes. "It's a step up from the default position we have now. But it's not quite what was first proposed."

Despite the agencies' vote of confidence in the developer, the latest maneuvers still provide some hope for Daniel Goldstein, founder of anti-yards coalition Develop Don't Destroy Brooklyn, in the group's efforts to stall, and potentially halt, the project through court challenges.

"They've opened themselves up to additional litigation," Goldstein said. Further suits could delay the project and push it past the end of the year, when the sale date for tax-exempt bonds expires. If Ratner cannot secure financing by April 1, the state will cancel all deals. **MATT CHABAN**

NO ROOM AT THE IN PLACE?

Eavesdrop was thrilled by a friend's "plus one" at the June 11 gala celebrating the 50th anniversary of the Four Seasons restaurant in the Seagram Building. We all know Mies and Philip's icon, so we'll skip the background and move on to name-dropping. The 800-person guest list was so diverse we concluded that it must have been gleaned from the reservations book. The hosts, building owner **Aby Rosen** and wife **Samantha Boardman** and restaurateurs **Julian Niccolini** and **Alex von Bidder**, greeted the multitude, which included **David Dinkins**, **Ray Kelly**, **Star Jones**, **Fern Mallis**, **Henry Kissinger**, **Barry Diller**, **George Wayne**, **Michael Gross**, **Thom Brown**, **Salman Rushdie**, **Jay McInerney**, **Michael Ovitz**, a couple of **Nederlanders**, several mannequins, and generations of age-free socialites.

Okay, so with representatives from every walk of life from the sacred to the profane, where were the architectural luminaries? Where was **Phyllis Lambert**, whose vision and perseverance are the sole reasons New York's most storied interior even exists? Well, there was one bold-face architect in the crush of swells: **Belmont "Monty" Freeman** held court in the Grill Room, answering questions about overseeing the restaurant's renovation, which is to begin next month. Lambert handpicked Freeman because she's known him for many years and had admired his respectful and meticulous renovation of the Zilkha Gallery at Wesleyan University, designed by **Kevin Roche** and **John Dinkeloo** in 1970.

So where was Phyllis? It turns out that the New York party was the same night as the annual **Canadian Centre for Architecture** ball. As the founder and director, Lambert had to host her own event—and send her Four Seasons regrets.

THE SCARANO FILES

Perhaps more than any other New York architect, **Robert Scarano** has come to symbolize the five-borough building boom. Known to many for taking advantage of a loophole in the city's self-certification program—resulting in a number of over-built projects—Scarano recently sat down for an interview with *The Brooklyn Paper*. Where'd he find the time? The developer's darling admits to being out of work, after logging roughly 600 projects a year during what still seems like just yesterday. Among other things, Scarano was not surprised to see **Frank Gehry** depart Atlantic Yards—his "shelf life was up." Scarano likes SOM's Toren but not **Ismael Leyva's** Oro, while being torn about **Enrique Norten**, whose BAM arts center "would have been a good project" but whose Park Slope apartment complex "is as non-contextual as you get." If work dries up for good, he should try his hand at criticism.

SEND MARTINIS AND TWIZZLE STIX TO SHART@ARCHPAPER.COM

LEAD POSTS GO VACANT AT KEY DEVELOPMENT AGENCIES, WITH FEW RESUMÉS IN SIGHT

NOBODY AT THE WHEEL

Grim news awaits public projects and the professionals who want to contract for them. Even when New York gets its state government back, the state will be operating without permanent chiefs at its key transportation and development agencies. That impasse, while more bureaucratic in nature than the June 8 coup in the state senate, means little is likely to occur on major development initiatives until 2011.

Well before Governor David Paterson lost control of the senate, many of his appointees had already fled their positions. Today, the heads of New York State's Department of Transportation, Metropolitan Transportation Authority, and Empire State Development Corporation are all working under interim status. MTA executive director Elliott G. Sander quit hours after the state legislature narrowly approved a flawed bailout package on May 7. The ESDC's chief, Marisa Lago, stepped down on June 6. Both agencies steer the fate of Atlantic Yards and Hudson Yards, two stalled

development sites, and of broader transit spending.

The rush to the exits, said Regional Plan Association analyst Neysa Pranger, "is coming at a very bad time," since Congress will draft a new appropriations plan for federal transportation grants this fall, and the state will vote on long-term capital plans around the same time. "For the MTA, there aren't that many candidates out there who qualify, and it's even harder because the governor is not attractive to work for right now."

Assuming that the senate resumes its business by early July, it remains doubtful that any of these agencies will have a new head before the gubernatorial election in 2010. Longtime Albany-watchers hesitate even to toss out names. Howard Roberts, head of New York City Transit, scores high marks from advocates. (So did Sander.) Transit chiefs from San Francisco and Atlanta, also well-regarded, seem unlikely to accept a job that may end with Paterson's in January 2011.

This means big projects will continue without the expertise or the leadership to make them quick or transparent. Gene Russianoff, staff attorney for the New York Public Interest Group and head of the Straphangers Campaign, said the refinancing of Atlantic Yards, approved at an MTA board meeting on June 24, will probably be as opaque as any deal the MTA cut before the reformist Sander arrived. Russianoff said interim head Helena Williams seems interested in transparency, but also lacks authority to impose it. "She has limited wiggle room," Russianoff explained.

Taken further, this stasis hurts the region. When lawmakers vote on capital plans, they may privilege roads and bridges over transit. Deals like the East Side Access project to bring Long Island Railroad commuters to Grand Central Terminal have stalwart advocates and will survive. But the absence of persuasive managers will shrink the scope of transit and transit-focused development, say experts. "The federal dance that goes on requires somebody with the ability to look ahead," said Pranger. That quality is lacking in Paterson's Albany.

ALEC APPELBAUM

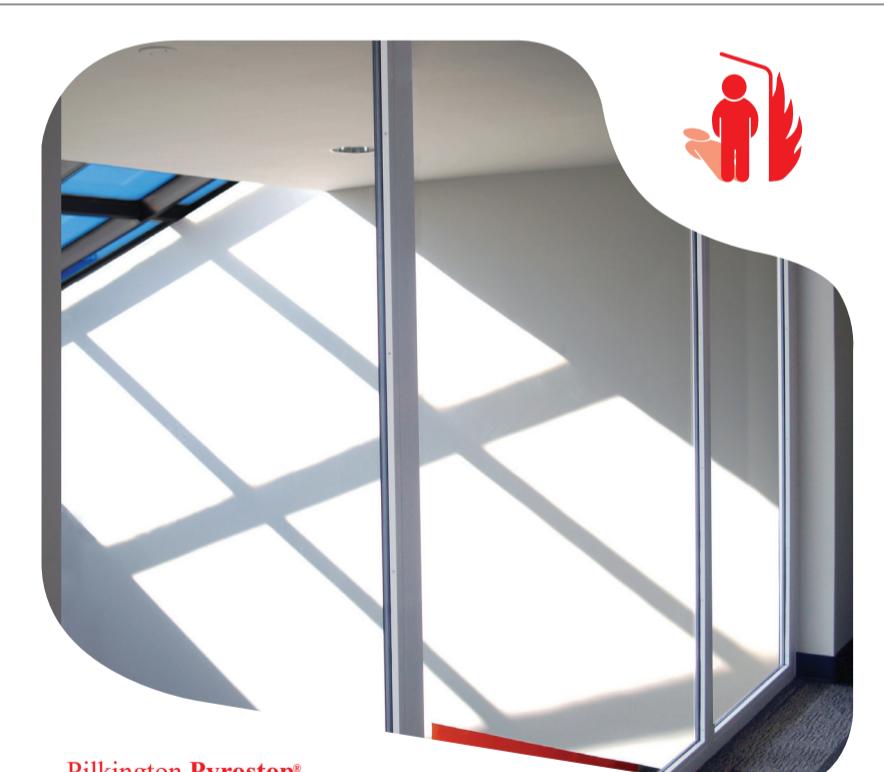
OPEN > SHOWROOM



> DUPONT CORIAN DESIGN STUDIO
49 West 23rd Street, 3rd Floor
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Designer: Morris Sato Studio

TOM POWELL IMAGING

Taking cues from the Japanese concept of a borrowed landscape, New York-based architects Michael Morris and Yoshiko Sato of Morris Sato Studio have created a laboratory for architects and designers to explore Corian, DuPont's high-end surface material. Located in the Flatiron district, the 5,000-square-foot space was designed to take the material far beyond the luxe countertops for which it is generally known. According to Morris, a series of vignettes "borrow" the outdoor landscape and bring it into the showroom. "By incorporating abstracted references and images from nature into the Corian displays," he told AN, "we wanted to suggest an alternative flow of time, in syncopation with the city outside." With displays presenting educational, residential, office, retail, and other applications, the studio showcases everything from walls and ceilings to lighting, hardware, cabinetry, and furniture. To take just one example, Morris Sato designed a translucent, tubular light system made from 74 pieces of thermoformed Corian, which changes color to emphasize the amorphous nature of the space. Along with the product displays, consultants from Evans & Paul will be on hand to provide project support for architects, and discuss new applications, manufacturing techniques, and commercial specifications. The studio is open Monday through Friday, by appointment only. DANIELLE RAGO



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Bell Labs Back in Limbo

Despite the announcement last August that Eero Saarinen's iconic Bell Labs campus in Holmdel, N.J., had found a developer committed to its preservation, the building's fate is once more in jeopardy. Contract purchaser Somerset Development is unable to finance Bell Labs' retrofitting without building additional housing on the site, which the township fears will overburden their schools and roads, and which preservationists fear will mar the site's formalist design.

The 472-acre Bell Labs site housed research scientists from 1962 until its closing in 2007 by current owner Alcatel-Lucent. The building's exemplary midcentury modernist design, and its landscaped grounds designed by Sasaki, Walker & Associates, have earned it a place on Preservation New Jersey's list of "10 Most Endangered Historic Sites."

Somerset's current plan would convert the building into a mixed-use center with residential lofts on the top floor, preserving most of the building's famous mirrored facade but opening up one axis to turn its central atrium into a pedestrian street. Up to 600 additional units of housing would be built within the "ring road" surrounding the building.

The site is currently zoned for offices and laboratories, and the township has so far been unwilling to rezone it as mixed-use. "The argument that has been made [for demolition]," said township committee-woman Janet Berk, "is that if they need that many residential units to make the building viable, then that's not a tradeoff we're willing to make." Somerset president Ralph Zucker pointed to the support that his proposal had received at two community meetings: "We think this is a situation where the town leaders unintentionally painted themselves into a corner prematurely."

Adding to concerns over Bell Labs' fate is a report that the township commissioned from independent consultant Reva Partners, which made no mention of the building's architectural significance and recommended that it be replaced with \$2-3 million houses and amenities such as a private golf course and equestrian center. The report's release this spring prompted Alcatel-Lucent to pen

a letter to Holmdel's mayor expressing how "disappointed" they were with its verdict.

"It just seems astonishing that the report would not mention the building's pedigree or innovative design," said architect and preservationist Michael Calafati, who held a charrette last year to envision potential adaptive reuses of Bell Labs such as a health care center and center for graduate studies. The charrette won an award from the New Jersey Department of Environmental Protection this May and was cited by Zucker as an inspiration for Somerset's plans.

However, the new housing in Somerset's proposal has caused concern among charrette participants such as architect Belmont Freeman, who urged that the building be given "breathing room." "With the axial views you get as you come in, it's almost like arriving at Versailles," he said. "I'd hate to see that compromised." Zucker maintains that the trees and landscaping would buffer Bell Labs itself from the new construction and that he would preserve views from and to the road.

Charrette co-organizer Nina Rappaport conceded the challenges posed by Bell Labs, particularly its immense size and exurban location, but argued that it has the potential to set a valuable precedent. "We don't have any great examples of this kind of reuse yet," she said. "That's why I think it's so important to do this one right so it can serve as a model for others." **JULIA GALEF**

Above: The midcentury landscape at Bell Labs was designed by Sasaki, Walker & Associates. **Below:** The expansive atrium, built when underutilized space meant power.



A RADISH GROWS IN BROOKLYN

On a rooftop in Greenpoint, Brooklyn, farmers Ben Flanner and Annie Novak are harvesting lettuces, radishes, and broccoli rabe, which will appear on plates at nearby restaurants. Over the rows of crops, the East River and the Manhattan skyline fill the horizon. Their 6,000-square-foot project was planted this spring and is believed to be the first commercial rooftop farm in the city.

The rooftop was the result of matchmaking by Lisa and Chris Goode, owners with Amy Trachtman of Goode Green, a green roof installation and consulting firm. They helped coordinate between the building's owner, Tony Argento, and the farmers to create the

expansively cultivated space. For Lisa Goode, the project combines the benefits of green roofs (storm water retention, building insulation, and heat island mitigation) with the more immediately understandable and gratifying results of raising vegetables. "When you hand someone a tomato, they get it immediately," she said. If all goes well this summer, the farm may grow onto other roofs owned by Argento, with the hope of supporting the farmers full-time.

The partners at Goode Green used reclaimed lumber edging to save money and were able to keep costs down to around \$10 per square foot, well below the

more typical \$15 to \$25 per square foot for basic green roofs. "It's important for us to show that green roofs can be affordable," she said.

While the roof's agricultural and economic story is novel, its location in one of the city's most polluted areas is also significant for those involved. Just to the north of the site, near Newtown Creek, stands a large sludge collector tank, a highly visible symbol of the area's longtime status as a dumping ground for some of the city's unwanted byproducts. More importantly for Goode, the sludge collector, along with Newtown Creek's recently upgraded water pollution control plant, underscore the importance of effective storm water management. She hopes the city will further incentivize green roof development with additional tax breaks or deductions in water and sewer bills.

For his part, Flanner hopes the rooftop can evoke the area's agrarian past. "Greenpoint was a farming community. Then there came the industry and the oil spill, so there's a lot of contamination," he said. "Right now, it's a great neighborhood for pioneering ideas. I can't think of a better spot in the country for a rooftop farm."

ALAN G. BRAKE



UNVEILED

FIT-C2

Taking an opposite tack from the Fashion Institute of Technology's original 1950s campus, whose Brutalist concrete skin puts a closed face forward, SHoP Architects' new building for the school will engage the surrounding fashion district on the West Side by putting its students' activities on display. To begin with, a three-foot-deep vitrine along 28th Street will exhibit student work. But the real

reveal happens on the floors above. SHoP pushed the vertical circulation—escalators and stairs—to the street, creating wide landings for critic spaces and meeting areas that will be plainly visible behind a glass cable-net curtain wall. The firm refers to this organization as a "thickened skin." "We've been working on this idea for ten years," SHoP principal Bill Sharples told AN, "first with the Museum of Sex in 1999, then with Columbia University in 2002—neither of which went beyond the design phase. We're excited

Architect: SHoP Architects
Client: Fashion Institute of Technology
Location: 28th Street between 7th and 8th avenues
Construction: 2010



HARLEM ON THE HUDSON continued from front page economic growth. According to Barbara Wilks, principal of W Architecture and Landscape Architecture, which directed the EDC's West Harlem Master Plan, the park has served to shift "the perception of the area by changing the way the waterfront was perceived." The plan incorporated input from stakeholders including community groups, elected officials, the Fairway supermarket (which leased the city-owned lot), and Columbia University, which has sought to expand into the area. W Architecture recommended a three-phase approach: The recreation area is the first phase, to be followed by transportation enhancements, then cultural amenities.

Having won a subsequent competition for the park itself, W Architecture again solicited community input for the program. The inclusion of a fishing pier reflected the site's popularity with local anglers; the promenade, ferry dock, and kayak launch were also community requests. An insistence on an unobstructed view of the Hudson River from 125th Street yielded a striking visual play between the angled fishing pier and ferry dock. The site's history is also visible: The existing bulkhead was recycled as benches, while Nari Ward's artworks riff on

local recollections and fishing themes.

Not every wish was granted: Local residents had tried to limit Marginal Street to the steady traffic exiting the Henry Hudson Parkway. Traversing two flows of cars and bicycles, the at-grade pedestrian crossing at the park's northern end at times is a hazardous obstacle course.

Pat Jones, president of CB 9, called the park a "tremendous asset to the community," echoing many local supporters of this effort to green a gritty stretch of Harlem. As Mayor Michael R. Bloomberg noted on the park's opening day, Columbia University is contributing funds to support park maintenance. Since the area will not technically be mapped parkland, however, there remains some question about how the park will be maintained. A Parks Department spokeswoman, Patricia Bertuccio, described the park as "under the purview of the Riverside Park Fund." She added, "It looks like a city park; it's going to be treated like a city park." For now, a cooperative agreement between the EDC and the Parks Department governs the open space, allowing the EDC to continue the master plan, which includes new ferry services.

To build park patronage, James Subudhi, sustainability coordinator for WE ACT, is working to "raise awareness" about the new space's existence. Aside from having pushed for the formal opening for the park, which has been accessible since late last year, Subudhi is facilitating nonprofit events to raise its profile. Not surprisingly, given the community's strong involvement in the space's design, Subudhi added, one thing is already clear. "It will be a very popular park this summer," he said.

ELIZABETH A. WATSON

NEW DIRECTOR SEEKS TO LEVERAGE SCHOOL'S DESIGN CAPITAL

Sustaining the Pratt Center

Looking back through five decades of planning in New York, the Pratt Center for Community Development has played an active role in shaping the city. Whether for Robert F. Kennedy's community development agencies in the 1960s, housing preservation in the 1970s and '80s, job creation in the '90s, or rezoning plans over the last decade, the center has significantly influenced the city's often top-down planning policy.

Now, as sustainability comes to the fore, the center announced on June 1 that Adam Friedman will take the reins. Friedman, the former director of the New York Industrial Retention Network (NYIRN), has made it his mission to push sustainability at the community level and to continue the work of integrating the Pratt Institute's diverse art and design faculty into the center's work.

"That's why I came, to bring all these resources to bear on the issues," Friedman told AN. "The issues really aren't that different with NYIRN, but the center can provide so much more support." For example, Friedman said he would seek to use more local resources in the school's industrial design department. "It creates good paying jobs for local manufacturers, while also building important understanding and relationships for students," he said.

Friedman succeeds Brad Lander, who left

in March to run for city council in Brooklyn. Gary Hattem, chair of the center's advisory board, said Friedman's unique approach to economic development captured the board's notice during their search for what will be the third director in the center's 46-year history. "I think he can leverage the design capital of the institute with his incredible skills in economic development and sustainability," Hattem said.

In addition to his work with NYIRN, Friedman served as director of economic development for former Manhattan borough presidents David Dinkins and Ruth Messinger. He has also taught urban planning at the Pratt Institute and Columbia University, and in 2005 he convinced the city to create Industrial Business Zones to protect manufacturing jobs in New York.

Given the current economic downturn and the city's still-high cost of living, it's a challenging time for the center and its mission. For Friedman, the key to preserving communities is not just affordable housing or the quality of the urban fabric, but also creating and retaining sustainable jobs. "Part of the challenge is how you make these communities more hospitable for organic economic growth," Friedman said.

A tough challenge, but Friedman has already provided a template. At NYIRN, his team fought to protect blue-collar work—say, from encroaching hotel development—in part by creating new models like higher-end artisanal manufacturing and sustainable production.

"He's a great leader with a diverse constituency, from labor to business to government," said Mike Pratt, chair of the institute's board of trustees. "He really understands this city, and he'll put that understanding to work at the center. We're thrilled to have him." MC

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THE ARCHITECT'S NEWSPAPER JULY 8, 2009



COURTESY FXFOWLE EPSTEIN

JUMPIN' JAVITS

Reportedly from the day it opened in 1986, the Jacob K. Javits Convention Center has leaked. Hardly the best building designed by Pei Cobb Freed, the Javits Center was almost value-engineered out of existence, according to Bruce Fowle on a recent tour. FXFowle and Epstein, a Chicago-based architect, is the design team now charged with fixing the building's numerous problems, and Fowle is set on ensuring the same mistakes are not made again amid ongoing political ambivalence toward the \$1.4 billion renovation project about to get underway.

"We are banking on them waking up to this once we get started," Fowle told AN. "People just don't believe you can turn this into something."

With the Empire State Development Corporation board's May 19 approval of the renovation, and a Public Authorities Control Board vote expected on July 15, the project is all but secured. Initially proposed as a massive overhaul designed by Richard Rogers with the help of FXFowle, that project ran into cost overruns and other snags. Ultimately, the Spitzer administration scaled back the project, at which point Rogers departed.

The result may be a mere renovation, but Fowle emphasized how much is being achieved. "A lot of what we're doing is

deferred maintenance," Fowle said. "But we're transforming a lot in a very cost-effective way."

Take that leaky roof. Instead of simply replacing the cement pavers, FXFowle Epstein is installing a 6.5-acre green roof. Transparent glass will replace much of the black-mirrored exterior. New mechanical systems will net the building a 26 percent energy savings. Even painting the exposed steel columns white instead of black should help improve a dour user experience. "It's about taking the fundamentals of Pei Cobb Freed's vision and placing those into the state of the art today," Fowle said.

Renovations must also take place while the building remains occupied. For this, a new 100,000-square-foot swing space will be constructed on an unbuilt parcel between 39th and 40th streets. Exhibition space will grow only marginally, though new meeting rooms will bring the Javits up to industry standards, which call for 30 percent of convention centers to be dedicated to such space.

Even as soon as the first bay is complete, the hope is that the restored portions of the building will be seen as such an improvement that any outstanding funds will be easily secured. "The idea is to, for the first time in a long time, make people want to use it," Fowle said. **MC**

PIECES OF PEI continued from front page

Silman's investigation concluded, stemmed from the facade's initial installation. Completed in 1978, the building was clad in the same type of marble as the West Building, its 1941 neoclassical counterpart across Fourth Street, designed by John Russell Pope. But creating the East Building's acutely angular shapes proved complicated. Whereas the older building is sheathed in nine-inch marble blocks, the East Building has three-inch-thick stone veneers set in large wall planes as long as 180 feet. To handle the expansion and contraction caused by continuous temperature changes, the East Building has double-wall construction: Its marble veneers are held by stainless steel anchors and clips affixed to an inner masonry wall and to the building's concrete frame. According to a 2008 monograph on Pei, this scheme was to give each marble

panel the autonomy to expand and contract safely, separated by color-matched neoprene gaskets.

Silman's team believes that the panels are tilting due to "locked-in" stresses arising from the "initial shrinkage of the concrete frame and the cyclical seasonal and daily thermal expansion and contraction of the marble panels," according to a museum statement. I.M. Pei was not available to comment.

Temporary fixes have proved disappointing. Lead wedges inserted to stabilize the panels have transferred weight to surrounding panels at a risk of weakening them further. The stopgap efforts have failed "over very short timeframes," which prompted the museum to erect the construction fence, protecting visitors from falling marble.

BRADFORD MCKEE



COURTESY RMJM

COURT CHALLENGE FILED AGAINST NEW ORLEANS HOSPITAL PLANS

CHARITY CASE

The debate over New Orleans' Charity Hospital took a sharp turn in May, when the National Trust for Historic Preservation (NTHP) filed a lawsuit in U.S. District Court challenging federal approvals of two new hospitals that would supplant 165 properties in the historic Mid-City district. Caught in the crossfire is the fate of Charity Hospital itself, an art deco icon damaged by Hurricane Katrina and shut down ever since.

The long-brewing battle is the result of a \$2.2 billion project announced in 2007, in which the Department of Veterans Affairs (VA) and Louisiana State University (LSU) targeted a 67-acre area northwest of Charity's current site for new construction.

The campus would include the VA hospital, already funded by Congress, and the LSU academic medical center, funded in part by Federal Emergency Management Agency (FEMA) compensation for Katrina's damages to Charity, which had been the school's teaching hospital.

To carry out the plan, NBBJ and New Orleans firm Blitch Knevel Architects were named as LSU's architects, while Studio NOVA—a collaboration between NBBJ and local firms Eskew+Dumez+Ripple and Rozas Ward Architects—were hired as the VA's architects. Though the groups originally said they were co-locating the hospitals in order to share facilities, current plans show separate parking, transportation access, and energy

plants, because LSU has not yet gained sufficient funding to move forward. Each hospital is oriented along a central spine, with critical services at 22 feet above grade to allow operation to continue in case of a major flood.

The problem, as preservationists see it, is two-fold: First, the plan effectively abandons Charity, leaving little hope for reuse of this New Orleans landmark—and one of the longest continuously running hospitals in the nation. Second, as the Trust's lawsuit claims, the VA and LSU failed to prepare an environmental impact statement (EIS) regarding the historic properties that would be razed to make way for the project.

According to NTHP deputy general council Elizabeth Merritt, the agencies prepared an environmental assessment (EA), rather than a full-blown EIS. "The crucial difference between an EA, which the agencies prepared, and an EIS, which the lawsuit contends they should have prepared, is that an EIS would have to be premised on the acknowledgement that the destruction of historic properties is 'significant,' and would have to consider

alternatives that would avoid, reduce, and mitigate that significant impact," said Merritt. Moreover, the NTHP believes the 37 acres sought by LSU is twice the amount of land needed, since much of the space has been reserved for buildings that may not be constructed for decades.

Though the VA will not comment on pending litigation, Don Orndoff, director of the VA's Office of Construction and Facilities Management, said that the National Trust fully participated throughout the historic review process. "The NTHP suggested many of the mitigation measures ultimately adopted as stipulations in the Programmatic Agreement," he said. Plans to salvage neighborhood structures include the adaptive reuse of the SOM-designed Pan American Life Building, the Dixie Brewery building, and five shotgun houses, to be used as transitional homes for veterans. The agreement allows for relocation of 20 additional houses, and for a preservation and rehabilitation grant program to which the VA, state, and city will contribute a combined \$1.4 million over three years.

The National Trust has meanwhile advanced an alternative plan, whereby the VA hospital would occupy the site currently planned for the new LSU development, and Charity Hospital would be rehabilitated for LSU. Last year, local NTHP affiliate Foundation for Historical Louisiana commissioned a \$600,000 study by architecture firm RMJM, which found that Charity is structurally sound, and proposed a retrofit that would save taxpayers \$283 million for the same million square feet of LSU programming.

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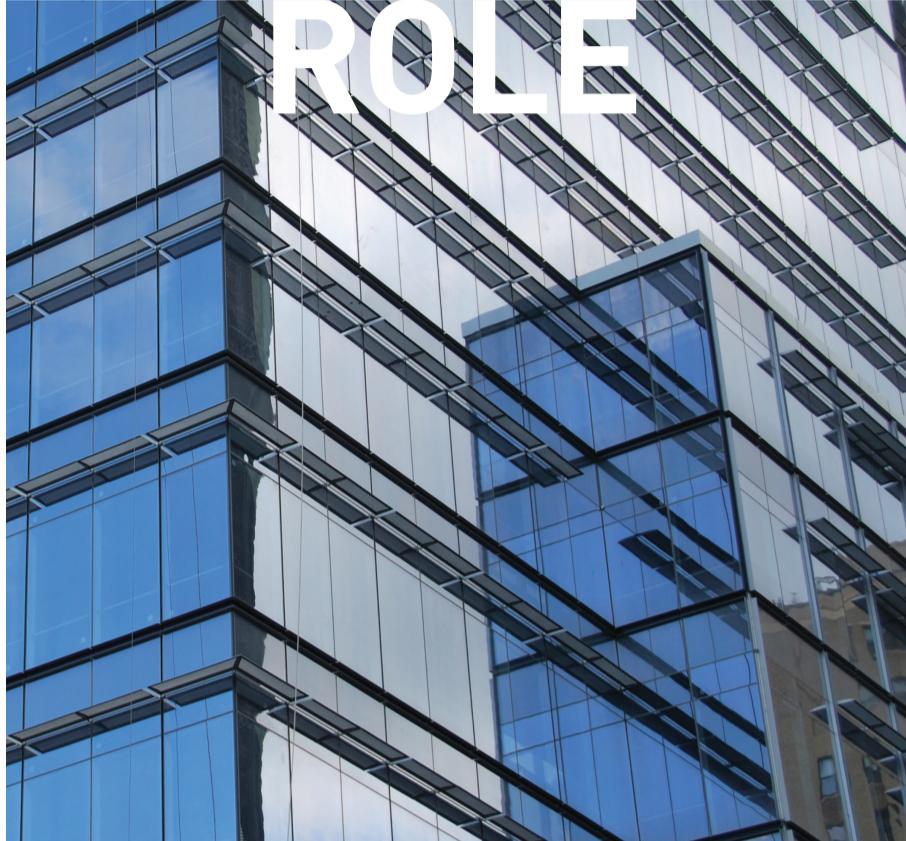
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JOSEPH ROMEO PHOTOGRAPHY

GLASS CUBE HELPS RESTORE D.C.'S OLDEST COURTHOUSE TO FITTING GRANDEUR

APPEALING ADDITION

For nine months, Hany Hassan couldn't wait for it to be over. In 2006, he and his team at Beyer Blinder Belle in Washington, D.C., where he's a partner, had taken the portico of one of the city's oldest public buildings off its base for an underground expansion. Temporary steel supports held the building's Ionic columns in mid-air. The team monitored the structure twice daily "to make sure it didn't move an inch," he recalled. "I can't tell you about living every day through this and wondering when we were ever going to finish this part."

Now the whole \$100 million project, renovating and adding to the old D.C. Courthouse in Judiciary Square, is complete, and you might never know what gave Hassan such turmoil unless you'd seen the neglect the place had endured in

recent years. On June 17, the building, Washington's first city hall when it opened in 1822, became the gleaming new home of the District of Columbia Court of Appeals, which is D.C.'s highest court. Along with a painstaking rehab, Beyer Blinder Belle put a new ceremonial courtroom underground on the south side (hence the portico drama) and added a simple, modern entrance pavilion to its north side, where a more elaborate Neoclassical portico stood for a few decades until 1917.

Hassan's design revives a tragically overlooked building but also a crucial site in Pierre L'Enfant's capital. In L'Enfant's 1791 city plan, the site, on a slight rise above what is now the National Mall, was to hold the Supreme Court, where it would triangulate with the Capitol and the White House. But this never

happened; the Supreme Court wound up behind the Capitol, not least because in 1820, Judiciary Square became the object of a design competition for a new city hall, won by the architect George Hadfield. Since then, Hadfield's building, which later became a courthouse, has been added to, subtracted from, and refaced in limestone (over brick and stucco). In the auto age, much of the area around it was paved for parking. The courthouse was vacated in 1999, by which time its compact judicial campus had taken on the dreary character of a Navy brig.

Mercifully, the parking has now gone underground, and the area around the building is becoming the green "pad" that Hassan believes L'Enfant envisioned. "It's the re-greening of Judiciary Square," said Hassan, who views the site as the most important space in Washington after the Mall. "It's a once-in-a-lifetime project."

The new addition, a gridded glass cube that you enter beneath a trim colonnade, has a fearless, restrained quality. Some of Washington's preservation watchdogs are not keen on obvious newness, but Hassan's scheme shows a presumption of credibility in bringing something materially novel to a site where both Daniel Webster and Francis Scott Key practiced law. **BM**

POWER PLAY continued from front page

Neighborhood Association (PADNA) stepped up its legal battle against the project, which began with a suit filed against the city and the developers in 2008. The complaint charged that approval for the project would eliminate affordable housing for artists, double previous density limits, quadruple height limits, and lead to the demolition of historic warehouses and one of the city's five remaining cobblestone streets.

In April, Judge Barbara Curran ruled in favor of the city and Toll Brothers, and last month PADNA filed an appeal of Curran's decision. Were the project to go ahead as planned, neighborhood advocates said in a statement that it could well "set a terrible precedent that will embolden developers to ignore existing law and engage in excessive profiteering in the future."

Anchored by the National Register-listed H & M Powerhouse, the district has seen new plans come and go. In 2006, similar zoning changes were approved for New Gold Equities, the owner of two buildings in the area that had been demolished. In 2007, Rem Koolhaas proposed a 52-story, mixed-use building for the site. Some see the Toll Brothers plan as one step too far for the area's fragile historic fabric.

City councilman Steven Fulop, whose

ward includes the PAD neighborhood, voted against Toll Brothers' proposed changes. "The original plan [for PAD] let Jersey City really create itself as a destination city in the region," he said. "It would've given the city a chance to do something special and unique." The spot zoning, he added, could compromise the area as a haven for artists.

Supporters of the plan counter that it will foster an arts mecca akin to Lincoln Center, since the company plans to build a 550-seat theater in addition to the condominium towers. "While some criticized the Toll Brothers plan, the reality is that it will provide a top notch 500-seat theater with an additional 16,000 square feet of performing arts spaces and galleries," Mayor Jerramiah Healy told the *Jersey City Independent*. Still, Jill Edelman, president of PADNA, said that a theater had already been planned for the area, and that the city's deal with the developer would be a loss for the neighborhood since it allows for one fewer low-cost apartment for every 1,000 square feet of theater.

Ironically, on June 11, officials launched a \$3.2 million stabilization project for the Powerhouse itself, the first phase in restoring the near-ruined structure as a mixed-use arts and entertainment hub. The stabilization, to be complete this fall, won the full support of Mayor Healy. **ANGELA STARITA**



REDEVELOPMENT SET FOR SWATH OF HISTORIC PSYCHIATRIC CENTER

RAZING ROCKLAND

Officials in Orangetown, New York are putting the final touches on a plan to flatten more than 50 historic buildings at Rockland Psychiatric Center, the vast upstate campus that was once New York's most renowned mental-health facility. Though preservationists have mounted a belated campaign on behalf of the center's impressive collection of Mission and Colonial revival buildings, most of the dilapidated complex seems destined to make way for hundreds of units of new residential development.

Once considered one of the world's premiere psychiatric hospitals, Rockland contains some one hundred buildings, including its own firehouse, power station, and working farm. Built between 1927 and 1965 by state architects Sullivan W. Jones, William E. Haugaard, and Carlson & Sweat, the 550-acre site opened in 1931, becoming a thriving medical community. At the height of operation in 1956, there were nearly 10,000 inpatient residents, and the campus was a bellwether of trends in psychiatric care, from electroshock therapy to lobotomies and the growing class of psychotropic drugs.

Today only 400 patients occupy about 20 buildings, largely a result of New York's move to downsize its mental-health facilities in the 1970s. Most buildings are "currently contaminated with asbestos, lead-based paint, and/or mold," according to a draft environmental impact statement. Until 2003, the campus was owned by New York State, which sold about 350 acres of land, including 69 structures, to the municipality of Orangetown. The contract called for a minimum of 216 acres to be designated

The Rockland Psychiatric Center's 550-acre campus includes a firehouse (left) and many WPA-era buildings in simple but dignified Colonial and Mission revival styles (below).

for passive and active recreation, while the remaining acreage could be used for private development.

With its location across the Hudson River from Tarrytown, the campus proved attractive to New Jersey developer K. Hovnanian Homes, which aims to build 575 housing units, predominantly for persons 55 years and older, plus volunteer housing for the town's emergency services. That plan, which is currently in the environmental review process, requires the demolition of 58 buildings that state officials have deemed "architecturally significant as perhaps the largest assemblage of institutional Mission-style building in the Hudson Valley and historically as one of the foremost centers in the country for psychiatric research."

In light of the deteriorating condition of the buildings, town officials have called saving them unfeasible. "It's not in the state's interest or taxpayers' interest to have these buildings that are not being maintained left to deteriorate," said Suzanne Barclay, executive assistant to Town Supervisor Thom Klein.

Advocates for the complex have focused their efforts on three endangered Works Progress Administration murals on the project site, which at this late date may be the only historic pieces of the complex to be saved. "It's hard to focus on the murals because of the huge complex that is proposed to be destroyed," admitted Roberta Lane, program officer for the National Trust for Historic Preservation. "We want to try and find some sort of help for them in dealing with the murals," she added. "The buildings, I don't know what to do." DR



COURTESY NATIONAL TRUST

ATLANTIC ON APPEAL

To the design community, the departure of Frank Gehry from Bruce Ratner's Atlantic Yards project seemed like a death blow. But for opponents of the project, their best hope has always lain with the courts. Now, that hope springs anew as the Court of Appeals, the state's highest court, announced on June 25 that it would hear a suit challenging the state's use of eminent domain. The original case was filed in August 2008, and the court ruled in favor of the developer on May 15. Whether or not the suit succeeds on appeal may not even matter to the plaintiffs, led by Ratner foe Daniel Goldstein of Develop Don't Destroy Brooklyn. With oral arguments not scheduled until October, the case may thwart Ratner's plans to break ground by the fall and secure tax-exempt financing by year-end.

A LANDMARK PROSPECT

Whatever the outcome for Atlantic Yards, one benefit of community debate over the project was the landmarking of Prospect Heights. Designated by the Landmarks Preservation Commission on June 23, the 850-building district is the largest created in two decades, and one of the last areas of brownstone Brooklyn to receive protection. It is comprised of rowhouses and apartment buildings dating from the mid-19th to early-20th centuries, with institutional buildings scattered about the district. "Prospect Heights is among Brooklyn's most distinguished, cohesive neighborhoods because of its architectural integrity and diversity, scale, tree-lined streets, and residential character," Robert Tierney, the commission chair, said in a statement.

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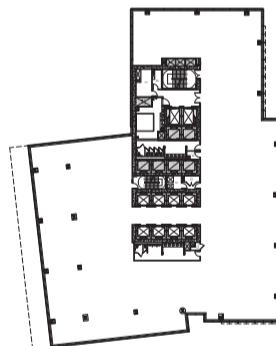
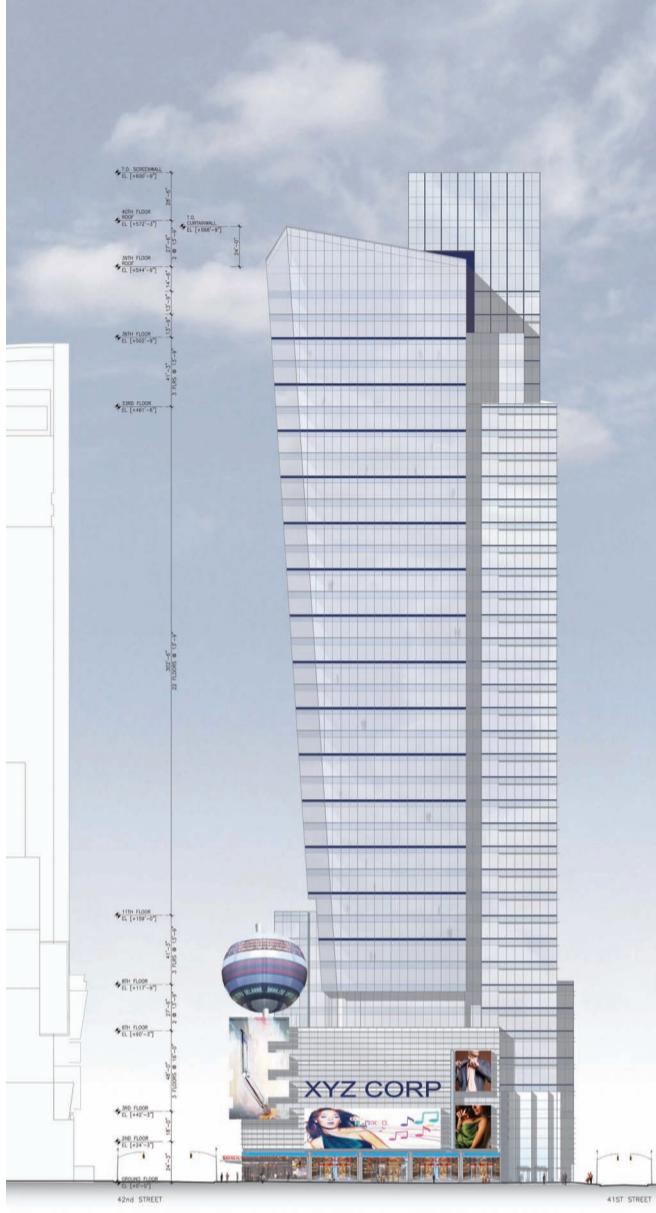
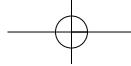


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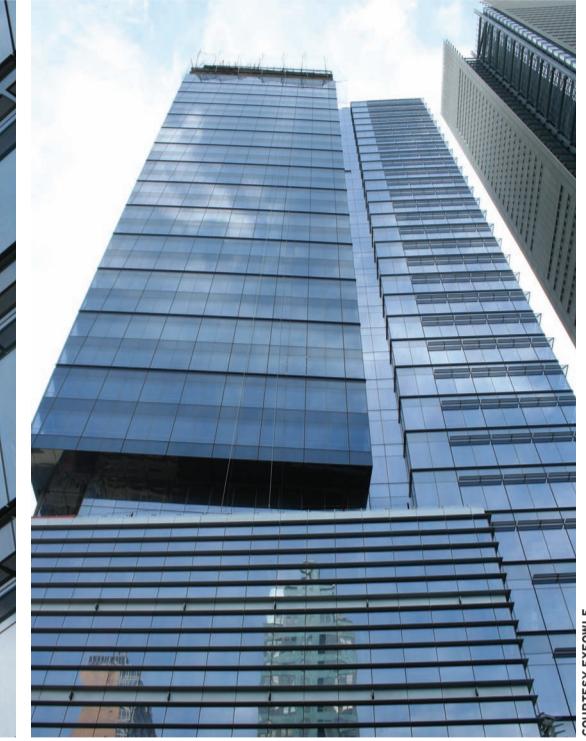
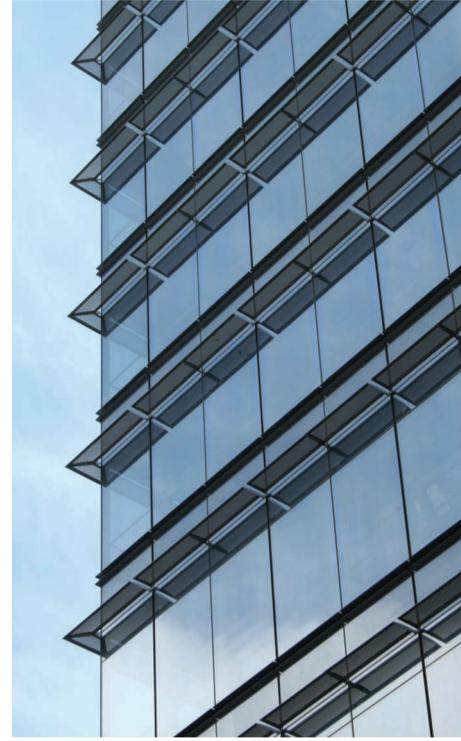
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**FXFOWLE
AND
THORNTON
TOMASETTI**

All architecture, to a certain extent, is a response to the demands of external forces and interior programming. Eleven Times Square, however, a new speculative office tower designed by FXFowle now nearing completion on 42nd Street and 8th Avenue, goes further than most structures in deferring to its surroundings while catering to the needs of tenants. In the process, the skyscraper has moved beyond even its most environmentally friendly contemporaries—the New York Times Building, Hearst Tower, and One Bryant Park—to set a new standard for tall building design.

The tower's sensitivity to the streets and structures around



COURTESY FXFOWLE

The north and south faces of Eleven Times Square were treated distinctly to respond to their unique contexts. The south face echoes the massing of Piano's Times Building next door, and features a solar shading system and highly reflective glass. The north face pulls back after the podium to preserve views from the street, then canters out to regain floor space, and the entire volume rotates to the west, opening up views to the Hudson River.

it is immediately apparent upon visiting Times Square. Though it stands 40 stories tall and encompasses 1.1 million square feet, the tower is far from imposing. In fact, it's hardly noticeable. This is because at the northwest corner, after the sixth floor, the building steps back significantly. Higher up the elevation, it canters out again to regain floor space, creating a skewed profile, but the gesture is highly effective. Approaching from the west, the neighboring Empire Theater remains in plain sight, as does the Candler Building with its Coke bottle-green windows. The same is true of the opposite approach: Pedestrians can continue to appreciate the view of Raymond Hood's art-deco masterpiece, the McGraw-Hill Building. These historic structures, so important to the character of the district, would have been obscured if Eleven had jutted straight up into the sky.

Eleven's highrise neighbors to the north and south also influenced its form. The podium and setback tower motif echoes Arquitectonica's Westin Hotel across 42nd Street, creating an open gateway to Times Square from the west. Meanwhile, the massing of the building's south face mirrors Renzo Piano's Times Building across 41st Street, with its cutout corners, sheer verticality, and horizontal detailing.

Following these disparate design cues created two different aesthetics and, for each, a distinctly defined side to the building. FXFowle harnessed this dynamic to create what might be New York City's only solar-

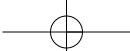
oriented skyscraper—a factor that added points to the project's target LEED Gold rating. The south portion of the building features perforated aluminum sunshades—a nod to Piano's exterior shading system across the street—and the glass is more reflective than in the north portion, which was outfitted with fritting at the upper regions of the vision panels.

Overall, the curtain wall is extremely performative. It is structurally glazed, meaning that there are no exterior mullion caps, which can create heat transfer points. The insulated panels are filled with argon gas rather than a vacuum, further adding to their insulation value. In addition, stainless-steel spacers were used between the lites at the edges of the panels, where curtain walls lose most of their heat, rather than aluminum, which is one of the best conductors available. Altogether, Eleven's envelope boasts a U value—or rate of non-solar heat loss—of approximately .28, making it more efficient than the curtain wall at 7 World Trade Center, a previous touchstone for highly insulated glass walls.

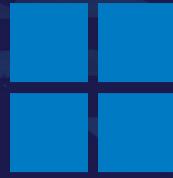
While allowing the context to mold their building, the architects did not give short shrift to Eleven's unnamed future tenants. This meant maximizing flexible floor space, access to daylight, and views. The site itself is L-shaped, an awkward template for a skyscraper, but FXFowle again used the two-faced nature of the building to their benefit. Like nearly all New York City office buildings in the

post-9/11 era, Eleven has a composite structure of a concrete core and steel-framed bays, marrying the security of the former's rigidity and fire resistance to the versatility inherent in the latter's long-span capabilities. The architects couched the core in the crook of the L, keeping the street faces open and dividing the north and south sides into distinct spaces, each large enough to accommodate disparate programming.

Eleven's plan also turned out to be a boon for views of the city. The cutouts made on the south face created a kind of bay window, adding to the panoramas and daylight available to tenants—factors that earned more points in the LEED tally. The north side, however, is even more of a view machine. FXFowle rotated the canted portion of the building, a volume known as the crystal, by several degrees to the west so that the north-facing windows did not look out directly onto the Westin, but instead opened up dramatically to nearly unobstructed vistas—at least on the upper floors—of the Hudson River and New Jersey. The crystal also features perimeter columns pulled back from the facade, creating cantilevers of as much as 15 feet ending in unbroken expanses of glass. The architects were also able to avoid placing columns in the building's many corners, a consideration that will no doubt add to the allure of these locations for offices, while at the same time perhaps opening them up to more than just the upper echelon of the corporate chain. **AS**



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WHERE THE INDUSTRY MEETS

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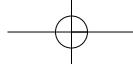


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Does a new approach to malls that incorporates going vertical, adaptive reuse, and density make these mega-retail projects more attractive—or at least palatable—in urban settings like the Bronx, Queens, and along the East River? **Alex Ulam** wonders if this new generation of retail is for real.

MALL CITY

The vacant storefronts in commercial districts throughout New York City are among the most striking signs of the economic downturn. However, on old industrial sites and in neighborhoods where national retail has never ventured before, developers are betting that a new generation of malls will bring in hordes of shoppers. One such mall is the \$500 million Gateway Center at the Bronx Terminal Market, which in May held a ribbon cutting for its first tenant, Home Depot.

Situated on a 16.5-acre site along the Harlem River near the new Yankee Stadium, this 950,000-square-foot project for the Related Companies represents a major departure from the traditional suburban mall. Instead of being enveloped in parking lots, this mall is pedestrian friendly. It has wide sidewalks, a small outdoor plaza with seating, and several street-level spaces for restaurants and retail. Sloped roofs and interior streets break up the massing of the enormous development. And instead of big-box stores spread out laterally, here they are stacked on top of one another in two three-story retail blocks that flank a six-story garage for 2,341 cars. The two retail blocks are staggered by about 15 feet, allowing each big-

box store to connect to its own dedicated parking deck by walkways that pass over interior streets. If a mall of this size were built in the suburbs, it would typically take up 100 acres.

The vertical design, with its relatively modest footprint, resolves many concerns that critics have about malls, said John Clifford, principal at GreenbergFarrow, which did the project's master plan and retail design. A large share of shoppers, about 37 percent, are supposed to arrive by public transit and on foot. "There are a lot of urbanists who hate the suburbanization that these uses bring," Clifford said, "but when you think about it, there couldn't be a better use of land resources."

Gateway is one of several vertical-style malls under construction in the city that GreenbergFarrow has helped design. East River Plaza, planned by the Blumenfeld Development Group on a three-block site between East 116th and 119th streets adjacent to the FDR Drive, is due to open this fall. Vornado Realty Trust's Rego Park II in Queens will also open this year. And a GreenbergFarrow design for another Related project, the Kingsbridge Armory in the Bronx, is in the midst of a contentious public review process.



COURTESY EHRENKRANTZ ECKSTUT & KUHN ARCHITECTS

These massive developments will undoubtedly change the way that many New Yorkers shop. Gateway, which is 90 percent leased, will provide the Bronx with its first Bed Bath & Beyond and its first wholesale club, BJ's. East River Plaza will house the first Costco in Manhattan. The new malls also promise thousands of jobs for low-income neighborhoods that suffer from high unemployment.

Yet many community groups and local business advocates are not thrilled by the new designs or the shopping opportunities these developments promise. While some opponents are willing to accept new malls if they commit to paying a living wage, others ask whether the new malls, which receive generous tax abatements and subsidies, are coming at the expense of more sustainable and less inherently auto-dependent forms of development.

Irwin Cohen, a developer who specializes in adaptive reuse, had plans to redevelop old industrial buildings at the Bronx Terminal Market into a multipurpose facility that would rent to independent food vendors, much as he did when he turned a former Nabisco factory into the highly successful Chelsea Market. Local operations would have been better anchors for the Bronx site than big-box national retailers, he argued. "Why should we have what is being done in the rest of the United States foisted on us—shopping malls and cars?"

For his part, Clifford has long pondered such questions. He began designing malls out of GreenbergFarrow's Atlanta office for Home Depot, and helped introduce the big-box concept in New York in 1993, designing the city's first Home Depot in Ozone Park, Queens. Since then, Greenberg Farrow has designed more than 6.5 million square feet of big-box stores and malls in New York City alone. In recent years, as developers have looked to more urban neighborhoods, new design strategies were required: hence the vertical mall.

Take East River Plaza. Instead of existing as a monolith that eats up three city blocks, the 650,000-square-foot project is broken up by an open-air galleria, similar to the one at Gateway, that lines up with 117th Street, providing orientation to the neighborhood and to stores on four above-grade retail levels. Here, every other level of retail is accessible from the adjacent, eight-story parking garage by pedestrian bridges that connect over the galleria. The project also seeks to harmonize with its surroundings through a facade of masonry and brick, chosen to echo the texture of the neighborhood and to reference the 19th-century Washburn Wire factory, which occupied the site. While these are



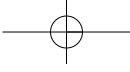
COURTESY BBG-BBGM

Opposite page:
The mixed-use Rego Park II in Queens includes connections on several levels: A pedestrian galleria links retail buildings with surrounding streets, while a twin-level vehicular and pedestrian bridge spans to the existing Rego Park mall.

Top:
The Gateway Center at Bronx Terminal Market includes midblock passageways to a future riverfront park, as well as activated street frontage under the Major Deegan Expressway.

Middle:
Each level of the multi-tiered retail center connects to its own dedicated parking field, simulating a suburban, big-box configuration on a tight urban site.

Bottom:
The project preserves a small slice of the historic Bronx Terminal Market, stepping down from large retail volumes to the lower-scale neighborhood beyond.



THE ARCHITECT'S NEWSPAPER JULY 8, 2009



CARLOS E. RESTREPO

Above:
Related Companies aims to adaptively reuse the 92-year-old Kingsbridge Armory in the Bronx, with plans for retail tenants, cinemas, and a fitness center to be integrated into the 180,000-square-foot drill hall, one of the largest in the world.

Below:
Located on portions of three blocks in East Harlem, East River Plaza will house big-box retailers below grade, with smaller tenants above grade separated by an open-air gallery space, walkways, and bridges.

worthwhile tactics, one wonders if the factory might have been salvaged for reuse in the project, making a more than symbolic nod to neighborhood history.

A similar strategy has been used at Gateway Center, where remnants were incorporated from the art deco Bronx House of Detention, demolished to make way for the new mall. Eagles from the structure's frieze, for instance, are perched on steel columns around the mall's street-side plaza. The building also references heroic 1930s warehouse architecture through four 30-foot-tall glass towers, which conceal exit stairways and serve as beacons above the Deegan Expressway. "We wanted to take a little bit of the history of the site and impart it onto the design of the building," said Gregory Cranford, partner at BBG-BBGM, the project's architect of record. "So we have done that with the massing and with the big forms. We wanted to have a little bit of the same scale, but in a modern vocabulary."

Among the new malls, Rego Park II may best address its surroundings. First, the superblock is not out of place here—neighbors include tower-in-the-park residential developments, along with the original Rego Park mall. And instead of being primarily a retail zone dominated by big-box stores, the 1.675 million-square-foot development called for a more diverse mix of uses to animate the public spaces, including a 25-story residential tower atop a seven-story parking garage with ground-level retail. Currently, however, the tower is on hold.

Other elements of the project go well beyond window-dressing. A tensile fabric canopy covers a 50-foot-wide galleria along the central axis of the development. In contrast to the gallerias at Gateway Center and East River Plaza, which accommodate cars and pedestrians, the one at Rego Park is strictly a pedestrian mall that attempts to bring an urbanistic feel to the neighborhood. "We are trying to integrate open space into the community," said Giovanni Valle, project architect for Ehrenkrantz Eckstut & Kuhn Architects, which designed the facade for Rego Park II. (SLCE is the architect of record.)

Kingsbridge Armory, meanwhile,

represents another approach. This project involves building a vertical mall inside the landmarked Kingsbridge Armory. Under the plan developed by GreenbergFarrow, the inside of the armory would be ripped out and a steel-truss-framed structure would be inserted inside the shell of the building. The project, though, has been opposed by groups like the Kingsbridge Armory Redevelopment Alliance (KARA), which demands that Related commit to have tenants pay a living wage, as well as add recreation space for children. There is also outrage about plans for a 60,000-square-foot grocery store, which residents say could drive out local grocery stores that pay union wages. "We are not looking to create a poverty wage center in the middle of Kingsbridge," said Desirée Pilgrim-Hunter, a KARA spokesperson. (Glenn Goldstein, senior vice-president of the Related Companies, said that it was too early in the approval process to discuss plans for the armory.)

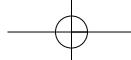
There is much to praise about New York's newest vertical malls. They'll revitalize old industrial areas, and relate more sanely to the city than earlier megaprojects did. But worries remain that these projects are still suburban—reliant on car and truck traffic, and a threat to local businesses. That is a particular concern given the subsidies and tax abatements involved. Related, for example, received a \$7.1 million city subsidy toward the expense of razing the original Bronx Terminal Market, as well as about \$133 million in city tax abatements for Gateway. The company also received preliminary approval for subsidies and tax abatements on the mall it plans for Kingsbridge.

"These urban mall projects fit into a pattern of public dollars being used to fund the expansion of national chain retailers," said Stacy Mitchell, the author of *Big-Box Swindle*, "while independent businesses never see a dime." There is no reason why forward-thinking design couldn't also serve a more balanced vision of community investment—and a still more sustainable wave of shopping in the city.

NEW YORK-BASED WRITER ALEX ULAM IS A FREQUENT CONTRIBUTOR TO AN.



COURTESY GREENBERGFARROW



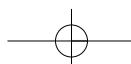
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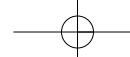
kitchen

Published by The Architect's Newspaper

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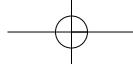
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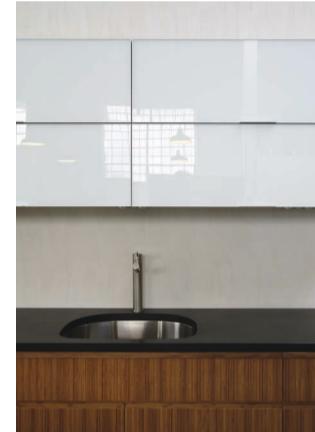




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IMAGES COURTESY RESPECTIVE MANUFACTURERS

TRENDS

AMERICA

Once it was possible to look at a kitchen—the knotty pine cabinets and avocado-colored appliances, or stainless steel counters and chef's eight-burner stove—and get an instant read on the inhabitant's origins and aspirations. Today, kitchen design options are far more sophisticated and varied, but certain traits persist, especially between American and European brands. And even though the working parts of both are made to the same high standards, European—and especially Italian—styling still tends toward the sleekly modern. But domestic designs are fast trying to satisfy a growing market in America. JENNIFER KRICHELS grills manufacturers on whose kitchens are the hottest.

1 DWR

San Francisco-based designer Nilus de Matran created the new modular and portable kitchen system from Design Within Reach. It comes in three finishes.

www.dwr.com
2 HENRYBUILT

Henrybuilt's Workspace Component Group is a backsplash system that maximizes usable space between the base, counter, and wall-mounted elements of its designs.

www.henrybuilt.com
3 PUREKITCHEN

Purekitchen works with architects and designers to create kitchens using a range of sustainable materials. Founded in 2004, the company specializes in LEED-eligible designs in the New York City area.

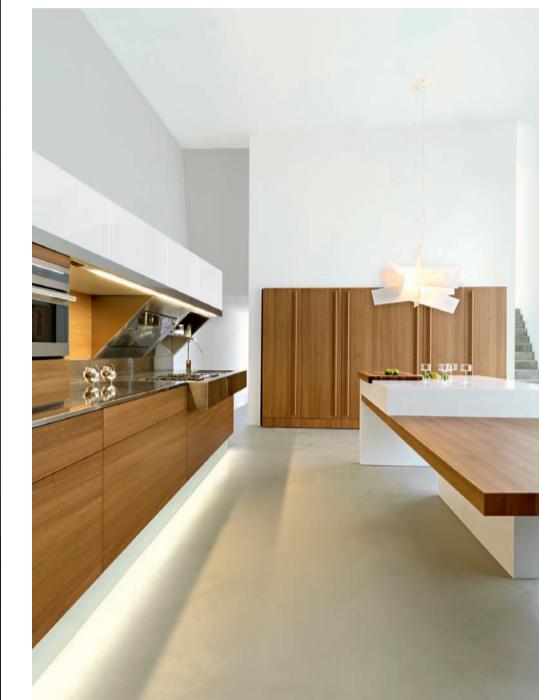
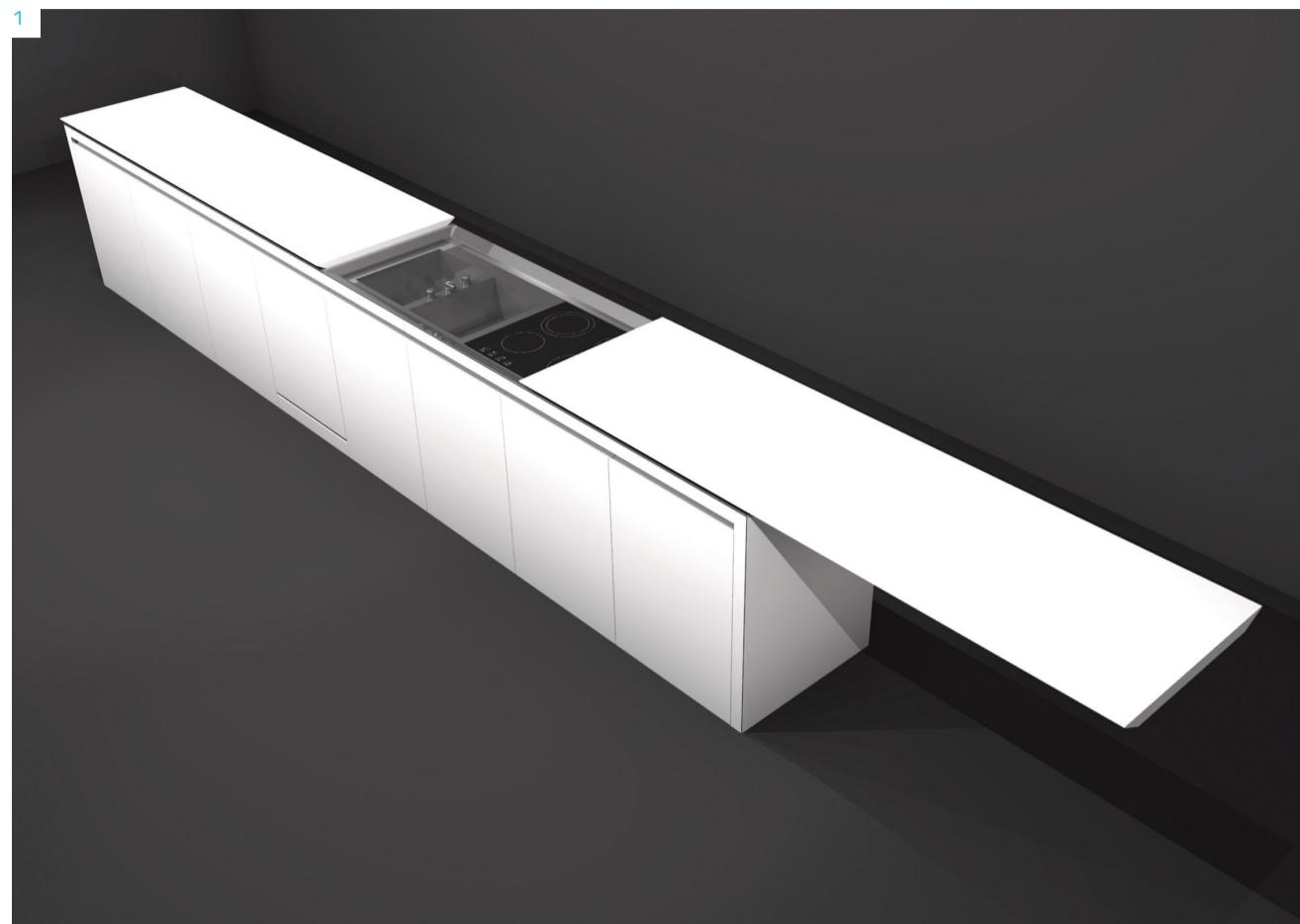
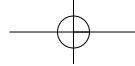
www.purekitchen.com
4 BAZZÈO

Sustainable cabinet manufacturer Bazzèo is creating the first internet-enabled kitchen with hardware and network applications by diginet developer Fugoo in partnership with Microsoft.

www.bazzeo.com
5 EUNEOS

Based in Reston, Virginia, and soon opening a location in New York, Euneos was founded by German-American architect Roland Broll to bring custom European-style cabinet designs to the domestic market.

www.euneos.com



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EUROPE

1 BOFFI

Italian manufacturer Boffi has added the larger K1 single-block kitchen island—with a sliding top to hide cooking components—to its line of consolidated kitchens designed by Norbert Wangen.

www.boffi.com

2 SNAIDERO

Presented in Europe last year and recently available in the United States, the KUBE kitchen was designed by Giovanni Offredi for 60-year-old Italian manufacturer Snaidero.

www.snaidero-usa.com

3 ARCLINEA

Antonio Citterio designed Italian manufacturer Arclinea's stone, larch, and stainless steel kitchen with ceiling-mounted shelving that can be fitted with lighting, an indoor miniature greenhouse, and food warmer.

www.arclinea.com

4 BULTHAUP

The b3 kitchen by Germany-based Bulthaup is inspired by Donald Judd's designs and features new tall wall units with sideways-sliding doors and a seamless finish.

www.bulthaup.com

5 IKEA

Orange and yellow are the newest door color options in Ikea's RUBRIK APPLÄUD line, which fits with its AKURUM built-in kitchens.

www.ikea.com

6 SCHIFFINI

Italy's first industrial producer of modular kitchens, Schiffini recently released Giuliano Giaroli's new G.One kitchen, made with 100-percent-recycled, waterproof wood fiber panels.

www.schiffini.com

7 LEICHT

German manufacturer Leicht's Paneel 40 system adds a design element to kitchen walls while concealing cupboard space, outlets, and lighting when not in use.

www.leicht.com

8 SCAVOLINI

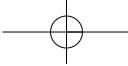
For their first-ever kitchen design, Perry King and Santiago Miranda created the Scenery program for Italian manufacturer Scavolini, which distributes its products worldwide.

www.scavolini.com

9 ARMANI

Created in collaboration with Dada, Armani/Casa's Calyx is its second kitchen system, featuring black stone countertops and interior surfaces clad in silver fabric and glass.

www.armanicasa.com



KITCHEN 19



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IMAGES COURTESY RESPECTIVE MANUFACTURERS

Kevin Henry spent much of his 25-year career bringing European cabinetry to the United States, but now his job is promoting one of this country's youngest cabinetry manufacturers, Bazzèo. The Secaucus, N.J., company bills itself as the first eco-centric U.S. manufacturer of contemporary cabinetry, producing kitchens with wood from managed and sustainable forests and non-toxic paints, lacquers, and veneers.

For Henry, Bazzèo's executive vice president, the biggest difference between American kitchen companies and their European counterparts is a matter of range: fewer styles but complete customization. "Since World War II, factories in Europe have been working off of the production model," he said. "American manufacturing comes from the shop-built model, where the factory is based on the individual order and not the production order."

To old-guard European kitchen manufacturers, flexibility lies in the broad range of designs. "The necessity of always having in production not only traditional but also contemporary allows Europeans to be more flexible in manufacturing," said Francesco Farina, CEO of Scavolini USA. Scavolini, which began as a small workshop in 1962, has been Italy's largest kitchen manufacturer since 1982. While Americans focus on upgrading existing designs, usually with a traditional bent, "the Italian designer never ceases to consider experimenting," according to Farina. Italian designs maintain their reputation for pushing boundaries with colors, materials, and shapes, resulting in almost laboratory-like settings that Americans tend to think of as exclusively modern.

Except in cities like New York. Stacey Jattuso, a project manager and interior designer at New York-based BKS Architects, said that American kitchen programs don't get much of a reaction from her clients when presented next to European models. She said her New York clientele wants adventurous designs, and American companies are not known to be risk-takers. "It's not that the demand isn't there, it's that the desire isn't being

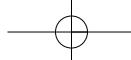
met with the products. The European kitchen companies typically have nicer designs, in terms of aesthetics, not necessarily in terms of craft." Jattuso added that big European manufacturers' reluctance to change the size of their modules does make U.S. fabricators more appealing to her, as does the environmental sustainability of buying regionally. She said that Henrybuilt, founded in 2001 on the premise of bridging a gap between inflexible European designs and the lack of contemporary American kitchens, is one U.S. company that holds its own against Europeans. One of the largest misconceptions about this country's manufacturers is that they lag behind Europe in the area of craftsmanship, but from handmade cabinets to hinges available at Home Depot, domestic products have a reputation in the design community for equal or better quality, if not for high design.

Contemporary American kitchen manufacturers are less focused on replicating Europe's styles and more concerned with finding their own niche. Outside of urban centers, manufacturers are still trying to evaluate the market for contemporary kitchens. Though nearly 90 percent of manufacturers still produce traditional designs, more and more are introducing clean lines for a changing audience more attuned to modern styling through the surfeit of shelter magazines and Ikeas over the last decade. American manufacturers know something else about the American buyer: They love gadgets. Bazzèo is currently talking with Microsoft and an iPod docking company about integrating more non-cooking technology into their programs, and the American appliance market is offering more high-tech cookers, washers, and vent hoods that were previously available only in Europe.

Unexpectedly, the current economic downturn may help some American manufacturers to mature and succeed more quickly. Architects and developers have been especially focused on U.S. companies recently as they try to stimulate the economy at home while looking for ways to reduce shipping costs and waiting times.

The national industry's recognition of a demand for contemporary design is only about 50 years overdue. As an architect recently pointed out to Henry at this year's ICFF, Europe's kitchen designs grew out of the Case Study Houses of the 1950s and '60s in California, while kitchens here took a turn for the traditional. "He said to me, 'I look at these kitchens and it's like reclaiming our birthright.' It's so great to recapture that system. More than once I've had Italians and Germans asking where our product is available."

JENNIFER KRICHELS IS AN'S SPECIAL PROJECTS EDITOR.



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PRODUCTS

1 30-INCH DUAL FUEL BERTAZZONI

Sleek and stainless appliances and kitchenware that stand the test of time

To meet the needs of homeowners wanting to fit a high-tech kitchen range into an existing cabinet opening, Italian appliance manufacturer Bertazzoni has expanded its Dual Fuel line with a 30-inch model. Available in stainless steel and eight automotive-grade colors, the oven has eight cooking functions and a triple-layer door designed to prevent heat loss.

www.bertazzoni-italia.com

2 WAVE ELICA

Hovering discreetly above the cooking range, Elica's Wave island hood has three speed levels and remote and touch-sensitive controls. The patented Evolution air-treatment system is integrated into a small steel cylinder, ensuring that a clunky vent hood won't ever upstage the kitchen cabinets again.

www.elica.com

3 FRENCH DOOR REFRIGERATOR ELECTROLUX

With a 22.6-cubic-feet capacity, the spacious new Electrolux French Door models also feature freshly designed hardware, lighting, and glass shelving. The Wave-Touch control panel fades to an uncluttered display once selections are made; the IQ-Touch model is available for those who prefer options to be ever visible.

www.electroluxappliances.com

4 JOHN PAWSON COOKWARE DEMEYERE

British architect John Pawson's new line of cookware for Demeyere recently became available in the United States, adding a top-pedigree option for pots and pans. The pans' 7-PlyMaterial comes in several thicknesses to suit a range of cooking methods, and TriplInduc material allows the cookware to be used on all types of heat sources.

www.demeyere.be

5 BLUE GROHE

An under-sink, water-filtering faucet from Grohe has separate waterways for filtered and unfiltered water, ensuring that purified water has no contact with the faucet's metal parts. An LED display built into the handle blinks when the filter cartridge should be replaced.

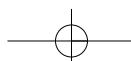
www.grohe.com

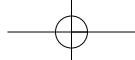
6 DF 260/261 GAGGENAU

Without any visible display panel when the dishwasher is closed, the DF 260/261 dishwasher from Gaggenau is available in stainless steel or aluminum-backed glass door panels, or can be configured to match custom cabinetry. Its noise level is a mere 40 decibels, so a red light projected onto the floor indicates when it is in use.

www.gaggenau.com

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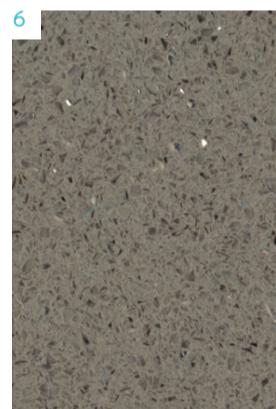
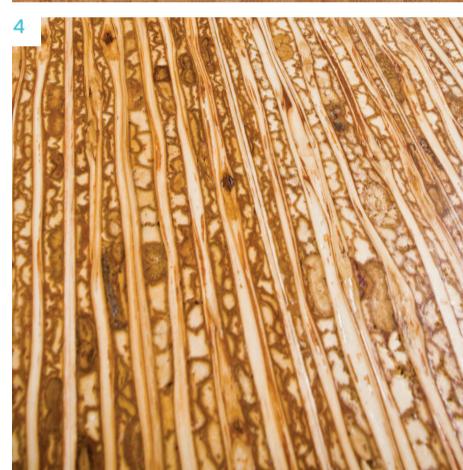
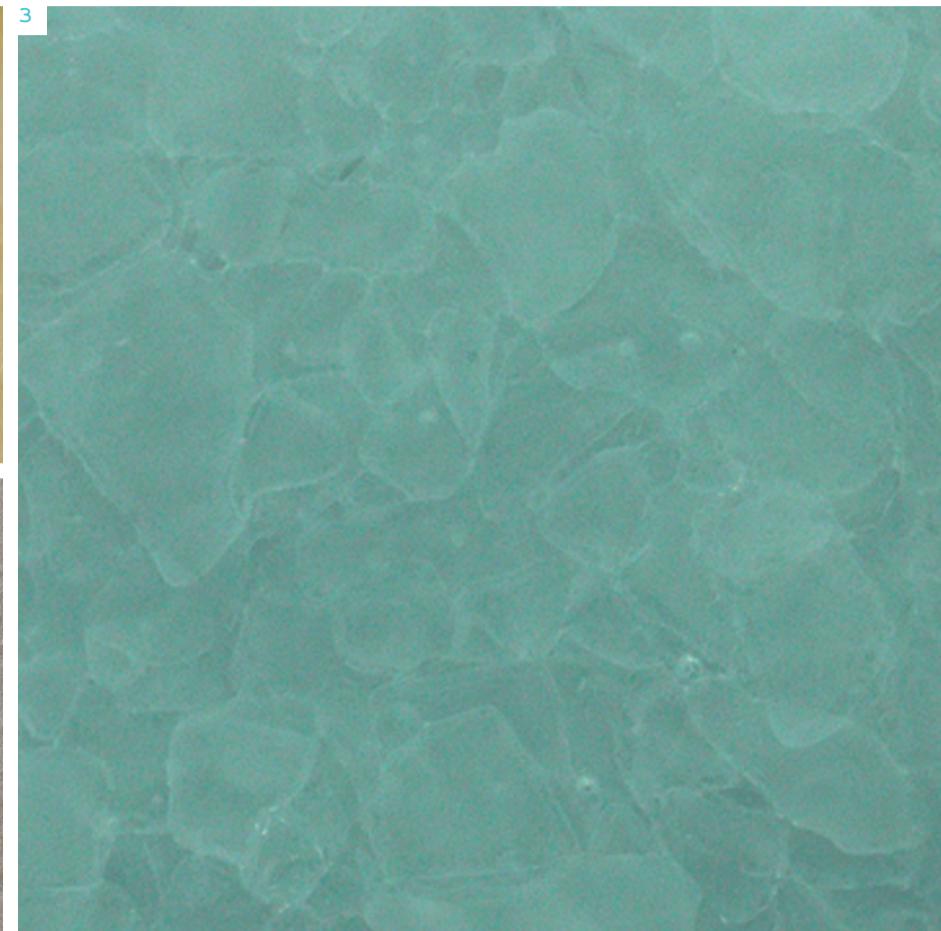
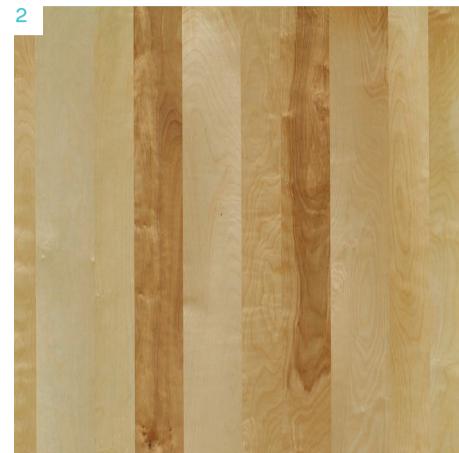
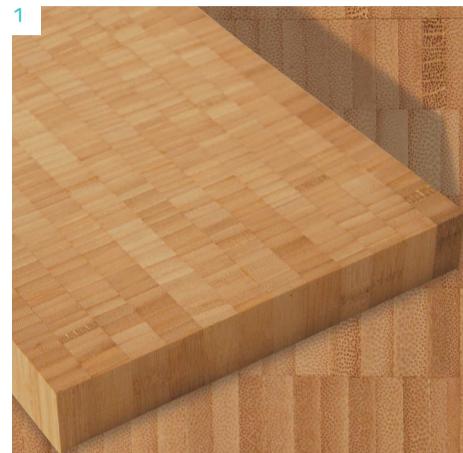
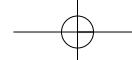
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SURFACE CITY

MATERIALS

1 PLYBOO-SQUARED SMITH & FONG

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A new bamboo plywood end-grain pattern from Smith & Fong lends a textured appearance to architectural surfaces in the kitchen and can now be specified FSC-certified and urea formaldehyde (UF)-free under the label PlybooPure.

www.plyboo.com

2 APPALACHIAN TRADITIONS COLUMBIA FOREST PRODUCTS

Based on the principles of biomimicry, plank-matched veneers from Columbia Forest Products use soy proteins modified to perform similarly to byssal threads, the proteins secreted by mussels to make them adhere to underwater surfaces. The resulting range of UF-free plywood products has strong adhesion and better waterproofing than UF products.

www.columbiaforestproducts.com

3 BIO-GLASS COVERINGS ETC

This flooring, countertop, and decorative surface material is made from durable layers of compressed glass that is 100 percent recyclable. Available in 110-by-49-inch slabs, the material contains no colorants or additives, and can be thrown into the recycling bin with glass bottles when removed.

www.coveringsetc.com

4 KIREI BOARD KIREI

Millwork panels from Kirei are manufactured from reclaimed sorghum straw, poplar wood bonding layers, and KR Bond, an adhesive with no added urea formaldehyde. Compatible with most commercial finishing materials and fasteners, the lightweight boards are available in 12.0-by-71.7-inch and 35.8-by-71.7-inch panels.

www.kireiusa.com

5 TREKKING NOVABELL

Tolerant of moisture and extreme temperatures, Trekking is a new floor and wall cladding made with 40 percent recycled ceramic content. The tiles are pressed at more than 6,400 PSI and fired at 2,200 degrees Fahrenheit to create a durable anti-slip surface recommended for use in interior and exterior applications.

www.novabell.com

6 ECO COSENTINO

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www.ecobycosentino.com

7 SUBERRA ECO SUPPLY CENTER

Virginia-based ECO Supply Center recently began importing high-density blocks of leftover cork material from Portugal to be fabricated into naturally antimicrobial and heat- and water-resistant slabs available in 1 1/4-by-25-by-36-inch sections that can be cut, sanded, and seamed with traditional woodworking tools.

www.ecosupplycenter.com

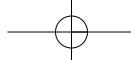
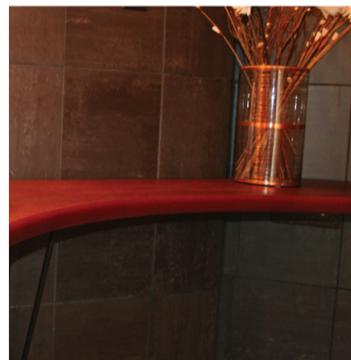
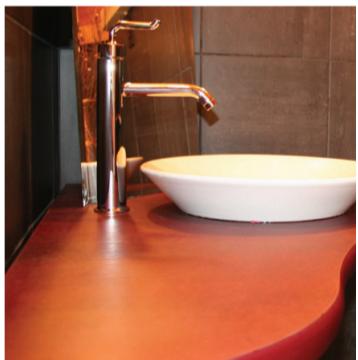
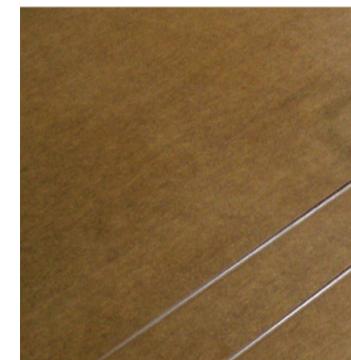
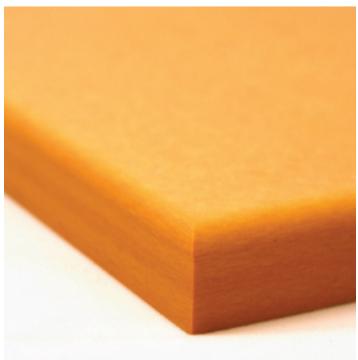


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THE ARCHITECT'S NEWSPAPER JULY 8, 2009

JULY 2009

JULY**WEDNESDAY 8****LECTURES**

Sudhir S. Jambhekar, Frank Sabouri, et al. Globalization and Local Essences of Modern Development in Dubai and Abu Dhabi
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Michael Middleton Dwyer Edgewater: Building Classical Architecture Along the Hudson River
6:30 p.m.
General Society Library
20 West 44th St.
www.classicist.org

EXHIBITION OPENINGS**Hüseyin Alptekin, Can Altay, et al.**

The columns held us up
Artists Space
38 Greene St., 3rd Fl.
www.artistsspace.org

Welcome to My Wondermare
apexart
291 Church St.
www.apexart.org

FILM

The Untold Story of Buddhism 2300 Years of Buddhist Art
(Benoy K. Behl, 2008), 23 min.
1:00 p.m.
Rubin Museum of Art
150 West 17th St.
www.rmanyc.org

EVENT

Architects' Retreat at the Philip Johnson Glass House: Modern Preservation, Innovation, Leadership
The Philip Johnson Glass House
199 Elm St., New Canaan
www.philipjohnsonglasshouse.org

THURSDAY 9**LECTURES**

Heather Cotter Pop and Minimalism
11:30 a.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

William Eggleston in the Real World
7:00 p.m.
Corcoran Gallery of Art
500 17th St. NW,
Washington, D.C.
www.corcoran.org

EXHIBITION OPENINGS

Olivo Barbieri, Mitch Epstein, Louis Faurer, et al. Glitz & Grime: Photographs of Times Square
Yancey Richardson Gallery
535 West 22nd St.
www.yanceyrichardson.com

Nudes!

Paul Kasmin Gallery
293 10th Ave.
www.paulkasmingallery.com

Reconfiguring the Body in American Art, 1820–2009

National Academy of Design Museum
1083 5th Ave.
www.nationalacademy.org

Tenth Anniversary Show

Mixed Greens
531 West 26th St.
www.mixedgreens.com

FILM

Milton Glaser: To Inform and Delight
(Wendy Keys, 2009), 73 min.
4:00 p.m.
Museum of Fine Arts, Boston
Avenue of the Arts, Boston
www.mfa.org

FRIDAY 10**LECTURE**

Claire Huddleston and Amara Antilla Legibility/Illegibility: The Use of Language in Modern Art
11:30 a.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

EVENT

Nature Photography Series II
10:00 a.m.
Wave Hill
West 249th St. and Independence Ave., Bronx
www.wavehill.org

SATURDAY 11**EXHIBITION OPENING**

Ragas and Rajas: Musical Imagery of Courtly India
Philadelphia Museum of Art
26th St. and the Benjamin Franklin Pkwy., Philadelphia
www.philamuseum.org

FILM

Manhatta, N.Y., N.Y., and other films
3:30 p.m.
National Gallery of Art
National Mall and 3rd St., Washington, D.C.
www.nga.gov

WITH THE KIDS

Family Day: The Perfect Playhouse
1:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

SUNDAY 12**EXHIBITION OPENINGS**

Adventures in Modern Art: The Charles K. Williams II Collection
Philadelphia Museum of Art
26th St. and the Benjamin Franklin Pkwy., Philadelphia
www.philamuseum.org

Dress Codes:

Clothing as Metaphor Hudson River Trilogy: Ellen Kozak
Katonah Museum of Art
134 Jay St., Katonah
www.katonahmuseum.org

TUESDAY 14**LECTURES**

Jamie Drake Designing Interiors
7:00 p.m.
Corcoran Gallery of Art
500 17th St. NW,
Washington, D.C.
www.corcoran.org

Loretta Lorance

Becoming Bucky Fuller
6:30 p.m.
Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

WEDNESDAY 15**LECTURE**

Design Remixed: Alicia Cheng and Sarah Gephart, MGMT.
6:30 p.m.
Apple Store, Soho
103 Prince St.
www.aigany.org

EXHIBITION OPENING

GlassWear
Museum of Arts and Design
2 Columbus Circle
www.madmuseum.org

EVENT

Daniel Arsham, Jonah Bokaer, and Julia Sanchez Ruiz Sitelines 2009: Untitled Corner
7:00 p.m.
One Chase Manhattan Plaza
www.lmcc.net

THURSDAY 16

EXHIBITION OPENINGS
Artists-in-Residence 2008–09 Hurvin Anderson
Studio Museum in Harlem
144 West 125th St.
www.studiomuseum.org

Selections from the Permanent Collection

Focus: Oskar Kokoschka
Neue Galerie New York
1048 5th Ave.
www.neuegalerie.org

FRIDAY 17

EXHIBITION OPENING
Cézanne to Picasso: Paintings from the David and Peggy Rockefeller Collection
Museum of Modern Art
11 West 53rd St.
www.moma.org

FILM

Frank Lloyd Wright: The Mike Wallace Interviews
(Mike Wallace, Frank Lloyd Wright, 1957), 53 min.

11:00 a.m.
Solomon R. Guggenheim Museum
New Media Theater
1071 5th Ave.
www.guggenheim.org

WITH THE KIDS

Moving Through Art
11:00 a.m.
Rubin Museum of Art
150 West 17th St.
www.rmanyc.org

SATURDAY 18

EXHIBITION OPENINGS
Group Exhibition
McKenzie Fine Art
511 West 25th St.
www.mckenziefineart.com

Moving Perspectives:

Shahzia Sikander/Sun Xun
Smithsonian Institution
Freer Gallery of Art
Arthur M. Sackler Gallery
1050 Independence Ave. SW,
Washington, D.C.
www.asia.si.edu

LECTURE

Teddy Cruz and Damon Rich Architectures of Crisis/Architectures of Resistance
4:00 p.m.
SculptureCenter
44-19 Purves St., Queens
www.sculpture-center.org

EVENTS**Art in General in the Hamptons**

5:00 p.m.
Silas Mander Gallery
120 Snake Hollow Rd., Bridgehampton
www.artingeneral.org

Celebrate Brooklyn: African Festival

1:00 p.m.
Prospect Park Bandshell
Prospect Park West and 9th St., Brooklyn
www.africanart.org

SUNDAY 19

EXHIBITION OPENING
In & Out of Amsterdam: Travels in Conceptual Art, 1960–1976
Museum of Modern Art
11 West 53rd St.
www.moma.org

TUESDAY 21

EXHIBITION OPENING
Seven Artists, New Work
Viridian Gallery
530 West 25th St.
www.viridianartists.com

WEDNESDAY 22

LECTURE
Workshop 3: Education Infrastructures
7:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

THURSDAY 23

EXHIBITION OPENING
Stars!
Salon 94 Freemans
1 Freeman Alley
www.salon94.com

FRIDAY 24

FILM
Art, Architecture, and Innovation: Celebrating the Guggenheim Museum
10:00 a.m., 10:30 a.m., and 5:00 p.m.
Solomon R. Guggenheim Museum
New Media Theater
1071 5th Ave.
www.guggenheim.org

SATURDAY 25

EVENTS
Architecture Day
10:00 a.m.
Corcoran Gallery of Art
500 17th St. NW,
Washington, D.C.
www.corcoran.org

Warm-Up 2009

2:00 p.m.
PS.1 Contemporary Art Center
22-25 Jackson Ave., Long Island City
www.ps1.org

SUNDAY 26

EVENT
Sacred Sites Walking Tour
11:00 a.m.
Eldridge Street Project
12 Eldridge St.
www.eldridgestreet.org

WITH THE KIDS

Stop, Look, and Listen!
10:20 a.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org



MICHAEL MORAN



MICHAEL ZELEHOSKI

MICHAEL ZELEHOSKI: (DE)CONSTRUCTIONS

Ferrin Gallery
437 North Street, Pittsfield, MA
Through July 26

Newly returned to his native Massachusetts from a long apprenticeship in Chile, Michael Zelehoski makes his debut at Ferrin Gallery with an ambitious collection of two- and three-dimensional assemblages. Harvesting scrap wood and furniture from local buildings, Zelehoski reincarnates them as warped versions of their former selves. Sometimes they retain their mass, as in a reconstituted bed and grand piano, or as in the sinister *Trap*, which transforms an architectural storage rack from Copperworks into a human lobster trap. Elsewhere, Zelehoski flattens his scavenged treasures, disassembling chairs and laying out their parts to create trompe l'oeil pictures of surrealist furniture. With scrap wood filling in for paint, even flat subjects like *Billboard #2* (above) seem to pop out of the picture plane. And the nuanced hues of the found wood—the variation in its natural grain, and the remnants of old stains and graffiti—give Zelehoski's canvases a tactility and vividness that paintings rarely achieve.



the future as a sustainable ecological reality.

The exhibit begins with an interactive display. One click and an aerial view of the current urban grid transforms into an image of long-ago ecological abundance. A topographic map of Manhattan dominates the center of the space, and functions as a display screen for the cultural, natural, Native American, and ecological history of the island. But the real heart of the exhibit is a Muir web, a set of computer-generated connections between the ecologies that once composed the Manhattan landscape. Consisting of abstract lines that converge and cross to define dense, multi-dimensional landscape communities, the web emerges from simple relationships such as "squirrels eat nuts." Even though the relationships lose some of their dynamic power when rendered in two dimensions, the resultant forms clearly illustrate the

Left: Computer rendering of 17th-century Manhattan (2008). **Below:** Mark Catesby's *Bullfrog and Lady's Slipper* (1754).

of the growth and decay cycles that govern the forms of nature were plumbed, as the artist Robert Smithson did when he pictured himself one million years ago, "alone on the vast glacier covering Central Park." In the silence, he wrote, one would not sense the glacier's "slow, crushing, scrapping, ripping movement as it advanced south, leaving great masses of rock debris in its wake. Under the frozen depths where the carousel now stands, you would not notice the effect on the bedrock as the glacier moved itself along." Smithson's vision, carefully documented with historical and Polaroid images of Central Park, oscillates between creation and destruction. Though a less nominally beautiful vision of nature, Smithson's embrace of destruction as the necessary seedbed for a lively, diverse, and creative growth is perhaps more truthful.

KATHLEEN JOHN-ALDER IS A LANDSCAPE ARCHITECT WHO TEACHES AT YALE AND RUTGERS.



COURTESY UNIVERSITY WISCONSIN, MADISON

In the opening pages of *Delirious New York*, Rem Koolhaas states that the physical form of New York City is the product of a self-conscious urge to rewrite the past in order to serve a particular vision of the future. Writing of the pre-European New York, he asks, "What race first peopled the island of Mannahatta?" Quoting the 19th-century historian Peter Belden, he answers, "They were, but are not," victims of a vast, fictitious plot in which barbarism gives way to refinement. As recounted in Koolhaas' delirious reality, European settlers erased all traces of the island's pre-existing civilization, replacing it with "a city renowned for its commerce, intelligence,

and wealth." According to Koolhaas, the outcome of this Darwinian survival of the fittest, the New York we know, love, and hate, is the product of a "cyclical restatement of a single theme: Creation and destruction irrevocably interlocked, endlessly reenacted."

Though the exhibition *Mannahatta/Manhattan: A Natural History of New York City*, on display at the Museum of the City of New York until October, appears at first glance to have nothing in common with *Delirious New York*, the exhibit self-consciously attempts to influence the city's future by including the landscape eulogized by Koolhaas. The feat of recreation is accomplished

using historic maps and the modeling tools of ecological science. The result is a computer-generated vision of Manhattan as it appears on the sunny September afternoon, four hundred years ago, when Henry Hudson first set eyes on the island. The beautifully rendered images depict a land of abundance covered by pure green forests, washed by clear flowing streams, and ringed by sparkling wetlands: an ideal habitation for both man and beast.

The ecologist responsible for this Arcadian vision, Eric A. Sanderson, is careful to state that the imagery should not be seen as a call to return Manhattan to its primeval state, but rather as a visualiza-

tion tool that reveals "something new about a place we know so well, whether we live in New York or see it on television, and, through that discovery, to alter our way of life." Consequently, the exhibit challenges the viewer to see the contemporary city as "a place shaped by the relationship between nature and people." In order to function as good stewards of this ecological heritage, we, individually and as a society, must realize that the "principles of diversity, interdependence, and interrelatedness operate in a modern megacity much as they do in nature." The clear implication is that this newfound understanding will enable the people of New York to re-envision

The Le Corbusier Code

Le Corbusier and the Occult
J.K. Birksted
M.I.T. Press, \$44.95

Le Corbusier had an incalculable effect on the architecture and planning of the last century, a mercurial and inescapable influence felt today. Kenneth Frampton calls him the most famous and certainly most controversial architect of the 20th century, a description that encompasses his problematic thinking, his theories about cities, his modernist polemic, and most of all, his buildings, which created an architectural ascendancy that spread throughout the Western world. In 1987, I visited the centennial exhibition entitled *Le Corbusier: Architect of the Century* at the Hayward Gallery in London. The show, which

was organized by the Arts Council of Great Britain in cooperation with the Foundation Le Corbusier in Paris, ranged over the architect's career, from its beginnings in Switzerland in 1907 to works still under construction at his death in 1965. Like a dormant seed, his work has been preserved in rhetoric, protected by 50 years of modernism—until now.

While a half-century of historians have given elevated meaning to his explorations in building tectonics, materiality, physical planning, and new building typologies, only recently has research yielded secret and possibly esoteric intentions embodied in his

Right: Le Corbusier, *Le poème de l'angle droit*.

work. Architectural historian Robert Coombs investigated the mystical themes in the architect's chapel at Ronchamp, uncovering symbols of Marian programs and references to the Cathar Grail, Gnosticism, the Virgin Tomb, divine numbers, sacred geometry, alchemy, and other iconographies. Of particular note was the relationship of the three primary exterior walls of the chapel to cosmic references to the Annunciation, Assumption, and Coronation of the Virgin Mary. There seems to have been a conscious triple entendre that wove building form, program, and esoteric intent. This drama is unique when compared to the conventional wisdom on this building's genius, and it brought up new questions, at least within the mainstream, on the nature of Le Corbusier's work.

In the book *Le Corbusier and the Occult*, Dr. Jan K. Birksted has a tenacious fascination with the narrative of

continued on page 26



COURTESY FLC/ADAGP, PARIS

THE ARCHITECT'S NEWSPAPER JULY 8, 2009

**THE LE CORBUSIER CODE**

continued from page 25

Le Corbusier's life and the history of his evolving relationship with the occult. Birksted develops an in-depth link between his social history and his associations with secret societies, Freemasonry, Pythagoreanism, and other mystic traditions. Largely obtained from archival research of new documents from undiscovered and local sources, this work posits that the formative experiences of Charles-Édouard Jeanneret's childhood in La Chaux-de-Fonds, his birthplace in the Swiss Jura, was a powerful influence on the synthetic fusion of these esoteric pre-occupations and his self-reinvention and subsequent practice in Paris. The Loge L'Amitié, the Masonic lodge, was the genesis of his ideas as an embodiment of the "rectitude" and "exactitude" of the emblematic Masonic symbol and the Imago Mundi (horizontal plane representing physicality) and Axis Mundi (vertical axis representing transcendence). Replete with circumstantial evidence, the book gives reason to believe that Le Corbusier's personal cosmology was a plausible

appropriation and possible fabric of intention to his architecture. Despite these discoveries, the degree to which Le Corbusier himself was interested in a public revelation is unclear. He was discriminating in his self-image, and careful about the morphology of his ideas. Le Corbusier credited occult capacities to himself, yet did not belong to any occult group. In any event, the canons of the occult are (supposedly) secret.

Birksted's book serves as a scholarly addition to the understanding of Le Corbusier and the importance of his diverse work and continuing influence. As others have said, and I agree, Birksted's writing is an acquired taste. It is interesting sometimes, slack at others. It wanders off path, stranding the reader with irrelevant facts, voluminous quotations, tangential anecdotes, and lengthy endnotes. The graphic images are often weak. I would have liked to see more in-depth analysis of esoteric concepts and practices directly related to Le Corbusier's work. The book is, however, refreshing in its delivery of new material on Le Corbusier, which for 50 years has been predictable

and repetitious. The book meticulously traces the unraveling of Le Corbusier's private, social, and professional interests as they informed his arcane pursuits. The focus on his early life gives a better picture of the architect and his syncretic purposefulness in the context of his later architectural works. Birksted's material is significant, and he has provided a rigorous contribution to the theoretical discourse in architecture as well as an impetus for continued investigation. The pseudonym "Le Corbusier" means "the raven-like one," which seems a fitting association of cunning and intelligence, cloaked here in supernatural speculations. *Le Corbusier and the Occult* reveals the complex, comprehensive, and clandestine nature of Le Corbusier's architecture—a place for dwelling, and a temple for man.

PHILLIP TABB IS A PROFESSOR OF ARCHITECTURE AT TEXAS A&M UNIVERSITY.

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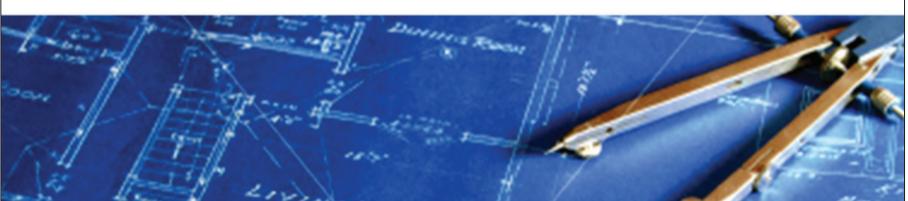
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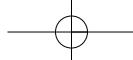
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Save Admiral's Row

It's been a rough few weeks for Admiral's Row, a collection of historic buildings on the edge of the Brooklyn Navy Yard. In response to the Yard's plans to purchase the land and demolish all the historic buildings—making way for a big-box grocery store and other retail and industrial uses—the Army National Guard Bureau recently recommended that only two of eleven historic structures must be preserved. This is far fewer than the Municipal Art Society and other groups like the National Trust for Historic Preservation had recommended. And on June 19, one of the buildings, Quarters C, collapsed after a month of unusually heavy rain.

The Row's future may look grim, but the Municipal Art Society of New York remains optimistic that it is still possible to preserve and reuse more than two of these remarkable buildings. Despite the collapse of Quarters C—an outrage given the National Guard's mandate to protect these historic resources—the Guard's own studies show that most of the other buildings are structurally sound and can be rehabilitated. And MAS has developed six site plans that show it is possible to preserve the buildings and also provide the community with a grocery store it so sorely needs. In other words, there is no need to choose between preservation and produce.

At the heart of our plan is a respect for the Row's irreplaceable historic fabric. Located at Flushing Avenue and Navy Street, the site includes ten houses, constructed from the mid-19th century until 1901, which housed high-ranking naval officers until the early 1970s. An adjacent timber shed dates from the 1830s, and is believed to be the only

mid-19th-century survivor of this building type among Navy yards throughout the United States. Long and narrow, the shed's form made it ideal for storing ship masts as they cured.

Together, these residential and naval service buildings are incredibly significant to the Navy Yard, the borough of Brooklyn, and the history of the U.S. Navy. Although Admiral's Row and the timber shed have been allowed to deteriorate for 40 years, they retain a great deal of exterior and interior architectural detail. In fact, a National Guard report found that the Admiral's Row district retains an extremely high level of historic integrity.

The structures were used and maintained by the Navy until the 1970s, when the Navy Yard was closed. New York City subsequently purchased the majority of the Yard from the federal government, with the exception of this parcel. The National Guard now wants to sell this property to the city, which will lease the land to the Brooklyn Navy Yard Development Corporation.

The Guard's recommendation that only two of the 11 historic buildings be preserved stems from the Section 106 process, a federally-mandated review that requires federal agencies to study the impact of their actions upon important historic buildings. As part of the process, the Navy Yard disclosed their plans to develop the site with a 65,000-square-foot grocery store (approximately the size of the Fairway in Red Hook), a large surface parking lot for at least 300 cars, and additional retail and industrial space on the site.

Throughout the process, Navy Yard officials have maintained that they can only proceed with the development if they demolish all of the historic buildings.

While MAS agreed with the Navy Yard and local residents that a grocery store was needed in the area, we did not agree that the best plan was to create a suburban-style store set in a sea of parking. Given that the historic buildings occupy about 25 percent of the six-acre site, we were certain that alternatives could be sought that allowed for both preservation and development.

Last fall, MAS—a consulting party in the Section 106 process—presented six different alternative plans, demonstrating it is possible to retain the historic buildings while also allowing for the construction of the supermarket and new retail and industrial space. By reconfiguring or reducing the parking, and shifting the location of the new buildings, a greener and more pedestrian-friendly site could be achieved.

These plans were developed after a visioning session in which community representatives, architects, preservationists, and others came together to brainstorm about ways to save the buildings while furthering the needs of the community and the mission of the Navy Yard. We worked to not only preserve as many buildings as possible, but to promote sustainability and foster small businesses and new employment opportunities. Renderings produced by Andrew Burdick of the studio collaborative and Architecture for Humanity New York illustrate the stark differences between the concept behind one of MAS's alternatives and the Navy Yard proposal.

So we were disappointed when, on May 27, the National Guard released its recommendation calling for preservation of only the timber shed and one of the houses, Building B. While these are two of the most signifi-

Despite the collapse of Quarters C (left, shown at center), much of the Row's architectural detail remains intact. The MAS proposed a scheme to incorporate the historic structures (below), while retaining the same program as the Navy Yard's plan (bottom).

cant buildings, preserving only two is inadequate. The Guard has made it clear that the preservation of these two buildings is a minimum requirement, and MAS will continue to advocate for more preservation. We are also calling on the National Guard to take three specific steps to help balance preservation and development interests.

Most urgently, the Guard must stabilize the buildings. MAS had known that the collapsed Quarters C, unlike most other Admiral's Row buildings, had major structural problems due to a fire. That said, we are disappointed that the Guard had not better secured the buildings to protect them from further damage from the elements. The Guard must make necessary repairs to stabilize the 19th-century structures as the process of deciding the buildings' future moves forward.

Secondly, the National Guard is required by law to sell the land to the city at fair market value—an amount that has not been made public. MAS has argued that requiring the retention and rehabilitation of the buildings will lower the fair market value, thereby freeing up money for the Navy Yard to renovate the historic buildings. We have asked the National Guard to explore this possibility.

Finally, the Guard should require an RFP that incorporates the preservation of more historic buildings. Once the Guard

announced their proposed mitigation of preserving two buildings, the Navy Yard moved to issue a Request for Proposal (RFP) for development of a grocery store on the site. That RFP will be released within the next two months, and will call for the construction of a 40,000-square-foot grocery store (smaller than originally proposed), an employment center, and additional industrial space, as well as the retention and renovation of the two historic buildings. MAS believes the RFP must include the preservation of more buildings.

None of our work in developing alternative plans would have been possible without volunteer support from architects and developers. Now we need help again. During the RFP process, MAS hopes to identify developers who would consider preserving more of the buildings. We also would like to provide potential responders with practical information on how additional historic buildings can be integrated into new development on the site. We could use expert assistance in developing revised site plans specifically tailored to the information provided in the RFP, and aid in identifying tax credits and financial incentives to help fund the preservation of these buildings.

The Municipal Art Society will continue to advocate for New York's architectural heritage. We strongly believe that more of these very significant historic buildings can be retained and incorporated into this development. Our fight is far from over. We welcome your expertise and advice as our important work continues.

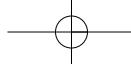
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