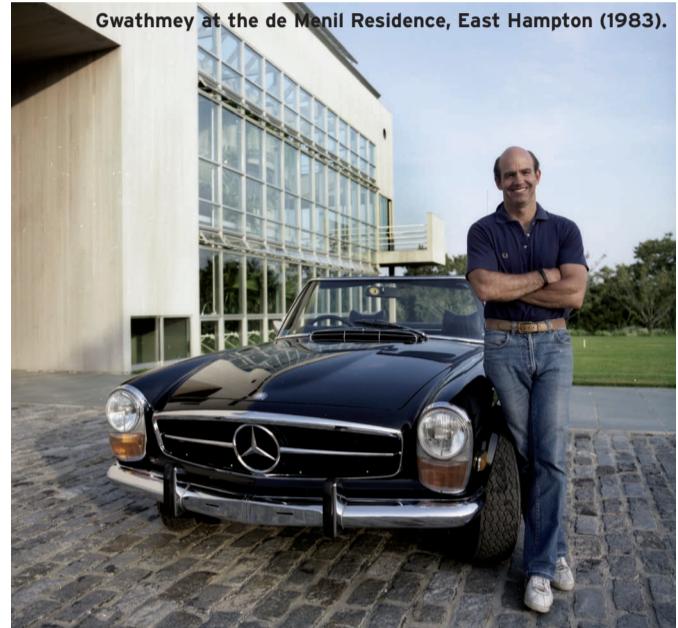


THE ARCHITECT'S NEWSPAPER

14 09.09.2009

NEW YORK ARCHITECTURE AND DESIGN WWW.ARCHPAPER.COM

\$3.95



CHARLES GWATHMEY, 1938–2009

Charles Gwathmey, a member of the New York Five and a principal of Gwathmey Siegel & Associates, died on August 3 at age 71, leaving a legacy of

meticulously conceived modernist designs. Gwathmey launched his career with a house for his parents, completed in 1966, and [continued on page 6](#)



PARRISH PARED

As architecture projects in the region hit the skids, redesigns and cancelled contracts are the order of the day. That makes the new building for Southampton's Parrish Art Museum something of a case study in balancing both budget and expectations. The museum had unveiled its Herzog

& de Meuron-designed facility with great fanfare in 2006—a complex of galleries set on an open site in Water Mill, New York. Now comes the post-downturn Parrish, a radical redo that accommodates the same program at one quarter of the budget. The architects expect to break

ground less than nine months after the redesign began. "We hate to walk away from projects," said Ascan Mergenthaler, the partner in charge at Herzog & de Meuron. "We always look ahead to the future." The process hasn't been entirely without remorse, [continued on page 12](#)



SUN GLASSES

IN THIS YEAR'S GLASS ISSUE, *AN* PEERS INTO THE EVOLVING FIELD OF PHOTOVOLTAICS.
PAGES 14–18

CONTENTS

10 BORDER BLOW-UP

11 LOT-EK'S BIG CATCH

21 ARAD IN THE HOT SEAT

05 EAVESDROP
12 AT DEADLINE
24 MARKETPLACE
29 CLASSIFIEDS

NEIGHBORHOOD BALKS AT SURTAX TO HELP MAINTAIN PARK

FRENEMIES OF THE HIGH LINE

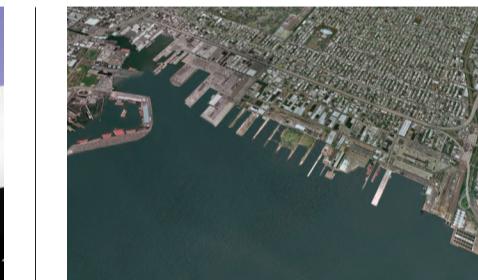
A proposal by Friends of the High Line for a special surtax on neighboring buildings to maintain the elevated park died quietly on August 21.

The proposal, which surfaced earlier this year, became the first dud in a string of successful fundraising efforts. It would have assessed a surtax on properties around the park, one of the city's most popular since its June 9 opening, to fund maintenance and upkeep. After many residents balked at the idea, cofounder Robert Hammond told *AN* that to do otherwise would have violated the group's commitment to civic responsibility.

"Most of the objection was coming from residents, mainly east of 10th Avenue," Hammond said. "I think people, even though the assessment was very small, felt they didn't want to be assessed." Hammond was tiptoeing around the fact that most special districts charge surtaxes on businesses, which can count on the extra revenue that a bustling park helps provide. By contrast, this tax would have fallen largely on residents who cannot draw short-term economic benefit from the park.

Joshua Mack and Maya Hess, two residents, started organizing a petition to reject the proposal in late July. They struck a nerve. One commenter on the *Villager* website wrote: [continued on page 9](#)

CECIL BALMOND BUILDS AT PENN. SEE PAGE 12



SWATH OF MORIBUND BROOKLYN INDUSTRY GETS CITY BOOST

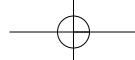
SUNRISE FOR SUNSET PARK?

When Mayor Michael R. Bloomberg arrived at a July 20 press conference on a pier at the South Brooklyn Marine Terminal, the scene was looking grim. The pier in Sunset Park had lain dormant for 25 years; the terminal's massive halls were crumbling and exposed to the elements. But the mayor was there to change all that with the release of the Sunset Park Vision Plan, which aims to rehabilitate the area's century-old buildings and reactivate a moribund corner of Brooklyn's industrial past.

While some might wonder why Sunset Park is getting different treatment from any of the other rezoned swaths of New York's formerly industrial land—where old factories have become [continued on page 8](#)

PRST STD
US POSTAGE PAID
PAID PERMIT
ESTON, PA
NO. 59

New York, NY 10007
21 Murray St., 5th Floor
The Architect's Newspaper



Your story continues...



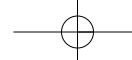
CHAPTER II

Alice™ direct-to-glass printing, brought to you by GGI, offers a unique opportunity to digitally print customized images on many types of glass. Imagine a multitude of applications from exterior curtain walls to interior office partitions, even table tops and signage—all with one-of-a-kind ceramic frit designs. Permanently print on glass at 360 dpi with a maximum size of 84" x 144". So, whether you're an architect, designer or glazing contractor, work with Alice™ and *Tell Your Story With Glass!*

Visit us at alice-d2g.com. For more information about how Alice™ and GGI can tell your story with glass, please email alice@generalglass.com or call 1.800.431.2042 ext. 115. General Glass International, in business over 100 years, imports, fabricates, distributes and prints on flat glass products for the architectural, design, hospitality, glazing contracting, picture frame and art communities.

GGI





PUBLISHER
Diana Darling

EDITOR-IN-CHIEF
William Menking

EXECUTIVE EDITOR
Julie V. Iovine

CREATIVE DIRECTOR
Martin Perrin

MANAGING EDITOR
Jeff Byles

MIDWEST EDITOR
Alan G. Brake

ASSOCIATE EDITORS
Matt Chaban

Aaron Seward

SPECIAL PROJECTS

Jennifer Krichels

DESIGN AND PRODUCTION

Dustin Koda

ASSISTANT EDITOR

Julia Galef

ASSISTANT MARKETING MANAGER

Sarah Theobald

CIRCULATION ASSISTANT

Monica Bond

INTERIORS DIRECTOR

Jeff Greif

EDITORIAL INTERN

Victoria Monjo

CONTRIBUTORS

MARISA BARTOLUCCI / DAN BIBB / SARAH F. COX / DAVID D'ARCY / MURRAY FRASER / RICHARD INGERSOLL / PETER LANG / LIANE LEFAIVRE / LUIGI PRESTINENZA PUGLISI / KESTER RATTENBURY / CLAY RISEN / D. GRAHAME SHANE / ALEX ULM / GWEN WRIGHT / PETER ZELLNER

EDITORIAL ADVISORY BOARD

PAOLA ANTONELLI / M. CHRISTINE BOYER / PETER COOK / WHITNEY COX / MELISSA FELDMAN / ODILE DECO / TOM HANRAHAN / SARAH HERDA / CRAIG KONYK / REED KROLOFF / JAYNE MERKEL / SIGNE NIELSEN / HANS ULRICH OBRIST / JOAN OCKMAN / KYONG PARK / CHEE PEARLMAN / ANNE RIESELBACH / TERENCE RILEY / KEN SAYLOR / MICHAEL SORKIN / MARK STRAUSS

GENERAL INFORMATION: INFO@ARCHPAPER.COM
EDITORIAL: EDITOR@ARCHPAPER.COM
ADVERTISING: DDARLING@ARCHPAPER.COM
SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM
REPRINTS: REPRINTS@PARSINTL.COM

VOLUME 07, ISSUE 14 SEPTEMBER 9, 2009. THE ARCHITECT'S NEWSPAPER (ISSN 1562-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$39.95 COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2006 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

PLEASE NOTIFY US IF YOU ARE RECEIVING DUPLICATE COPIES. THE VIEWS OF OUR REVIEWERS AND COLUMNISTS DO NOT NECESSARILY REFLECT THOSE OF THE STAFF OR ADVISORS OF THE ARCHITECT'S NEWSPAPER.

FOR REPRINTS, E-PRINTS AND RELATED ITEMS CONTACT PARS INTERNATIONAL, TEL 212-221-9595; FAX 212-221-9191; WWW.MAGREPRINTS.COM/QUICKQUOTE.ASP.

PARKING WITH PRIDE

We were disheartened to read Jonathan Lavery's recent letter to the editor (AN 13_07.29.2009). Aside from implied hostility toward the AIA, the letter suggests that AIA Connecticut's Design Award program values inferior projects. The 2007 project cited, the Science Hill Parking Garage at Yale by Herbert S. Newman and Partners of New Haven, was selected by a distinguished jury of Rhode Island architects, including William Burdin, James Estes, and Roseann Evans. Here in Connecticut we were not aware that parking garages might not be designed, and designed well, by architects.

E. RUSSELL LEARNED
PRESIDENT
AIA CONNECTICUT

CALIFORNIA DREAMIN'

In a recent *New York Times* article, Nicolai Ouroussoff argues that the New York Five—Peter Eisenman, Charles Gwathmey, Michael Graves, Richard Meier, and John Hejduk—rose to prominence in the 1970s when New York “was beginning to close itself off to innovative architecture.” Though the critic allows that New York could then still claim to be the country’s center of architectural thought, he suggests that the Five created out of that era’s vibrant culture “the last heroic period in New York architecture.”

In his story, titled “As Heroes Disappear, the City Needs More,” Ouroussoff goes on to reassert—with very little evidence—an often repeated claim. In the subsequent decades, he writes, “The country’s creative energy shifted westward, to Los Angeles, whose vibrant mix of urban grit and nature, abundance of relatively cheap land and lack of confining historical traditions allowed architects to experiment with a freedom that had become virtually impossible in New York.” California’s supposed freedom produced architects like Michael Maltzan, Kevin Daly, and Chris Genik, a cadre of talent, Ouroussoff says, with “no real equivalent in New York.”

However important these architects may be—clearly, like many other LA architects of their generation, they do impressive work—to suggest that New York has no comparable talent is absurd. Ouroussoff, long an admirer of Southern California architecture, turns even an article on the New York Five into an exercise in promoting LA’s “creative energy” and decrying New York’s dearth of “innovative architecture.” His claim that the most important contemporary works to rise in New York over the past decade were designed not by New Yorkers but by Angelenos (Thom Mayne, Frank Gehry), a Japanese woman (Kazuyo Sejima of SANAA), and a Frenchman (Nouvel) might actually be seen as a vote for the city’s confidence, strength, and openness—not something to be condemned.

But more consequentially, using a discussion of the New York Five to argue that the city has closed itself off to innovative architecture is simply wrong-headed. For example, when the New York Five first appeared in 1967 at an Arthur Drexler-curated exhibition at MoMA, they had just emerged from East Coast universities and built only a few private houses. It was New York’s architecture media infrastructure (magazines, publishers, museums, galleries, and critics) that created the group, and it is frankly still without parallel in this country. In addition, the educational institutions in New York’s East Coast orbit, from whence came the Five, were and are still the most important in the world. These institutions educate and support architects with teaching positions at the highest level—including nearly every LA architect of any importance. Due in part to this unrivaled critical mass, the level of discourse, critique, and even experiment in New York can hardly be called staid. The type of architectural thinking that produced plans for the High Line and Fresh Kills landfill, to name only two recent New York projects, could only have come out of the East Coast architecture hopper.

The *Times* article concludes that in New York, “Real change will first demand a radical shift in our cultural priorities. Politicians will have to embrace the cosmopolitanism that was once the city’s core identity.” Yet a recent trip to Los Angeles to look at the city’s new high schools, including Coop Himmelb(l)au’s new Central Los Angeles High School, makes it seem that it is the politicians in that city that have something to learn. They are creating gigantic new school buildings that despite their acclaimed architecture are as misguided about the direction of urban education toward small, intimate learning environments as anything in recent memory. In fact, it is in New York where design-savvy administrators like David Burney at the DDC and Janette Sadik-Khan at the DOT are creating new models of cosmopolitanism right under the nose of those who want to believe that “nothing has come out of New York in decades.” **WILLIAM MENKING**

MORPHOSIS MIND-BENDER

I was mystified by Thomas de Monchaux’s article about the new Cooper Union building (“Crit: 41 Cooper Square,” AN 13_07.29.2009). “A remarkable combination of excess and restraint,” “this tightly programmed and budgeted building”? To suggest that \$857 per square foot is a tight budget is a joke. Where is the restraint in this remarkable combination of building and dress?

GIDEON KIPPERMAN
KGDESIGNSHOP
NEW YORK

SLIGHTING THE SOUTH BRONX

I was disappointed in your coverage of the Lower Concourse rezoning (“A Grander Concourse,” AN 13_07.29.2009). The article

quotes me as saying that “there is not enough infrastructure or public amenities to support an influx of new residents.” Actually, there is no infrastructure at all, in the form of schools, less combined sewage overflow, and more fire department service. The article did not mention the special treatment that Consolidated Edison received after the public hearing process was over, nor did it explain how the plan could result in the loss of manufacturing jobs. When addressing communities such as the South Bronx, please go into the same depth that other plans garner. Otherwise you are just parroting the official line. That elucidates nothing for your readers.

HARRY BUBBINS
DIRECTOR, FRIENDS OF BROOK PARK
SOUTH BRONX

BILLINGS INDEX REBOUNDS, BUT STILL STUCK IN YEAR-LONG SLUMP

GOING SIDEWAYS

In June, the AIA Architecture Billings Index slid back into double-digit declines, territory not seen since last winter and cause for concern in an industry that has now been battered for a year and a half. The index regained ground in July to the low 40s, but that is by no means a recovery. And to make matters worse, inquiries, which have been positive since March, began to falter.

“We appear to be moving sideways,” said Kermit Baker, chief economist for the AIA. “It’s better than down, but it’s also not up.” July billings, which were released on August 19, measured 43.1, up from 37.7 in June. Inquiries fell to 50.3 from 53.8 in June and a high of 56.8 in April. Any reading above 50 means that billings or inquiries are rising, while a reading below 50 means they are falling.

Regionally, the South emerged as the strongest sector, reaching 43.4 in July, up from 40.5. The Midwest has risen slightly to 36.9, but remains the worst-performing sector. The West fell slightly to 39.7 from 39.9, recording a reading at 39 for the fourth straight month. These struggles and relative successes can be pegged to the local economies—oil and commodities in the South, automobiles and industry in the Midwest, housing and California’s woeful budget in the West.

The Northeast has swung from strongest to weakest to strongest throughout the past year. It is back down again, falling for the third month to 37.8 from 42.8 in June. Baker attributes this to the diversity of the region: “Just as soon as one sector begins to recover, another gets hit,” he said.

Performance in the sectors is equally mixed. Multifamily residential has now fallen for three straight months; commercial/industrial is up to 42.9, though it has whipsawed up and down for each of the last five months. Institutional work, at 37.1, continues the months-long slide in what is normally a recession-resilient industry.

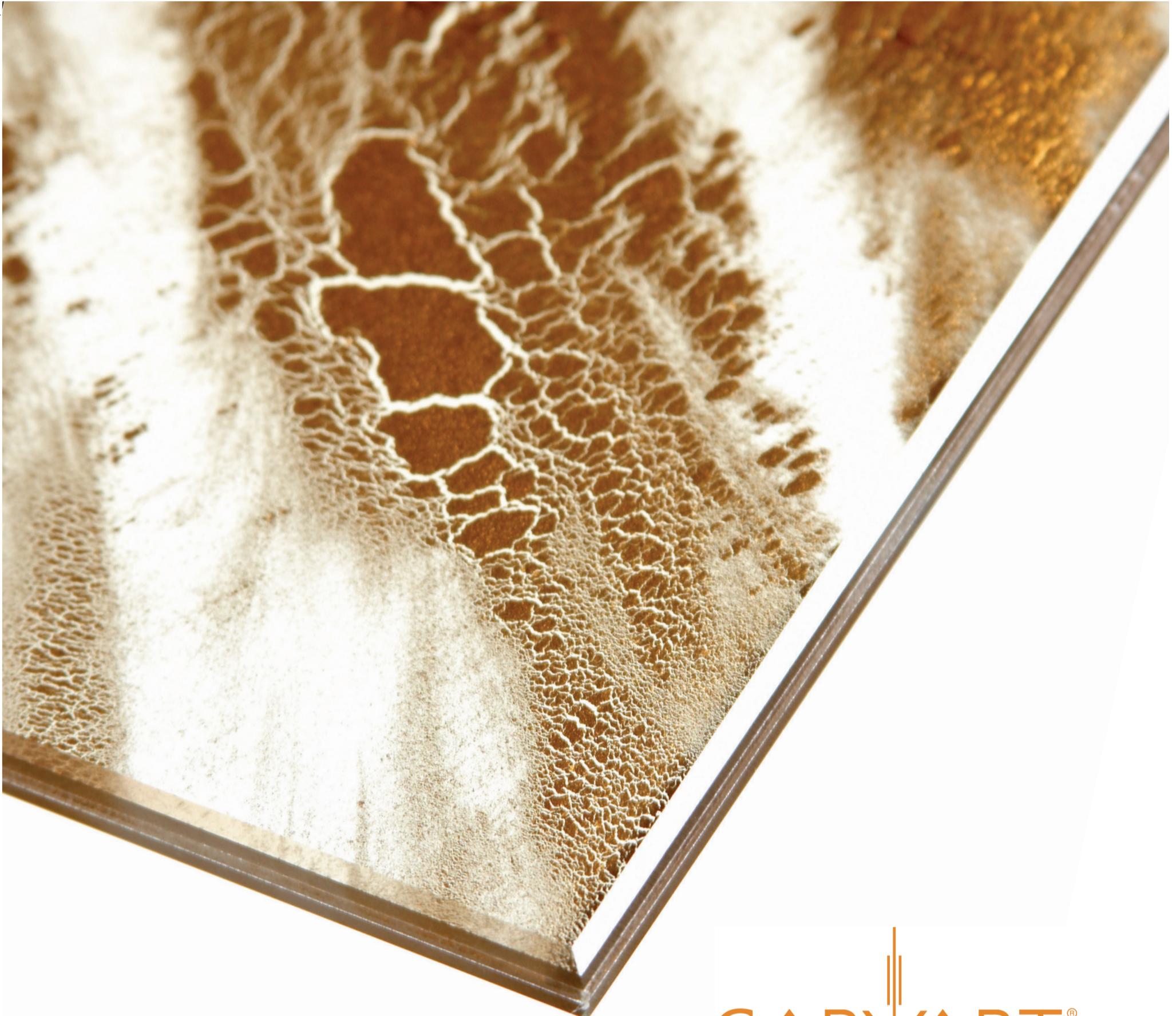
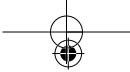
While the uptick seen this month could continue, Baker sees no reason why it would. “I have a hunch we’re going to be in the mid-40s for the next six to eight months,” he said. “There’s nothing to turn this up.” **MATT CHABAN**

WWW.ARCHPAPER.COM

CORRECTIONS

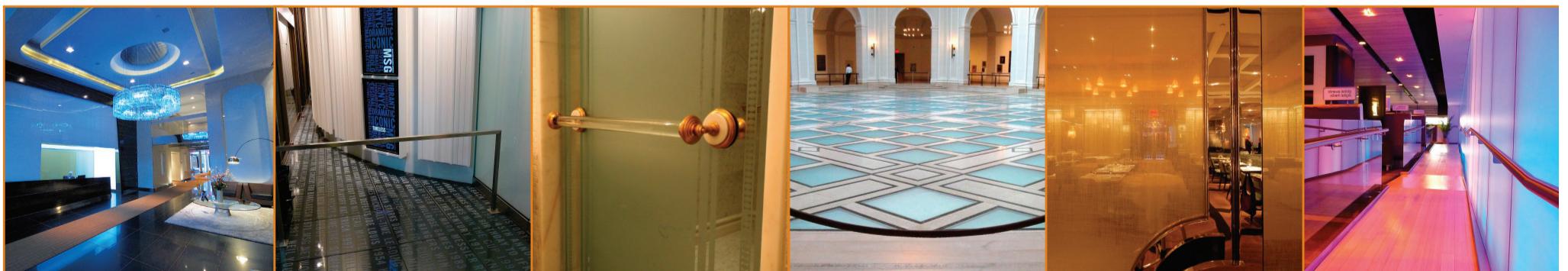
A caption for an image of 7 World Trade Center (“Shattering Classes,” AN 13_07.29.2009) incorrectly credited James Carpenter Design Associates for the building’s design. While Carpenter collaborated on certain aspects of the tower, the architect was Skidmore, Owings & Merrill.

Our conversation with John Johansen (“Recession Tales,” AN 13_07.29.2009) misstated one facet of the architect’s career. As noted elsewhere in the interview, Johansen studied at Harvard’s GSD, not the GSA.




as unique as our products

Carvant is proud to introduce a new line of unique laminated glass products. Varying from simple vibrant colors and organic Washi papers to fine silks and precious metals, all encapsulated between two layers of glass resulting in 3D works of art.



111 Fulton

Madison Square Garden

Plaza Hotel

The Brooklyn Museum

London Hotel

Samsung Store

WWW.CARVART.COM Call Us Toll Free: 888 278 4452 Visit our Showroom: 180 Varick St. Suite 1218 NYC, NY 10014

Visit our web site or call us today for product literature, a sample kit or project specific samples

Click • 310

THE ARCHITECT'S NEWSPAPER SEPTEMBER 9, 2009

EAVESDROP > SARA HART

THE PLOTS THICKEN

Did *The New York Times* learn nothing from its error-riddled obituary of Walter Cronkite this summer? The famous newsman was 90 years old and in failing health for some time. His obituary should have been in the can for years. And yet there were seven inexcusable errors, which prompted a lengthy correction, which prompted a lame *mea culpa* from the public editor, which prompted an avalanche of snarky comments from readers. Back to the question, did the newspaper learn from this embarrassment? It did not. The obituary for Charles Gwathmey, who died on August 3 (according to *The Times*), was revised with a correction regarding the architect's education. Turns out, that correction was incorrect and therefore had to be corrected. A correction of a correction spun the needle right off Eavesdrop's Cringe-O-Meter.

Gwathmey was interred at Green River Cemetery in the Springs hamlet within East Hampton town—famous as the final resting place of many artists, including Jackson Pollock, Lee Krasner, Elaine de Kooning, Stuart Davis, and the poet Frank O'Hara. Steven Ross, the former Time Warner chief executive, is buried in a section added in 1987. According to a 2002 *Times* article (no corrections cited), his widow, Courtney Sale Ross, "paid \$77,000 for 110 of the 400 plots left in the new section, creating a wide buffer between her husband and less affluent residents. The [cemetery] trustees later instituted what is known as the 'Ross Rule,' which permits no one to buy more than eight plots." Eavesdrop is pleased that Mrs. Ross deemed Charlie worthy of eternal exclusivity. Most worthy.

TRIPPINGLY OFF THE TONGUE

While we're reporting from the Hamptons, we'd like to bring your attention to more corrections needed, as yet not made. *Dan's Paper*—"the largest weekly community newspaper in the Hamptons"—covered an event in East Hampton recently. According to the author, Dan himself, the people gathered "to hear a discussion about architecture in the Hamptons...featuring panel members Richard Meier, Robert Stern, and Paul Goldenberger." Goldenberger, eight times. "Goldenberger is the longtime architecture critic for *The New York Times*," Dan continued. Don't tell Ouroosoff or Remnick.

And on he goes. Meier "mentioned the home built by Robert Gwathmey for his parents in the 1950s, which he said, was a masterpiece." The house Charlie Gwathmey completed for his parents in 1966 was also a masterpiece. Dan must have been on a tight deadline. Eavesdrop is on one, too, and apologizes in advance for all idiocies in the here and hereafter.

SEND CORRECTIONS AND COLUMBIA TO SHART@ARCHPAPER.COM

COURT ORDERS WESTCHESTER TO MAKE ROOM FOR LOWER INCOMES

COMEUPPANCE IN SUBURBIA

A historic settlement may change population patterns in Westchester County, but probably leave its privileged patina intact.

The settlement, which Westchester lawmakers must accept by September 25, orders the county to pay a \$30 million fee to HUD that then credits \$21.6 million back for fair housing. The suit was brought by the Anti-Discrimination Center, accusing the county of dishonestly claiming to promote affordable housing in applications for federal housing grants.

The judgment orders 630 units total to be situated in towns where African-American households are less than three percent and Latino households less than seven percent of the population. The units cannot be in places where these groups make up more than a fifth of a town's population. Half must be rentals, with a provision for co-op or condominium conversion over time. The Anti-Discrimination Center's website sums up things succinctly: "Westchester is no longer able to ignore either the residential racial segregation that continues to plague it, nor the municipal resistance to affordable housing development that stymies the possibility of changing those patterns."

The remedy requires a shift, but no big change in land-use patterns. "Priority shall be given to sites...that are...in close proximity to public transportation," the settlement reads, reflecting a broader priority at HUD to promote energy-efficient living. This suggests areas near the Metro-North railroad or Bee-Line bus system, where apartment complexes are already common.

Changes in low-income housing usually entail the sprucing up of common rooms, creating "defensible space" with attractive landscaping, and upgrading windows and facades. But the order also allows for enterprising developers or towns to assay affordable housing in the elite reaches of Larchmont or Katonah. "No sites shall be excluded from consideration because of lack of public transportation access," the order mandates.

In *The New York Times* last month, county leaders characterized the settlement as a chance to welcome teachers, police, and other social anchors to more rarefied communities. That attitude, at least, is finally in line with a 2007 affordable-housing policy from the American Institute of Architects of Westchester and the Mid-Hudson: "The creation of affordable housing will provide incentives for municipalities to recruit and retain volunteer emergency service responders, which is vital to the health and welfare of all communities... Currently, many young people, including volunteers, are leaving because they cannot afford to rent/purchase market rate homes." **ALEC APPELBAUM**

OPEN > RESTAURANT

> ALDEA
31 West 17th Street
Tel: 212-675-7223
Designer: Stephanie Goto



RICHARD PARKE

For his new restaurant Aldea, chef George Mendez wanted an interior that had a narrative relationship to his Portuguese heritage. Architect Stephanie Goto responded with a design that plays off of the elemental qualities of the Iberian peninsula by combining materials that invoke earth, air, and water. Like Portugal itself, the space was narrow at 2,000 square feet and shoehorned into a recently constructed condo building. "We had to dance around the existing conditions," said Goto, "and find a way to tell a story." She proceeded by breaking out distinct "rooms" that flow together in a measured procession. The front of the restaurant, known as the gallery, is a gracious, double-height space with a bar backed by illuminated oak panels. Next comes the dining room, whose lower ceiling and booth seating make for an intimate experience. All the way at the back, an open kitchen puts Mendez on stage for those diners at the six-seat counter or adjacent chef's table. Stairs lead to a mezzanine, which features a private dining room and more flexible seating arrangements. Goto contrasted the elements of earth and water in the restaurant's two main walls. The "earth" side features the building's concrete structure, and oak panels that create alcoves for indirect lighting. The other wall is hand-painted in a striated pattern of watery blue and white. The grace note, however, is a custom chandelier made of 400 acrylic tubes that hangs above the chef's table. "The sequence of moving through the restaurant is a journey that ends with this cloud-like lighting feature," said Goto. **AARON SEWARD**

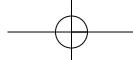
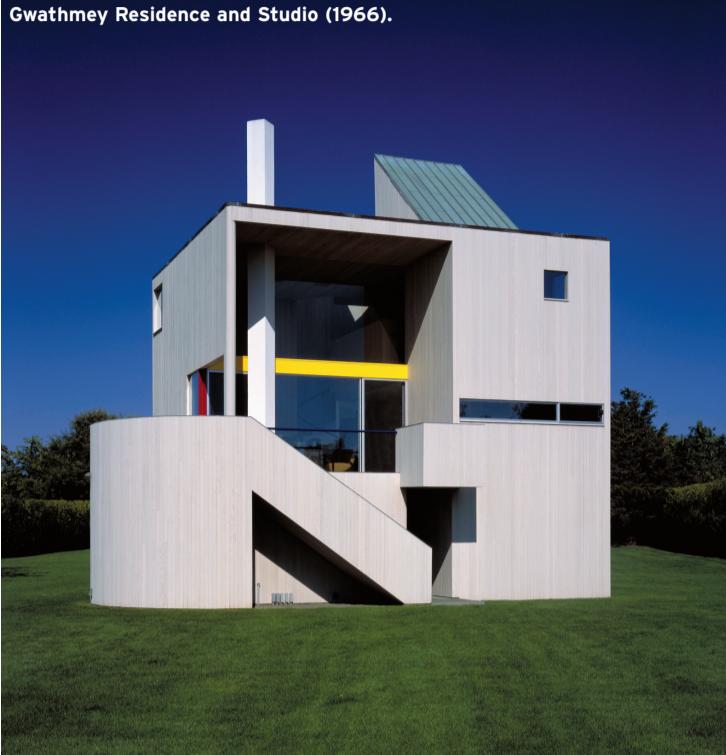
Stainless steel wire rope products and connectors



www.jakob-usa.com

Jakob Inc.
Toll-free 1-866-215-1421

Click • 307

**Gwathmey Residence and Studio (1966).**

SCOTT FRANCIS/ESTO

CHARLES GWATHMEY, 1938-2009
 continued from front page went on to win major New York projects including the 1982 renovation and addition to the Solomon R. Guggenheim Foundation, and the International Center for Photography in 2001. Here, his longtime colleague and friend recalls an architect with passionate convictions, a keen sense of form, and a generous spirit.

**Robert Siegel, principal,
Gwathmey Siegel & Associates**
 The High School of Music and Art, where Charles and I met in the 1950s, was a natural place for an aspiring architect, particularly one who was surrounded by artists—friends of his father Robert Gwathmey, a painter, and of his mother Rosalie, a photographer and textile designer—throughout

his West Village childhood. Early in his years at Music and Art, during a summer break, Charles' parents took him on an extended trip through Europe, where he was encouraged to look carefully, to sketch, and to think about the things he was exposed to. Charles brought these lessons back with him, and during his senior year he selected a class in architecture. He went on to produce the most amazing architectural drawings. He somehow knew all the symbols, the way to hand-letter, how to arrange a technical drawing, and his documents became models that others would try to emulate. Charles was committed to becoming an architect at a very early age.

His passion for the arts and for architecture developed along with another personal aspect that was hard to ignore: Charles' physical nature. Just as his mind craved a sense of formal order and attention to the smallest detail related to the creative process, it transferred over to his body. He developed a perfectly sculpted physique. Charlie had muscles; I mean impressive, perfectly proportioned muscles. He was very strong, could lift enormous weights, climb a rope to the ceiling in a sitting position, do 1,300 sit-ups in 10 minutes. He dressed impeccably, never wanting to carry a cell phone or wallet that would disrupt the line of the garment. And he was

very handsome and charming.

After completing our architectural education, Charlie and I met up again in the office of Edward Barnes, during the time that Ed was receiving wonderful commissions. Our work there ultimately resulted in our coming together as partners, initially with Richard Henderson, and subsequently as our own firm. For the past 41 years, Charles and I have collaborated, often sharing a desk, sitting face to face drawing and discussing design ideas.

We have completed over four hundred projects, but more than any other building type, it was the exploration of the single-family residence, initially summarized in the Amagansett home for his parents, which Charles and Richard completed in 1966, that set the foundation for and shaped many of the architectural principles around which the work of our firm revolved. The original, 1,200-square-foot residence, designed on a tight budget, began with primary geometrical forms and inventively carved them away, responding to the needs of site, program, and structure. The result, with a double-height living space on the second floor, was a great learning project and a groundbreaking work of rural house architecture.

Charles refined his residential work in projects like the Taft Residence in Cincinnati (1977),

which consolidated his discoveries about program and volume in a sequence of open and unfolding exterior spaces and dramatic, frame-like devices. These projects led to the standout de Menil Residence in East Hampton (1983). A much larger and richer project, the house features skylit, cross-axial spaces and an ingenious brise soleil, which acts variously as frame, screen, and scale device, anchoring the house in the landscape.

Charlie had strong convictions, was passionate about certain things, and was not the type to walk away from confrontation. This characteristic followed him throughout his career with mixed results, but one always knew where he stood on important issues. At heart, Charles was a very kind and caring person. He detested prejudice of any type. He was a mentor for aspiring architects, and he extended financial help to those less fortunate, and who were trying to do something that he thought worthy. He was a friend you could count on.

Above all, Charles and I looked forward to and enjoyed being with each other every day, despite the complexities of life and the pressures inherent in the practice of architecture. Architecture was his life, and it was what he cared about until the last moment. I will miss him dearly.

Introducing... The Nature Squared Collection™

the combination of traditional and unique organic materials with advanced precision and manufacturing.
 ... available in North America exclusively through Galaxy Glass & Stone®



Main Photo: Shells Collection: Laminated, smooth cream hatchet shell
 Top Inset: Shells Collection: Black hatchet, crazy cut
 Bottom Inset: Leaves, Fruits & Fibres Collection: Tobacco leaf, smooth

Galaxy

GLASS & STONE®

Galaxy Glass and Stone® has been executing your most demanding project requirements in glass, metal and stone for over 30 years. We achieve the results sought by Fortune 500 Companies, prestigious international luxury brands, leading hotels, casinos, restaurants, private residences and museums around the world.

**Inspired Designs
 Innovative Solutions
 One Trusted Resource®**

800.378.9042 / 973.575.3440

277 Fairfield Road, Fairfield, New Jersey 07004

www.galaxycustom.com (30 minutes from Manhattan)

PREMIUM QUALITY GLASS, METAL & STONE SERVICES WORLDWIDE



LONG-MIRED THROGS NECK PARK AND PUBLIC LINKS FINALLY POISED FOR COMPLETION

PARKS ON PAR

Tucked into a bend of the East River, hard by the Bronx Whitestone Bridge, the desolate, 222-acre eastern section of Ferry Point Park is one of the largest undeveloped sites along New York City's waterfront. Eleven years ago, the city and Ferry Point Partners, a group of private developers that included golf legend Jack Nicklaus, embarked on a plan to transform the old municipal landfill that occupied most of the site into a PGA tournament-level golf course. As part of the deal, Ferry Point Partners was supposed to build and maintain a seven-acre community park and a separate 20-acre waterfront park on the other side of the course.

The promise of the course and new public space touched off a development boom in Throgs Neck. Since 2000, hundreds of homes have been built near this dusty expanse, but the golf course devolved into a multimillion-dollar boondoggle, and the developers failed to do much beyond building a trench to vent methane from the former landfill. In 2008, several years after the contract with Ferry Point Partners was finally scuttled, the parks department took over the project.

Now, Throgs Neck resi-

dents will finally see some green. This fall, the first phase of the community park designed by Thomas Balsley Associates is due for completion. Designs for the waterfront park are now finished, and that project is expected to be complete by 2013.

Both planned park spaces will be a major upgrade over what the city originally settled for under its public/private partnership with Ferry Point Partners. The new parks, which together are budgeted at \$30 million, now include amenities such as a restroom facility in the community park that were not part of the original plan. In addition, under the previous design, Throgs Neck residents would have had to walk about three miles around the golf course and along a service road for the Hutchinson River Parkway to gain access to the waterfront park's only entrance. Under the new plan, there will be additional entrances to the waterfront from both the adjacent residential neighborhood and from the community park.

The new design emphasizes a sustainable approach to landscape architecture that will require less fertilizer and more ecologically sensitive drainage systems, said

Thomas Balsley, who did the original planning for both parks. "The Ferry Point Partners plan had a lot of mowed-lawn areas," Balsley said. "But the parks department encouraged us to look at it in a more environmental way."

The new plan for the waterfront calls for natural grasslands, wildlife habitat areas, and a tidal marsh. The community park, which will include a play area, basketball courts, and a baseball field, also features a more naturalistic treatment than it did under the previous plan. A stormwater detention area with an island accessed by a bridge will occupy about a third of that park. And the methane trench running around the edge of the community park will be concealed by tall plantings.

Instead of the familiar redbrick park buildings that predominate throughout the city, comfort stations designed by Karen Bausman + Associates are streamlined and in harmony with the surrounding landscape. Designed under the city's Design + Construction Excellence Program, the 800-square-foot restroom/maintenance facility planned for the community park is primarily made of corrugated stainless steel with cinderblock wall sections covered with Boston ivy. A softly curving roof touches the sky plane in a more naturalistic manner than would a rectilinear one.

Bausman said that her comfort stations represent a more contemporary approach to integrating the disciplines of architecture and landscape architecture. "For previous generations of architects, it was figure and ground," she said. "A building can be thought of as a vertical landscape, and a landscape can be thought of as a relation between a built form and a natural form."

Although public-private partnerships are often touted as a way to bring about better-designed public amenities, in this case the public sector fostered a more creative and financially viable approach. "Ferry Point Partners was never very upfront about how they were going to build these parks," said Balsley. The city agency, he said, had a much more hands-on attitude: "The parks department staff knew what needed to be done."

ALEX ULAM

COURTESY THOMAS BALSLEY ASSOCIATES

COURTESY KAREN BAUSMAN + ASSOCIATES

METAL-MORPHOSIS



The Cooper Union's new academic building by Morphosis architect Thom Mayne is not only rekindling the school's ability to inspire new generations of art, architecture and engineering students, its dynamic, shimmering form is igniting the imaginations of all who pass through Cooper Square as well. Much of this energy is owed to the unique transparency of the building's steel-and-glass double skin wall system, reducing solar gain while bringing to light the ability of architects, and of ornamental metal, to transform design aspirations into reality.

Transforming design into reality

For help achieving the goals of your next project, contact the Ornamental Metal Institute of New York.

M Ornamental Metal Institute of New York

Publisher of *Metals in Construction*
211 E 43ST | NY, NY 10017 | 212-697-5554 | www.omny.org

Architect: Morphosis
Associate Architect:
Gruzen Samton
Structural Engineers:
John A. Martin & Associates;
Goldstein Associates
Photo: © Joseph David

THE ARCHITECT'S NEWSPAPER SEPTEMBER 9, 2009

SPLENDID ISOLATION



When Diller Scofidio + Renfro collaborated with FXFOWLE and Arup to revitalize Lincoln Center's celebrated Alice Tully Hall, it took their years of experience and the rapid pace of steel construction to ready the stage in just 14 months. Now that the curtain has gone up to reveal the new hall's acoustic brilliance, it's clear that the performance began when giant cantilevers were set in place to suspend newly revealed rehearsal spaces—successfully isolating them from the concert hall below, but not from public view or from standing ovations sure to fill the venue for seasons come.

Structural Steel Right for any application

For help achieving the goals of your next project, contact the Steel Institute of New York.

Steel Institute of New York

Publisher of *Metals in Construction*
211 E 43 ST | NY, NY 10017 | 212-697-5553 | www.siny.org

Architects: Diller Scofidio + Renfro; FXFOWLE
Structural Engineer: Arup
Photo: © Iwan Bann

Click 252



The Brooklyn Army Terminal.

proposal to help improve efficiency in the district is increasing rail freight, possibly even building a trans-Hudson tunnel, which would connect Long Island with the mainland for the first time. While this would cut down thousands of truck trips in the district and the city, and with them congestion and pollution, train traffic also presents a danger to families visiting the water. Less controversial is the activation of marine freight throughout.

To green the district, the city is looking at the companies it attracts—Sims is building a new recycling plant at the Marine Terminal, designed by Selldorf Architects—as well as improving facilities and infrastructure. This includes energy efficiency at city-owned properties, which make up nearly half the facilities in the district.

But the most pressing need for an area where power still regularly fails is infrastructure improvements, beginning with an immediate \$86 million investment in everything from the power grid to streets to telecommunications, with millions more promised for the coming decades. This includes \$8.6 million to upgrade and modernize the Bush Terminal, which will build on the success of similar renovations at the Brooklyn Army Terminal, now home to more than 3,000 workers at 72 companies.

Adam Friedman, former director of the New York Industrial Retention Network, said there is much to like about the plan, but the city must do more in general to protect its industrial properties from dilapidation and encroachment from competing tenants, such as offices, artists, and retailers, who can command higher rents.

"If the city is going to make an investment in the industrial infrastructure of this area, they should protect it by strengthening the zoning and the policing of these areas," Friedman said. "Otherwise, they're just wasting their money." MC

The clearest example of the latter is the new Bush Terminal Piers Park, a 22-acre, \$37 million park stretching five blocks in the middle of the district. (The park was announced three years ago, but has been plagued by delays.) The plan also recommends streetscaping to encourage safe waterfront access. Such links to the shore, placed roughly every eight blocks, could help spur new ferry service for the district.

But these measures underscore the complexity of operating a major manufacturing center in the middle of New York City. One



The hotel plus luxury abodes plus retail is a joint double marriage between developers PACE Development Company and Industrial Buildings Corporation for the residential portion (managed by The Ritz-Carlton), with the 150-room hotel spawned by 2008 newlyweds Marriott International and Ian Schrager.

The gleaming tower appears strategically gnawed in a spiral, rising from the seven-story retail base to a Sky Bar triplex and affording all kinds of terraces and mid-air living-room scenarios. In language very similar to that used to describe the once delirious, now-stalled 23 East 22nd tower in Manhattan, the MahaNakhon's "pixilated and carved presence embraces and connects to the surrounding urban fabric," according to the official description. Back in New York, Shohei Shigematsu, OMA partner in the U.S., described the Madison Square tower as avoiding slick angles in favor of "a more pixilated and contemporary look." Whether either gets built, at least we'll know that pixels are the latest unit of conversation when it comes to describing luxury development.

JULIE V. JOVINE

MAHANAKHON

It was only a matter of time, perhaps, before Bangkok boasted it was going to erect the tallest tower in the land. And where there's bravado, there's often the Office for Metropolitan Architecture (OMA). This fall, construction is to begin on MahaNakhon, a 77-story, 1.6 million-square-foot tower, designed by OMA partner Ole Scheeren.

Architect: Office for Metropolitan Architecture
Client: PACE Development Company and Industrial Buildings Corporation
Location: Bangkok, Thailand
Completion: 2012



RICHARDSON REPRIEVE

A shuttered asylum in Buffalo, New York, is poised for new life as visitor's hub, architecture center, boutique hotel, and conference facility in a park setting. The original complex, built over a 20-year period from 1870 to 1890, includes a massive central building by Henry Hobson Richardson, with a landscape designed by Frederick Law Olmsted.

Building on a historic structures report by Goody Clancy Architects, fellow Boston-based architects and planners Chan Krieger Sieniewicz recently completed a masterplan for the adaptive reuse of the site, which, in later phases, could also include housing and classroom space for the adjacent Buffalo State College. Many similar facilities sit abandoned and decaying, but due to its architectural distinction, the asylum complex, now known as the Richardson Olmsted Center, has been a *cause célèbre* for preservationists.

Given the depressed economic picture in Buffalo, the plan emphasizes practical, buildable phasing. New York State has pledged \$76.5 million toward the preservation and reuse of the buildings. "It's a sober plan," said Alex Krieger, a principal at Chan Krieger Sieniewicz. "We want to reverse the decline, and fill in the program as funding allows."

The V-shaped complex is credited as the

first example of Richardsonian Romanesque, the style for which the architect is now known. The asylum was built according to the plans of Dr. Thomas Kirkbride, a pioneer in the field of mental health who was responsible for creating asylums across the country. The facility once covered 200 acres and included a large working farm. A central building, with imposing towers and high-pitched roofs, is flanked by connected ward buildings totaling 400,000 square feet. The tower building and adjacent structures were built in sandstone, while the remaining ward buildings were built in brick and are considerably more deteriorated.

Work will center on the tower and the two ward buildings, which will be stabilized for development. The deteriorating brick buildings to the rear will be mothballed for later use.

The convention and visitors bureau has already agreed to create a visitor's center in the tower building, and the nonprofit Richardson Center Corporation (RCC) is organizing a new architectural center that will be located there. RCC hopes that the stabilization of the buildings, as well as the activity of the nonprofit tenants, will help attract private development for the boutique hotel and the conference facility.

The first stage of work includes moving parking lots from the front of the tower building, restoring the Olmstedian quality of the landscape, and creating a park-like atmosphere for the adjacent residential neighborhood. "It will show people that work is being done and help bring people into the site," said Monica Pellegrino Faix, the RCC project coordinator.

The project, said Krieger, "represents the work of three important figures. Richardson was the most important American architect between Bulfinch and Wright, and Olmsted and Kirkbride were the leaders in their field."

Krieger believes that the site can be integrated into the adjacent Olmsted-designed parks system and can build off nearby cultural institutions, which include the Albright-Knox Art Gallery and the Birchfield Penny Art Center.

Along with the recently completed Toshiko Mori-designed visitor's center at Frank Lloyd Wright's Martin House, the project is one of many initiatives to capitalize on the city's architectural heritage, which includes notable works by Louis Sullivan, Eiel and Eero Saarinen, Wright, Richardson, Daniel Burnham, and others. In fact, the RCC hopes to have the architecture and visitor's centers open in time for the National Trust for Historic Preservation's annual convention in 2011. **ALAN G. BRAKE**

FRENEMIES OF THE HIGH LINE continued

from front page "I'll sign the petition, as will all my neighbors!!! A BID is meant to improve the entire district, not fund a project...This is wrong."

Since 2000, Friends of the High Line, the not-for-profit organization established by Josh David and Hammond, has excelled at attracting funds, friends, and celebrities to the cause of preserving the site as a landscaped park. All along, Friends of the High Line talked of creating a conservancy, knowing that they would need money beyond what the Parks Department could provide. The city pays about \$1 million per year for maintenance, while FHL estimates annual costs somewhere around \$3.5 million.

In proposing to tax neighbors, FHL faced a shallower pool of sympathy than it previously encountered. "I would have expected this to have come up when they were putting together the money," said one architect based in the area, who asked for anonymity

to avoid seeming unsympathetic.

Unlike other assessment-funded spaces around town, the High Line cannot easily draw funds from gigantic office towers. Though its options may be limited, the organization has vowed to press on in search of needed cash. "Friends of the High Line will continue to work with the community to develop a diversified revenue stream," the group said after withdrawing the proposal, "so that the park can always be maintained and operated at the level necessary to make it a treasured asset to its community and to the city as a whole."

While he did not rule out reintroducing the idea of a tax district in the future, Hammond said he and his colleagues would now try to capitalize on all the local goodwill they can find. "We're going to do a corporate membership program, we've expanded our regular membership program, and we're looking at how we cut costs," he told AN. **AA**

Security Systems

DGA provides architects and designers a one call solution for their security, video, access control and fire system requirements.

DGA has systems for all occupancies and projects — large or small.

Call us for support at the design stage.

212.324.5700
dgasecurity.com



DGA Security Systems
580 Fifth Avenue
New York, NY 10036



DGA is an Underwriters Laboratories Listed Company.



DGA is an FDNY Approved Central Station Company.



DGA is your resource for NYC code compliant fire systems. We design, install, monitor and service fire and sprinkler alarms for all occupancies. DGA offers:

- AIA-accredited courses on NYC fire and sprinkler system design
- New York State licensed fire alarm installation
- FDNY-approved fire and sprinkler monitoring
- FDNY-approved smoke detector servicing

Click **145**

Duratherm®

Enable architects' designs,
don't compromise them.



Villa NM
UNStudio
Photo © Christian Richters

720 Main Street
Vassalboro, Maine 04989
800.996.5558
durathermwindow.com

Click **308**

THE ARCHITECT'S NEWSPAPER SEPTEMBER 9, 2009

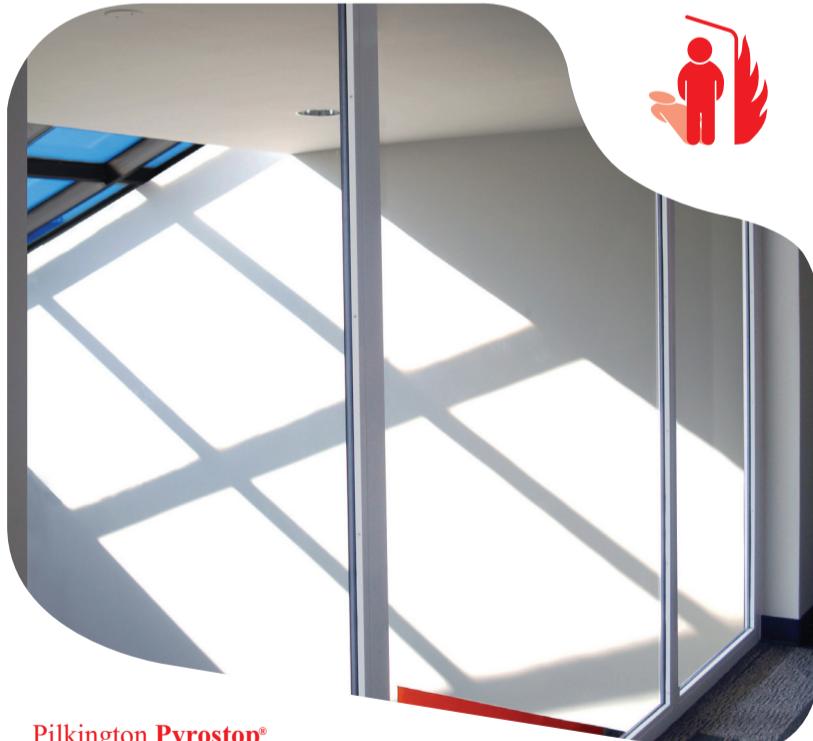
Serious noise suppression.

Silent Guard
Acoustical Windows & Doors

Vinyl frame windows engineered to achieve up to STC 48. For low to mid-rise residential and light commercial applications. For more information, or to get straight answers on current projects in planning contact **Dave Hilliard** today at dave.hilliard@atrium.com, or visit us at silent-guard.com.

ATRIUM
COMPANIES, INC

Click • 309



Pilkington Pyrostop®
Fire Resistance Glass

Product Features

- Human impact safety rated to Cat II
- Classified by Underwriters Laboratories
- 45, 60, 90, 120 minute products available
- Meets the IBC 2006 code requirements for labeling
- Passes the hose stream test as required in North America
- Optical clarity of clear glass for high visible light transmission

Contact Technical Glass Products (TGP)
at 800-426-0279 or visit www.fireglass.com
Pilkington Fire Protection Glass North America
www.pilkington.com/fire

Click • 215

PILKINGTON
NSG Group Flat Glass Business

CITING SECURITY THREAT, FEDS REMOVE SUPERGRAPHICS AT NEW UPSTATE BORDER CROSSING



MICHAEL MORAN

Sign of the Times?

The U.S.-Canadian border lost a bit of its luster last month after the Department of Homeland Security (DHS) pulled down a 180-foot-long supergraphic sign that had been affixed to the largest building at the recently completed Massena Land Port of Entry, in upstate New York southwest of Montreal.

The move left the project's architects, Smith-Miller + Hawkinson, confused and somewhat dismayed, since the sign—which spelled out the words "United States" in bright, road-line yellow—had been approved by the General Services Administration (GSA), which owns the building, and officials at Customs and Border Protection, an agency of DHS and the facility's tenant. "It's pretty unusual," said principal Laurie Hawkinson. "I felt like we had a good relationship with them. You're all working on the project together."

But in spite of extensive vetting during the design process and following construction, the agency deemed the sign a threat on two counts. "The signage was removed based on two issues: security and building maintenance," Gregory Bennett, public affairs liaison for the Customs and Border Patrol Buffalo Field Office, told AN. "That part of the design was not funded for maintenance," Bennett added. He declined to elaborate on the nature of the agency's security concerns.

The sign's disappearance has disheartened the architects, who had wanted to convey a sense of optimism and energy at the border crossing. To that end, working with Pentagram on the graphics, they created twenty-foot-high letters that stretched across the width of the main building. The upper half of the massive letters were semi-obscured, alternating bands of transparent and translucent polycarbonate panels, creating a bar code-like effect. "They weren't just large letters," Hawkinson said. "They were much more nuanced."

Nor was this the firm's first brush with border agencies. Indeed, Smith-Miller + Hawkinson had previously employed supergraphics at a land port project in Champlain, New York, where they stretched the words "United States of America" in a mesh screen across the row of vehicle portals. Principal Henry Smith-Miller noted that at Massena, officials may have been put off by the slightly blurred effect of the polycarbonate banding, which presented a much different aesthetic than at Champlain. "It could have been a taste issue," he said.

Michael Bierut, a partner at Pentagram, noted that the gap between the intention of a design and its reception is not always predictable. "The idea that we were doing something controversial never even occurred to us," he said. "Clearly the signage can be, and was, seen differently from what we intended."

Despite the dustup over the signage, Hawkinson, Smith-Miller, and Bierut all commend the GSA's Design Excellence Program, through which the project was initiated. The program helps to mediate and advocate for architects' ideas, pushing ambitious design for everyday buildings. Though the GSA owns the buildings, they are built for tenant agencies that use, and must be comfortable in, the facilities.

In that spirit, the architects maintain they have created an efficient and highly functional land port. "I hope the facility makes the quality of life better for the people who work there," Hawkinson said. Still, she added, the architecture stands diminished. "Public projects are tough," she said. "It's a 180-foot-long facade that's now blank. The facade is no longer complete." AGB

Above: The Massena Land Port of Entry with its supergraphic signage intact. Below: With the letters removed, the building presents a much more muted face to the public.



COURTESY S-M + H



CONTAINER-CENTRIC PLAN PREVAILS FOR LATEST HUDSON RIVERFRONT REVAMP

LOT-EK LANDS PIER 57

Developer YoungWoo & Associates and New York architects LOT-EK hauled in a big one on July 30 when their plan to transform Pier 57, the long-languishing stretch of Manhattan waterfront off of West 15th Street, was picked by the Hudson River Park Trust over competing proposals from Related Companies and the Durst Organization.

The team's vision of a small city of local artisans working out of shipping containers, all tucked under an expansive rooftop park, hit just the right notes, said Ed Kirkland, head of the community working group that advised the board on its decision. Kirkland praised the plan's light touch, its ample public park, and a second-floor marketplace.

"Above all," he added, "they didn't have anything that would bring in huge amounts of traffic." Trust President Connie Fishman also cited the plan's financial feasibility as a strong attraction for the board. YoungWoo's estimated cost was \$191 million, compared to Durst's \$330 million for a plan that included a children's museum and street-level public space, and Related's \$353 million for a retail and entertainment destination (AN 07_04.15.2009).

Though the YoungWoo plan was widely viewed as the front-runner, approval was far from guaranteed, said LOT-EK principal Ada Tolla. The board spent months debating whether the shipping-container design would satisfy building codes and create a high-quality experi-

ence. They were won over in part by a visit to LOT-EK's Puma City, a portable, mixed-use structure made from 24 shipping containers that was on view last spring in Boston.

The YoungWoo team includes Beyer Blinder Belle, which will serve as historic preservation architect and architect of record, and landscape architects West 8. The developer is also working with Urban Space Management (USM)—the company behind London's Camden Lock—to rent work-sell spaces to local artisans, thus bringing in revenue and keeping the market active during off-hours.

USM already has a sizable pool of work-sell tenants lined up, reports Tolla, and the Tribeca Film Festival has committed to renting rooftop space. Yet the "educational space" planned inside the hollow, below-grade caissons still lacks a tenant, and auction house Phillips de Pury has eased away from its commitment to rent ground-floor space.

Of course, YoungWoo will have time to search for tenants: Their plan still has to clear the ULURP and environmental review hurdles, and Fishman estimates it will still be at least another two years until Pier 57 sees new construction. **JULIA GALEF**

BLOOMBERG FINALLY FINAGLES DEAL FOR AMUSEMENT AREA PLAN

FAT LADY SINGS AT CONEY

It seems fitting that the rezoning of Coney Island should be full of colorful characters, flashy renderings, and shouting matches. Faced with an intransigent developer who owned much of the amusement park land within the city's 47-acre rezoning area, and a City Council representative who backed him with veto power, the Bloomberg administration's redevelopment push has been truly carnivalesque.

But having finally won City Council approval for the rezoning on July 29, the city appeared on the verge of a deal with Thor Equities, the development firm run by Joe Sitt, to realize its vision of a revitalized Coney Island that is both an affordable neighborhood and year-round destination.

The outlines of the deal are this: The city would purchase about 6 acres from Sitt, who will still retain parcels along the south side of Surf Avenue where he could construct two hotel towers. The deal not only allowed for the passage of the rezoning—it now has the backing of local representative Dominic Recchia—but also frees up more land for open-air amusements, something the local operators complained were left out of the

negotiations.

"For too long, New York's foremost playground has languished in the past," Recchia said before the Council voted 44-2 in favor of the plan. "We are guaranteeing it will thrive every day of the year."

Yet the city's bid to offer indoor activities that could make Coney a full-time employment center for low-income residents was attacked by amusement operators as hopelessly ersatz. "This is no better than Chuck E. Cheese," said Juan Rivero, spokesperson for the group Save Coney Island.

Longtime Coney Island advocate Dick Ziguin said the compromise was better than further decay. "It's looking like attention was paid to the amusements after all," Ziguin said, referring to the incorporation of Sitt's land, which increases from 9 acres to 15 the amusement area stretching from the Cyclone to Keyspan Park. The rest of the amusement area would remain indoors, along with four hotels on Surf Avenue.

North and west of Keyspan Park, affordable housing would be built, with Sitt making 35 percent of the new units affordable, up from the city's proposed 20 percent. Infrastructure improvements will also be made, along with a new school and a hospital. "The Council has helped us breathe new life into a city treasure that's been in decline for decades," Mayor Bloomberg said of the approval. "Thanks to the Council's vote, we've brought the era of uncertainty to an end." **MC**

DESIMONE
NEW YORK
MIAMI
SAN FRANCISCO
NEW HAVEN
LAS VEGAS
HONG KONG
ABU DHABI

DeSimone Consulting Engineers is a global leader providing structural engineering services worldwide. We perform analysis and design for all types of buildings at all project phases and are committed to creating a better built environment. With 40 years of experience, our firm's breadth and diversity are key strengths enabling us to best serve our clients' needs.

100 11TH
Client
ALF NAMAN REAL ESTATE
CAPE ADVISORS, INC.
Architect
ATELIERS JEAN NOUVEL
BEYER BLINDER BELLE

www.de-simone.com

Click • 143

VHB

Poised to enhance the landscape of Long Island.

Bob Eschbacher. Terri Elkowitz. Now united at VHB.

Bob is a guiding influence in many of the region's high profile engineering and construction projects. Terri is one of the industry's foremost environmental impact experts. This dynamic alliance enables VHB to provide streamlined solutions to our clients and further establishes the company as Long Island's premiere transportation, land development and environmental services firm.

VHB Engineering, Surveying and Landscape Architecture, P.C.

2150 Joshua's Path, Suite 300
Hauppauge, NY 11788 631.234.3444
www.vhb.com

Click • 288

THE ARCHITECT'S NEWSPAPER SEPTEMBER 9, 2009



ALEX FRADKIN

CECIL BALMOND'S NEW CAMPUS CROSSING OPENS IN PHILADELPHIA

DO THE TWIST

The University of Pennsylvania has landed a piece of trophy architecture with a definite twist: the new Weave Bridge, designed by structural engineer Cecil Balmond and his legendary Advanced Geometry Unit (AGU) research group at Arup. Now open to the public, the bridge will become part of a second phase of design work this fall with its integration into the surrounding campus masterplan, itself a hefty undertaking to remake the Philadelphia campus.

The unusually ambitious design was commissioned by the university in 2007, in reaction to a city announcement that it would temporarily close an essential campus connection: the century-old South Street Bridge, which had long served as the sole passage over an Amtrak line that runs between Penn's athletic fields and its Hollenback building, home to athletic and ROTC facilities.

Although Penn officials originally intended to operate a shuttle while the city rebuilt the South Street Bridge, they realized their money could be better invested in something permanent, especially as they are now redeveloping the campus under a 30-year masterplan devised by Sasaki Associates to increase open space and connectivity. "Because this was such a forward-looking opportunity for Penn," said Penn's

Principal Planner Mark Kocent, "we wanted to raise the bar a little bit and not do a straightforward Warren truss bridge." So they turned to Balmond, famous for his innovative designs as deputy chairman of Arup, and currently on the faculty at Penn's school of architecture.

Balmond's design is composed of six steel strips woven around a square cross-section that flares from about ten feet wide at its midpoint to 16 feet wide at each end of the 165-foot span. "Structurally, it's like a rope," said Daniel Bosia, head of the AGU. "So you wouldn't be able to take the walls apart from the roof and floor." He called the design a reciprocal frame, one in which each element is supported by the next, resulting in a rigid, overall interlocked structure. The AGU group has been experimenting with the concept for a few years, notably in their Serpentine Gallery pavilion in 2005, which was composed of short interlocking pieces of timber (though not welded together as the components of the Weave Bridge are).

Applying the reciprocal frame concept to a bridge and in Philadelphia are both firsts. Arup worked with engineer of record Ammann & Whitney on the structure, which was tempered by concessions to safety and a \$2 million budget, said Bosia.

For the span, they switched to carbon steel instead of stainless steel, and for the cladding, they substituted a polymer blend instead of timber. "It's fairly poor material, but the power and the form of the bridge allow you to use simpler, cheaper materials," Bosia said.

Balmond had also wanted the bridge to provide an unobstructed view of campus, but Amtrak forbade the use of open sides above their electrified rail lines. AGU's compromise was to fill in the side panels with Plexiglas, but to leave the bridge open to the elements overhead, providing the additional benefit of making the bridge self-cleansing in the rain.

As the next stage of Penn's masterplanning begins this fall, AGU will begin to connect the Weave Bridge to a future 14-acre park being designed by Michael Van Valkenburgh Associates, a \$46 million project scheduled to open in 2011. In lieu of the concrete retaining wall currently installed on its west end, the bridge will rest on a berm and will branch off into pathways winding their way through the site. "We're going to have [Balmond] work with Van Valkenburgh and the park team, to merge his vision with the park design so you get a sense of the weave unwinding and becoming part of the park," Kocent said. **JG**

The previous scheme for the museum.



COURTESY HERZOG & DE MEURON

PARRISH PARED continued from front page however. "We had to kill one of our earlier projects," he said. "It's gone now, forever."

To get to that original \$80 million scheme, the architects researched the artistic heritage of Long Island's East End, in particular the houses, barns, and sheds that artists such as Willem de Kooning and Jackson Pollock used as studios. In the original version, these shed-like forms were translated into a 66,000-square-foot series of galleries that occupied individual, studio-like structures, arranged in a cluster in the landscape.

In the new design, pared down to 37,300 square feet, the architects took the concept to a new length, literally. They designed two house-like forms side by side, then extruded them along the horizon in line with the area's prized northern light. Galleries will be arranged along a spine running down the center of the building. Some of the spaces will be small and intimate, while others will extend across to fill both house-shaped bays.

Placed on a roughly 45-degree angle from

the road, the building will look unobtrusive from some points and long and monolithic from others. The original landscape architects, Reed Hilderbrand, are designing a meadow-like field with grasses and wildflowers on one side and a more wooded area on the other, which they hope will make the museum look as if it had always been on the site.

Soon after restarting the design process, the architects brought in the architect of record, East Hampton-based Douglas Moyer Architect, along with contractors and subconsultants to work on controlling costs and overseeing construction directly. "It was refreshing, that directness," Mergenthaler said. "That's how we used to work on projects in Switzerland." Still, he stressed that the approach is "not a journey back in time," but one appropriate for this small museum in a seaside community. Perhaps due to that inherent modesty, the museum has been reborn with its essential elements—transparency, light, and landscape—intact.

AGB

AT DEADLINE

NOT SO SUPERFUNNY

Perhaps because New Yorkers do not want to live next to a Superfund site after all, the city has decided to delay its rezoning of some 25 blocks surrounding the Gowanus Canal in Brooklyn. In April, the U.S. Environmental Protection Agency said that it was proposing the canal, polluted by decades of industrial pollution and sewage outflows, for the Superfund program, which all but guarantees a prospective site's inclusion on the list. Though the city's proposed rezoning would keep much of the district industrial, it also allows for acres of new housing, along with projects already underway outside the district. All of that is now on hold, as the Department of City Planning told the blog Brownstoner on August 20 that it would postpone the rezoning until the EPA ruled on the matter, a decision expected as early as this month.

CONDUCTOR BLOOMBERG

He tackled the schools, so why not the MTA? That seems to be the message of one of Mayor Michael R. Bloomberg's latest campaign proposals to overhaul the oft-maligned transit agency. Among the mayor's 33 proposals are free crosstown buses on select routes in Manhattan, express service on the F line, localized LIRR service throughout Queens, more BRT and ferry service, and an HOV lane on the Gowanus Expressway. The mayor's plan, which he unveiled on August 3, has drawn criticism not least because of its difficult implementation. With only 4 of 17 MTA board members under his control, it would be a tall order for the mayor to enact his sweeping agenda.

ALSOP RETIRES... FOR NOW

Will Alsop is retiring from his eponymous firm after 30 years in the business. The British architect told *BD* on August 5 that he would be departing "to spend more time painting and teaching." The flamboyant—both in work and demeanor—designer will remain on as a consultant, though some colleagues suggested he was leaving because of frustrations with his new bosses at Archial, to whom Alsop sold his firm in 2006. The prospect was also raised of his striking out again on his own some time in the future. "I started the fucking thing and it's got my name on it," Alsop said. "I want to make sure the work is still as challenging and exciting as it should be."



SLOTLIGHT PRO

DISCREET. DISTINGUISHED. DISTINCTIVE.
THE MOST EFFICIENT "RIBBON OF LIGHT" ON THE MARKET.

Sleek and sophisticated. Unobtrusive, yet stunning. Uniform, uninterrupted light. Infinite lengths. Limitless configurations. An array of lens and mounting options. T8 lamping and lensed Wallwasher now available.

HUMANENERGY BALANCE – Lighting Solutions for the balance among the environment, energy, and the individual.

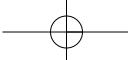
www.SLOTLIGHT.com

www.zumtobel.com

Click 271



ZUMTOBEL

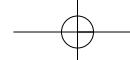
FEATURE
14

THE ARCHITECT'S NEWSPAPER SEPTEMBER 9, 2009

The Solon Headquarters in Berlin.



Even as the world gets greener, global power demand is growing, pushing renewable forms like solar energy into the mainstream. Meanwhile, buildings continue to top the list of power guzzlers, consuming 40 percent of world demand. As architecture moves forward, it will become increasingly important to not only use less energy, but to produce it. **Aaron Seward** investigates the promise and pitfalls of building-integrated photovoltaics, and the hurdles that remain in the way of architecture's future.



MANFRED JARSCH

When the global glass industry convened in Tampere, Finland in June, the top item on the agenda was the coming wave of solar power—glassy arrays spanning the desert and crowning rooftops. But architects in the audience took note of one prophet in particular: Léon Glessen, the CEO of Scheuten, a leading electric glass producer based in Germany. Office buildings, he pointed out, are notoriously wasteful, being occupied only five days in a week, and just eight hours a day. Factor in lunch breaks, sick time, and vacation, and they're used about 12 percent of the time. These are primarily glass-clad structures, often 800 feet tall or higher, standing vacant most of the time: a vast opportunity, in other words, to generate solar power.

Over the past decade, the architectural glass industry has made huge strides in improving the material's thermal and sun-control performance. Its next step is the grail that Glessen went on to promote: energy production. Up until this point, creating buildings with energy-producing solar cells integral to the design—known as building-integrated photovoltaics (BIPV)—has remained something of a chimera. On paper, BIPVs open the way to elegant, carbon-neutral architecture. In practice, however, they never seem to generate much power, usually only a fraction of a building's overall demand. And aesthetically, today's chunky panel systems leave much to be desired. "One limitation of many of the solar products is that they come in only standard sizes," explained Michael Ludvik of facade consultant Dewhurst MacFarlane & Partners, "which can make paneling an actual facade tough."

The game is slowly changing, however, thanks to advances in solar technology. BIPVs come in two basic forms: crystalline and thin film. The crystalline variety is composed of silicon, a semiconducting material, which is typically fabricated in five-inch squares that are .012 inches thick. These squares are then wired together and laminated to glass to create modules that can then be used in architectural applications. The thin-film variety involves spraying a fine layer of semiconducting material to a substrate of glass, though stainless steel and plastic can also be used. Both technologies have their pros and cons. Crystalline cells—by far the most commonly used—can be combined more flexibly to create a wider variety

of panel dimensions. They are also more efficient electricity producers than their thin-film counterparts. On the other hand, crystalline cells are more expensive to produce and wasteful of material—electrical current is only produced on the surface of the semiconductor; the rest of the .012-inch thickness is only needed for structural support during manufacturing. Thin film, which is gaining market share, offers the benefit of a sleeker look. The material can also be etched away from its substrate with lasers to allow light and views to pass through.

The majority of BIPV projects completed to date are in Europe and Japan, where lavish government incentives and strong public support have made fertile ground for such systems to be developed and implemented. Noteworthy examples include the Solon Headquarters in Germany, designed by Schulte-Frohlinde Architekten. Solon, a solar-panel manufacturer, outfitted its 300,000-square-foot facility with a BIPV canopy and array that has an output of 210 kWh, producing 15 percent of the electricity needed for its administrative functions. The company made the canopy's 1,000 panels out of crystalline wafers laminated to glass. They ring the sloping grass roof and provide sun shading as well as power generation.

A second notable project with a BIPV canopy is the Kanazawa Municipal Bus Terminal in Japan, designed by Taiyo Architects. As opposed to a crystalline system, here the architects specified a thin-film product from Suntech called See Thru, which is five percent transparent and resembles tinted glass. With 3,000 panels covering 32,000 square feet, Kanazawa's array produces 112 kWh, saving the terminal 86,465 kilowatt hours annually.

BIPVs have made less of an inroad in the United States. This is ironic, considering that the practice got its start here in the 1970s, when solar electric and hot-water panels began sprouting on south-facing roofs. While there are many reasons that the U.S. has fallen behind, experts seem to agree that the principal culprit is code requirements. In the U.S., as in Japan and Europe, BIPV

hardware must be tested by a publicly registered laboratory. In Europe and Japan, however, once that piece of hardware is certified, the manufacturer can make minor changes without having to go back for more testing. Not so in the U.S. And, until very recently, there has been only one venue for testing: Underwriters Laboratories (UL).

"The most significant barrier to market penetration in the U.S. is UL testing," affirmed Steven Strong of Boston-based Solar Design Associates. "UL says if you change anything, you have to come back to us and we're going to retest your hardware. They have killed more projects than I care to list."

Another factor that makes BIPV less attractive financially in the U.S. is a lack of what are known as feed-in tariffs, which give developers strong incentives for pursuing the technology by basically offering cash to feed energy back into the grid. "We have one hand tied behind our back," said Robert Heintges of facade consulting firm R.A. Heintges Associates. "In Europe you can sell the electricity back to the power company at four times the cost."

As a result, the BIPV projects that do wind up getting built are generally those with long lead times and deep-pocketed, idealistic clients. And considering that BIPVs are generally not as efficient as the plain-vanilla roof systems, since they don't always wind up in the optimum orientation to the sun, they typically are requested by clients who are looking for a very visible indicator of their dedication to sustainability—a green billboard.

Such was the case at the Lillis Business Center at the University of Oregon in Eugene, completed in 2003. Designed by SRG Partnership, the project features a 65-foot-high, south-facing glass wall outfitted with crystalline wafers. The architects adjusted the density of the wafer grid so that it is more tightly packed at the top, reducing glare on the interior, and more loosely filled toward the bottom, maintaining a good degree of transparency. The wall generates only about 6 kWh, but it is tied to a skylight system of the same make and to standard PV arrays mounted on the mechanical penthouse, for a total of 45 kWh. All told, the project's PVs make up 10 percent of the building's energy usage.

Perhaps the highest-profile U.S. project to date is the Renzo Piano-designed California Academy of Sciences in San Francisco. According to Michael Wilson of Stantec Architecture, the architect of record on the project, a photovoltaic canopy was not part of the original concept, as Piano did not think the cells would complement his design. But in 2003, after looking at the quality of the solar glass available, he changed his mind. More than 700 four-by-six-foot glass panels embedded with crystalline photovoltaic cells ring the

Produced by Aaron Seward and Jennifer Krichels

academy's 197,000-square-foot roof—the largest such installation in the U.S. The system was expected to generate 213,000 kWh per year, providing up to 10 percent of the academy's electricity need. During September 2008, its first full month of operation, the canopy generated 850 kWh of energy per day, putting it well on target to meet its annual goal.

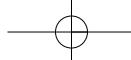
BIPV is still kicking in the U.S. residential market as well. The National Association of Home Builders' 2009 New American Home, its annual showcase of construction technology, features a 10.64 kWh photovoltaic system integrated into a trellis and awning structure that shelters a poolside cabana. The BIPV system features Sanyo solar cells that use a hybrid crystalline/thin film technology to generate electricity from both the front and back of the panel, turning the company's standard 200-watt panel into a 260-watt panel. It is expected to generate the home's estimated annual consumption, powering the lights and electrical appliances, and even heating the pool.

The harsh realities of working with BIPVs in the U.S. have not stopped the architecture profession from dreaming big. While current technologies account for only small portions of buildings' electricity demands, increasing efficiencies in both photovoltaic output and building energy usage is expected to eventually close that gap. Kiss + Cathcart's design for the hypothetical 2020 Tower gives a glimpse of what this future might resemble. Project engineer Arup found that a tall building in 2020 would consume an average of 60 kWh per square meter per year, significantly less than the 100 kWh that the most efficient buildings of this type use today. Since tall buildings do not have much roof area, the architects had to work with the vertical surfaces. They increased the ratio of facade area to floor area, determining that a 60-foot-deep building could generate all its energy on an annual basis from a BIPV facade independent of orientation.

The consensus is that in most countries solar will reach grid parity—meaning it will cost the same to produce as conventional sources—within five years. But even with the status quo, there is a strong argument for incorporating PVs into buildings. "What I like about BIPV is that if you are already putting up a glass structure, you've already paid for much of the hardware that you would need to support a solar cell," said Paul Stoller of environmental consultant Atelier Ten. One way or another, solar will soon hit the mainstream, and those who have turned their backs on the technology might look rather like the Luddites of industrializing England. Surely architects will know better.

AARON SEWARD IS AN ASSOCIATE EDITOR AT AN.

RIC



THE ARCHITECT'S NEWSPAPER SEPTEMBER 9, 2009



SOLON HEADQUARTERS



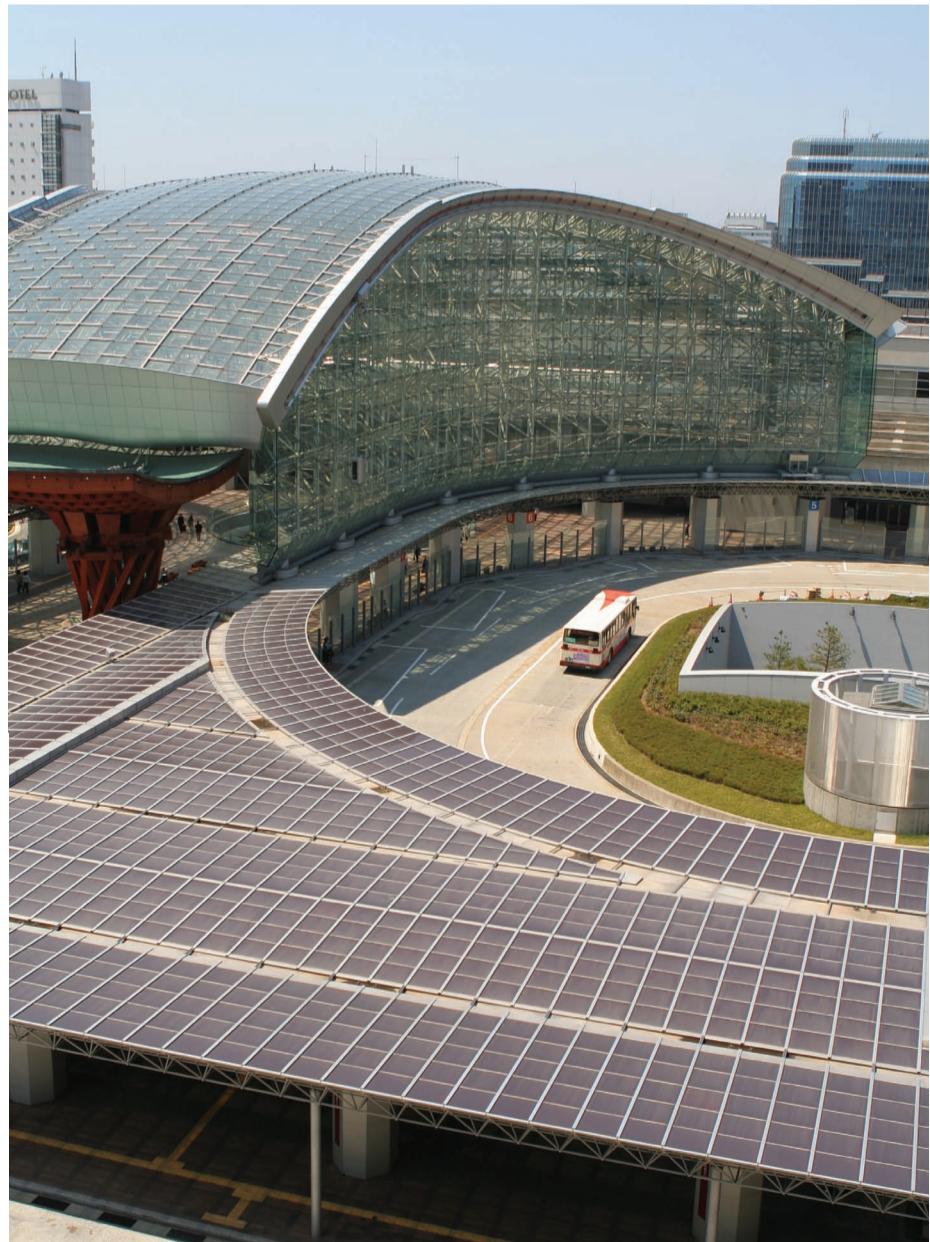
LEFT: MANFRED JARISCH; RIGHT: SILKE REENTS

Berlin-based solar-module manufacturer Solon opened its new corporate and production headquarters earlier this year. The design, by German firm Schulte-Frohlinde Architekten, features approximately 1,000 BIPV glass panels that encircle and sit atop the building's green roof, producing 210 kWh in addition to providing solar shading for administrative spaces.

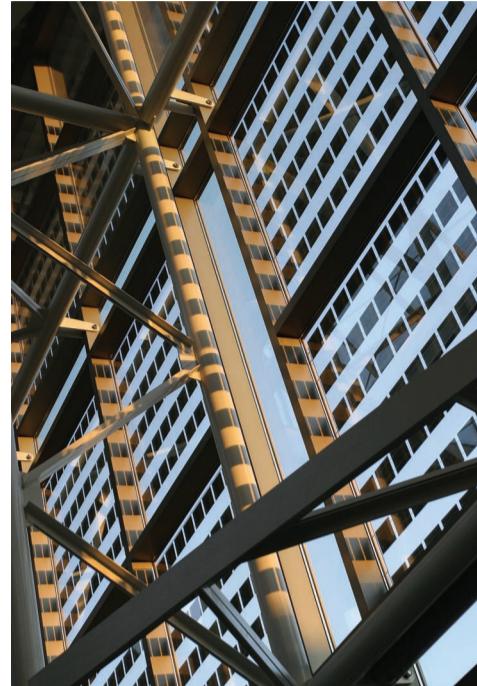
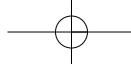


KANAZAWA BUS TERMINAL

One of the world's largest thin-film PV glazing projects to date, the Kanazawa Municipal Bus Terminal by Taiyo Architects was completed in 2005, with 3,000 panels customized to meet Japan's heavy snow-load requirements. The canopy glazing has five percent transparency, producing 112 kWh and cutting the structure's carbon footprint by 686 tons over a 20-year period.



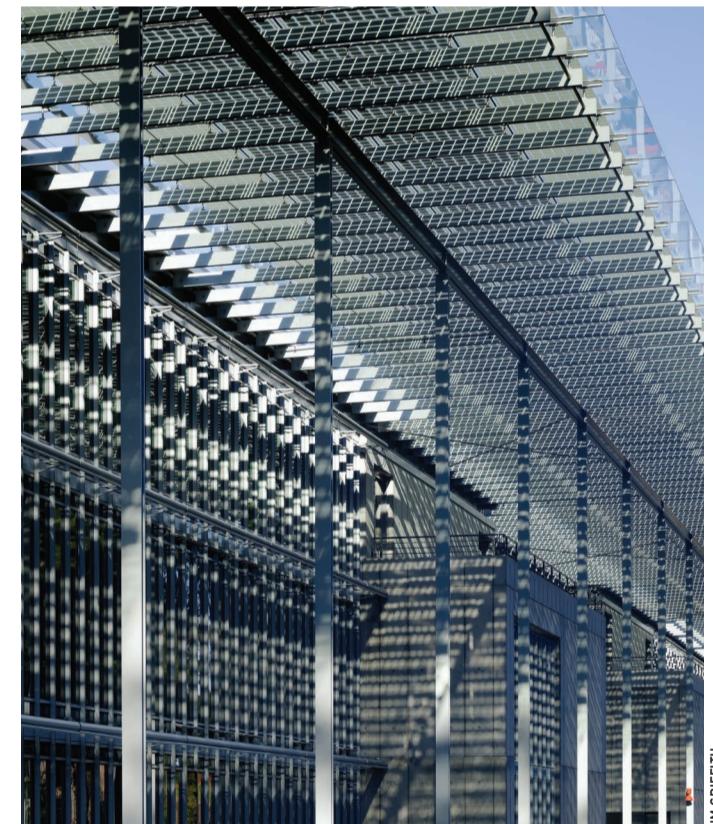
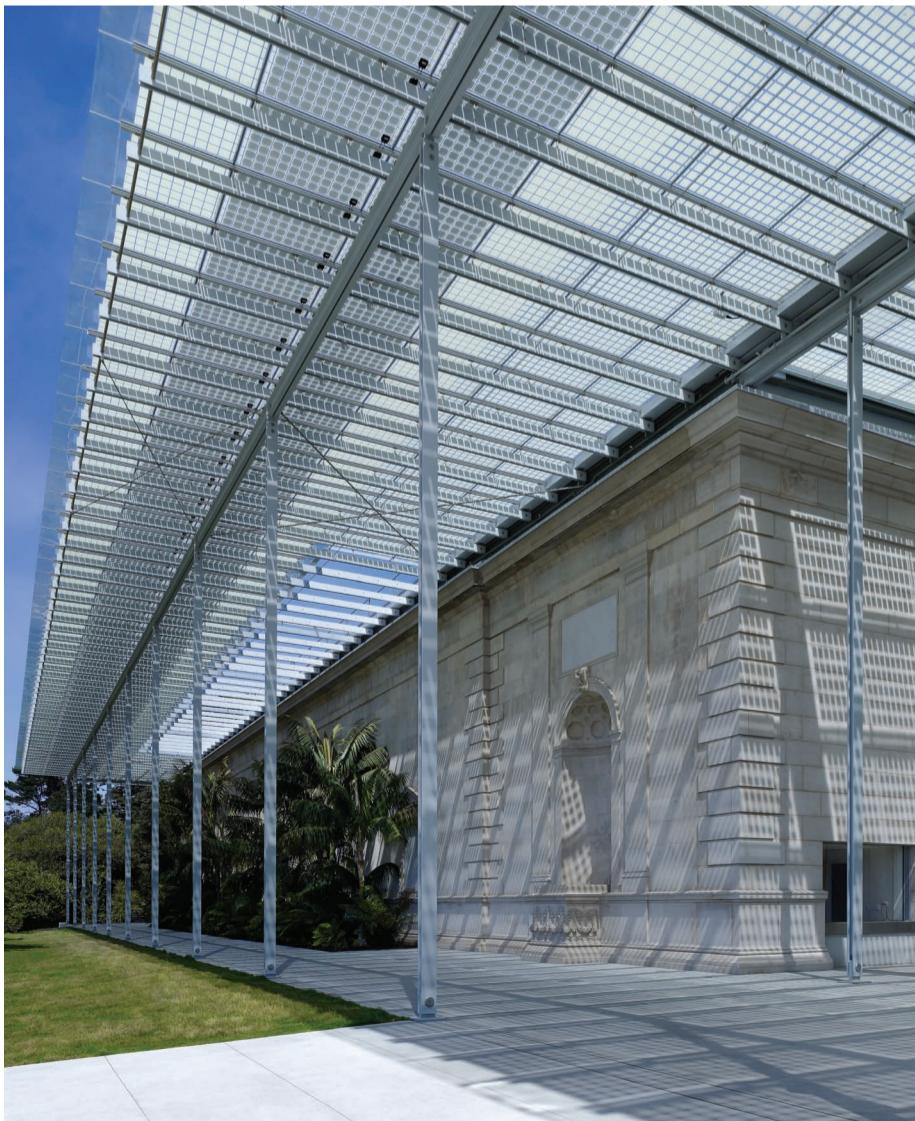
COURTESY SUNTECH



A 65-foot curtain wall with BIPVs arrayed in a varying density marks the entrance to the Lillis Business Center at the University of Oregon, designed by SRG Partnership and completed in 2003. The building was awarded a LEED Silver designation in 2005, in part due to four separate PV systems that produce a combined total of 45 kWh.

LEFT: RICK KEATING; RIGHT: COURTESY SRG PARTNERSHIP

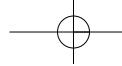
LILLIS BUSINESS CENTER



TIM GRIFFITH

CALIFORNIA ACADEMY OF SCIENCES

Renzo Piano is said to have conceived his original design for the California Academy of Sciences in San Francisco without a solar canopy, but after seeing the PV technology available, the architect ringed the building with 720 PV-embedded panels that produce 172 kWh and helped the academy gain its LEED Platinum certification following its completion in 2008.



THE ARCHITECT'S NEWSPAPER SEPTEMBER 9, 2009



The National Association of Home Builders' 2009 New American Home show house in Las Vegas, designed by California-based Danielian Associates, integrates a new type of PV technology into its poolside trellis and awning structures. The bifacial panels manufactured by Sanyo produce power from both sides, resulting in a previously unattainable 23 percent energy-conversion efficiency.



COURTESY SANYO

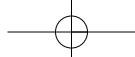
NEW AMERICAN HOME



2020 TOWER

Kiss + Cathcart's 2020 Tower concept is a study of what a New York net-zero skyscraper could look like. The tower's slender profile increases the amount of sunlight hitting its BIPV glass facade, which with today's technology could produce two-thirds of the building's energy demands—about 100 kWh per square meter each year—with the remainder met by integrated wind turbines.

COURTESY KISS+CATHCART, ARCHITECTS



CRYSTALLINE WASHBASIN
DESIGNED BY YORGO LYKOURIA
PRODUCED BY ALAPE, GERMANY

AF NEW YORK 22 W. 21ST ST., 5TH FLOOR • NEW YORK, NY 10010 • A DIVISION OF THE AF SUPPLY GROUP

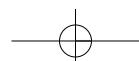
CRYSTALLINE WASHBASIN

A|F|N|Y

Bath Kitchen Hardware

afnewyork.com - info@afnewyork.com - 800 366 2284

Click ● 103



THE ARCHITECT'S NEWSPAPER SEPTEMBER 9, 2009

SEPTEMBER 2009

SEPTEMBER

WEDNESDAY 9
LECTURE
James and Karla Murray
The Disappearing Face of Greenwich Village Storefronts
6:30 p.m.
Judson Memorial Assembly Hall
239 Thompson St.
www.neighborhoodpreservationcenter.org

EXHIBITION OPENING
Keizo Kitajima
The Joy of Portraits
Cohen Amador
41 East 57th St.
www.cohenamador.com

FILM
Elevated
(Doug Aitken, Guy Maddin, et al., 2009), 100 min.
5:00 p.m. and 8:00 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

THURSDAY 10
LECTURE
Salima Hashmi, Asma Mundrawala, Imran Quereshi, and Rashid Rana
Creating Contemporary Art in Pakistan: A Curator/Artist
6:30 p.m.
Asia Society
725 Park Ave.
www.asiasociety.org

EXHIBITION OPENINGS
Alessandro Pessoli
Anton Kern Gallery
532 West 20th St.
www.antonkerngallery.com

Ken Friedman
99 Events
Maya Stendhal Gallery
545 West 20th St.
www.mayastendhalgallery.com

FRIDAY 11
EVENT
First Fridays! Caribbean Vibes
6:00 p.m.
Bronx Museum of the Arts
1040 Grand Concourse, Bronx
www.bronxmuseum.org

EXHIBITION OPENINGS
Deodorant Type:
Osang Gwon
Arario New York
521 West 25th St.
www.ararioneyork.com

William Blake's World: "A New Heaven is Begun"
The Morgan Library & Museum
225 Madison Ave.
www.themorgan.org

SATURDAY 12
EXHIBITION OPENINGS
Hans-Peter Feldmann
303 Gallery
547 West 21st St.
www.303gallery.com

Janine Antoni
Up Against
Luhring Augustine
531 West 24th St.
www.luhringaugustine.com

Mark di Suvero
Paula Cooper Gallery
465 West 23rd St.
www.paulacoopergallery.com

SUNDAY 13

LECTURE
Preserving the Past While Building for the Future: Creating the National September 11 Memorial Museum
1:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EXHIBITION OPENINGS
Reinventing Ritual: Contemporary Art and Design for Jewish Life
Jewish Museum
1109 5th Ave.
www.thejewishmuseum.org

Mike Kelley and Michael Smith
A Voyage of Growth and Discovery
SculptureCenter
44-19 Purves St., Queens
www.sculpture-center.org

MONDAY 14
EXHIBITION OPENING
Eric Meola
India: In Word and Image
ADC Gallery
106 West 29th St.
www.adcglobal.org

FILM
Bright Star
(Jane Campion, 2009), 119 mins.
7:00 p.m.
Museum of the Moving Image
35th Ave. and 36th St., Queens
www.movingimage.us

TUESDAY 15
LECTURE
Connie Rosenblum
Boulevard of Dreams: Heady Times, Heartbreak, and Hope Along the Grand Concourse in the Bronx
6:30 p.m.
Lower East Side Tenement Museum
108 Orchard St.
www.tenement.org

EXHIBITION OPENINGS
Federico Diaz
Adhesion
Frederieke Taylor Gallery
535 West 22nd St.
www.frederieketylorgallery.com

Surface Tension: Contemporary Photographs from the Collection
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

5 Artists, 5 Years: 5th Anniversary Group Exhibition
Perry Rubenstein Gallery
527 West 23rd St.
www.perryrubenstein.com

WEDNESDAY 16
LECTURES
Sylvia Lavin, Robert Levit, and Farshid Moussavi
The Return of Nature: Organicism Contra Ornament
6:30 p.m.
Harvard Graduate School of Design
48 Quincy St., Cambridge
www.gsd.harvard.edu

Lynden Miller
Parks, Plants and People
6:30 p.m.
The Municipal Art Society of New York
457 Madison Ave.
www.mas.org

Colden Florance, Amy Weinstein, and David Jameson
DC Architecture: Three Views
6:30 p.m.
National Building Museum
401 F St. NW, Washington, D.C.
www.nbm.org

EXHIBITION OPENINGS
A Way Beyond Fashion
apexart
291 Church St.
www.apexart.org

Jason Kelly Johnson and Nataly Gattegno
The Aurora Project
Van Alen Institute
30 West 22nd St.
www.vanalen.org

THURSDAY 17
LECTURE
Ron Arad
Dialogues with Design Legends
8:15 p.m.
92nd Street Y
35 West 67th St.
www.92y.org

EVENTS
AIGA Design Legends Gala 2009
6:30 p.m.
The Waldorf-Astoria
301 Park Ave.
www.aigany.org

Rafael Lozano-Hemmer
Levels of Nothingness
7:30 p.m.
Solomon R. Guggenheim Museum
1071 5th Ave.
www.guggenheim.org

EXHIBITION OPENINGS
Toward the Sentient City
Architectural League
457 Madison Ave.
www.archleague.org

Anselm Reyle
Monochrome Age
Gagosian Gallery
555 West 24th St.
www.gagosian.com

Georgia O'Keeffe
Abstraction
Whitney Museum of American Art
945 Madison Ave.
www.whitney.org

FRIDAY 18
LECTURES
Jennifer Wen Ma and Ryan Hill
The Impact of the Global Art World: An Artist's Perspective
12:30 p.m.
Hirshhorn Museum
Independence Ave. and 7th St., Washington, D.C.
www.hirshhorn.si.edu

Mandela's Ego
7:00 p.m.
New Museum of Contemporary Art
235 Bowery
www.newmuseum.org

EXHIBITION OPENING
Michael Najjar
bitforms gallery
529 West 20th St.
www.bitforms.com

SATURDAY 19
FILMS
Don't F- With Me I have 51 Brothers and Sisters
(Dumisani Phakathi, 2004), 86 min.

Story of a Beautiful Country
(Khalo Matabane, 2004), 73 mins.

3:00 p.m.
New Museum of Contemporary Art
235 Bowery
www.newmuseum.org

WITH THE KIDS
Silver Leaf Sculptures
2:00 p.m.
Rubin Museum of Art
150 West 17th St.
www.rmanyc.org

SUNDAY 20
LECTURES
An Afternoon with Thomas Eakins
2:00 p.m.
Philadelphia Museum of Art
26th St. and the Benjamin Franklin Pkwy., Philadelphia
www.philamuseum.org

Poets in the Galleries: Ammiel Alcalay Responds to Tarjama/Translation
5:00 p.m.
Queens Museum of Art
Flushing Meadows Corona Park, Queens
www.queensmuseum.org

MONDAY 21
LECTURE
Anthony Flint
Wrestling with Moses: How Jane Jacobs Took on New York's Master Builder and Transformed the American City
6:30 p.m.
The Municipal Art Society of New York
457 Madison Ave.
www.mas.org

TUESDAY 22
LECTURE
Ann Buttenwieser
Governors Island: The Jewel of New York Harbor
6:30 p.m.
Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

EXHIBITION OPENING
Jeff Wall
Marian Goodman Gallery
24 West 57th St.
www.mariangoodman.com

WEDNESDAY 23
LECTURE
Sven Van Assche
MGM Mirage City Center: A Vision, A Reality
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

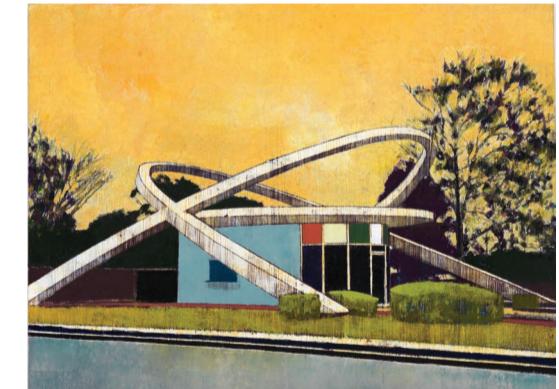
EVENT
The Lower East Side Remembered
6:30 p.m.
Angel Orensanz Foundation
172 Norfolk St.
www.tenement.org



LEN JENSHEL

EDGE OF NEW YORK: WATERFRONT PHOTOGRAPHS
The Museum of the City of New York
1220 5th Avenue
Through November 29

The Museum of the City of New York pairs old and new photography in *Edge of New York: Waterfront Photographs* to capture the dramatic transformation of the city's shoreline over the last century. Images from the 1930s and '40s by photographers such as Berenice Abbott, Andreas Feininger, and David Robbins show a port humming with manufacturing and commercial activity, with longshoremen going about their daily business amid a tangle of masts, ropes, warehouses, and cranes. Seventy years later, New York's is a solidly postindustrial economy, and the waterfront that used to be the heart of the metropolis now seems little but a vestigial organ. In contemporary work by Diane Cook and Len Jenschel, objects from the first generation of photographs reappear as crumbling relics, as in *Arlington Marsh, Staten Island* (2002). Jenschel's striking image of a ship's hull mostly submerged in the river like the carcass of an antediluvian beast. Counterbalancing the themes of decline are those of flux and renewal. In *Pepsi Cola Sign, Queens West Development, Long Island City, Queens* (2005, above), also by Jenschel, the iconic 1936 Pepsi-Cola sign in Long Island City faces off against an encroaching frontline of highrise development from Manhattan. Elsewhere, baseball fields, parks, and playgrounds suggest the stirrings of a recreational haven growing on the ruins of the piers' past life.



COURTESY MITCHELL-INNES & NASH

ENOC PEREZ
Mitchell-Innes & Nash
1018 Madison Avenue
Through October 10

Puerto-Rican painter Enoc Perez is known for his dreamy portraits of modernist buildings, a theme he develops and refines in his second solo show at Mitchell-Innes & Nash. Though he trained as a painter, Perez's style is actually more of a painting-printmaking hybrid, combining thickly applied oil paint with layers of different pigments transferred via an intermediary sheet of paper. That laborious approach—like a homespun version of a mechanical, four-color-process printer—flattens his subjects and blurs their edges, lending them the faded charm of old postcards. The nostalgic haziness of Perez's paintings offers a foil for the futurism and sharp lines of the buildings themselves, which include icons such as Norman Foster's bullet-shaped headquarters for Swiss Re in London and Oscar Niemeyer's Palace of Justice in Brasilia. Though his oeuvre is studded with modernist stars, Perez also has an eye, and a soft spot, for the vernacular. His rendering of the swooshes around a bank designed by an unidentified architect, in *Alma Bank, Georgia* (2009, above), is a love letter to modernism's forgotten pioneers—and to the giddy space-age architecture of midcentury American motels, coffee shops, and bowling alleys.



SITTING PRETTY

Ron Arad: No Discipline
Museum of Modern Art
11 West 53rd Street
Through October 19

In *Ron Arad: No Discipline*, the retrospective now on the top floor of the Museum of Modern Art, objects and projects that the Israeli-born, London-based Arad designed are organized around a multi-level steel and glass figure-eight infinity symbol called *Cage sans Frontières* (*Cage Without Borders*).

The effect is part Happening, part Russian Constructivism, part trendy boutique. The objects retrace Arad's path from guerrilla, ready-made found objects to a refinement of deft experimentation with materials, color, and scale. They reiterate the conventional wisdom on Arad—which he shares, since he gave the show its title—that he lurches between the disciplines of design, architecture, housewares, and art. It suggests as well another boundary that fades when design is exhibited: the boundary between museum installation and retail display.

Befitting this exhibition's theme, Arad, 58, got into design by accident. He trained in Israel, then at the Architectural Association in London, and eventually went out on his own. His early works, including *The Rover Chair* (1981), a car seat clamped to a frame, and *Concrete Stereo* (1983), musical components embedded in ruined cinder blocks, seemed

scavenged from the junkyard, if not the battlefield. It didn't hurt in marketing that Arad came from a country immersed in conflict.

Soon Arad would take control of his forms and his materials. (The notion of "no discipline," as far as his work ethic is concerned, is as coy as anything else in the show.) His furniture became statements as much as they were designs, often paradoxes in a single object. He welded together massive chairs out of sheets of rough steel, daring anyone to sit in them, then softened them by polishing the steel (sometimes to the gloss of a Jeff Koons *Poodle*), or producing them in the bright colors of Pop Art.

His *Volumes* are chairs with a Botero-esque stoutness. *The Soft Big Easy* is his line of armchairs on steroids—in plastic, instead of steel. Arad knows that plastic is soft on the eye, but his furniture in metal, like the minimalist seat *Beware of the Dog* (1990), can get bounce out of steel as well as solidity.

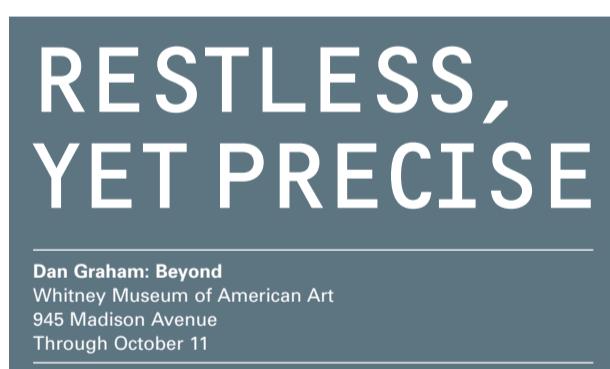
The coil and the continuous metal ribbon are favorite forms. His *Bookworms* (1995), looped bookshelves in lines of colored plastic that attach to walls, are whimsically gestural and minimal at the same time. His 2007 design for an Olympic Bridge in London is a huge horizontal coil atop a ruined cinder blocks, seemed

Oldenburg on his side, if not his head.

Deliberately complex or defiantly conceptual, his furniture became known as design art, and prices rose in galleries and at auction. Arad says he hates the term, although his dealers don't seem to mind. Could he enjoy the ambiguity of being both architect and designer, but only up to the point where he's still recognized as an artist? His designs certainly state their ambition to be more than design, as with *Lolita* (2004), a chandelier made for Swarovski Crystal on which a text message (Jenny Holzer-style) can be displayed.

Yet unlike Robert Gober's white chairs and bathtubs, which will never be used, Arad's chairs are still chairs. His shelves are still shelves. His architecture builds on his design strengths with strong gestures and a keen feel for materials. His first finished building, the \$60 million Design Museum Holon due to open in Israel in early 2010, wraps two box-like structures in a continuous curve of steel in a brownish desert tone. If the swirl of a sand dune gives the design a mythic feel, the bold form is intended as a banner for innovation in drab Holon, south of Tel Aviv.

In Arad's installation this year for the Milan showroom of the *continued on page 23*



Transforming an industrial rooftop in Chelsea into a park-like space from which to contemplate the city, Dan Graham's *Rooftop Urban Park Project* (1991–2004) at the Dia Center embodied the artist's overlapping interests in the city plan, the intra-subjectivity of the individual and the group, and theme-park vernacular—the "boardwalk" platform made reference to the Chelsea Piers via Coney Island—anticipating the High Line by almost 20 years. But where the High Line betrays the interdependence of leisure and commerce as it connects the dots of Chelsea's rampant

gentrification, Graham's rooftop project combined amusement with perceptual experiment, provoking viewers' self-awareness in a manner largely absent from the public-space-as-entertainment experience of the contemporary city. Generally more visible in Europe than in America, the artist is currently the subject of a retrospective at the Whitney Museum. Encompassing four decades of text pieces, performance, film and video, music, architectural models, and pavilions, this exhibition offers a chance for a broader understanding

of the associative nature of Graham's art, as well as its significance within the context of architecture.

Graham's interest in architecture can be traced to Donald Judd's article on the city plan of Kansas City as well as the novels of Michel Butor, who addressed the disorienting nature of the modern urban environment. Originally produced as a slide show and then as a magazine layout, *Homes for America* engaged both the built environment and mass media, presenting photographs of repetitive suburban construction while rejecting the art gallery in favor of periodicals. The gap between the physicality of space represented in the Judd-like photographs and the less tangible form of "disposable" art would lead to investigations of the body and its perceptual double where performance, mirrors, video, and film would identify schisms between the physical and mediated self, as well as the effect of the body's representation on one's



Dan Graham, *Skateboard Pavilion* (1989).

STEVE WHITE

self-consciousness. These "experiments" would have significant implications in work that addressed the psychologically charged context of urban settings, as well as the "partitioned" reality of suburban environments

where public and private space are more clearly delineated.

Two related pieces in the Whitney exhibition address the objectifying nature of the social gaze and the tension between public and pri-

vate experience. In *Public Space/Two Audiences*, a room bisected by glass with a mirrored wall on one end sets up both an interaction and isolation of viewers on either side of the glass, with mirrored *continued on page 22*

THE ARCHITECT'S NEWSPAPER SEPTEMBER 9, 2009

Lacking Definition

Defining Urban Design: CIAM Architects and the Formation of a Discipline, 1937–69
 Eric Mumford
 Yale University Press, \$55.00

Eric Mumford's new book *Defining Urban Design: CIAM Architects and the Formation of a Discipline, 1937–69* describes the arc of the influence of Congrès International d'Architecture Moderne (CIAM) on modernist architecture and urban design in the United States. CIAM, which was formed in Switzerland in 1928 and disbanded in 1959, included some of the most famous architects of the 20th century—Le Corbusier, Ludwig Mies van der Rohe, and Walter Gropius, to name a few—and wielded a tremendous amount of influence over architecture and urban design. Mumford discusses the adaptation of CIAM's philosophies to American social and political contexts; the urban design program at the Harvard Graduate School of Design, mostly under Josep Lluís Sert; and the fraying of CIAM urbanism in the 1960s. Throughout the book the author disputes the common perception that CIAM advocated solely for slum clearance and towers-in-the-park urbanism that arguably damaged so many American cities.

When I first heard about *Defining Urban Design* I was eager to dig in and learn about the origins of the term "urban design," because I have long struggled with its meaning. People have differing opinions about what, exactly, urban design is: Depending on who you talk to, and the context of the conversation, it can be solely aesthetics, on a range of scales; the basic dimensions of an

element in an urban setting and its impact on the general interrelationships among uses in and around that element (think of a city street); and those interrelationships themselves.

In short, "urban design" is an extremely vague term. Mumford acknowledges this, albeit without saying so. He opens his introduction by explaining that "urban design" now usually refers broadly to the architectural design of low-rise pedestrian environments, light rail-line stations, and other large elements of the urban built environment." Throughout the book we learn that there were various attempts at providing a clear definition, but apparently the only one that consistently popped in the period of time that the book covers is actually more of a description: Urban design combines the fields of architecture, landscape architecture, and urban planning.

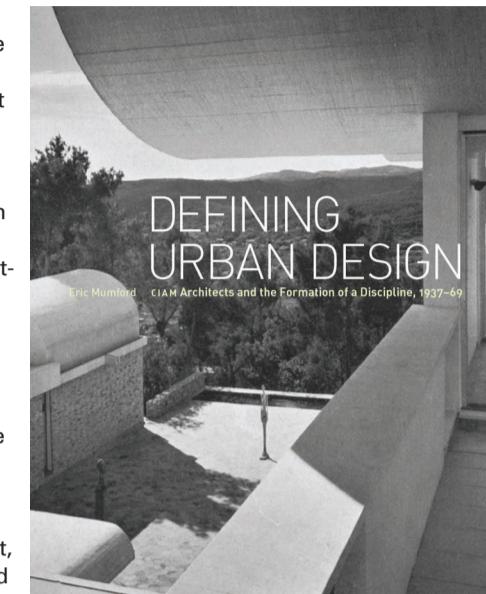
This definitional issue seems to leave Mumford confused. He describes several buildings as urban design projects—for example, Harvard's Science Center—and while a building can represent its designer's urbanist philosophies, it does not a city make. Architecture has as much to do with cities as airplane design has to do with air traffic control.

Without establishing clearly where we are today, it's difficult for Mumford to explain the trajectory of modernist urban design in the United States between 1937 and 1969. This lack of context extends to other questions as well: What is modernism in general, and modernist urban design specifically? Why, exactly, were modern architecture, landscape architecture, and urban design different in the United States than in Europe? Beyond style, what differentiates modernist urban design from Beaux Arts and the City Beautiful movement? Every reader will bring her own answers to the table, and I'm not sure an author would want this. The lack of context in many parts of the book is made all the

more glaring by those parts where context is provided: We learn, for instance, about the backdrop of political unrest in the 1960s and its impacts on planning and architecture, but nothing about the effects of World War I.

Mumford also never explains the basics about CIAM. From the text, CIAM seemed to meet occasionally to talk about urban design and review its members' work, and sometimes sent letters to people in power advocating its agenda. We don't even learn how, exactly, CIAM ended. Was there a vote?

Mumford's thesis is that much of urban design's current bent, which is commonly seen as a rejection of modernist urban design, actually came to us from CIAM in the first place. In other words, CIAM didn't push towers in the park fed by highways, but, rather, lowrise, pedestrian-friendly urban development. This is an important argument, and while I buy it, there are many unresolved problems with it. For instance, Mumford takes at face value CIAM's assertions about the importance of pedestrian accessibility, without going into its enthusiasm for Victor Gruen's vision of people driving to the edge of a city core, parking, and then moving around on foot. This is not a vision for a city, it's a vision for a mall. And CIAM's love for moving sidewalks does not give one assurance that modernist urban designers really understood street life. In the end, according to Mumford, CIAM advocated for "rationalism" and "efficiency" through the separation of uses and transportation modes. For example, CIAM adopted a road classification system developed by Le Corbusier that focused mainly on motor vehicle speeds and the separation of cars from pedestrians. So at the same time that modernists loved the automobile, they spurned it. For a contrasting philosophy, look no further than a Parisian boulevard, which regarded the world over as a great public realm—moves pedestrians, bicycles, and all manner of motor vehicles, and serves as a great environment for habitation, dining,



COURTESY YALE UNIVERSITY PRESS

shopping, playing, and working.

Defining Urban Design is by an academic, for academics, largely about academics (who, yes, were also practitioners). This isn't bad in and of itself, but it doesn't excuse Mumford from remembering his audiences beyond academics—from explaining Taylorism, Le Corbusier's "CIAM grid," or Max Bill's Hochschule für Gestaltung Ulm, to give a few examples. Mumford also passes judgment on the architectural merits of projects with no explanation, and without acknowledgment of the constraints that might have hamstrung their designers. Further, some passages read like meeting notes, often with seemingly little filter for the unimportant: So-and-so said this, and someone else said that. Even as an academic book, *Defining Urban Design* comes up short: The author certainly did his research, but he doesn't synthesize the research effectively and fails to bring his important subject into focus.

NICK PETERSON IS A PLANNER BASED IN NEW YORK.

RESTLESS, YET PRECISE

continued from page 21

reflections and views of each other replacing the conventional art object. Changing the scale while introducing the suburban context, the model *Alteration to a Suburban House* proposed removing the front wall of a typical suburban tract home and replacing it with a glass curtain wall, while (in the manner of Matta-Clark) "splitting" the house down the center with a mirror that runs parallel to the facade. The house was divided into private and public spheres, with the mirror in the front reflecting the street and houses opposite while acting like a billboard (in the manner of Venturi), which broadcast the commingling of public street and private interior. Creating a jarring hybrid between Mies' glass house and the suburban vernacular, this piece loosened hierarchies of "high" architecture and middle-class housing, a schism that continues to provoke debate

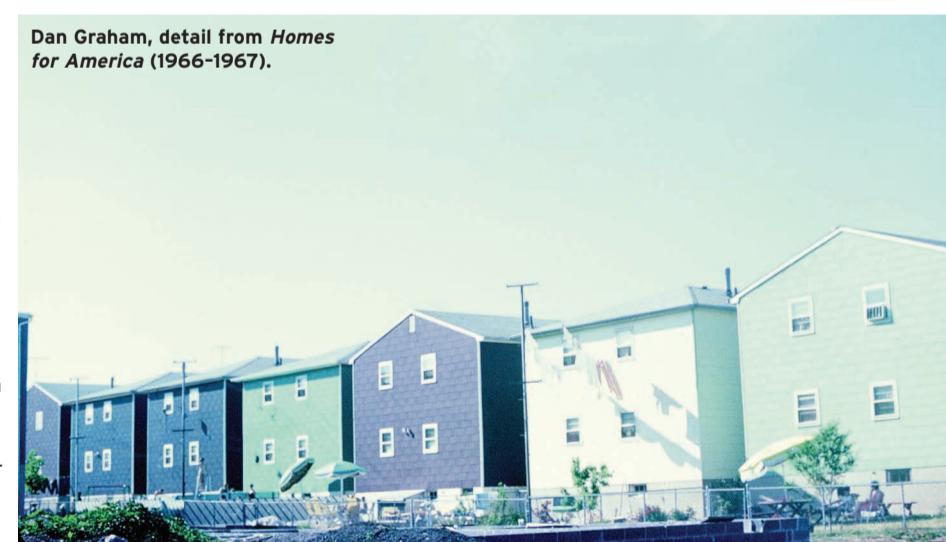
as to what may be considered "architecture."

Beginning in the early 1980s, Graham's perceptual investigations were joined with the context of the city plan via freestanding two-way mirror pavilions, modeled after the essentialist architecture of Laugier's rustic hut. Adopting the seemingly inflexible '80s corporate vernacular of mirrored glass office towers and transforming it into reflective/transparent media (two-way mirrors), the visual overlay of the individual/group's reflections in the pavilions immerses the spectator in a complex set of perceptual phenomena that parallels the highly stimulating experience of the contemporary city. Often located in urban parks outside the city center, the pavilions' chosen context alluded to the historical function of Arcadian gardens (described in Graham's 1983 article "Corporate Arcadias"), which was, in part, a response to the rapidly decaying urban infrastruc-

ture of late 1970s and early 1980s America. Not limited solely to a "critique," but remaining both informed by and antithetical to their origins, the pavilions reshape corporate modernism via a shift in scale and an alteration of the mirrored skyscrapers' mute, reflective exteriors into a playful disorientation of the viewer's expectations.

Largely intended for outdoor sites, the pavilions seem at home on the fourth floor of the Whitney; the openings in *Triangular Solid With Circular Inserts (Variation E)* resonate well with the large window on the museum's east wall. Presented as a cohesive installation, the four decades of work here seem to exist "all at once," a broad field of proposals and experiential works that are both restless and precise. In a gesture more often made when presenting artists from the remoter past, a slide projection of Graham's diverse influences, from pop artists (Claes Oldenburg) to minimalists (Sol LeWitt, Dan

Dan Graham, detail from *Homes for America* (1966–1967).



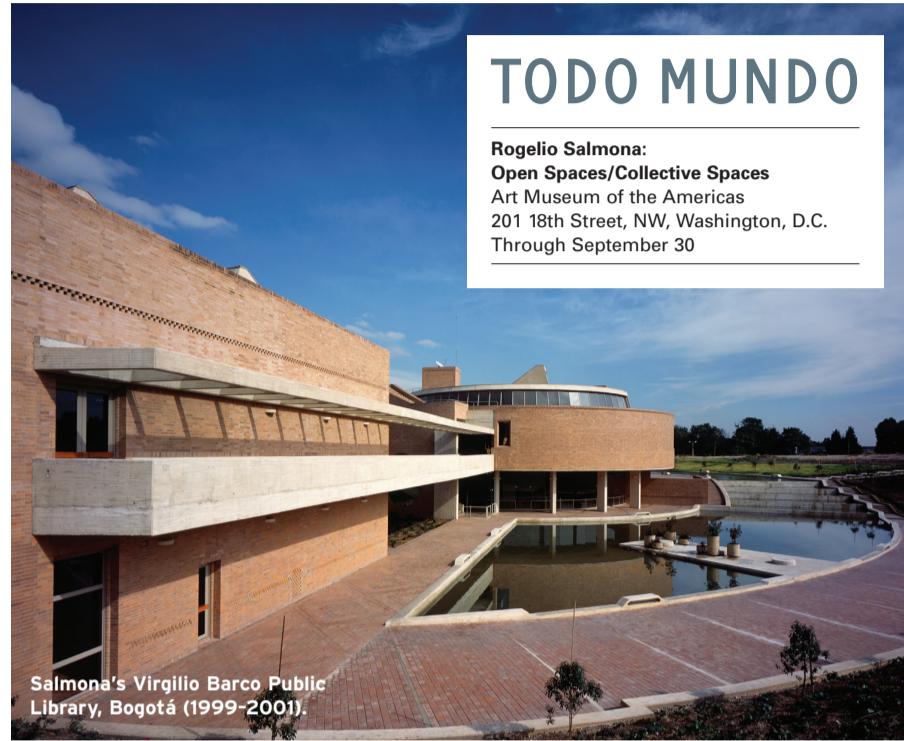
COURTESY WHITNEY MUSEUM OF AMERICAN ART

Flavin) to architects (Mies, Venturi), has been included as part of the exhibition. As an indication of Graham's appreciation for historical memory, hybrid forms, and the connection of cultural ideas and figures that transcend individual careers, these acknowledgments reveal a unique perspective in an era that often overlooks precedents in favor of historical pastiche.

The show's catalogue includes informative texts (critic Beatriz Colomina on the pavilions) and interviews, but because the articles tend to divide the artist's broad approach into separate interests, the most comprehensive contribution is the manga *Dan Graham Story* by Fumihiro Nonomura and Ken Tanimoto. Conveying a direct, unpretentious infor-

mality and humor (mirroring the artist's own), the comic strip presents a concise chronology of Graham's achievements as an artist, one who remains enormously influential while ignoring the limiting categories that the demands of a career often dictate.

PETER SCOTT IS A BROOKLYN-BASED ARTIST, CURATOR, AND WRITER.



TODO MUNDO

Rogelio Salmona:
Open Spaces/Collective Spaces
Art Museum of the Americas
201 18th Street, NW, Washington, D.C.
Through September 30

Rogelio Salmona: Open Spaces/Collective Spaces arrives at a propitious moment. Though Salmona, who died in 2007 at the age of 80, built almost exclusively in Bogotá, Colombia, his efforts to knit public spaces into the often-frayed modern city has universal relevance to a world that adds 60 million urban residents annually. The dangers aren't merely hygienic or economic, according to Salmona; they are also humanistic. Bulging populations get housed in one-size-fits-all towers, while their public spaces are marginalized in favor of anonymous retail outlets.

Salmona began his career with a decade-long apprenticeship in Le Corbusier's studio and, like Charles Correa in India, he spent much of his subsequent career translating the lessons learned from European modernism into styles appropriate to his part of the world.

Salmona's early projects were primarily housing and new-neighborhood planning around Bogotá, part of the government's efforts to accommodate hordes of countryside immigrants. Stark housing towers proved cost-effective but dehumanizing. In response, Salmona turned to bricks. Easily produced in quantity and useful in almost every context, they fit neatly into a Colombian narrative, recalling the massive brick structures of the country's pre-Colombian era.

Through years of experimentation Salmona created, or rather rediscovered, a vast architectural vocabulary. He weaved zipper joints, fret-work, and water channels into his brick walls,

stairs, and patios, so that even extensive load-bearing elements express a playful warmth and lightness.

In projects like the Fundación Cristiana de la Vivienda (1963-1971) and the towering Residencias el Parque (1965-1970), Salmona merged masterful brick facades with terraces and impluvium roofs to solve the paradox of massive size and human scale. Salmona approaches Louis Kahn in his ability to blend monumentality and humanism. He used broad skirts of brick patios and tree-shaded walkways to tie projects into the city. None of his work has the imposing anonymity of the Corbusian Lego blocks that sprouted from Chicago to Jakarta.

Noteworthy in all Salmona's work, but particularly in later public institutions like his Centro Cultural Jorge Eliécer Gaitán (1980-1989), is a preference for surprise over statement, with a rich vocabulary of displaced axes, labyrinthine passageways, sunken courtyards within courtyards, and hidden vistas.

For an American audience likely unfamiliar with Salmona's work, this show offers an effective overview. Yet it fails to provide an explanation of the urban and architectural context in which Salmona's work evolved. Salmona meditated deeply on the world in which he was building, and while the exhibit effectively presents his work, it does frustratingly little to illuminate the complexly layered landscape around it.

WASHINGTON, D.C.-BASED WRITER CLAY RISEN IS A FREQUENT CONTRIBUTOR TO AN.

SITTING PRETTY continued from page 21
French luxury denim brand Notify, which sponsored the Arad retrospective at the Pompidou Center that ran in the spring, a delicate fishtail shape of woven metal ascends 15 meters to the roof and calls to mind the patterns in metal of Jean Nouvel's Institut du Monde Arabe. Radiant in renderings at MoMA, the Notify commission is still meant to sell blue jeans.

The discussion of Arad's influences can be as endless as one of his spirals, yet one persistent lineage seems to be the European Surrealists. You see it in the coils that suggest Man Ray and Calder, in the elegantly curved bookshelves that suggest Jean Arp, and the curvaceous aluminum casts that Arad calls *Blown Out of Proportion*.

(B.O.O.P.) It's there in Arad's ever-present playful attitude and his scorn for eco-friendly sustain-speak, which doesn't so much shock as disarm you. Even his trademark "formless" floppy hat, also on display, which defines and obscures the man, could be a prop in *Ubu Roi*, the ur-Surrealist performance piece.

Watching families stroll around the *Cage sans Frontières* like window-shoppers, you get the sense that another of Arad's godfathers is Salvador Dalí, the Surrealists' savvy rebel/salesman, whose motto could have been, "first shock, then sell." Once again Arad, the sly imaginative designer and inspiring teacher, is smirking all the way to the bank.

DAVID D'ARCY WRITES ABOUT ART AND DESIGN.



NeoCon® East

supported by:

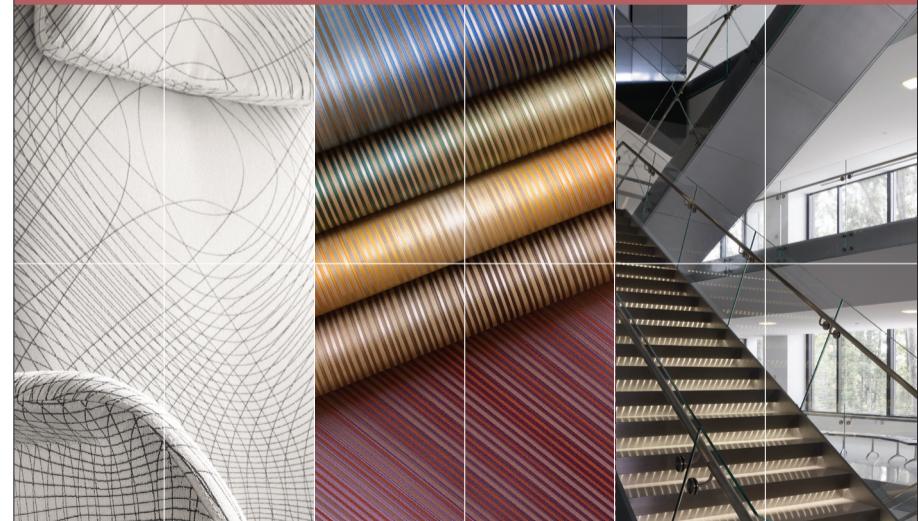
GSA

October 28-29, 2009

The Baltimore Convention Center
neoconeast.com

**The Premier Design Exposition
for Commercial Interiors with
a Focus on the Federal Government**

Visit neoconeast.com for full event details and to register

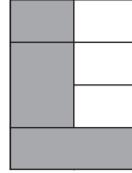


PRODUCED BY MMPI

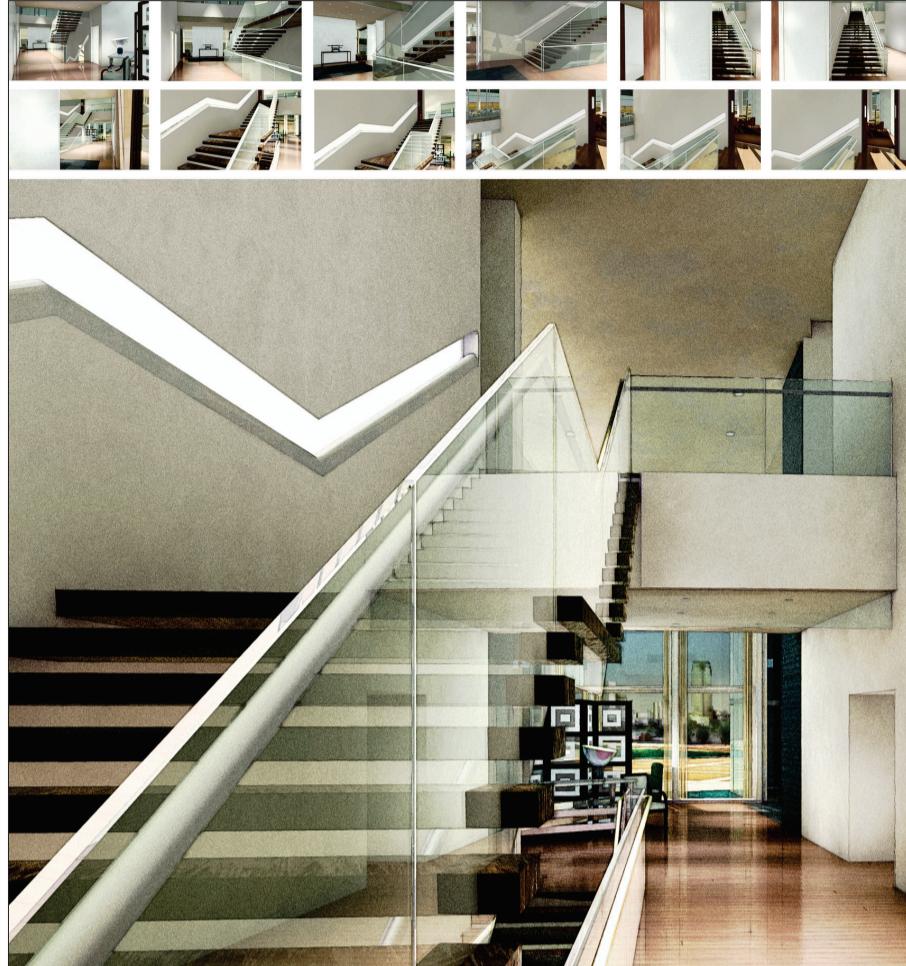
24

MARKETPLACE

*The Architect's Newspaper's Marketplace showcases products and services.
Ads are available formatted 1/8 page or 1/4 page, as shown.*



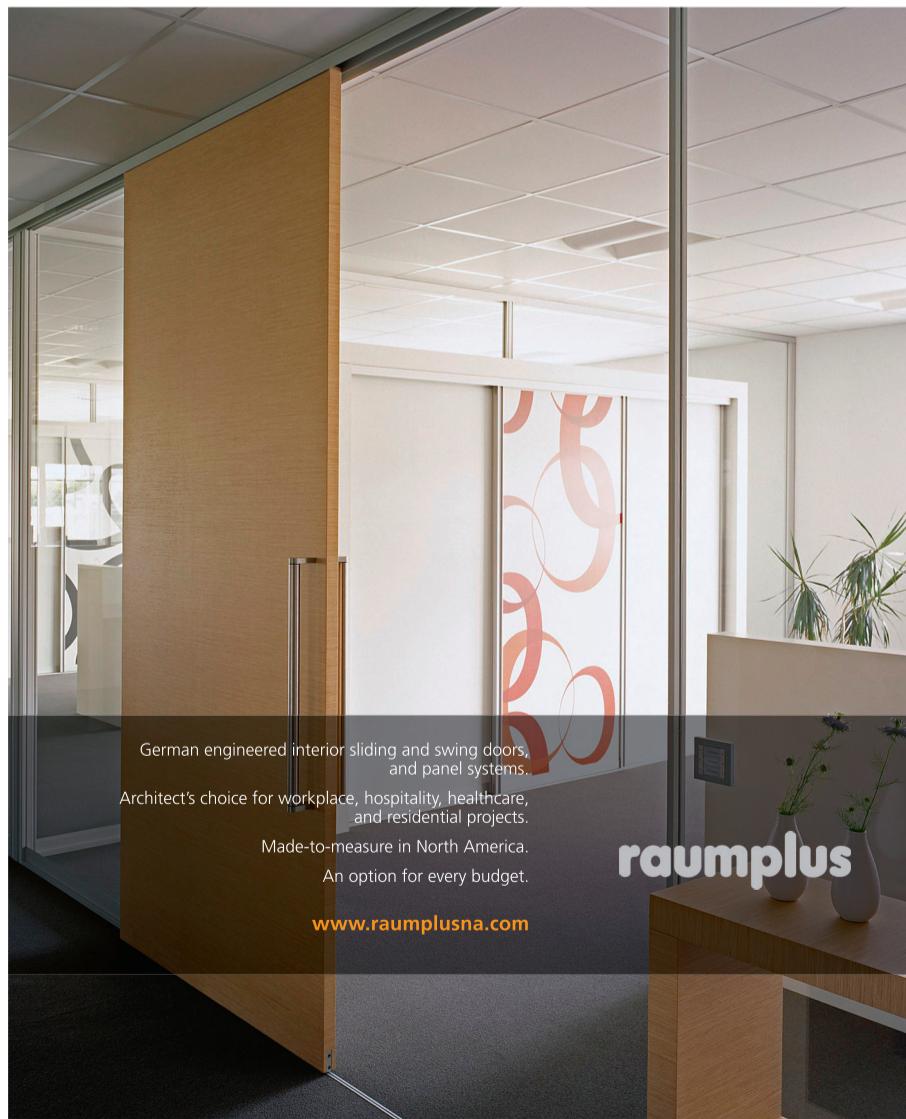
THE ARCHITECT'S NEWSPAPER SEPTEMBER 9, 2009



Digital Walkthroughs & Rendering
By Traditional Artists
www.alizarinstudios.com

alizarin
New York City/Westchester
646.593.1915

Click ● 300



German engineered interior sliding and swing doors,
and panel systems.
Architect's choice for workplace, hospitality, healthcare,
and residential projects.
Made-to-measure in North America.
An option for every budget.

www.raumplusna.com

Click ● 281



Specializing in High End Custom Residences
BERNSOHN&FETNER
CONSTRUCTION MANAGEMENT AND GENERAL CONTRACTING
BFBUILDING.COM
212.315.4330

Click ● 118

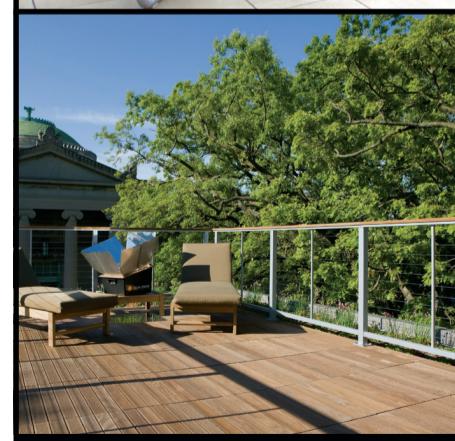
bison **BISON DECK SUPPORTS**
www.BisonDeckSupports.com
or call (800) 333-4234
We welcome your questions.

Rooftop Decks - Plazas - Waterfeatures





Photo: Mark Gallagher



Chicago Projects:
Rooftop Park at 555 W. Monroe | Crown Fountain at Millennium Park
Smart Home: Green + Wired, Powered by ComEd at the Museum of Science & Industry

Visit at the...

2009 ASLA Expo**Chicago****Sept. 18-21****Lakeside Center at****McCormick Place****Booth # 2315**

© 2009 United Construction Products, Inc. All Rights Reserved.

Click ● 119

RENDERING ANIMATION IMAGING

KWID

KIMWENDELDESIGN.COM
180 VARICK STREET #820 NEW YORK NY 10014 T: 212.645.3690

Click ● 186

don't settle.

MWE : SL.6090

Introducing the new caster fitting available on several of MWE's many Sliding Ladder systems

index-d.com 877.777.0592

available in the US through

index-d™

**take don't
CONTROL FREAK**

Click ● 175

[comprehensive hardware solutions]

THE ARCHITECT'S NEWSPAPER

NEW YORK ARCHITECTURE AND DESIGN WWW.ARCHPAPER.COM

REGISTERED ARCHITECTS IN THE NORTHEAST AREA (NY, NJ, CT, PA, MA, MD, DE, RI AND DC) FREE.

SEE WHAT WEST COAST ARCHITECTS ARE UP TO, SUBSCRIBE TO THE CALIFORNIA EDITION FOR \$25!

*Must provide RA number

<input type="checkbox"/> RA number FREE!* <input type="checkbox"/> Institutional \$149	<input type="checkbox"/> 1 year \$39 <input type="checkbox"/> Canada/Mexico \$75	<input type="checkbox"/> 2 years \$69.95 <input type="checkbox"/> International \$160	<input type="checkbox"/> CA 1 year \$29
---	---	--	--

Mail this form with a check payable to: The Architect's Newspaper, LLC.
The Architect's Newspaper, 21 Murray St., 5th Floor New York, NY 10007
ref. 09.09.2009

Name _____ Date _____

Company _____

Address _____

City/State/Zip Code _____

Email _____ Phone _____

RA License Number _____

Credit Card Number _____ Exp. Date _____

SIGNATURE REQUIRED _____

INDUSTRY

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

JOB FUNCTION

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

FIRM INCOME

- Under \$500,000
- \$500,000 to 1 million
- \$1 to 5 million
- +\$5 million

EMPLOYEES

- 1-9
- 10-19
- 20-49
- 50-99
- 100-249
- 250-499

THE ARCHITECT'S NEWSPAPER 01.01.2009

THE ARCHITECT'S NEWSPAPER 02.04.2009

THE ARCHITECT'S NEWSPAPER 03.02.18.2009

THE ARCHITECT'S NEWSPAPER 04.03.04.2009

THE ARCHITECT'S NEWSPAPER SEPTEMBER 9, 2009

Information Technology Support

Information Technology: Hardware and software installation, networking, email/groupware systems, security, software customization, and on-going support

Computer Aided Design: CAD system specification, integration, standards, workflows, customization, and support

Business Management: Develop effective business practices, improve profitability, and increase fiscal awareness. Integration support and training for leading A/E accounting systems.

AP3Dconsulting

AP3D is New York's leading, independent IT consulting firm, specializing in support services for architecture and design practices. From two person studios to global leaders, we have supported some of NY's most prestigious firms for over 17 years.

www.AP3D.net

For info contact Alan Polinsky, AIA apolinsky@ap3d.net

156 Fifth Avenue, New York, New York 10010

Tel: 212-633-9403

Click • 108

Service Point

- On-Site Services
 - Managed plotters/printers for your office with online tracking and reporting
- Digital Printing Services
 - Secure, online file submission

Autodesk
Authorized Value Added Reseller

11 E. 26th St., 10th Fl. | New York, NY | 212-213-5105
Service Centers in the Northeast, Mid-Atlantic, Orlando & Las Vegas | On-Site Services Nationwide
800-448-6002 | www.servicepointusa.com

Click • 237

BULSON
GENERAL AND CONSTRUCTION MANAGEMENT

636 BROADWAY SUITE 1110
NEW YORK NEW YORK 10012
TEL 212 460 0028 FAX 212 937 2147
INFO@BULSONMGMT.COM
BULSONMGMT.COM

Click • 122

LIGHTING WORKSHOP
architectural lighting consultants

20 Jay Street – Suite M14
Brooklyn, NY 11201
www.ltgworkshop.com
Phone: 212.796.6510
Fax: 212.796.2072
email: drussell@ltgworkshop.com

Click • 290

Design Insurance Agency Inc.

Dedicated to satisfying the needs of today's design professional

90 Broad Street, 15th Floor
New York, NY 10004
Phone: (212) 233-6890 Fax: (212) 233-7852
E-mail: tcoghan@dia.tc

Thomas G. Coglan

CHARTER MEMBER A/E Choice
FOUNDER & MEMBER OF a/e ProNet

Click • 142

PSA PUBLISHERS

Architecture on your mind? Browse our Profiles of Selected Architects for inspiration. Plus Jobs, Reviews and Gallery. newyork-architects.com

california-architects.com – american-architects.com – world-architects.com

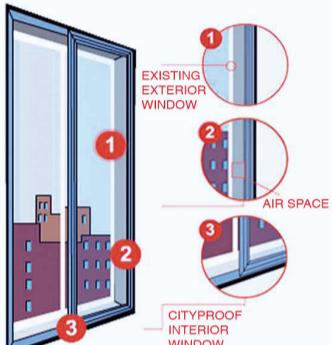
BEST OF NEW YORK



RATED #1
NEW YORK
Magazine
May 12-19, 2003

Since **Cityproof** 1960
INTERIOR WINDOW SYSTEMS

- Choice of Leading Architects & Interior Designers
- We Design Manufacture & Install
- All Custom Design, Construction, and Glazing
- Windows, Doors, and A/C Enclosures



- Up to 95% Noise Reduction
- 99% Elimination of Cold, Draft, & Dirt
- Maximum Thermal Control
- Installations in over 3,000 Buildings
- Free Evaluation

HOW IT WORKS
The **Cityproof Interior Window** works in conjunction with the existing exterior window to create a "Buffer Zone" (air space) that seals out noise, cold, draft, and dirt.

www.cityproof.com
10-11 43rd Avenue, Long Island City, New York 11101
(718) 786-1600 • (800) 287-6869 • info@cityproof.com
"Improving the Quality of the Living & Working Environment for over 45 Years!"

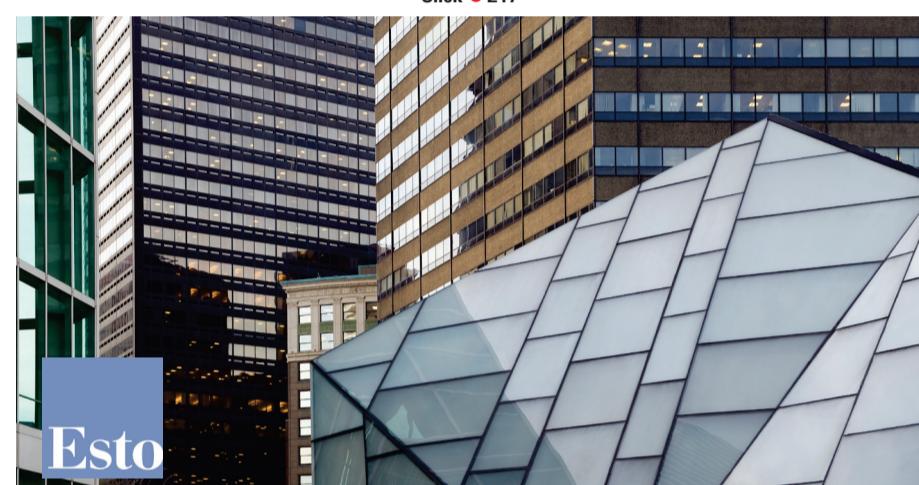
Click ● 129



PK-30 system®
SLIDING DOOR SYSTEM . FOLDING WALLS . PARTITIONS

WWW.PK30.COM

Click ● 217



Esto
Photograph © Anton Grassl/Esto
Dewey Square South Station Entrances, Machado and Silvetti, Architects

www.estocom



GlassFilm Enterprises
"we have designs on your glass"

Supplier of a variety of film-to-glass applications that enhance the appearance of glass. One of the newer, most exciting products is **LUMISTY**, which makes glass change from translucent to transparent, depending on the angle from which it is viewed. Also available is **DECOLITE** pictured here, a series of translucent decorative films, with or without patterns, that simulate the appearance of etched or sand-blasted glass. All films can be purchased in rolls or professionally installed.

www.glassfilmenterprises.com
Or call 978-263-9333

Click ● 159



Polshuk Partnership / National Museum of American Jewish History

Helping small businesses strategically grow their revenues

Specializing in the architectural building products market

Communications • Brand Development • Strategic Initiatives

Donovan & Associates will analyze your current business initiatives and provide cost effective strategies to help create opportunities in these challenging times.

Call Shawn Donovan at 813-220-0039 to discuss our services and how we can support your marketing efforts. For more information please visit our web site: www.donovan-assoc.com.

DA DONOVAN & ASSOCIATES
a marketing services company



radiiinc
architectural models - imaging - effects - done well
Contact: Ed Wood or Leszek Stefanski
66 Willow Ave, Hoboken, NJ 07030 201.420.4700 (p) 201.420.4750 (f)
www.radiiinc.com

Click ● 225

THE ARCHITECT'S NEWSPAPER SEPTEMBER 9, 2009

Bergman Design Team presents → The Architecture & Design Film Festival



architecture
& design
film festival

→ Design Directs Everything

Sept 24–27 09
Mad River Valley, Vermont

Vermont premiere of *Objectified*
Unreleased reels from *Sketches of Frank Gehry*
New films featuring Rem Koolhaas, John Launer, and Herzog & de Meuron
Proceeds benefit Yestermorrow Design/Build School

→ www.adfilmfest.com

Sugarbush
Clittenden
groSolar
THE ARCHITECT'S NEWSPAPER

SMPS NY**SMPS**
Society for Marketing
Professional Services
New York**THE
Marketing
Event 2009****AIA New York Chapter**
The Founding Chapter of
The American Institute of Architects

How will your firm succeed in a post-recession economy?

**What lasting effects will the past year have on
how we do business?**

What lessons have we learned?

How do we move forward?

Join us Thursday, November 5, 2009 as we bring together our community of professionals to discuss the issues affecting us now, and learn what the future holds for the A/E/C industry and our profession; you can't afford to miss it.

Questions? Contact Deborah Raw, CPSM, Director of Professional Development, SMPS-NY, at 631.392.1400 or visit www.smpsny.org.**Sponsorship Opportunities?** Contact Andrew Abel, Director of Sponsorship, SMPS-NY, at 212.951.3949.**11.05.09. Save the Date.****POST DUCTILITY METALS IN ARCHITECTURE AND ENGINEERING**THE THIRD COLUMBIA CONFERENCE ON
ARCHITECTURE, ENGINEERING AND MATERIALSEVERY HALL, THE GRADUATE SCHOOL OF
ARCHITECTURE, PLANNING AND PRESERVATIONSEPTEMBER 30—OCTOBER 2, 2009
COLUMBIA UNIVERSITY IN THE CITY OF NEW YORK**The expanding list of participating architects, engineers, historians and theorists includes:**

Paola Antonelli, Phillip Anzalone, Michael Bell, David Benjamin, Roberto Bicchiarelli, Lise Anne Couture, Anna Dyson, John Fernandez, Kenneth Frampton, Laurie Hawkinson, Juan Herreros, Steven Holl, Keith Kaseman, Christof Kumpusch, Sanford Kwinter, Sylvia Lavin, Mark Malekshahi, Ronald Mayes, Rory McGowan, Detlef Mertins, Christian Meyer, Ana Miljacki, Toshiko Mori, Jorge Otero Pailos, Theo Prudon, Jesse Reiser, Hilary Sample, Hans Schober, Matthias Schuler, Craig Schwitter, Felicity Scott, Werner Sobek, Galia Solomonoff, Man-Chung Tang, Heiko Trumpf, Nanako Umemoto, George Wheeler, Mark Wigley and Mabel Wilson

Convened by:

The Graduate School of Architecture, Planning and Preservation in collaboration with The Fu Foundation School of Engineering and Applied Science at Columbia University in the City of New York

FOR MORE INFORMATION AND TO RESERVE A SEAT: WWW.ARCH.COLUMBIA.EDU/POSTDUCTILITY

1 glass 2 concrete 3 metal 4... plastic

Keynote lecture

José Rafael Moneo

Architect and Professor, Moneo Arquitecto, Madrid
Graduate School of Design, Harvard University**Event sponsors** ORNAMENTAL METAL INSTITUTE OF NEW YORK STEEL INSTITUTE OF NEW YORK AMERICAN INSTITUTE OF STEEL CONSTRUCTION**Exclusive media sponsor**THE ARCHITECT'S NEWSPAPER
NEW YORK ARCHITECTURE AND DESIGN
WWW.ARCHPAPER.COM

29

CLASSIFIEDS

Place your classifieds with *The Architect's Newspaper*
\$60.00 to post on-line, \$200.00 to post on-line with 60 words
classified listing in the newspaper.

CONTACT: Sarah Theobald
Advertising Sales
21 Murray St., 5th Floor New York NY 10007
TEL 212-966-0630 / FAX 212-966-0633
stheobald@archpaper.com

RECRUITMENT AGENCIES



Sustainability Architecture
Design Principal / Academic
 New York, NY
 Career Strategies + Placement
BIM Principal / Healthcare
 Platinum BIM Philadelphia, PA
 Resume + Portfolio Development
IPD Revit S+T Market Leader Philadelphia, PA
 Mergers + Acquisitions Consulting
LEED Healthcare Leader Engineering New York, NY
 Starting a New Business
Science + Higher Ed. Leader
 Rhino International New York, NY
 API Partners, LLC
BRANDING Principal / Electrical Eng PPP New York, NY

Since 1995 API Partners has provided
 Talent Acquisition + Strategic Consulting
 solutions to A/E/C firms + professionals
 nationally & internationally.

Please contact:
 Lonny Rossman, AIA or Greg Silk
 at careers@apipartners.com

NY: 212.255.5055 + PA: 610.660.6128

www.apipartners.com

Ruth Hirsch Associates Inc.
 We are currently recruiting for an EXPERIENCED
 DESIGNER, Arabic speaking, with leadership
 qualities and Educational or Museum project
 experience, plus the ability to travel to the
 Mideast. This is a search for a strategic position
 in a NYC published Design firm.
 Please see our website at
www.RuthHirschAssociates.com and send your
 resume to Info@RuthHirschAssociates.com.
 Phone: 212-396-0200 Fax: 212-396-0679

EMPLOYMENT

EXECUTIVE DIRECTOR
VAN ALLEN INSTITUTE
 Van Alen Institute, a design-oriented nonprofit,
 is seeking an Executive Director who is both
 knowledgeable and passionate about the role of
 architecture and design on civic life, and highly
 qualified to run an organization of VAI's scale
 and ambition. Our programs include design
 competitions, lectures and symposia, exhibitions,
 special events, publications, research and
 advocacy.
 A minimum of six years experience in a senior
 leadership role is desirable. An advanced
 degree in a field related to architecture, design,
 public policy, or urban planning, is preferred.
 More information and a complete job description
 can be found at: www.vanalen.org
 Resume and cover letter may be submitted in
 confidence to:
 Ford Webb Associates
 60 Thoreau Street
 Concord, MA 01741
www.fordwebb.com
 or
 Email to vanelen@fordwebb.com

WWW.ARCHPAPER.COM

microsol resources

Placement Division

STOP REVIEWING HUNDREDS OF RESUMES.
 LET US DO THE WORK FOR YOU FOR FREE!

At Microsol Resources we anticipate the needs of our clients so we can always respond to their staffing needs in a prompt manner. We work with talented people who are available to help you during these challenging times.

TEMPORARY CONSULTANTS

Why take the responsibility of withholding taxes and paying benefits? We have many consultants available to work on a temporary basis, and we are offering a promotional, limited-time discount of 33% for all temporary placements that commence before September 30, 2009.

PERMANENT EMPLOYEES

If you are looking for a full-time employee, we are also lowering our fee from the marketplace standard of 20% for permanent placements to a flat fee of \$5,000 for juniors and \$7,500 for intermediates /seniors, valid until September 30, 2009.

For more information or to place an order, please contact Belle Gallay, bgallay@micsolresources.com.

Microsol Resources Corporation
 214 West 29th Street
 New York, N.Y. 10001
 Ph: 212.465.8734

EMPLOYMENT

EDITORIAL INTERNS

The Architect's Newspaper is seeking part-time editorial interns for the fall.

We offer unmatched opportunities to meet architects, cover a variety of topics, and produce lots of clips. Positions are unpaid, though a modest travel stipend is offered. Perfect for students looking to gain experience.

Responsibilities: Researching for editorial projects (includes photo research). Tracking/ reporting breaking news, exhibitions, awards, products, etc. Misc. editorial and administrative projects. Excellent writing, organizational, and communication skills required

Please send resume, cover letter, and three writing samples to editor@archpaper.com

REAL ESTATE

LOFT SPACE WORKSTATIONS FOR RENT

Workstations available in convenient Penn Station Area (30th & 7th Ave.)

Perfect for individuals, or small firms (eight workstations available). Large open office environment in sunny, high-ceilinged loft space. Share 20-P and 10-P conference rooms, kitchen, copier, fax, materials library, TI high-speed internet, phone hook-up, and receptionist. Convenient to all trains. Competitively priced.

For more information, contact Jeff @ X204 or Larry @ X203 @ 212-273-9888 or jgertler@gwarch.com or lwente@gwarch.com.

BUSINESS SERVICES

EXTERIOR & INTERIOR RENDERINGS



SALES@ARCH3D.COM
 1(718)965-0456

POSITION WORKSHOP>>
RESULTS-ORIENTED BUSINESS DEVELOPMENT, PROPOSAL WRITING, PR
www.rmandpartners.com



Matching Our Clients' Needs With Our Candidates' Goals

NDH
 SEARCH

strategic recruiting
 professional placement

architecture
 interiors
 executive management

tel. 800.840.2180 www.ndhsearch.com info@ndhsearch.com

presentation and communication strategies for architects

RFPs, RFQs, Competitions, Design Proposals
 Planning Reviews, Client Meetings

designCONTENT
www.design-content.com

READ THE AN BLOG AT
BLOG.ARCHPAPER.COM

PRODUCT FINDER

COMPANY RS

- AFNY 103
- Alizarin 300
- AP3D Consulting 108
- Atrium 309
- Bernsohn & Fetner, LLC. 118
- Bison Deck Supports 119
- Bulson Management, LLC. 122
- Carvant 310
- Ceramic Tiles of Italy 267
- Cityproof 129
- DGA Security Systems Inc. 145
- Design Insurance Agency 142
- DeSimone Consulting Engineers, PLLC 143
- Duratherm 308
- Galaxy Glass & Stone 157
- General Glass, Inc. 275

To learn more about products and services advertised in **The Architect's Newspaper**, just note the advertiser's number and log on to www.archpaper.com. Click on our **Red Dot Product Finder**, and you can easily search by number to get free information about the latest products, design professionals, business services, and more.

Glass Film Enterprises, Inc. 159

Index-D 175

Jakob, Inc. 307

Kim Wendell Design 186

Lightning Workshop 290

PK-30 System 217

Pilkington Fire Protection 215

Radii, Inc. 225

Raumplus North America 281

Service Point USA 237

The Ornamental Institute of New York 251

The Steel Institute of New York 252

Viracon 263

VHB Engineering 288

Zumtobel Staff Lighting 271

EMPLOYMENT

SENIOR MANAGEMENT POSITIONS NEW YORK CITY HOUSING AUTHORITY

The New York City Housing Authority's Capital Projects Department is seeking to fill multiple senior management positions to provide leadership and direction to staff responsible for implementing the Authority's Capital Plan. Selected candidates will participate in long term planning, establish goals, monitor production, report progress against the Agency's annual plan, communicate with upper management, conduct needs assessments, ensure design and construction standards are met, make presentations and prepare reports as required.

Qualifications Requirements: Candidate must have a Bachelor's and/or Master's degree from an accredited college in architecture, engineering, landscape architecture, business administration or construction management and seven to 10 years of full-time experience in planning, administering, or expediting and/or in engineering, design and/or construction, or coordinating a large project, five years of which must have been in an administrative managerial or supervisory capacity.

Interested candidates may fax cover letter, resume, to: (212) 306-5194, e-mail to:

HR.Recruitment@nycha.ny.gov or mail to:

NYC Housing Authority, HR Recruitment Unit

90 Church Street, 5th Floor

New York, NY 10007

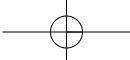
Attn.: DMP, Senior Recruiter

Job Code: CPD-Senior Management

NYCHA is an equal opportunity employer



**VISIT OUR RED DOT PRODUCT FINDER
 AT WWW.ARCHPAPER.COM**



COURTESY ZIMMER GUNSL FRASCA ARCHITECTS

Twelve | West, a mixed-use building in Portland, Oregon designed by 2030 Challenge participants Zimmer Gunsul Frasca Architects, is expected to achieve a 65 percent energy improvement over the city's existing office buildings.

significant national impact, having now been adopted across the nation with complete bipartisan support, including the U.S. Conference of Mayors, National Association of Governors, U.S. Green Building Council, Congress for the New Urbanism, and numerous professional and industry organizations. In addition, California, Oregon, and Washington have passed legislation adopting the Challenge targets and are currently crafting new energy codes to implement them. Also, in 2007 Congress passed, and the president signed, the Energy Independence and Security Act, requiring that all new and renovated federal buildings meet the 2030 Challenge targets.

Having seen the writing on the wall with regard to where building design must go to address climate change, hundreds of firms in the United States, including the top five multinational architecture/engineering/planning firms—Gensler, HOK, HKS, Perkins + Will and HDR—have already pledged to design all of their buildings, whether in China, India, Europe, or the United States, to meet the 2030 Challenge targets. These firms are now designing much-needed examples of buildings that meet the Challenge targets, from Perkins + Will's Great River Energy Headquarters and Synergy at Dockside Green, to the San Mateo County Forensics Lab and Winrock International Global Headquarters by HOK.

Since June 2006, over 60,000 new homes have been designed, built, and certified in the U.S. to meet a minimum 50 percent energy reduction for heating and cooling. Also, studies by the Department of Energy's National Renewable Energy Laboratory (NREL) show that meeting the 30 percent new home energy reduction target will save households in every region of the U.S. between \$403 and \$612 per year, after the cost of efficiency measures is factored in. In fact, at current energy prices and mortgage interest rates, NREL estimates that the average cost-neutral point for home efficiency upgrades is a 45 percent energy reduction below code.

We are at a defining moment. As we move our built environment into the 21st century, we will heavily influence the direction of global events. China and India will not sit idly by as the United States transforms its building sector; they will act, too. As more and more U.S.-based multinational design firms take the 2030 Challenge, our work here will help set off powerful changes abroad.

We cannot let society's current, almost hypnotic attraction to big, high-tech ventures overshadow the fact that simple, inexpensive, and hands-on solutions are already in our grasp. It is not an overstatement to say that our environmental and economic future may depend on passing this obscure section in the climate bill, Section 201. It's time for our elected leaders to buckle down and make the right decision.

EDWARD MAZRIA IS THE FOUNDER OF ARCHITECTURE 2030.

Take the 2030 Challenge

As America mulls its urgent energy predicament, we're being seduced yet again by splashy, pseudo-energy solutions—scores of new nuclear power plants, expensive carbon capture and sequestration technology at coal plants, and "drill baby drill" for more offshore oil—while a truly effective answer to our energy and emissions problems is already on the table.

Buried deep within the 1,428-page Waxman-Markey climate bill passed by the House and now on the Senate floor is a demonstrably sane solution to reduce energy consumption and greenhouse gas (GHG) emissions. Yet this simple idea is being largely ignored, even as its principles have been championed by architects around the country who are serious about making a difference in the nation's energy future.

That real solution is Section 201 of the Waxman-Markey bill, which covers building energy codes—that's right, building codes. The measures set out in Section 201 are so powerful they can single-handedly transform the entire built environment in the U.S. by 2050, achieving over six times the emissions reductions of the

100 new nuclear power plants recently pushed by a handful of senators, at a fraction of the \$750 billion cost. Simply putting those codes into practice would reduce building emissions by 48.8 percent below 2005 levels by 2050, eliminating the need for a gargantuan leap down the wrong energy path.

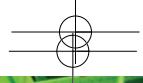
As most architects and urban planners are aware by now, buildings consume 75 percent of all the electricity produced in the U.S. and are responsible for about half of all U.S. greenhouse gas emissions. Section 201 accomplishes its significant emissions reductions by going straight to the source, requiring national building energy codes to be updated to gradually meet reduction targets—30 percent below recent energy codes by 2010, 50 percent by 2015, plus another 5 percent each additional year out to 2030.

These code updates are derived from the energy reduction targets of the widely adopted 2030 Challenge, a measured and achievable strategy developed by Architecture 2030 to dramatically reduce global GHG emissions and fossil-fuel consumption by the year 2030. Specifically, the Challenge contains three major tar-

gets. First, all new buildings and developments are to be designed to use half the fossil-fuel energy they would typically consume—that is, half the regional or country average for that building type. Second, at a minimum, an equal amount of existing building area is to be renovated annually to use half the amount of fossil-fuel energy it is currently consuming. And third, the fossil-fuel reduction standard is to be increased to 60 percent in 2010, 70 percent in 2015, 80 percent in 2020, 90 percent in 2025, and carbon neutral by 2030, meaning that no fossil-fuel, GHG-emitting energy is used.

The targets should be achieved first through appropriate planning and building design—density, party walls, building shape and orientation, glazing location and properties, passive solar heating, cooling and natural ventilation strategies, daylighting, shading, and site landscaping, to name a few—and then by generating on-site renewable power or purchasing (up to a 20 percent maximum) renewable energy.

Architecture 2030 issued the 2030 Challenge in 2006, with the AIA being the first organization to adopt. It has made a



ARMANDO TESTA



Ceramic Tiles of Italy. A natural beauty.

Choosing Italian tiles is a question of style. Beauty alone is no longer enough, you have to create harmony which is beauty and respect together.
The beauty of a product of superior technical quality along with respect for working conditions and the environment.



Italian Trade Commission



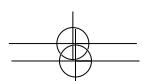
Ceramic Tiles of Italy

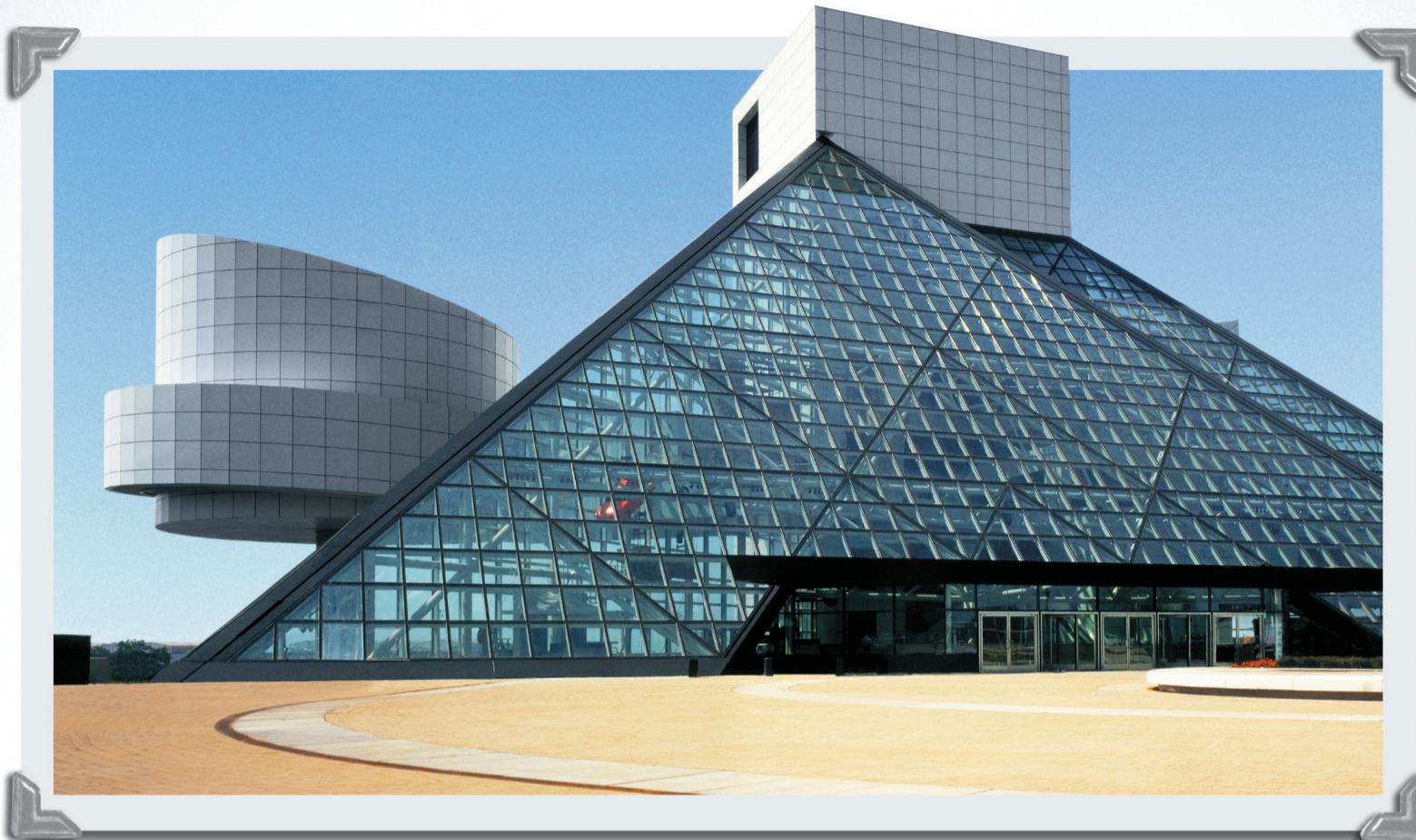
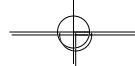


Ministero dello Sviluppo Economico

For more information, please contact: **Italian Trade Commission – Ceramic Tile Department** – 33 East 67th Street – New York, NY 10065 – ph (212) 980-1500 – newyork@newyork.ice.it
Ceramic Tiles of Italy, promoted by Confindustria Ceramica, is a registered trademark of Edi.Cer. S.p.a., the organizer of CERSAIE,
International Exhibition of Ceramic Tile and Bathroom Furnishings – Bologna, Italy, September 29 - October 3, 2009 – www.cersaie.it

www.italiantiles.com www.s-tiles.it





The Rock and Roll Hall of Fame opened its doors in 1995, incorporating sustainable glass technology.

WE WERE GREEN BEFORE GREEN WAS COOL.

Green building design has become a major influence these days. But that's nothing new at Viracon—it's been our focus for over 30 years. Today you can select from over a hundred sustainable architectural glass alternatives, as well as tap into design help and technical expertise, to meet strict LEED credit requirements. All without compromising aesthetics or energy efficiency. How cool is that? Challenge us, you'll see: Call Viraconsulting™ at 800.533.2080 or visit viracon.com.



©2007 Viracon. All rights reserved. Viraconsulting is a trademark of Viracon.

Click • 263

