

THE ARCHITECT'S NEWSPAPER

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PORTZAMPARC TACKLES RIVERSIDE SOUTH

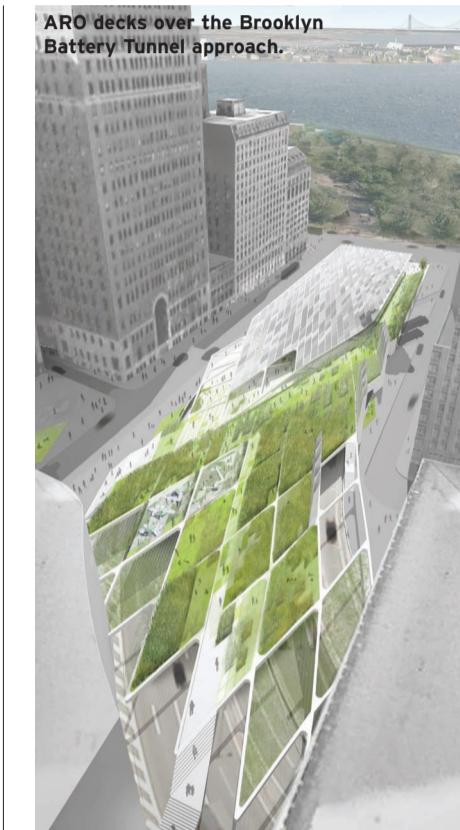
TRUMP IT'S NOT

Like many of Donald Trump's projects, Riverside South is not known for its architecture. The dozen or so luxury towers that began rising along the West Side Highway in 1997 have been notable mainly for the new waterfront park that runs along the Hudson River at their base. But in 2005, Extell Development bought the final undeveloped parcels at the southern tip of the site, and announced last fall that Pritzker Prize-winning French architect Christian de Portzamparc would design Riverside Center: a soaring, crystalline complex spanning four city blocks.

Now Portzamparc's plan is

facing skepticism from locals over its gargantuan size—it would be 800,000 square feet larger than zoning rules currently allow—and community groups are bristling with alternatives, many of which were advanced during a September 30 showdown with the project's designers at the Center for Architecture.

While the half-dozen medium- and high-rise towers are the most prominent piece of the plan, the debate has centered on what happens at street level. Working with landscape designer Signe Nielsen, Portzamparc has carved the superblock into quarters to **continued on page 10**



VISIONS UNVEILED FOR SOUTH GREENWICH STREET CORRIDOR

DOWNTOWN'S DONUT HOLE

One lament about the original World Trade Center was that its construction entailed

the razing of Radio Row, the small neighborhood of electronics shops around Cortlandt Street. While that bit of old New York has been well eulogized, many may not realize that a second swath of downtown has been stuck on life support since the Twin Towers' completion: a 25-block area directly south of Liberty Street.

That district is now poised for a resurrection, spurred in part by new development and the reinsertion of Greenwich Street through the World Trade Center site, along with a visioning plan, unveiled on September 29 by the Alliance for Downtown New York, aimed at stitching the area back into the city.

Newly dubbed Greenwich South, the neighborhood has been something **continued on page 6**



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CHICAGO LOOKS AHEAD WITHOUT THE 2016 GAMES

Down to Rio

Despite the full-court press of the Chicago 2016 bid team led by Mayor Daley and First Lady Michelle Obama with a last-minute appearance in Copenhagen by President Obama, Chicago was the first city eliminated by delegates of the International Olympic Committee. Tokyo was swiftly knocked out as well, and Rio de Janeiro ultimately **continued on page 2**

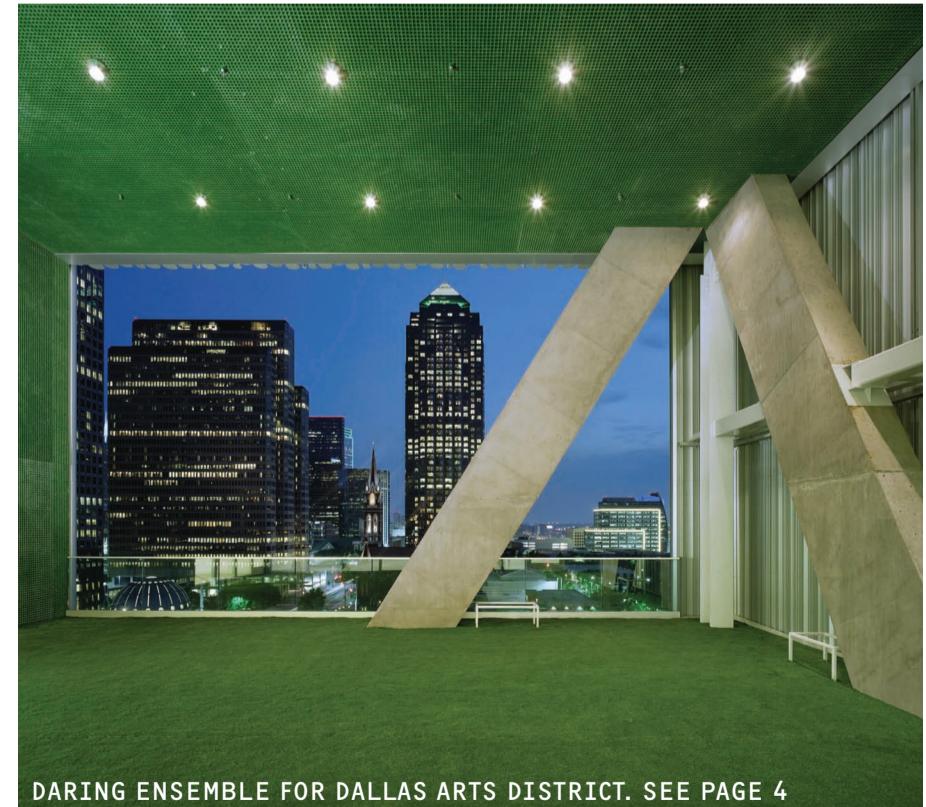


COURTESY BERLIN OFFICE FOR CITY PLANNING

TAKING OFF

After almost a year of debate, the Berlin government announced last month that the 568 acres of open land belonging to the former Tempelhof Airport would be transformed into a public park to open next May. The city bought the property from the German federal government last month for \$51 million.

The surprise announcement is the latest piece of Berlin's \$233 million redevelopment plan for the storied airfield, which closed last fall as part of **continued on page 11**



DARING ENSEMBLE FOR DALLAS ARTS DISTRICT. SEE PAGE 4

TIM HURST

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TAKE ME TO THE WATER

The ecologist Benton MacKaye once observed that if New York City wanted to change the traffic pattern at Broadway and 42nd Street it would require diverting the passage of goods being shipped from the United States to the rest of the world. Of course, in the 1920s, when MacKaye made this comment, more than 50 percent of all American imports and exports were passing through Manhattan's West Side docks. Then when shipping containerization required larger storage areas than the city could provide, the docks began moving out of this tangled web of clogged streets and dense urban fabric to the looser spaces of Newark and Long Island. It was cars, not ships that dictated the next big shift on the waterfront, when Robert Moses decided to locate his modern highway system along the island's edge. In the 1930s he created the limited-access FDR and West Side highways and until 1973, when a section of the elevated West Side road bed collapsed, those highways defined how traffic moved through the city even as they cut the population off from the most valuable open space in the metropolis, its waterfront.

Since then, much has changed but the relationship of the city to the waterfront is more than ever an essential key to New York's success. Today we are witnessing the most profound reshaping of our city edges since Robert Moses focused on moving automobiles as quickly as possible around and into the urban core. That model for urban transportation never worked very well, nor did it provide a pleasant environment for those who lived in the city.

The third wave is underway, and its focus is neither on shipping nor cars but on people. We have witnessed a bold series of new designs that still provide for automobile access—like the on-grade and landscaped West Side Highway—while more significantly aiming to open up our waterfront to exciting new uses that are less noxious and friendlier to pedestrians. Modest in scale, but not in transformative power, the new bicycle lanes that circumambulate the island are encouraging people to think about using this healthier, quieter and less polluting form of transportation to commute along our riverfronts, and even as far as Governors Island and beyond.

As we show in this issue, the city is bringing back two long-neglected streets along the water's edge: Greenwich Street once again passing through the landscape of the old World Trade Center site, and West 60th Street, with its accompanying waterfront park in Riverside South. These new boulevards will not necessarily improve automobile transportation, but they will re-knit long-sundered neighborhoods in the city. It's nice to see that at long last New York policy is taking the urban lessons of Jane Jacobs to heart and giving priority to the experience of people, not goods or cars.

WILLIAM MENKING

HATS OFF TO JOHANSEN

Just a note to say I was delighted to find your interview with John Johansen ("Recession Tales," AN 13_07.29.2009), a friend and colleague of 43 years, 22 of which we spent working together—I was first his employee, then his partner. He was a confidante, a mentor, and a tennis partner. Your piece hinted at his remarkably funny sense of humor.

Regarding lean times and this extraordinarily creative architect, I add the following: Although his architectural imagination is uniquely rich and adventuresome, his practice both when solo and at Johansen & Bhavnani was governed by frugality—a personal characteristic of John's. He always knew that tough times were around the corner. When we experienced the devastating recession of the mid-1970s following New York

City's almost bankruptcy, John not only took this period of drought in stride but also made it into a time of fertile development of architectural ideas. His imagination, the message of adventuresomeness balanced with frugality, and his mischievous humor (I'm sure) inspired successive waves of his students to become accomplished architects.

ASHOK BHAVNANI
NEW YORK

FIRE UP IN PHILLY

Your article about Cecil Balmond's new work in Philadelphia ("Do the Twist," AN 14_09.09.2009) highlights one of many recent projects elevating design expectations in the city's architecture community. Balmond's Weave Bridge and Stern's Comcast Center will soon be joined by

the new Barnes Foundation by Tod Williams and Billie Tsien, and James Corner Field Operations' work in progress for Pier 11 on the Delaware River waterfront.

Complementing such high-profile commissions, I'd like to point out, is a critical mass of local innovation and design talent. Philadelphia's affordability, diverse neighborhoods, and under-the-radar personality have fueled a robust design culture over the past decade. The liabilities that plagued the city in the 1980s and '90s—crime, urban decay, and economic stagnation—also opened the way for a creative community to emerge on its own terms. This new talent is on view until October 25 at Philadelphia's Crane Arts Building in *Fertile Ground*, a show of 12 local design offices that have thrived within this context.

DOWN TO RIO continued from front page

prevailed over Madrid. After some five times as a runner-up, Rio will be the first city in South America to host the games.

As the design and construction industries struggle to emerge from the recession, many in Chicago's architectural community had looked to the Olympics as a major boon. "It would have been a stimulus package of sorts, something I don't see coming from any other area," said Zurich Esposito, executive vice president of AIA Chicago. Had the Windy City been selected on October 2, he believes some stalled projects would have come back on line, especially hotels. The games, he believes, would also have given the city an edge as it seeks federal funds for transportation and infrastructure improvements.

But for preservationists working to save the Gropius buildings at the old Michael Reese Hospital campus that would have served as the Olympic Village site, the outcome may be a reprieve. Jim Peters, president of Landmarks Illinois, hopes a developer will now step forward to save some of the vintage structures on the 37-acre campus. "The advantage now is, without the Olympics, you don't need Olympic uses to go in there, which made it harder to reuse some of the buildings," he said. Advocates on both sides of the fight see the redevelopment as an important step toward better connecting downtown and the South Side. "It's an extremely convenient location," Esposito said. "We're reconsidering many areas near downtown. It's startling to see how quickly many of these areas have changed."

While the city owns the site and will be looking to recoup the \$85 million it paid to acquire it, preservation advocates argue that profit should not be the main motive that shapes its future. "Mayor Daley could make the redevelopment of that site one of his legacy projects," said architecture critic Edward Lifson. "If he develops it to the standards of Millennium Park, it could be as lasting as having the Olympics." The modernist legacy currently deteriorating there, he argues, could even be the impetus for an architecturally ambitious new design. "If you are going to tear down great buildings, you'd better replace them with something edifying," he said. **ALAN G. BRAKE**

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The *Philadelphia Inquirer*'s Inga Saffron recently mused about the emergence of a Philadelphia School of Architecture. Whether this is real or not, we're reminded of an era when Kahn, Venturi, and Giurgola were at the center of a busy Philadelphia design scene. And we look forward to a time when Philadelphia again becomes an important voice for contemporary architecture.

BRIAN PHILLIPS
INTERFACE STUDIO ARCHITECTS
PHILADELPHIA

CORRECTION

Our feature on new houses ("Home Range," AN 16_10.07.2009) misspelled the name of the client for Christoff:Finio Architecture's Carriage House. He is Jan Staller.

HAPPY B-DAY, MR. ARCHITECT

On October 12, **Richard Meier** turned 75. His birthday bash for 150 was held that night at the Four Seasons, or rather under a white tent on Park Avenue alongside the Seagram Building fountains. Eavesdrop didn't find anyone on the B-List who was invited, but all the A's were there including **Peter Eisenman**, **Michael Graves**, **David Rockwell**, **Robert A.M. Stern**, City Planning Commission chair **Amanda Burden** with TV talker **Charlie Rose**, and President of the American Academy in Rome **Adele Chatfield-Taylor** with playwright **John Guare**. A Meier follower tells us that his 50th was held at his duplex on East 72nd Street, where he raised eyebrows by exiling his mother to a far corner of the room, while putting Burden on his right. Interior designer **Rose Tarlow** hosted his 60th birthday on the tennis court of the house he designed for Norman and Lisette Ackerberg in Malibu. This time, he was sent into his fourth quarter of a century by daughter Anna, who arranged everything in no-surprise white. No roasts among the toasts made by family and friends, with Meier himself going only slightly off-color in his effusive compliments to his lovely offspring. The cake was a layered white slab.

ET TU, GUY?

Buried but not deep enough for our eagle eyes is this passage in the October issue of literary journal *The Believer*, from an engaging interview with **Guy Nordenson**: "Frank Gehry's relationship to engineering and construction says: the cruder the better. You visit the Disney Concert Hall and, in the office of the musical director, there's this gigantic gusset plate that's part of one of the trusses in the system. It's exposed and fire-protected. One of the architects who worked on the project described it to me as a train crash in a room. It's monumentally messy."

TURNING THE PAIGE

It's that time of the month again when bets are placed in showrooms across the nation. What is the future of **Paige Rense** and, for that matter, *Architectural Digest*? Rumor has it that *AD*'s eons-long editrix has been told she's out at the end of the year. One shelter magazine editor-in-chief reports having been interviewed and insists that Condé Nast is going through the usual suspects one by one. We're guessing that's **Deborah Needleman**, editor-in-chief of defunct *Domino*; **Stephen Drucker** of *House Beautiful*; and **Margaret Russell**, the editor-in-chief of *Elle Décor*. But La Rense is not likely to shuffle off quietly. According to a prominent designer, she recently arranged a skit to impress bosses **Si Newhouse** and **Charlie Townsend**. Honorees on her coveted *AD 100* list gave testimony to a group of advertisers that, hard times notwithstanding, they should continue to buy pages. Take away? Paige is essential to Si's ongoing health and wealth. Another source says that Si only makes major personnel changes twice a year—right after Labor Day and right after New Year's. Look for the other Louboutin to drop around January 2, 2010.

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DDC ANNOUNCES ITS LIST OF GO-TO ARCHITECTS

WORKING FOR THE CITY

The New York City Department of Design and Construction (DDC) has announced its 2009 list of architects contracted under the Design and Construction Excellence program. Firms on the list are eligible to compete for projects overseen by the department. The program was initiated in 2005 under the direction of DDC Commissioner David J. Burney to shift the city's procurement method from price-based to quality-based selection.

Competition for these coveted contracts has become fiercer each time the agency has updated its list, which happens every two years. In 2005, 178 firms applied. In 2007 that number grew to 237. This year, 329 firms answered the RFP, vying for four fewer spots than were previously available. The DDC reduced the number of contracts due to a downturn in work projected over the next two years.

Firms on the list fall under two categories: those eligible for projects with construction estimates of \$15 million or less, and those eligible for projects with construction estimates of more than \$15 million. DDC limits the size of firms applying for the smaller budget positions to no more than

ten professional staff. Out of 221 applicants for the smaller budget work, the agency issued 20 contracts, down from 24 in 2007. The firms that made the list are: Architecture Research Office; Atelier Pagnamenta Torriani Architects Planners; Audrey Matlock Architect; Belmont Freeman Architects; Bentel & Bentel, Architects/Planners; BWA/de.Sign (Basil Water Architects and de.Sign); Charles Rose Architects; Dean/Wolf Architects; Della Valle Bernheimer; Garrison Architects; Gray Organschi Architecture; Huff + Gooden Architects; Leeser Architecture; LTL Architects; Murphy Burnham & Buttrick Architects; Ogawa/Depardon Architects; Slade Architecture; Toshiko Mori Architect; Wallace + Hibbs Architects; and WorkAC.

The DDC has no rules about only contracting with firms based in New York City, as can be seen by the presence of Boston architect Charles Rose, and the New Haven-based Gray Organschi Architecture.

Out of 108 applicants for the larger budget work, the DDC handed out eight contracts, the same number as were awarded in 2007. These firms are Selldorf Architects; Asymptote Architecture; BKS K Architects; Grimshaw Architects; Rogers Marvel Architects; Snøhetta; TEN Arquitectos; and Thomas Phifer and Partners.

At the time of this writing, all the contracts on the lists are pending registration with the city comptroller, a necessary step for all city contracts. **AARON SEWARD**

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and Andrew Jevremovic
of Octo Studio



COURTESY OBRA ARCHITECTS

Philadelphia-based coffee purveyor La Colombe Torrefaction takes a hard-line approach to java: Its retail cafes have no menu, and the few espresso-based drinks available are made from select, house-roasted beans. For the company's fourth retail outlet (and second in New York), it sought to turn this barebones simplicity into compelling, contemporary design. "We didn't want the extreme of either old or modern," said Douglas Takeshi Wolfe, partner for La Colombe's retail operation. Taking a middle road, OBRA Architects designed the project's main concepts and glass facade, enlarging the entry with a curved doorway that brings light into the space. The motif continues with a curved bar and benches that converge by the baristas to move customers seamlessly through the cafe. Andrew Jevremovic of Octo Studio in Philadelphia designed and fabricated the tables, benches, and bar, as well as the space's milky-white light fixtures. Tiger maple from New Hampshire lends a touch of nature, while the vintage Faema espresso machines attest to the firm's tradition-rooted ethos. On that front, artist David Guinn's mural deconstructs a Naples street scene, importing a touch of hypercaffeinated Italian culture into the heart of Soho. **VICTORIA MONJO**

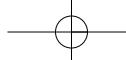


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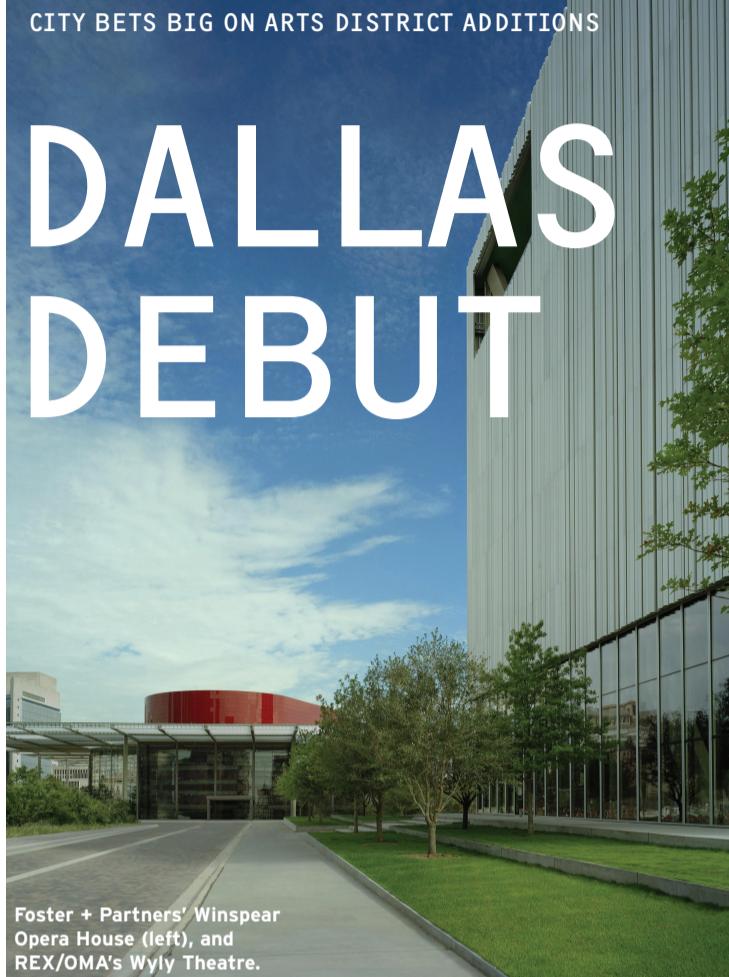
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CITY BETS BIG ON ARTS DISTRICT ADDITIONS

DALLAS DEBUT



Foster + Partners' Winspear Opera House (left), and REX/OMA's Wyly Theatre.

by Edward Larrabee Barnes. But the new, multi-venue AT&T Performing Arts Center is the biggest bet yet that this stretch of Dallas icons can be knit together as a harmonious hub.

The ambitious new ensemble, which opened on October 12, is "a daring challenge to Dallas' citizenry to build more city, more urban vitality around it," said Joshua Prince-Ramus, president of REX and project architect for the center's Dee and Charles Wyly Theatre. "We spent a lot of time discussing how to encourage patrons to engage the center above ground—to generate urban life—instead of disappearing into the performing arts center's garages. Architecture doesn't make cities; people do."

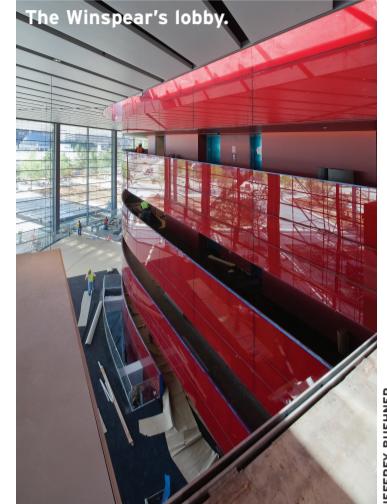
To that end, the Wyly, conceived by REX/OMA and their respective principals Prince-Ramus and Rem Koolhaas, is emblematic of the center's aspirations. Clad in silver-sleek, extruded-aluminum tubes, with a dozen levels of stacked, horseshoe-shaped balconies, the theater maximizes interaction by exposing a perimeter around the performance space to engage the city beyond, while using a mechanized "superfly" system that can pull up both scenery and seating, allowing artistic directors to rapidly alter the venue's configuration.

That spirit of openness is echoed in other components, arranged in a masterplan that lets music, opera, theater, and dance flow throughout the complex. The drum-shaped Margot and

Bill Winspear Opera House, designed by London-based Foster + Partners, features a retractable facade that opens to the surrounding landscape. Foster is also designing the Winspear's landscaped public performance area, due to open next year, while the Skidmore, Owings & Merrill-designed City Performance Hall opens in 2011. Weaving these elements together is a ten-acre piazza and garden, designed by landscape architect Michel Desvigne as the Arts District's first public park.

What may be the boldest urban move, however, is Woodall Rodgers Park, a 5.2-acre deck that bridges an adjacent freeway. Designed by the Office of James Burnett in Houston, the park aims to turn what had been a barrier into a pedestrian-friendly link connecting downtown and the Arts District with the trendy Uptown and Victory residential districts. "I think it's going to dramatically change the feeling of that area of downtown," said principal Jim Burnett. "It's been a slice separating Uptown and the Arts District, and I think it will bridge the gap between those two."

Some might question the city's lavishing \$354 million on art venues while the homeless wander downtown streets. But many who live and work in the area believe that the center will offer something for everyone. Recent years have seen a steady stream of hipsters and empty-nesters alighting in downtown lofts. And certainly those with a stake in this



JEFFREY BUEHLER

effort see life beyond ticket sales. As John Dayton, chairman of the Winspear selection committee, noted, "Beautifully crafted buildings only take you so far. It's programming and the activity in and around these buildings that will be the ultimate success of the project."

Deedie Rose, a founding member of the arts center's board of trustees, added that the project has already made a difference in density-averse Dallas. "I was thinking maybe we didn't have enough room," she said, recalling an epiphany she had while driving with Rem Koolhaas on a preliminary tour through the district.

"Then I realized that filling it up with people is where we can make life rich within the city." **NANCY MYERS**

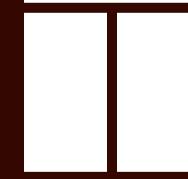
The Dallas Arts District boasts a handful of architectural trophies to call its own, among them Renzo Piano's Nasher

Sculpture Center, I.M. Pei's Morton H. Meyerson Symphony Center, and the Dallas Museum of Art, designed



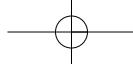
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**DOWNTOWN'S DONUT HOLE**

continued from front page
of a void since the construction of the Brooklyn Battery Tunnel. "Right now, it's the hole in the donut," said Elizabeth Berger, president of the alliance. "But if you look at a map, it's at the heart of the action. We want to take a moment to explore this area and make it really integral to everything surrounding it."

To that end, the alliance selected Architecture

Research Office in 2008 to spend a year developing a masterplan for the area. Stephen Cassell, ARO's partner-in-charge, said that in light of the many previous plans for the area—one of which called for 30-foot-high skywalks between buildings—designers took a flexible approach.

"It really operates on multiple scales," Cassell said of the plan, "and the key is you don't need one or the other to

be successful. It's not averse to megaprojects, but it's not dependent on them, either."

ARO teamed up with Beyer Blinder Belle, which provided masterplanning expertise, and Open, a graphic-design firm charged with making Greenwich South more visible and accessible. The team came up with five principles: Reconnect Greenwich Street, transform the neighborhood into a magnet, create east-to-west connections, encourage

an intensive mix of uses, and promote a mix of densities with a human scale. Each principle works both now and in the long run. For instance, beyond the reconnection of Greenwich Street, to be completed by 2011, the plan seeks to turn the byway into a major connector for southwestern Manhattan, eventually creating a bike-, transit-, and pedestrian-friendly boulevard superior even to Broadway.

To test-drive the planning principles, ARO tapped ten designers and artists who worked pro bono during a six-week charrette. Lewis.Tsuramaki.Lewis created a vertical park that bridges the Brooklyn Battery Tunnel, offering east-west access while helping scrub the district's noxious air. Coen + Partners proposed vertical landscaping for the tunnel's exhaust shaft, neighboring buildings, and other neighborhood access points. DeWitt Godfrey created a sculpture as a gateway at Exchange Place, while Open devised flexible wayfinding solutions, and Beyer Blinder Belle created a new museum at the American Stock Exchange building.

**WorkAC**

On the grander scale, WorkAC devised a "plug-in building" designed to fit within the puzzle of structures that already fill the district. Morphosis proposed Battery North, an extension of the park into the district. IwamotoScott developed a swirling tower with openings at its base to encourage pedestrian flow. And ARO decked over the approach to the Brooklyn Battery Tunnel, replacing it with a tiered park

and public market.

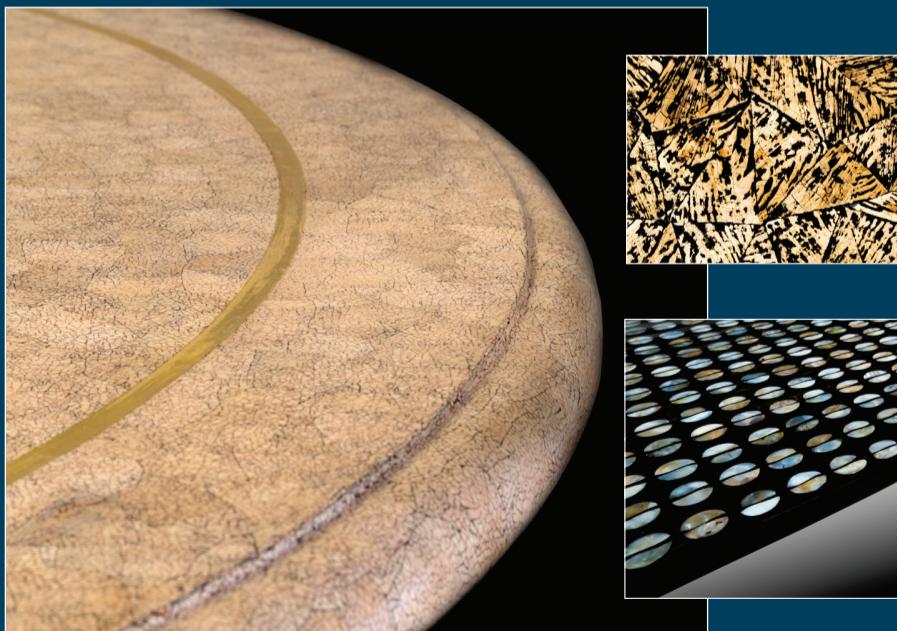
"In the long view, after the World Trade Center is completed, there's not that many places left in Lower Manhattan," said Neil Kittredge, director of planning and urban design at Beyer Blinder Belle. "For development, Greenwich South is one of the last places that's left. But we want to make sure it's unlike anything else before it."

MATT CHABAN

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STONE'S NEW SKIN

COURTESY MDAS

mental impact of the panels diminished, leaving a pixilated facade. Instead of replacing the horizontal bands of marble, MdAS worked with glass manufacturer Viracon to create a five-layer sandwich of fritted glass, the outermost layer imprinted with a pattern by graphic designer Stephen Doyle. "We wanted to keep the strengths of the building," said Dan Shannon, principal architect on the project. "We admire it, and wanted to retain the whiteness to contrast with its dark bronze bands. But we realized that if we just used light spandrel glass, we were going to lose something."

So the firm turned to Doyle, who developed a pattern based on sexagons—six triangles that intersect at one point—to provide the depth and shadow of veined marble. In his research, Doyle worked to understand Stone's use of pattern. "It's not about decoration, as a lot of people think," Doyle said. "He uses pattern to define the volume." His solution, Doyle said, "really came from getting on my bike and going to his house and asking myself, 'What on God's earth was he thinking to put concrete block in front of his window?'" The result, with one new glass panel for every eight marble units, retains Stone's original proportions.

The project recalls another marble-clad Stone building—2 Columbus Circle—that raised epic controversy when redesigned by Brad Cloepfil for the Museum of Arts and Design. But it is Stone's 1968 General Motors Building, reclad by MdAS in 2007, that has more in common with First Canadian. "G.M. has a vertical patterning, the same richness of material, and the whiteness," Shannon said. To accentuate that whiteness, the team decided to make the four recessed corners of the Toronto building from deep-bronze glass panels—a modern touch that will also highlight the tower's verticality when the recladding is complete in late 2010. **ANGELA STARITA**

In the late-19th century, cast-iron architecture was a fashion expedient: If your Greek Revival facade was outdated, you could melt down the iron, have it cast in another style, and then rebolt it to your building. More than a century later, Edward Durell Stone's First Canadian Place is getting an analogous, albeit high-tech, treatment—a facelift in custom-designed, white-fritted glass.

Completed in 1975, the 72-story tower is covered in 45,000 slabs of Carrara marble that have fared poorly through 34 Toronto winters, with one crashing through a third-floor mezzanine in 2007. Aiming to address safety concerns while giving Stone a stylistic makeover, owner Brookfield Properties enlisted Moed de Armas & Shannon (MdAS) to reface the tower, which remains Canada's tallest building.

Stone used a ten-foot module, with eight marble panels to every ten-foot-high section. As the marble aged and pitted, the monu-



UNVEILED

LAKESIDE CENTER

Tod Williams Billie Tsien Architects (TWBTA) was selected in 2007 to replace Prospect Park's Wollman Rink, the 1961 skating venue that has always fit awkwardly within the Frederick Law Olmsted and Calvert Vaux–designed park. TWBTA's latest design is a scaled-back version of plans created last year, and more successfully integrates the rink with its

landscape. "Last year around this time the design was much more ambitious," said Williams. "We had an extraordinary structure that was virtually a mountain." But since the projected \$85 million cost proved prohibitive, TWBTA reduced the building's height from two stories to one, eliminating wide spans and resulting in a current projected cost, including landscaping, of about \$60 million.

In place of Wollman's single, oversized rink, the

project will have separate rinks for ice hockey and freestyle skating, with a connecting channel between the two that can be kept open or closed as needed. Wollman is only active seasonally, but the new center aims to be a year-round destination, with roller-skating, films, or parties during the summer. A green roof should help the center blend unobtrusively into the park, while the firm

will work with Prospect Park Alliance landscape architect Christian Zimmerman to restore 22 acres of surrounding landscape, even recreating Music Island, an Olmsted and Vaux–designed haven for outdoor concerts that was demolished to make way for Wollman Rink.

JULIA GALEF

Architect: Tod Williams Billie Tsien Architects
Client: Prospect Park Alliance
Location: Prospect Park, Brooklyn
Completion: 2011

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STUDIO VISIT > HÖWELER + YOON ARCHITECTURE / MY STUDIO

BRIDGE HOUSE



DAVOL LOFT



HOVER



Höweler + Yoon Architecture/MY Studio's Boston office looks like a typical design studio in many ways, the open-plan space adorned with renderings and models. One item stands out, though: *Defensible Dress*, a garment with porcupine-like spines that extend when someone gets too close. It's part architecture, part fashion, and part digital art—a mix that sums up the firm's interests. "We like to think of everything as design," explained Eric Höweler, who heads up the firm with his wife Meejin Yoon. "There's no limit to where design starts and stops, whether it's fabric or graphics or landscape or cities. So we trespass into landscape. We trespass into fashion."

Part of the firm's flexibility stems from Yoon's background in technology. She founded MY Studio in 2001, the year she moved to Boston to teach at MIT. To learn more about interactive design, she took a class at MIT's Media Lab, and *Defensible Dress* is the result. Then in 2004, MY Studio won acclaim with *White Noise/White Light*, an art installation for the Athens Olympics whose field of flexible fiber-optic strands emitted white noise and light when people walked among them.

Höweler was a frequent collaborator in Yoon's projects, and in 2005, he left his post at Diller Scofidio + Renfro to co-found Höweler + Yoon. The firm is still small, with four full-time members, but the scope of their interests has proven too big for just one name: Höweler + Yoon is for architecture projects, while MY Studio is for art commissions. While the artworks draw attention, the firm's architectural work is in demand, too, and shows a similar ethos of experimentation. Recent projects include a Chinese courtyard house with nontraditional geometries, a boutique hotel in Rhode Island, and a pair of skyscrapers in China. "We started with dresses and ended with towers, which is a pretty broad range," Höweler said. "We still haven't processed it." **LISA DELGADO**

AMBER COURTYARD



HOTEL AND SPA



COURTESY HOWELER + YOON

BRIDGE HOUSE

MCLEAN, VIRGINIA

Dutch landscape painting was a source of inspiration for the design of this house, which looks out onto spectacular vistas of surrounding woods. "It's a kind of architectural-scale frame, which is consistent with the idea of the landscape painting, which is essentially a curatorship of a view," Höweler said. The residence comprises three volumes: two lower ones and an upper volume that bridges across them. A zinc-panel-clad exterior features beveled edges, emphasizing its framelike quality around floor-to-ceiling windows that open onto the verdant surroundings. Framed by the lower volumes, a long, narrow strip of grass, grass-concrete, and concrete approaches the house from the front. Sandstone that resembles concrete covers the floor inside, and the concrete strip resumes in the backyard, emphasizing the connection between indoors and out.

DAVOL LOFT

BOSTON, MASSACHUSETTS

Some couples with two kids might have considered moving to the suburbs, but the couple who commissioned this loft renovation preferred city life. The architects introduced a courtyard as the urban equivalent of a yard, and since it's enclosed in glass, it brings daylight into adjacent rooms. Skylights over a tub and shower enclosed in acid-etched glass also bring natural light into areas near the core of the loft, which was created by merging two preexisting units.

HOVER

NEW ORLEANS, LOUISIANA

It might look like honeycomb built by giant bees from outer space, but *Hover* is actually an experiment in creating an off-the-grid light source. The solar-powered canopy was a temporary outdoor installation in DesCourses, an art and architecture festival staged by AIA New Orleans. Covering a courtyard, the nylon canopy consisted of open pentagonal cells. A white upper surface helped focus the sunlight on strips of flexible photovoltaic film. Stored in rechargeable batteries, the energy illuminated ropes of LEDs at night, outlining the bottoms of the cells and diffusing through yellow nylon that wraps underneath.

AMBER COURTYARD

CHENGDU, CHINA

For this project, the developer asked for an interpretation of the traditional Chinese courtyard house. When completed, the 20,000-square-foot structure will serve as a corporate retreat and villa, a place where the head of a company can live with his or her family and entertain business guests. After researching the typology, the firm came up with a way to update it: Surrounding several courtyards, the tile roofs twist slightly, forming an unusual, subtly shifting topography of irregular quadrilateral shapes.

HOTEL AND SPA

TIVERTON, RHODE ISLAND

When travelers come to Tiverton to stay at this planned hotel and spa, they will experience a "tourism of temperature," Höweler said. The spa is conceived as a series of microclimates, with varying levels of heat and humidity. The 15 hotel units are boxy, with wet and dry areas. The corner rooms offer the most sweeping ocean views, so the architects gave one of the center rooms an appeal of its own by making it into a duplex with a private entrance into the ground-floor spa. The form of the duplex is reflected in the southern facade along the beach, where a hovering, second-story volume angles down toward the east, as if it were swooping to scoop up space.

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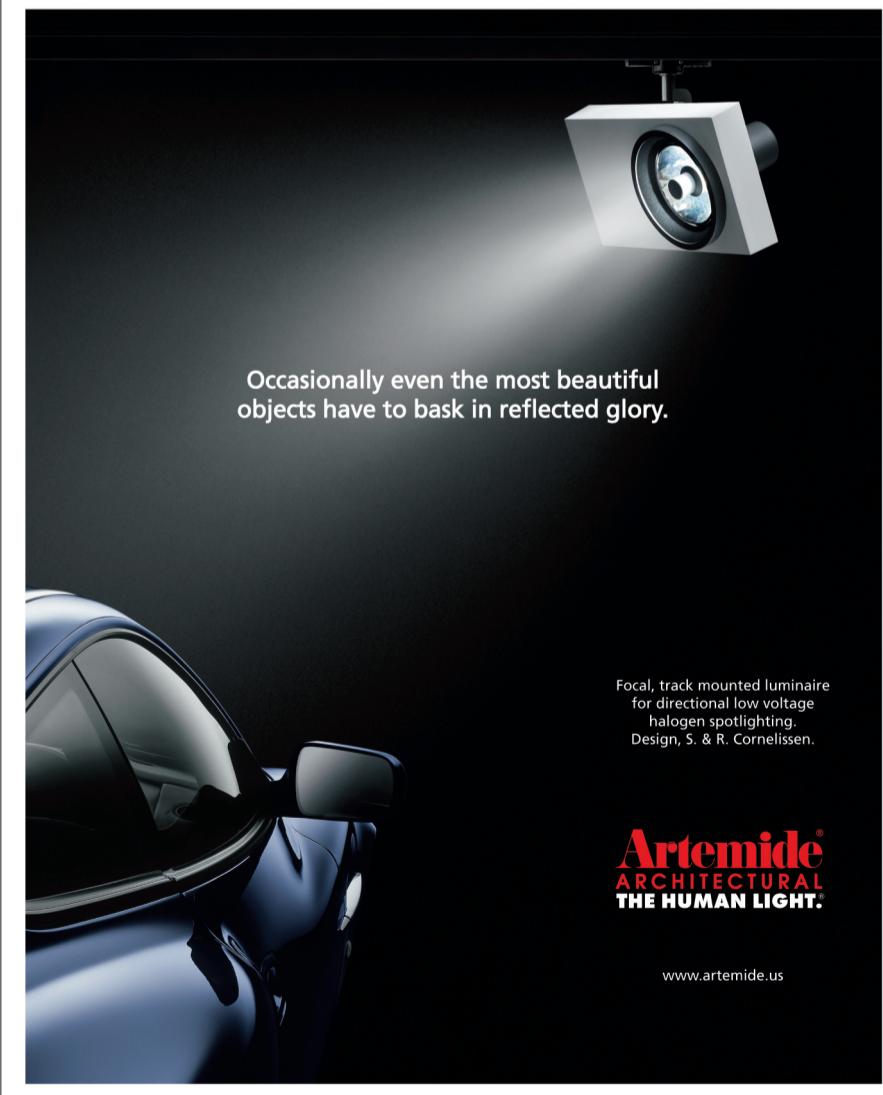
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TRUMP IT'S NOT continued from front page incorporate the street grid and create view corridors to the river, while bringing 60th Street halfway through the site to terminate at a 1.5-acre park. "It was a way not to create an enclave, and also to flow with the Manhattan grid," Portzamparc said, adding that the 3.2 acres of open space is larger than that at Lincoln Center. The buildings themselves will contain some 3.1 million square feet of development—potentially a school, grocery store, and movie theater—with luxury apartments, hotel rooms, and (possibly) affordable housing above. "We see it as an exclamation point to the rest of Riverside South," Nielsen said.

Like Portzamparc, community advocates have focused more attention on the ground than on the towers above. The Riverside South Planning Corporation, a nonprofit overseeing the original master plan for development, also advocates the continuation of 60th Street, but proposes a wall of towers on the north side and a public park on the south. That plan, said corporation president Paul Elston, would give more room

to McKim, Mead & White's old IRC power station on 59th Street. Meanwhile, Paul Wellen, one of the architects of the original plan, advocated leaving Portzamparc's vision intact except for a midsize tower at the middle of the complex, which would be eliminated to reduce overall bulk and defer to the old power station. To such suggestions, Nielsen countered that they failed to take into account both the need for density and 59th Street's status as a major Department of Sanitation route, to which the park should not be exposed.

The ultimate shape of the project will begin to be decided this winter, when the public review process commences. While the local community board has yet to take a position, Page Cowley, co-chair of the board's land-use committee, said the considerable community outreach undertaken by the developer has been heartening. As for the designs? "Schools, parks, and cars are probably bigger concerns than the architecture here," Cowley said, "because it's bound to put a strain on other resources in the neighborhood." MC

RETROFITS TAKE CENTER STAGE AT URBAN GREEN EXPO

Tilting at Windmills

Architects and clients hunkered down for old-fashioned schooling last month as the local chapter of the United States Green Building Council hosted its inaugural expo. The New York chapter—newly renamed the Urban Green Council—called the three-day event a success, citing 2,000 participants from across the real-estate industry.

Most of the sessions, which kicked off on September 21 at the Metropolitan Pavilion, considered strategies for retrofitting existing buildings. New York's Buildings Commissioner Robert LiMandri announced changes to the building code that will oblige landlords to pass energy audits or face fines. His talk set some parameters for how Mayor Michael R. Bloomberg's plan to legislate retrofits will work. For instance, he said, a new

accent on "energy code surveillance" will be a part of future inspections of existing buildings.

"Existing buildings are the most important class in policy and market terms," said Russell Unger, the council's executive director.

LiMandri captured the chaos clouding many decisions as the retrofit wave begins: "You have a lot of chatter from vendors: Buy my product! And you have the owner saying: Should I stake my credibility on a wind turbine I put on my roof?" Amid such uncertainty, LiMandri argued that those racing to improve building performance should follow the regulators' lead. "If the permitting agencies haven't gotten there, we won't make much progress," he warned.

One of the most popular conference sessions explored how Architecture Research Office and Levenson

McDavid Architects applied the German standard known as Passivhaus to a single-family home in Syracuse and a co-housing project near the Gowanus Canal. Yetuh Frank, the council's policy director, praised Passivhaus as a robust green technology because it avoids high-tech solutions likely to become obsolete in a few years. "It's relying on an insulated and tightly sealed envelope," he said. "These are really choices that last forever once you put them in place."

For Unger, the conference showed that policymakers can quickly engage developers by streamlining how they regulate. Indeed, a new study using cost information from clients including the Related Companies and the Rockefeller Brothers Fund suggests that a developer could build to LEED certification on the same budget as a competitor constructing a code-compliant building—more evidence that the baselines for both types of buildings may soon be converging.

ALEC APPELBAUM

TAKING OFF continued from front page an effort to consolidate air traffic at a new facility outside the city. "The site will take the idea of the European city further, providing the city with sustainable lifestyles and spaces," said Ingeborg Junge-Reyer, the city's director of urban planning.

In May, Berlin announced three co-winning teams of a competition to design the masterplan: Graft Architekten and Büro Kiefer Landschaftsarchitektur of Berlin; Urban essences Architektur und Lützow 7 Landschaftsarchitektur, also from Berlin; and Chora Architecture & Urbanism, Büro Happold, Gross Max, and Joost Grootens of the United Kingdom. The three plans will serve as the basis for a unified plan, details of which will be released later this year.

The fate of the airport has been the focus of a contentious debate since the mid-1990s, when city and federal authorities announced a plan to build a new, modern airport outside the city. According to the plan, two of the city's three existing airports—Tempelhof and Tegel—would be closed, while a new airport would be built on the site of Schoenefeld, on Berlin's

Tempelhof today.



CLAY RISEN

southeastern edge.

But thanks to a lack of funds and political direction, it wasn't until October 2008 that the last flight finally left Tempelhof. In June, more than 2,000 protesters converged on the airport's chain-link fence in an effort to occupy parts of the land, leading to violent clashes with police and several hundred arrests. Rumors had been swirling that Mayor Klaus Wowereit wanted to hand most of the property over to private developers, while the public demanded that it be turned into housing or park space.

The 3.2 million-square-foot terminal and other primary facilities, mostly built by the Third Reich and a critical part of the 1948–1949 Berlin Airlift, are landmarked

structures and were never in danger of demolition.

The masterplan, first announced last summer, is a compromise among developers, residents, and the cash-strapped city. The bulk of the former airfield will be converted into parkland, including a softball field that will be ready later this year.

Existing structures will be reconfigured into exhibition and office space for media and other "creative" firms. More office space will occupy a new business district along the field's southern edge, with preference given to eco-industrial firms. Finally, some 2,700 apartments, housing an estimated 5,400 people, will go up in new neighborhoods along the northern and eastern sides of the airfield. CLAY RISEN

AT DEADLINE

LOW-BALLING THE HIGH LINE

Real estate values surrounding the High Line have skyrocketed, but not, apparently, for the Whitney, which bought a city-owned parcel at the southern tip of the elevated park in September. According to an October 11 report in the *Times*, the museum paid \$18 million for the site at Gansevoort and Washington streets, about half the appraised value of the lot. Though fundraising continues for the museum, which will boast 50,000 square feet of gallery space and 15,000 square feet of outdoor space, all designed by Renzo Piano, no construction date has been announced. The Dia Art Foundation had originally expressed interest in the site, but when it passed up the opportunity, the Whitney swooped in three years ago.

ALL'S WELL WITH ALSOP

Less than two months after Will Alsop announced he was leaving behind architecture to take up more painting and teaching, the iconoclastic British designer spurned his former overboss, Archial, and will soon set up an atelier with RMJM. Alsop sold his eponymous firm in 2006 to Archial, then known as SMC, a midsized British consortium, amid financial problems. Rumor had it that he was unhappy with the arrangement, and now he will launch a studio called Will Alsop at RMJM, which he said he prefers because of the firm's greater international focus. It is only the latest acquisition for RMJM, which bought up Princeton-based Hillier in 2007 to give itself a U.S. presence, as well as recent partnerships with the likes of Frank Gehry and Norman Foster.

ESDC'S REVOLVING DOOR

After a year of searching, the Empire State Development Corporation, the state's chief development, tourism, and business arm, has finally found a new director. On September 29, it was announced that Peter Davidson, the former owner of two Spanish-language dailies and a radio station, will head up the agency's development interests. He replaces Marisa Lago, who left the agency along with four others since Governor David Paterson took over in the spring of 2008, following the resignation of Eliot Spitzer. The agency has been plagued by infighting between upstate and downstate interests since the former governor reorganized it, and there have been complaints about a hands-off approach from the current one. Meanwhile, Lago joined the Obama administration four days prior to the Davidson announcement, where she will be an assistant secretary at the Treasury Department.

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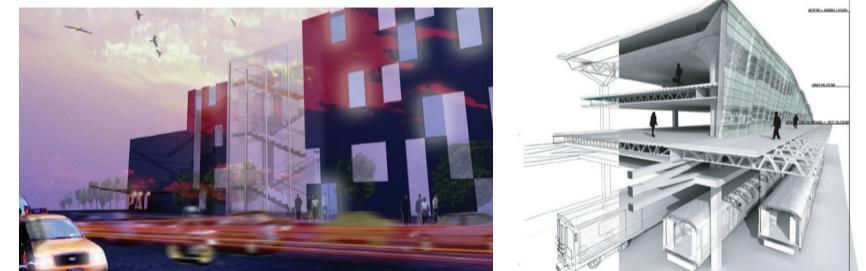


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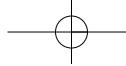
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Lighting Strikes Today's designers must meet a changing spectrum of demands for lighting that is technically robust yet versatile, while also achieving a high level of atmospheric sophistication. *AN* looks at a trio of lighting firms, new and established, that are standouts in a field emerging with new dynamism and impact.

Lam Partners Lighting Design

Cambridge, MA

Paul Zaferiou, a principal at Lam Partners Lighting Design, loves skylights. On a recent Thursday, Zaferiou set out a dozen or so scale models, each a variation on a design for a major museum project. Some were outfitted with fritted glass, others with louvers and electric shades, and still others with shading in the form of origami-like geometric shapes. He plugged each into the firm's heliodon, a waist-high contraption that looks vaguely like an exercise machine and enables daylight testing. "Look how beautifully light falls across the wall in this version," he said. "We really enjoy the physical model. The clients and curators get it intuitively, in a way they wouldn't with a computer drawing."

Lam Partners, a 16-person firm based in an old brick

factory just a few blocks north of Harvard Square, was founded in the late 1960s by architectural lighting expert William Lam. "Bill was part of a first generation of lighting designers actually trained as architects," Zaferiou said. "The tradition he began, and which we continue, is working with the architect early on to conceive the building—even its massing and how it's sited—so that the lighting becomes part of the architectural narrative, both inside and out."

One of the firm's chief tools is the heliodon (*helios* is Greek for "sun"). Created by a Lam staffer with an industrial design background, the device combines new and old technology. The mechanics of the heliodon allow the designers to adjust the relationship between a horizontal plane and a beam of light to match

the daylight conditions of a given latitude. Using commonly available software that can replicate light conditions anywhere, at any time, and in any season, Lam designers are able to test lighting effects on building models under actual solar conditions. They can even use it in conjunction with the real sun by taking the gadget onto the roof.

The heliodon was very useful in Lam's lighting scheme for Randall Stout's Taubman Museum of Art in Roanoke, Virginia, which opened in 2008. The building features curving surfaces inspired by the surrounding countryside and a glass entrance pavilion that resembles the prow of a great ship. "The entire building is conceived as a metaphor of a river running through

a mountain landscape," Zaferiou said. One challenge was to make the main entry both energy-efficient and dramatic—after all, it's an event venue meant to generate income for the museum. "We came up with a luminous stairway," he said. "The treads are glass, and we put fluorescent lamps underneath to illuminate them."

The museum's glass entry pavilion created another challenge for the designers. Lam had to ensure that it was washed in daylight, but also that it didn't get baked in the summer, driving up air conditioning costs. Stout also wanted the pavilion to give the building a luminous nighttime presence. "We got Randall to specify fritted glass—about 80 percent frit—so that a tremendous amount of daylight hits the glass, but

much of it bounces back," Zaferiou continued. "And it shines like a lantern on the outside, even with this high frit. It doesn't take much to make a building look transparent." As for the interior gallery spaces, skylights were cut out of the budget during value engineering. Wanting to continue the effect of the entry pavilion, however, Lam worked very hard to use electric lighting to simulate daylight.

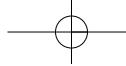
For the Ross School of Business at the University of Michigan in Ann Arbor, designed by Kohn Pedersen Fox Associates, one of the biggest challenges was getting the building to be luminous in a place known for long, gloomy winters. "Bill Pedersen's challenge to us was 'Make the building glow,'" said Lam partner Keith Yancey. Located at the edge of the



COURTESY RANDALL STOUT ARCHITECTS



COURTESY RANDALL STOUT ARCHITECTS



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COURTESY SKYLAB ARCHITECTURE

Previous page, top:
University of Michigan,
Stephen M. Ross School of
Business, Ann Arbor, MI
Previous page, bottom:
Taubman Museum of Art,
Roanoke, VA

Above:
Madison Square Garden
Presentation Center, New York, NY
Above, right:
Sutton Residence, New York, NY
Right:
Flavor Paper, Brooklyn, NY

Lighting Workshop

Brooklyn, NY

"An interior designer colleague recently joked that there has to be a special place in hell for lighting designers," said Doug Russell, founder and principal of the DUMBO-based lighting design firm Lighting Workshop. "He's kidding, I hope, but there's something there, in that lighting designers can over-complicate projects that are ultimately about creating clean, well-lit spaces."

Founded in 2006, Lighting Workshop's portfolio masterfully encompasses retail, residential, and live/work spaces, demonstrating Russell's pursuit of a "qualitative economy of light" through an intuitive, empathetic approach that tailors environmental design to the client's needs. With over 15 years of experience in both

environmental and product design, Russell's expertise carries his growing practice from fixture to effect without needlessly stacking watts or costs. "We're more interested in the emotional properties of light than its quantitative aspects," said Russell. "Rather than focusing exclusively on the measurements of light and space, we're trying to bring out all of the magic that the architects envision and the client is looking for."

With lighting projects that have included both hedge funds and sales floors at Bloomingdale's, Russell especially treasures designing residential spaces. "There's something really personal about working with a homeowner," said Russell. "You have to think about where you're going to sleep, where

you're going to eat, and how you're going to raise your kids."

Lighting Workshop's recent work on a 2,500-square-foot Upper East Side condominium challenged Russell to effectively illuminate the client's impressive art collection while maintaining the intimacy of the family's living space. To create a diffused sense of daylight throughout the largely windowless space, soft washes of light fall from a dropped ceiling and across floating wall planes.

Other clients, such as Flavor Paper, an artisanal wallpaper company that specializes in handmade silkscreen designs, required both atmospheric and technical solutions. Flavor Paper's four-story wallpaper compound in Cobble Hill,

Brooklyn, includes a ground-floor production studio, a second-floor showroom, and a third- and fourth-floor series of residential units.

The production facility features a mirrored ceiling slotted by a series of high-color-rendering fluorescent lights that span a mirrored wall at the rear of the studio, creating the appearance of an infinite stretch of printing tables. "The mirrored ceiling allows you to step into the wallpaper that you're printing," said Russell. "We spent a lot of time figuring out how to integrate the lighting without a glare while still providing very even high-color-rendering light across a work plane."

A relative newcomer, Russell continues to discover new challenges for the firm's core competencies. A recent

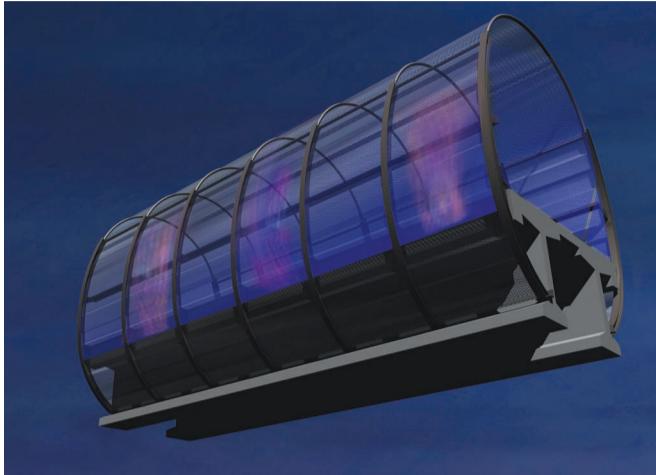
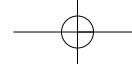
assignment to illuminate a presentation center touting Madison Square Garden's (MSG) upcoming renovation and new luxury boxes required the designers to recreate the experience of being at a great concert or basketball game—complete with kinetic sights and sounds. "The whole experience is very choreographed," said Russell. "As MSG's people explain the facility, the lights and the roar of the crowd are triggered and follow you through as the tour unfolds."

Their largest LED project to date, the MSG presentation center employs an array of LEDs that color shift according to a series of theatrical cues, which are in turn coordinated with an audio and video system. To help them achieve this high-wire

integration, Russell and his team turned to Barbizon, an international theatrical lighting firm with control systems expertise. "It's very humbling for a designer to say, 'I don't know how to do this,'" said Russell. "It's not like dimming an incandescent lamp where you just lower the voltage. It's digital—ones and zeros and bits of computer code."

Whether tackling the conventional or the cutting-edge, Lighting Workshop remains committed to the user experience. "Every client's different," Russell said, "but we're trying to keep it simple while celebrating the aspects of light that can be fun and satisfying."

DERRICK ABLEMAN IS A FREELANCE WRITER LIVING IN BROOKLYN.



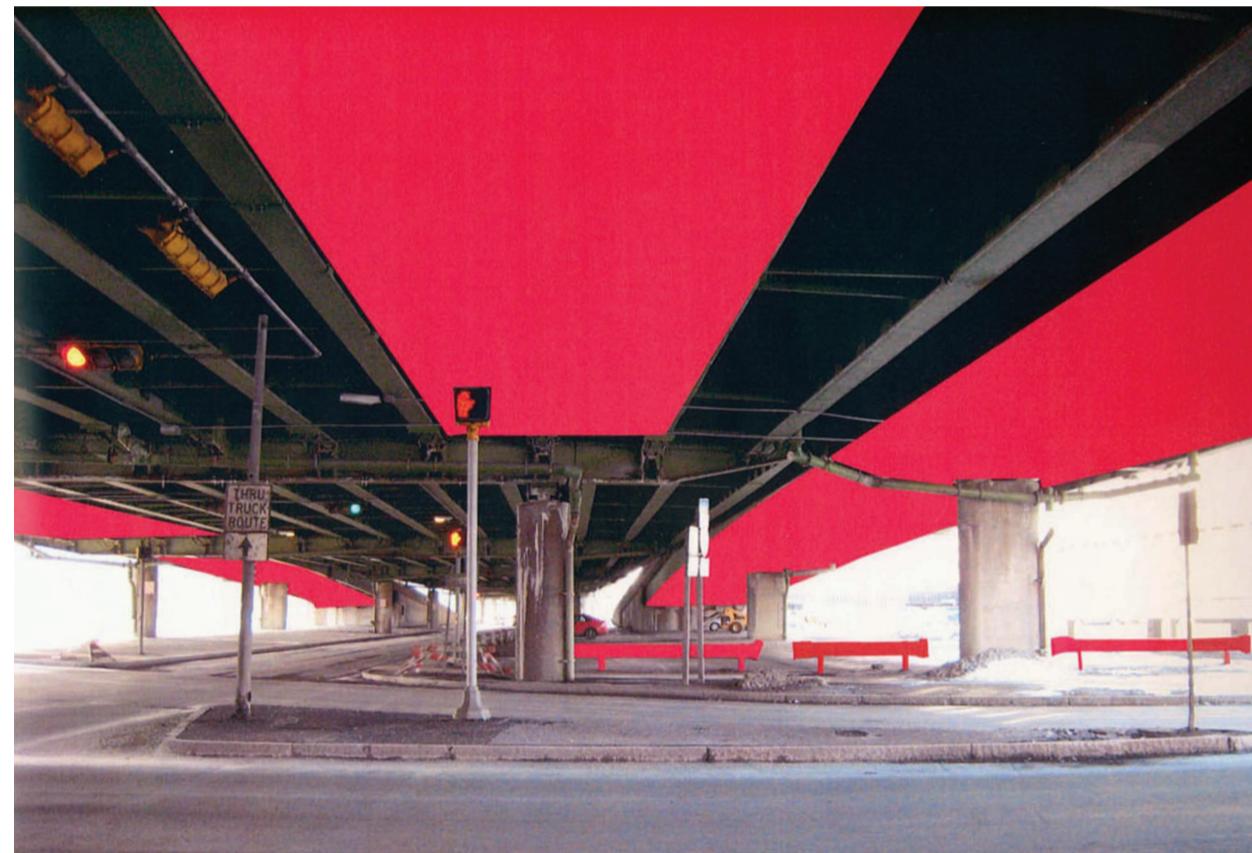
COURTESY TILLETT LIGHTING DESIGN



FARZAD OWRANG



Above and top:
Bear Canyon Bicycle/
Pedestrian Bridge,
Albuquerque, NM
Top, center and right:
Milne-Ojito Residence,
New York, NY
Right:
Syracuse Connective Corridor,
Syracuse, NY



COURTESY TILLETT LIGHTING DESIGN

Tillett Lighting Design

Brooklyn, NY

Tillett Lighting Design has been around since 1983, when founder Linnaea Tillett parlayed her theater background into a practice for lighting private fine art collections. In the past ten years, however, her firm has become known for the civic and landscape work it has produced in collaboration with such high-profile talents as Maya Lin, Toshiko Mori, Michael Van Valkenburgh, and Lebbeus Woods.

"I was raised in New York City," said Tillett, "and have always been interested in the urban environment and what makes a safe-feeling street." In 1990, she put her firm on hold and entered a graduate program at City College, studying the fundamentals of perception and, over the course of the next decade, earning a PhD in environ-

mental psychology. "I wanted to learn more about how we understand our environment, how we understand fear, and the difference between fear and excitement. I was trying to get to the bottom of the psychological effects of lighting in a space."

Tillett got a chance to put this training into practice in the late '90s, when she answered an RFP issued by the New York City Department of Transportation (DOT). The DOT was looking for designers to light a neighborhood and study its effects. Tillett chose a particularly desolate stretch of New Lots Avenue in East New York. Using inexpensive decorative fixtures, the firm lit a path from the elevated subway to the area's two main landmarks: a church and a library. In the year following the installation,

library attendance and circulation increased, and pedestrians reported increased comfort while walking home at night.

One of the most important lessons that Tillett took away from the East New York project was that too much light can be a bad thing. The "crime light" typical of such underserved neighborhoods—glaring floodlights more suitable to lighting a stadium than a streetscape—can end up working against residents' sense of comfort. "We now ask the question, 'Why light?'" said Tillett. "That's a question that doesn't get asked enough. It's not just a question of energy, but of why do it at all? We want people to meet outdoors at night in a civilized way, to create a sense of enchantment that will draw people to a

place and keep them there. Maybe in certain cases we need to take away lighting."

Tillett is currently working on two civic projects that take the approach of using as little light as possible. One is a pedestrian and bicycle bridge that crosses a six-lane freeway in Albuquerque, New Mexico. Tillett is installing LED strips at the edges of the pathway that will wash the expanded metal mesh tube enclosing the bridge in a peachy, watermelon-colored glow inspired by the color of the sunset on the nearby mountains. The firm is also involved in a Federal Aid project to revitalize Syracuse, New York, by reinforcing the five-mile-long connective corridor between downtown and Syracuse University. Tillett has proposed coating specific

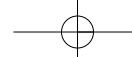
nodes along this path with highly reflective material that will be illuminated with one watt of light, creating a series of bold markers along the way that highlight pedestrian spaces, bike paths, and public transportation.

Tillett Lighting Design has not given up its private clients. The firm supplements work in the public realm by lighting hospitality and residential spaces. "The private work gives a flow and stability to the office," explained Tillett. In addition to the financial benefits, these projects feed the civic work both creatively and technically. "You can work more freely with private clients," she said. "There are no codes or bureaucracies to deal with, and they often ask naive questions that lead to really innovative outcomes."

For the Milne-Ojito

Residence, a Soho loft, the clients needed a divider between their living room and sleeping area. Working with artist Joan Waltemath and architecture firm I-Beam Design, Tillett created a sliding glass door coated with phosphorus powder that glows cerulean blue. LED strips embedded in the door's framing feed the phosphor, while mirrors and iridescent material in the glass further augment the lighting effect. "The difficult thing with phosphorus is color, but the technology is getting there," Tillett said. "The next question is how to use it in a public space."

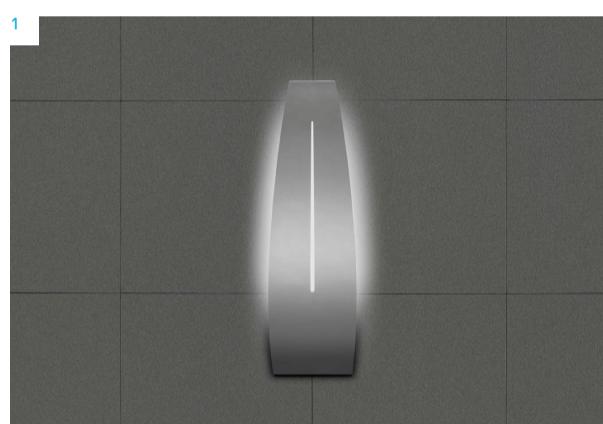
AARON SEWARD IS AN ASSOCIATE EDITOR AT THE ARCHITECT'S NEWSPAPER.



THE ARCHITECT'S NEWSPAPER OCTOBER 21, 2009

New lighting for 2009 combines resonant shaping with a spare elegance that will guarantee its appeal for years to come

FINE FIXTURES



1 L'ALE
IVALO LIGHTING

William Pedersen of firm Kohn Pedersen Fox designed the marionette-like L'Ale suspension light in 2006. This year, Ivalo introduced a 27-inch-high cast-aluminum sconce to the family. Powered by tiny LEDs, the L'Ale sconce is available in matte titanium, matte slate, and matte graphite finishes with a straight or angled frontispiece. www.ivalolighting.com

2 AX20
AXO LIGHT

The new Axo Light collection by designer Manuel Vivian is made of brass and iron with a chrome-plated finish. The swiveling head and arm allows all of the Ax20's styles—wall, ceiling, floor, and tabletop—to be tilted and swiveled, ensuring the light beam always hits the spot. www.axolight.it

3 CONVERSE
I TRE

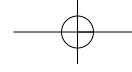
For wall or ceiling, the versatile Converse is easily adaptable for residential, office, or commercial use. The opal-polished, white acrylic fixture measures from 16.5 inches by 6.25 inches to 27.5 inches by 11 inches. www.itresrl.com

4 MONO
BALD & BANG

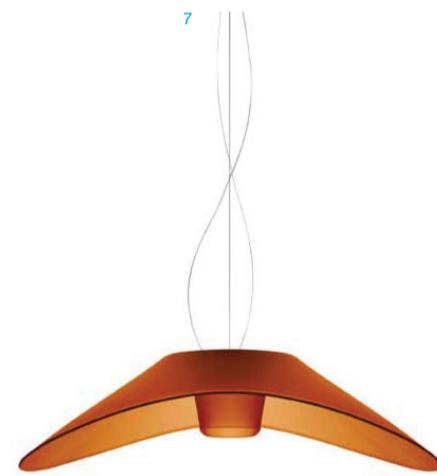
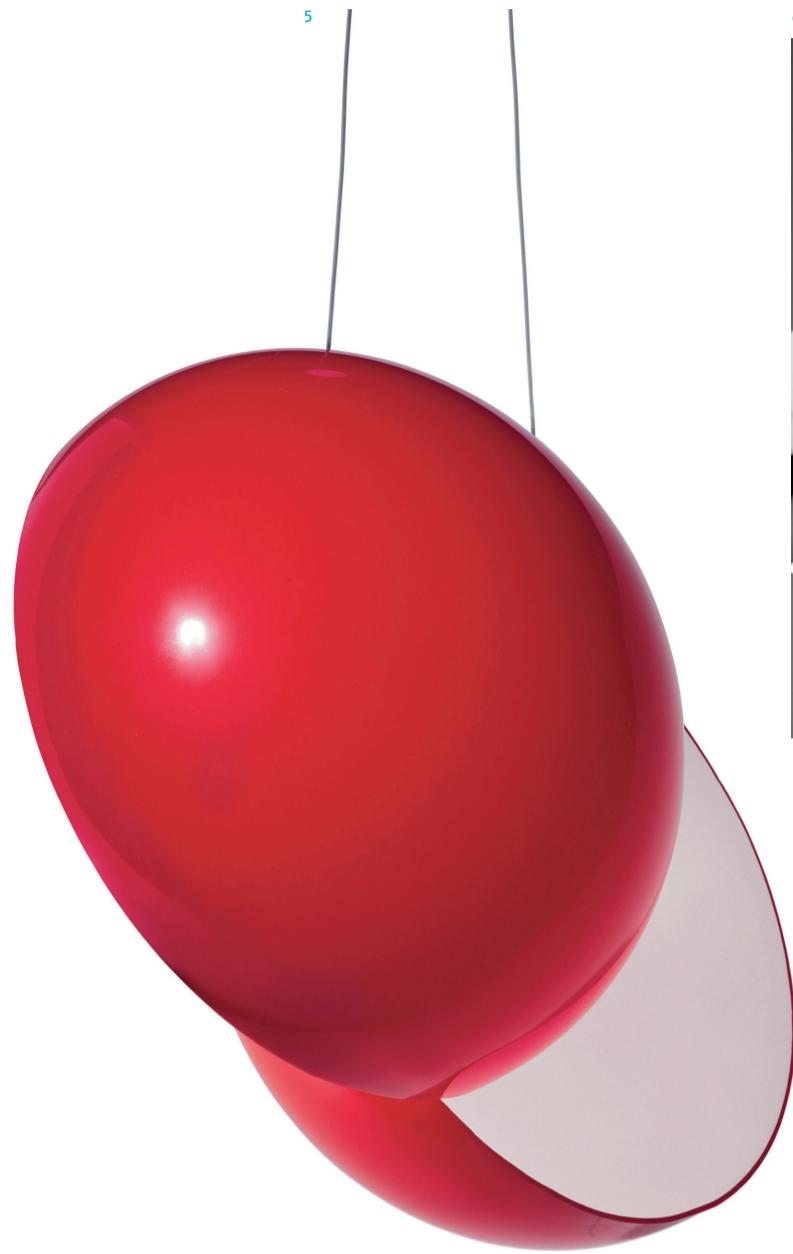
Mono achieves eloquent simplicity, taking the most basic shape of the socket and extruding it into a shade. Fabricated entirely of black Bakelite with a black textile cord, Mono offers a distinctive 5-inch-by-7-inch silhouette. www.bald-bang.com

5 CHERRY
ALT LUCIALTERNATIVE

Designed by Alessandro Crosera, Cherry is composed of two fixed semi-spheres with a light fixture at their intersection. The duo-tone diffuser is made of Plexiglas, making this suspension light not only cheerful and bright, but lightweight, too. www.altlucialternative.com



FEATURE
17



COURTESY RESPECTIVE MANUFACTURERS

**6 MO6
MODULAR**

Providers of fixtures for Zaha Hadid's Phaeno Science Centre in Germany, Modular is a leader in the field of architectural lighting. The MO6 is encased in a broad (9.5 inch) base plate with an asymmetrical groove in anodized black aluminum, rounded corners, and tilting lamp rings that can be customized by color.
www.supermodular.com

**7 FLY-FLY
FOSCARINI**

A winged form molded from a single piece of polycarbonate makes Foscarini's new Fly-Fly, designed by Ludovica and Roberto Palomba, a featherweight fixture that provides 360 degrees of illumination. The 26-inch shape projects light while acting as its own screen to reduce glare.
www.foscarini.com

**8 TATI
KARTELL**

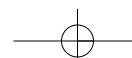
The new Kartell table lamp from designer Ferruccio Laviani references art deco style, but with a clean, rectangular shape meant for contemporary environments. Tati's internal diffuser of white or black methacrylate or pleated cream fabric is surrounded by a transparent polycarbonate body over a chrome base, allowing it to have a different appearance depending on whether its bulb is on or off, bright or dimmed.
www.kartell.it

**9 AUREOLA
YAMAGIWA**

Japanese designer Kazuo Motozawa revisits one of his most popular—and collectible—designs of 1960, reinterpreting the chrome-ringed Aureola with a light touch. The halogen lamp is made of steel and available in a chrome or white finish, measuring 5.5 to 7.5 inches tall.
www.yamagiwausa.com

**10 ZEBRA
LUXIT**

The architectural lighting company Luxit puts an emphasis on technology, and Zebra is typical. Drawn aluminum frames—rectangular, square, or rhomboid—suspend T5 fluorescent tubes behind a translucent polycarbonate screen. The series includes wall-mounted and ceiling-suspension models.
www.luxit.it



THE ARCHITECT'S NEWSPAPER OCTOBER 21, 2009

OCTOBER/NOVEMBER 2009

OCTOBER

WEDNESDAY 21
LECTURES
Anita Glesta, Craig Dykers,
Roger Duffy, et al.
**Art and Architecture:
Strategies for Collaboration**
5:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

Vishaan Chakrabarti
**The Future of Real Estate
Development**
6:30 p.m.
Columbia GSAPP
Wood Auditorium
Avery Hall
www.arch.columbia.edu

Dan Lobitz
**Timelines: New Perspectives
on African Architecture and
Urbanism**
6:30 p.m.
Columbia University
School of International and
Public Affairs
420 West 118th St.
www.africanart.org

EXHIBITION OPENING
Anish Kapoor
Memory
Solomon R. Guggenheim
Museum
1071 5th Ave.
www.guggenheim.org

FILM
Objectified
(Gary Hustwit, 2009), 75 min.
1:30 p.m. & 3:30 p.m.
Cooper-Hewitt, National
Design Museum
2 East 91st St.
www.cooperhewitt.org

EVENTS
**ADC Young Guns 7
Opening Party**
7:00 p.m.
ADC Gallery
106 West 29th St.
www.adcglobal.org

**Traditional Building
Exhibition & Conference**
Through October 24
The Baltimore
Convention Center
One West Pratt St., Baltimore
www.traditionalbuildingshow.com

THURSDAY 22
LECTURES
Dan Sousa
6:00 p.m.
Carpenter Center for
the Visual Arts
24 Quincy St., Cambridge
www.ves.fas.harvard.edu/ccva.html

Ruth Piwonka and David
Voorhees
Flatbush in the 17th Century
6:00 p.m.
Bard Graduate Center
38 West 86th St.
www.bgc.bard.edu

**On the Irish Waterfront:
The Crusader, the Movie,
and the Soul of the Port of
New York**
6:30 p.m.
Lower East Side Tenement
Museum
108 Orchard St.
www.tenement.org

EXHIBITION OPENINGS

Olive Ahyens
Nature/Architecture
Frederieke Taylor Gallery
535 West 22nd St.
www.frederieketaylorgallery.com

Michael Joo
Anton Kern Gallery
532 West 20th St.
www.antonkerngallery.com

Teresita Fernandez
Lehmann Maupin
540 West 26th St.
www.lehmannmaupin.com

FRIDAY 23

EXHIBITION OPENINGS

Matthew Ritchie
Line Shot
Andrea Rosen Gallery
525 West 24th St.
www.andreasrosengallery.com

Nick Mauss
303 Gallery
547 West 21st St.
www.303gallery.com

Bill Viola

Bodies of Light
James Cohan Gallery
533 West 26th St.
www.jamescohan.com

SATURDAY 24

EXHIBITION OPENING

A Purer Taste of Forms and
Ornaments: Josiah
Wedgwood and the Antiques

Philadelphia Museum of Art
26th St. and the Benjamin
Franklin Pkwy., Philadelphia
www.philamuseum.org

EVENT

3D Construction

2:00 p.m.
ADC Gallery
106 West 29th St.
www.adcglobal.org

SUNDAY 25

LECTURES

Brooklyn Utopias?
Roundtable Discussion

2:00 p.m.
Brooklyn Historical Society
128 Pierrepont St., Brooklyn
www.brooklynhistory.org

Judith Dolkart, Norman
Kleebatt, and
Petra ten-Doesschate Chu

Tissot and the Testaments
2:00 p.m.

Brooklyn Museum of Art
200 Eastern Pkwy., Brooklyn
www.brooklynmuseum.org

EVENTS

Civil War Tour of New York City

9:00 a.m.
Katonah Museum of Art
134 Jay St., Katonah
www.katonahmuseum.org

Brooklyn Navy Yard Tour

1:45 p.m.
Brooklyn Historical Society
128 Pierrepont St., Brooklyn
www.brooklynhistory.org

MONDAY 26

LECTURE

10th Annual John T. Dunlop
Lecture: Shaun Donovan
6:00 p.m.

Harvard Graduate
School of Design
48 Quincy St., Cambridge
www.gsd.harvard.edu

EVENT

Historic Preservation
Book Launch:
The Row House Reborn
6:30 p.m.
Columbia GSAPP
Wood Auditorium
Avery Hall
www.arch.columbia.edu

TUESDAY 27

LECTURES

Petra Todorovich
**LiPs: Megaregions
and Planning for
America's Future Growth**
1:00 p.m.
Columbia GSAPP
Room 114
Avery Hall
www.arch.columbia.edu

Spotlight on Design:
Leon Krier

6:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org

EXHIBITION OPENING

**Ghost Stories:
New Design from Nendo**
Museum of Arts and Design
2 Columbus Circle
www.madmuseum.org

Richard Serra

Open Ended and Blind Spot
Gagosian Gallery
522 West 21st St.
www.gagosian.com

WEDNESDAY 28

LECTURES

Paul Goldberger
6:00 p.m.
New Haven
Free Public Library
133 Elm St., New Haven
www.aiact.org

Thomas Leisten

**Changing Attitudes
Towards Power and Palaces:
Architecture Between
Umayyad "Desert Castles"
and Abbasid Urban Imperial
Palaces**
6:00 p.m.
Bard Graduate Center
Lecture Hall
38 West 86th St.
www.bgc.bard.edu

Ulysses Grant Dietz
and Sam Watters

**Dream House:
The White House as
an American Home**
6:30 p.m.
Institute of Classical
Architecture &
Classical America
20 West 44th St.
www.classicist.org

Jerold Kayden

The Place of Planning
6:30 p.m.
Harvard Graduate
School of Design
48 Quincy St.
Cambridge
www.gsd.harvard.edu

EXHIBITION OPENINGS

Artur Zmijewski
Projects 91
Museum of Modern Art
11 West 53rd St.
www.moma.org

THURSDAY 29

LECTURES

Peter Cole and
Peter Miller
**Inventory and the
Poetry of Things**
6:00 p.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

Design/Make>Show:

Ralph Pucci and
Vladimir Kagan in
Conversation
6:30 p.m.
Cooper-Hewitt
National Design Museum
2 East 91st St.
www.cooperhewitt.org

EXHIBITION OPENING

Justin Rancourt and
Chuck Yatsuk
Phase IV
Art in General
79 Walker St.
www.artingeneral.org

FRIDAY 30

LECTURE

Joe Eck and
Wayne Winterrowd
Design Your Perfect Garden
1:30 p.m.
Horticultural Society of
New York
148 West 37th St.
www.hsnv.org

EXHIBITION OPENINGS

Sean Scully
Galerie Lelong
528 West 26th St.
www.galerielelong.com

Daniel Buren

Selected Works
Bortolami Dayan
510 West 25th St.
www.bortolamigallery.com

Carroll Dunham

Gladstone Gallery
515 West 24th St.
www.gladstonegallery.com

SATURDAY 31

WITH THE KIDS

**Fourteenth Annual
Halloween Celebration**
2:00 p.m.
American Museum of
Natural History
Central Park West and
79th St.
www.amnh.org

NOVEMBER

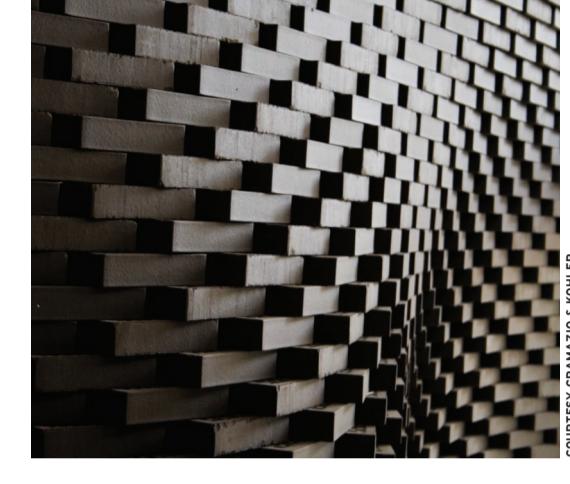
TUESDAY 3

LECTURES

Vince LaCoste and
Chris Sylvester
**The Alternative Housing
Pilot Program:
Bayou La Batre Project**
12:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org

Patrick Blanc

**The Vertical Garden:
From Nature to the City**
6:30 p.m.
Harvard Graduate
School of Design
48 Quincy St.
Cambridge
www.gsd.harvard.edu



COURTESY GRAMAZIO & KOHLER

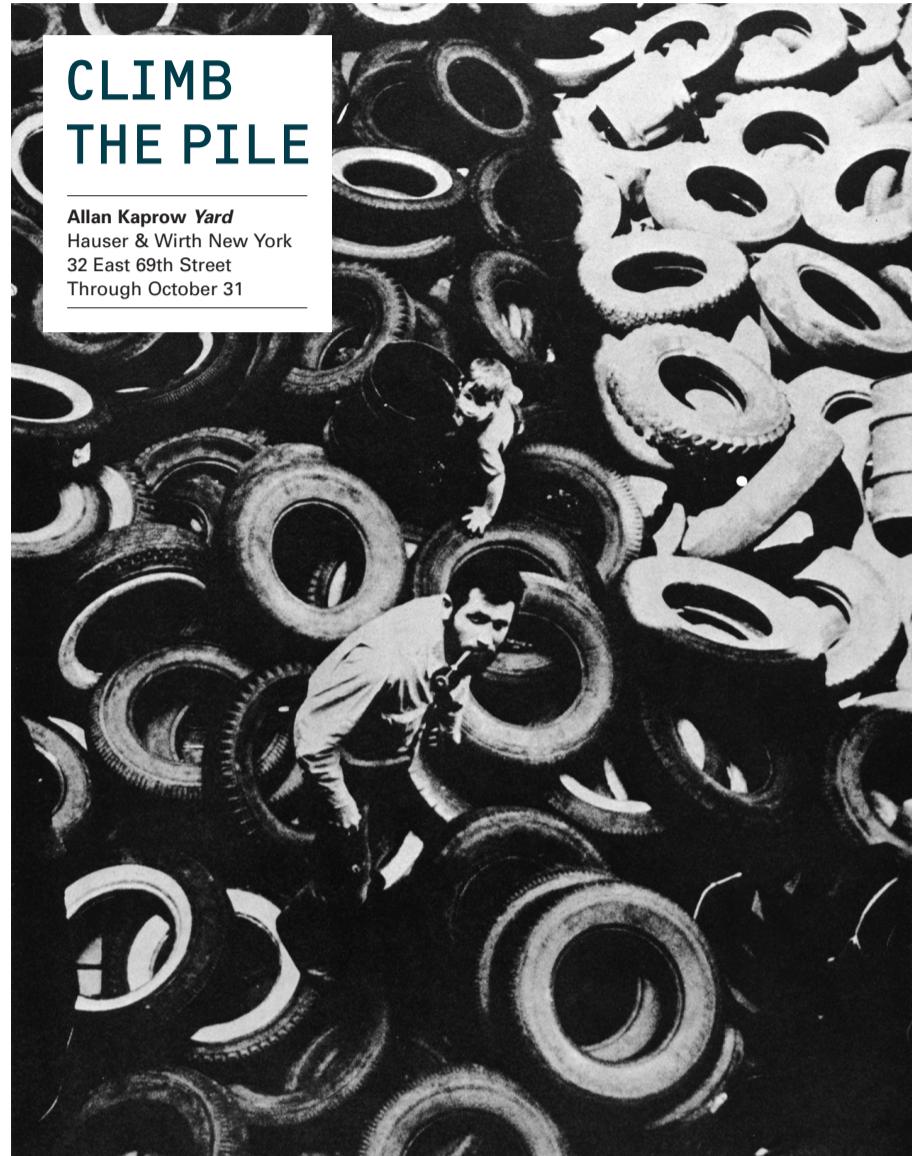


COURTESY ART INSTITUTE OF CHICAGO

HOUSE OF CARS:
INNOVATION AND THE PARKING GARAGE

National Building Museum
401 F Street NW, Washington, D.C.
Through July 11, 2010

An unglamorous fixture of our car-centric cities, parking garages have largely been ignored by urban scholars. *House of Cars: Innovation and the Parking Garage* is the first major exhibit on the aesthetics and function of parking garages, serving up a diverse assortment of historical artifacts: columns and beams used in garage construction, parking attendant hats, a vintage 1927 Model A. Reproductions of sketches by giants like Frank Lloyd Wright and Eero Saarinen testify to the artistic heights possible in garage design, while other images showcase garages over the decades, including Chicago's Marina City towers (1959–67, above), which combined 19 floors of parking with apartments and recreation. A 2004 proposal by Moskow Linn Architects for a structure to dispense ZipCars like Pez candy is among the fresh ideas offered in the exhibit for the role garages could play in the city of the future.



CLIMB THE PILE

Allan Kaprow Yard
Hauser & Wirth New York
32 East 69th Street
Through October 31

Kaprow installing *Yard* in 1961.

Jackson Gallery with tires. He covered the surrounding figurative sculpture with tarp, and encouraged people to engage with the piece and climb the small mountain of black rubber.

The year 1961 was pivotal in the evolution of contemporary art in New York City. These were the waning days of Abstract Expressionism, which had helped transform the city into the center of the art world. This was also just before the emergence of Pop Art, which would make New York its reigning capital.

Allan Kaprow, an artist born in Atlantic City, New Jersey in 1927, was trained as a painter under the tutelage of Hans Hofmann, a distinguished member of the Abstract Expressionist group in New York. He then started working on a thesis about the work of Piet Mondrian, and attended a class given by John Cage at the New School for Social Research. This influenced him to develop a different kind of work he called "environments," involving space and sound.

At this time he famously coined the term "happening" in an article he wrote about the work of Jackson Pollock, who had died shortly before, in which he said that there were two directions the legacy could take. One was to continue into and develop a kind of action painting, what

Pollock had been doing, and the other was to take advantage of the action itself, implying it as a kind of dance ritual.

It would be the beginning of a radical new art practice, less interested in producing an object than getting the public to interact with the work. Later, the word "performance" replaced "happening" and what we call today "installation" replaced "environment."

Many of Kaprow's famous works, like *Fluids*, an enclosure built of large ice blocks melting away like vanishing architecture, were often reconstituted in different environments.

Yard, too, has had many reincarnations in the past. At the Van Abbe museum in the Netherlands, for example, the pile of tires was located in an outdoor patio, open to the elements. Beautiful pictures of snow covering the tires gave a radically different meaning and representation to the work.

The Swiss gallery Hauser & Wirth bought the building located on East 69th Street fifteen years ago. It used to be the headquarters of Don King, the famous and colorful boxing manager of Mike Tyson, among others. Recently, the architect Annabelle Selldorf redesigned the elegant townhouse, and the gallery opened its new U.S. location by reinventing Kaprow's installation. They asked the politically oriented artist William Pope L

to propose his own version of the piece on the ground floor.

The result is highly successful. As you enter, a black tarp covers the storefront window and you are immersed in a dark space filled with tires. You notice the strong smell of rubber and the changing environment, animated by different sets of lights and a soundtrack of a man preaching instructions.

The concept of "happening" and "environment" works well here; you forget you're in an art gallery, feeling instead like you're visiting a suburban junk yard. This is before the gallery assistant cordially invites you to abandon yourself in the mountain of rubber.

If you belong to the "black-clad architect" club, you won't be bothered by the occasional stain you will get from engaging physically with the work. But if you do your weekly shopping at nearby Cartier or Barneys and want to fully enjoy the piece, you should change your customary attire before visiting.

The second floor presents the documentation related to the original installation and the numerous reinventions that have taken place since then, almost 50 years ago, a crucial period when art would break radically from hundreds of years of traditional practices. Enjoy this piece of time travel while it lasts.

FRANÇOIS PERRIN IS A LOS ANGELES-BASED ARCHITECT.

Some artists have the ability to appeal to a wider audience, with the nature of their work and the way it is presented transcending the classic

boundaries of the fine arts, reaching out to other disciplines. Allan Kaprow's *Yard*, currently recreated at the gallery Hauser & Wirth on

the Upper East Side, is one such work.

In the summer of 1961, Allan Kaprow filled the outdoor courtyard of the Martha

ROUTE FIX

Street Design Manual
New York City Department of Transportation
\$35.00 in print or available as a free PDF online.

New York City's *Street Design Manual*, released to the public in May and launched with an exhibition at the Municipal Art Society, is groundbreaking, literally and figuratively. For the past two years, the Department of Transportation has set about to shift the ground beneath people's feet and reappportion the way cars, pedestrians, and bicycles share the city. Over 231 pages, it lays out a new set of priorities delineating ideas for street configurations as well as material choices. In its bid for transparency, it is available by download in digital form and can be ordered in an accessible binder with multicolored tabs for easy wayfinding. Consciously a manual rather than a code book, it succeeds by using little in the way of

technical jargon as it lays out the terrain of possibilities for the city's street network.

Janette Sadik-Khan, the commissioner and an engineer, states in her foreword that "for decades the city restricted itself to a narrow approach to our streets." Narrow indeed, as most designs that didn't have any special funding or group that could ensure long-term maintenance had to settle for five-by-five-foot scored concrete and steel-faced curbs. Differentiated paving for permeability, paces of travel, trees, places to sit, or simply tactile quality was left off the list.

New York's streets make up at least a quarter of its land area. This space is controlled by regulations and lists of allowable materials. The *Street Design Manual* in a sense subverts this list-driven methodology for decisionmaking. It sets up an overall framework starting with goals for safety, context, and even visual excellence.

As far as lists and restrictions go, there is a balance of pragmatism and innovation throughout the sections of the book. The work by architects, landscape architects, and

lighting designers working on innovative public projects like Queens Plaza and Fulton Mall, especially for lighting, is included in the manual. In one section, the Helm and Fulton lights are shown as a new replacement option for the ubiquitous cobra-head lamp, and the City Light by architect Thomas Phifer as well as Schréder Group's LED Type A are shown as pilot projects. One could go through each section and worry that the materials shown and the geometries don't allow for enough variety, but this is counterbalanced by the fact that it represents a broadening of criteria for how to look at the street as design. With that in mind, the mere fact that the current mixed-roadway street is only one page out of a multitude detailing bike lanes, shared streets, and busways speaks to how much change this manual signifies.

Paving, which is the most difficult in New York's demanding procurement and maintenance environment, is the section that has the most need of additional sheets, which the authors say they will welcome. As traditional materials such as granite and newer ones like thermoplastic



COURTESY NYC DOT

imprinting start being used, one hopes to see examples from a variety of designers.

For New York City architects, engineers, and planners, 2009 has been a year for learning new codes. Thankfully, this manual functions in a different way, stimulating rather than restricting a new interest in the fine grain of urban detail. The drive for variety echoes interesting strains of urban theory that explore particularity of places rather than the masterplan view of the city. Since first listening to "A Walk With Richard Sennett" on *Urban Omnibus*, I've realized that

he was directly addressing this paradigm shift. Sennett speaks extemporaneously, relating how his recent seminars on street furniture have assumed a popularity that would have been unheard of in the 1980s. Embedded in his dialogue and in the *Street Design Manual* is a position in full support of the changed city: Modernism saw efficient vehicular movement as paramount and speed as a goal. The street was a conduit on the way to somewhere else. The new approach: You have arrived.

CLAIRE WEISZ IS A PRINCIPAL AT WXY ARCHITECTURE + URBAN DESIGN.

THE ARCHITECT'S NEWSPAPER OCTOBER 21, 2009



Seeing Cities Over Handlebars

Bicycle Diaries
David Byrne
Viking, \$25.95

rides around; he finds that his bike provides a wonderful vantage for seeing a city, and the speed and sociability of bike-riding lend themselves well to taking in the sights and getting a feel for each place.

At a karaoke party in Manila, someone loads "Burning Down the House," the hit Talking Heads song, perhaps hoping he will sing. In the Australian Outback, Byrne helps a family whose car is stuck in a dry riverbed, only to find the patriarch intent on continuing his original path, even if it means surely getting trapped in sand again. In San Francisco, he attends an exhibit of "outsider" art, and riffs on the relative merits of art by professional artists and outsider (untrained, often unsocialized and insane) artists. The only difference he sees between professional art and outsider art is that the latter doesn't deal "with the hermetic and convoluted dramas of the art world itself"—a wonderful line.

Diaries is a collection of riffs. Byrne goes to a private social club in London, and riffs on the British caste system. In his chapter on Manila—one of the most interesting in the book—he riffs on national narratives and mythmaking after seeing paintings commissioned by the Marcoses. Byrne observes traditional vernacular architecture: "beautiful architecture without architects." And when he visits a market, he wonders if the "human scale and the pleasant chaos" inherent in such places isn't part of some "unconscious, though thoroughly evolved, plan," something we carry in our DNA.

Diaries is not geared to architects and planners. Rather, it's a book for lovers of cities, of travel, of bicycling, and of people. His observations about the built environment, like all of

Bicycle Diaries, the new book by the musician and artist David Byrne, is a collection of musings about everything from art and the art world to politics, language, urban planning, music, anthropology, architecture, and the psychology of warfare. And, of course, bicycling. Byrne organizes his chapters around

cities he has visited, generally on concert tours or for art projects. His diaries therefore reflect the importance he places on physical context. As he says in the beginning of the book, cities are, to him, reflections of their inhabitants' values, "not so much as individuals, but as the social animals we are."

Byrne, formerly of the band Talking Heads, writes about Manila, Istanbul, Berlin, Sydney, London, Buenos Aires, San Francisco. He also discusses New York City, where he currently lives, as well as his native Baltimore, Detroit, Niagara, and others. Everywhere he goes, he brings a collapsible bicycle in a suitcase and

Cartoonish Seriousness

Beyond Archigram:
The Structure of Circulation
Hadas A. Steiner
Routledge, \$43.95

Were Archigram the last Victorians or the first Postmoderns (if there is any distinction between these two)? What is the relevance of the architectural provocations of the neo-avant-garde of the 1960s to contemporary theory and practice? The new book by Hadas A. Steiner, *Beyond Archigram: The Structure of Circulation*, addresses the question of legacy as forthrightly as possible by first of all conceding that the project of the legendary British group was always less about the architectural product than it was the process of architectural representation and the circulation of architectural ideas. Thus Steiner adopts the rather tricky strategy of dwelling less upon the well-known Archigram iconography, and focusing more upon the medium of its transmission: the titular publication that appeared in nine volumes between 1961 and 1970. For Steiner, "the journal project itself was a form of architectural practice, one in which information about architecture merged, self-referentially, with an architecture of information."

This fascinating merger

occurred incrementally over the lifespan of *Archigram* magazine, and was reflected in the progressive (if heuristic) embrace of ever-more ephemeral and transient architectural modalities, from a fetishistic fascination with the prefabricated hardware of architectural structure, to the "invisible" software of communications networks. Steiner sees in the evolving content and form of the journal an implicit argument about the status of architectural representation—an argument that has profound resonance in the current professional culture of digitization. The implicit question here is: Can digital technologies (with which Archigram were just beginning to grapple) provide truly new models of imagining architectural and urban spaces, or are they simply more efficient means geared toward the same old ends? Steiner argues in her conclusion that the historical example of Archigram, while answering yes to the former proposition, also demonstrates the deeply problematic nature of the technology of architectural

Derek Boshier's *Sex War Sex Cars Sex* (circa 1967).

representation—an aspect largely suppressed by today's design systems that still "prioritize finite objects over organization."

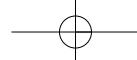
The abstractness of these concerns is offset by the itinerary of the journal through what constitutes a veritable typology of period alternative architectures: space frames, pods, balloons, networks, robots—all collected and displayed with Archigram's characteristic pop sensibility and masterful grasp of the art of public relations. A nice section of color plates conveys the visual and thematic richness of the magazine, with several large images of page spreads that are wonderful to behold. Fortunately, however, Steiner does not cede total control of the argument to the content of the issues and the (frankly somewhat arbitrary) editorial selections made at the time by Warren Chalk, Peter Cook, Dennis Crompton, David Greene, Ron Herron, and Michael Webb. She often allows one or two issues to suggest a deeper cultural archaeology. A section on bubbles and pods is one such instance that the author pursues with great success, tracing the fascination for natural structures to its 19th-century roots.

But given the emphasis on the magazine medium and the "dissemination of architectural ideas," it seems strange that Steiner



chooses not to contextualize *Archigram* as one of many small architectural magazines being produced in several countries at the

time (which, as recent publications and the 2007 exhibition *Clip/Fold/Stamp* have reminded us, it certainly was). Even **continued on page 21**



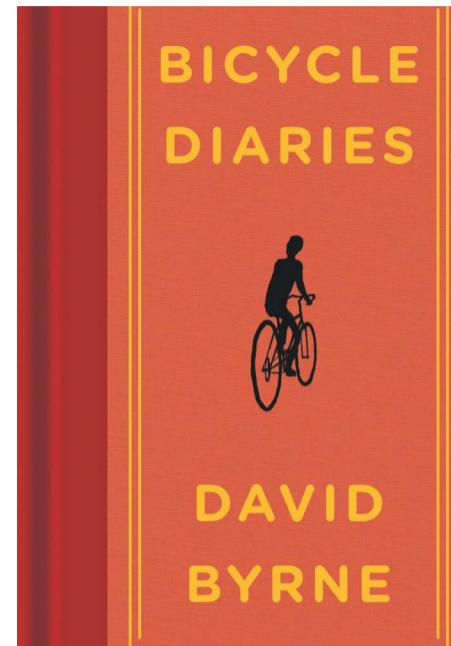
A Byrne-designed bike rack on 5th Avenue.

his observations, are somewhat brief, and he seems to be interested in the built environment only insofar as it represents the character and aspirations of the people who inhabit it or travel through it. Byrne gently mocks "starchitecture," describes the work of noted Danish urban planner and architect Jan Gehl in Copenhagen, London, and Melbourne, and praises Berlin's streets ("I'm kind of in shock—it all works so well"). But *Diaries* is ultimately a travelogue for anyone interested in cities and bicycling.

A cranky reader might complain that *Diaries* is just a series of ramblings, and be further frustrated that the book's title inocu-

lates Byrne against this criticism. Experts may find some of his musings about their respective fields to be lightweight. But it is unfair to criticize Byrne for straying; for one thing, his writing is eminently readable, and by virtue of being pulled from his journals, the book's sections are short and punchy. For another, his musings are enlightening, fun, and thought-provoking; I kept being struck by the intensity of Byrne's curiosity and by his open-mindedness. And in the end, the premise clearly freed Byrne from any inhibition. As a result, *Diaries* is a fresh, unpretentious, and deeply humanist look at the world.

I have to wonder if the bicycle doesn't



LEFT: COURTESY PAGEWILDERSTEIN; RIGHT: COURTESY VIKING

have something to do with Byrne's lack of pretension and his humanist outlook. Navigating foreign roads—and New York City streets, for that matter—on a bike is a humbling experience, as well as exhilarating and liberating. Perhaps this has contributed to Byrne's perceptions about the people around him. Like so many self-professed shy people, he often comes back to and celebrates humans as social animals, and his interest in people informs his views about all the disparate subjects he covers in *Diaries*, including the cities we animals create.

NICK PETERSON IS A CYCLIST AND PLANNER BASED IN BROOKLYN.

CARTOONISH SERIOUSNESS continued from page 20 when her discussion touches upon other participants in the samizdat culture of the '60s, like Austrian Hans Hollein, or the French groups Architecture Principe and Utopie, they are not characterized as writers and publishers but merely as designers who had some contact with Archigram. What is lost in this case is a nuanced picture of an intense and polemical network of architectural debate, in which Archigram was both central but also highly controversial.

The agenda of *Beyond Archigram*, however, is less about clarifying a historical record or outlining an ideological context than about provoking contemporary designers toward historical reflection about their own practices and values, and today's culture in which "the representation of ephemeral and virtual environments continues to play itself out within digital discourse as an idyllic form." As such, Steiner implicitly urges the reader to look beyond Archigram's only slightly satirical embrace of mass culture, their objectification of women, their unconvincing promotion of drug subculture, and to see instead a meditation upon the vicissitudes of architectural image-making. How can the traditional act of drawing (digital or otherwise) capture the fleeting, situational complexity of movement and social interaction; of the subjectivity of individual perception; of life itself?

LARRY BUSBEA IS THE AUTHOR OF *TOPOLOGIES: THE URBAN UTOPIA IN FRANCE, 1960-1970*.



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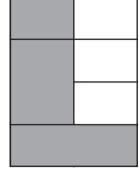
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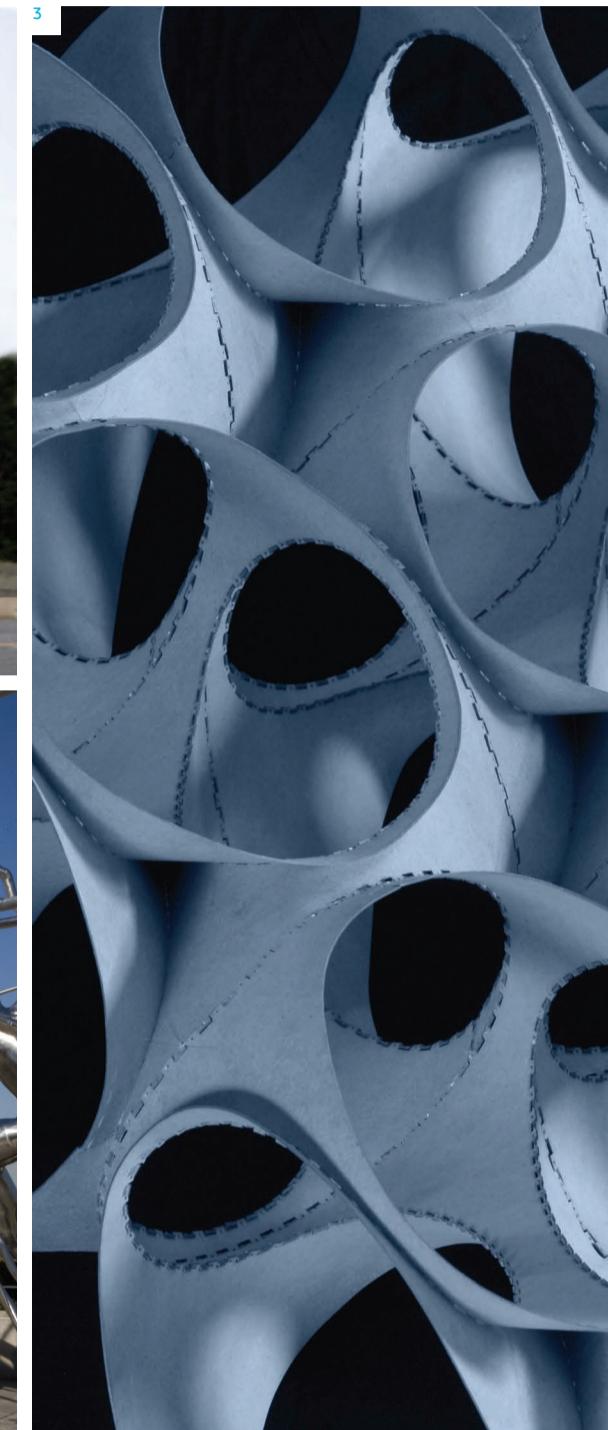
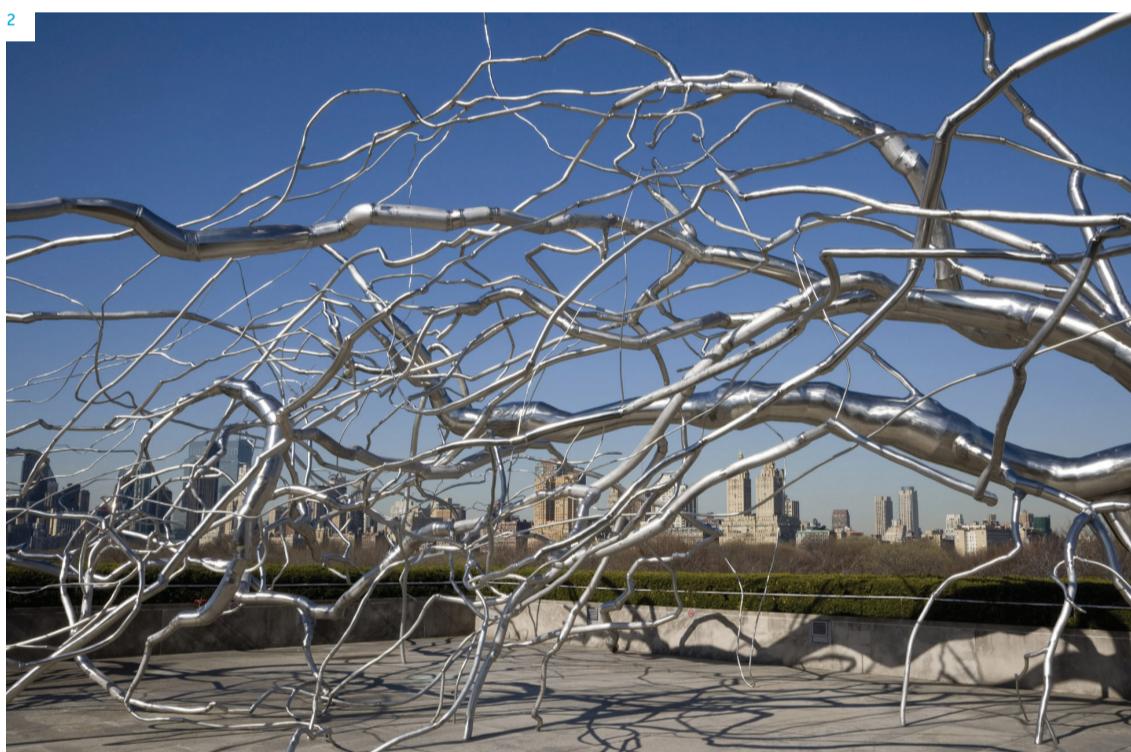
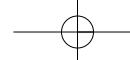
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REFLECTIONS ON METAL

On September 30, The Graduate School of Architecture, Planning and Preservation at Columbia University held its third annual materials conference on metals in architecture and engineering. Much was debated concerning the sustainability and viability of steel as expensive or artistic resource, and the fragility of architecture (or was it architects?) versus the pragmatism of engineering (or perhaps engineers). AN asked a scholar, an architect, and an engineer to describe the metal project that most impressed them with metal's continuing capacity to surprise.

**1 THE MARKEL BUILDING, 1962
HAIG JAMGOCHIAN
RICHMOND, VIRGINIA**

"While I am generally suspicious of invoking the vernacular sideshow as a way of deflating the ambitions of academic conferences—not the way the Markel Building was used in this case but still a well-known and over-used gambit—I am a great fan of the novelty item. I had never seen the Markel Building before and was amused by the miscegenating notion of baking Frank Lloyd Wright's Guggenheim in Andy Warhol's tinfoil. More per-

tinent to the conference, however, was the way the crumpled aluminum surface suggested an experiment in the behavior of a particular metal, which struck me at the time as a radical departure from the tendency in the conference to focus on the engineering of steel to a thinness bordering on the immaterial. In this sense, the Markel Building served for me as a surprising intellectual opening in the conversation."

Sylvia Lavin, director,
Critical Studies Program,
Department of
Architecture, UCLA

**2 MAELSTROM, 2009
ROXY PAINE
THE METROPOLITAN MUSEUM OF ART, NEW YORK**

"Roxy Paine's new sculpture on the roof terrace of the Met, *Maelstrom*, is an inspiring and very ambitious work of structure in stainless steel. Form and structure are united to shape space without any additional elements. And the enthusiasm and movement of the visitors around and through it seem to present an emotional link: Sculpture to Architecture."

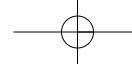
Steven Holl,
Steven Holl Architects

**3 THE APOLINARSKA PROJECT, 2008
ALEKSANDRA ANNA APOLINARSKA INSTITUTE FOR LIGHTBUILDING AND CONSTRUCTION STUTTGART, GERMANY**

"Basically, this is just an endless piece of hammered aluminum. It can be a huge metal sponge, very thin and laser-welded at the edges. The prototype shown here is very light at 40 feet long and ten feet high. It could be used as a facade element that provides shading and directed light, or slow down the wind to allow windows behind to be opened. Or it

can be loadbearing for whatever. The big trick is that the modified honeycomb shapes focus on certain exposures, so when you look through, you only see certain things. There are at least 2,000 different shapes and I think this is some very interesting research for potential structures."

Werner Sobek,
Werner Sobek Engineering & Design



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