

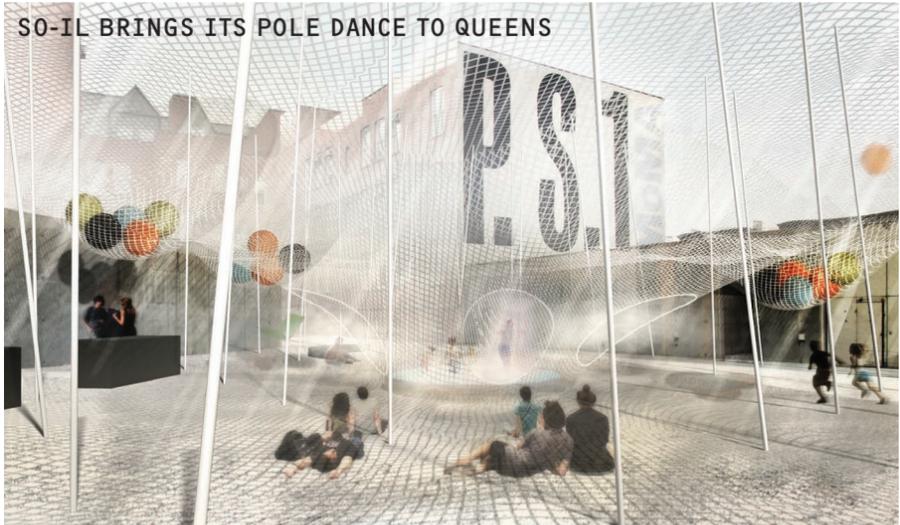
THE ARCHITECTS NEWSPAPER

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SO-IL BRINGS ITS POLE DANCE TO QUEENS

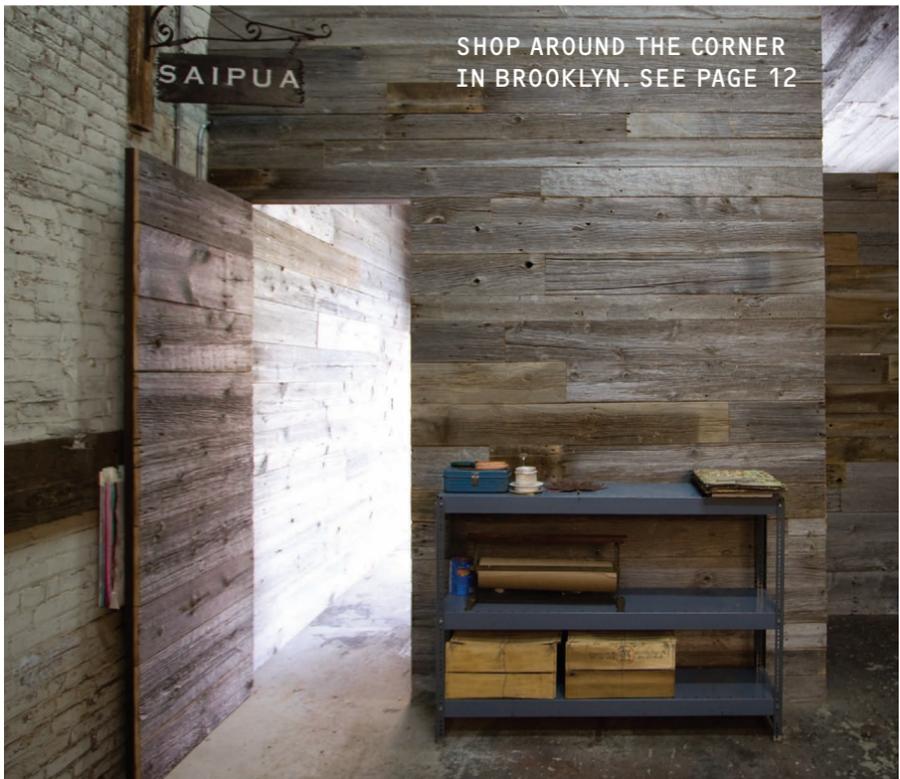


COURTESY SO-IL

SHAKING UP P.S.1

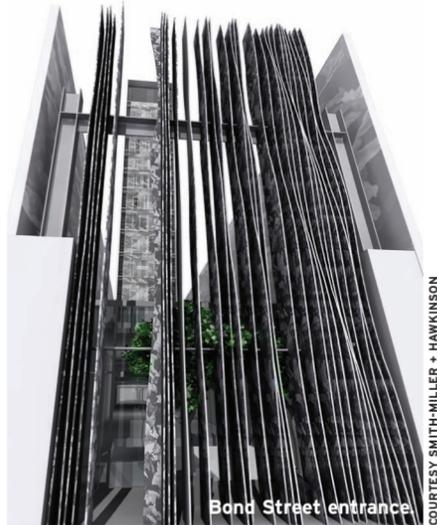
Technically, the nation may be out of the recession, but it certainly doesn't feel like it. That sense of disequilibrium was the driving concept behind *Pole Dance*, the wobbly winner of this year's Young Architecture Program at P.S.1. Created by Florian Idenburg and Jing Liu of Solid Objectives-Idenburg

Liu (SO-IL), *Pole Dance* beat out entries from two other Brooklyn firms, Freecell and Easton+Combs, along with Cambridge's William O'Brien Jr. and the Danish contender BIG-Bjarke Ingels Group. MoMA and P.S.1 announced the winners on January 22. Idenburg called the **continued on page 5**



SHOP AROUND THE CORNER IN BROOKLYN. SEE PAGE 12

COURTESY TACKLEBOX



COURTESY SMITH-MILLER + HAWKINSON

LPC CONTENDS WITH DEVELOPER'S UNCONTEXTUAL TOWER

HEIGHT ISSUES

The Great Jones Hotel is a 13-story sliver building that snuck into the ground before the section of Noho surrounding it was made a historic district in the fall of 2008. The building thus did not have to undergo review by the Landmarks Preservation Commission, that is, until the developer cut so many corners in its rush to build that the LPC now gets another crack at it.

Many in the community were hoping the city would require the developer, SDS Brooklyn, to tear down its topped-out hotel and start anew. Instead, the L-shaped building on a through-lot with entries on both Great Jones and **continued on page 11**



COURTESY GOOGLE EARTH

VAST TRACT OF ASTORIA TO BE SENSITIVELY REZONED

Keeping Houses

Astoria was once a quiet neighborhood in northern Queens lined with working-class one- and two-family homes. Many still remain, but like so many outerborough areas, it has in recent years been overtaken by out-of-scale development tapping into outdated zoning.

To counter this, the City Planning Commission certified a **continued on page 3**

INSIDE RETAIL

AN TRACKS THE TRENDS IN SMALL-SCALE CREATIVE RETAIL DESIGN; TALKS TO RICH BRILLIANT WILLING; AND ASKS TOP ARCHITECTS TO NAME THEIR FAVORITE DISPLAY SYSTEMS. SEE PAGES 12-15

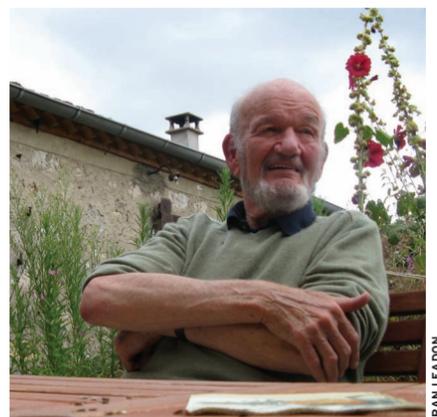
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FRAN LEADON

NORVAL WHITE, 1926-2009

Architect, educator, and sharp-witted editor of the *AIA Guide to New York City*, Norval White died on December 26 at age 83. Here two colleagues remember the irrepressible champion of New York architecture.

Richard Dattner
Dattner Architects

If Norval White has been described as a larger-than-life personality, he was physically and acoustically even larger. My first sighting, and hearing, of Norval was at the Cooper Union in 1963—where I was joining him on the architectural faculty. Towering over the crowded reception in the Foundation Building, his stentorian voice commanded attention—and ultimately, appreciation—since he was usually the most knowledgeable person in the room. Norval was a polymath, conversant with architecture, literature, politics, French culture, and almost everything else.

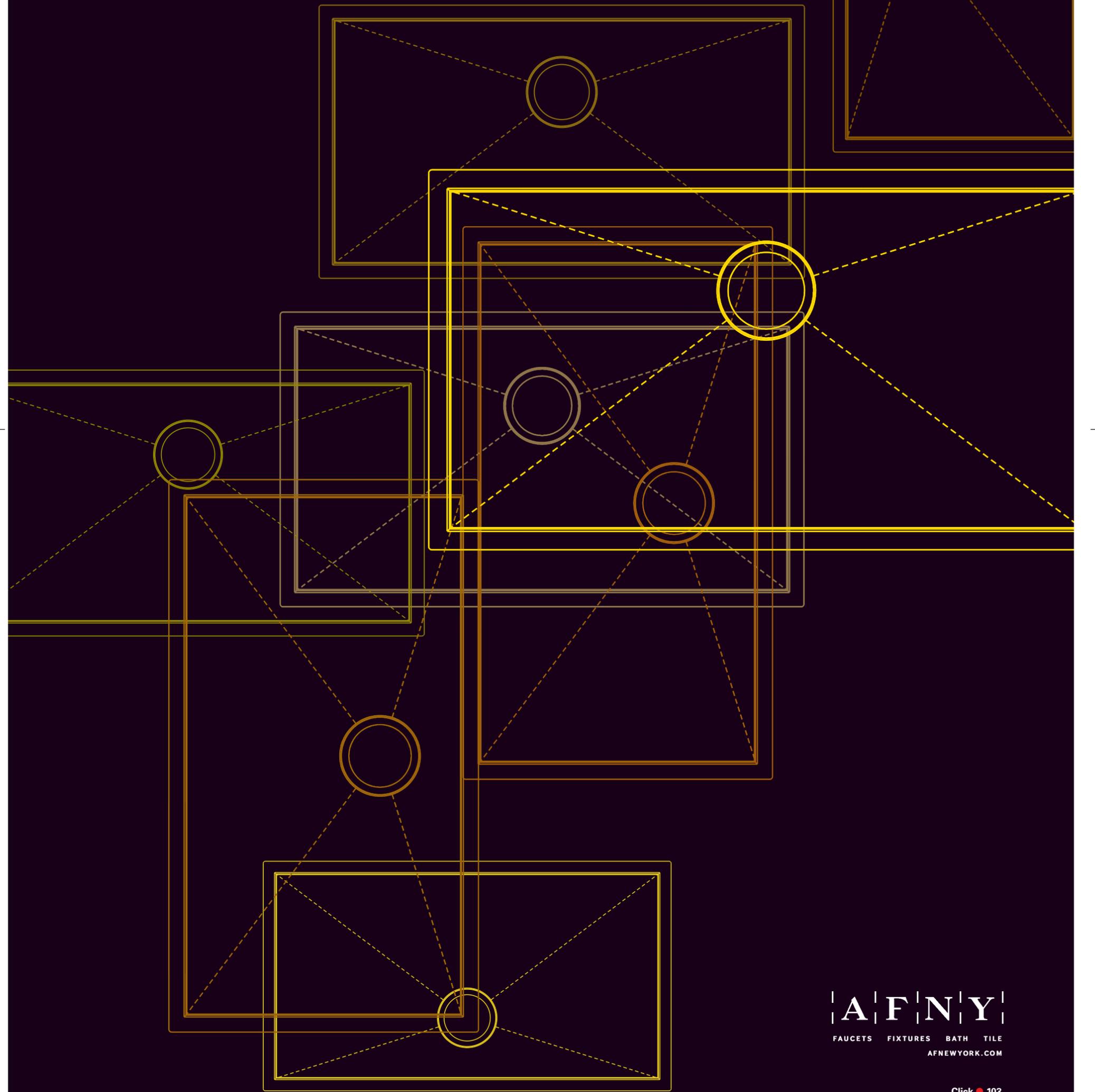
Norval White was **continued on page 10**

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CONTRIBUTORS

MARISA BARTOLUCCI / SARAH F. COX /
DAVID D'ARCY / THOMAS DE MONCHAUX /
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VOLUME 08, ISSUE 3 FEBRUARY 17, 2010. THE ARCHITECT'S NEWSPAPER (ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2006 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

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PUBLISHING TIES THAT BIND

The first architecture magazine in the United States was *The New York Ecclesiologist* published in 1848, but it only lasted five years. It was created by a predecessor organization to the American Institute of Architects, the New York Ecclesiological Society, and it represented the growing voice of the profession.

The first really serious architecture magazine in his country, *The Inland Architect and Builder*, was published in 1883 in Chicago and was instrumental in calling for a strong and diversified professional organization. More often than not, such journals were associated with professional societies and supported by their membership lists. In fact, throughout its history the AIA has supported or sponsored several journals and magazines as a benefit to its members. In the 1920s, for example, the AIA handed the reins of its quarterly magazine, *The Journal of the Society of AIA*, to Regional Planning Association of America founder and member Charles Whitaker, who turned the journal into a forceful advocate for government housing and community planning. Whitaker's magazine eventually became the *AIA Journal* that in turn became *Architecture* magazine. Headquartered in New York, *Architecture* was the official magazine of the association until it sold its coveted AIA affiliation with its guaranteed membership lists and income to McGraw-Hill and *Architectural Record* in 1996. *Record* then became the "official" journal of the AIA until last month.

The AIA has now decided to transfer its endorsement and subscription income to Washington-based Hanley Wood's four-year-old *Architect* magazine in January 2011. The rumor is that the AIA wanted to exert more control over editorial content than its arrangement with *Record* allowed. The AIA seems to believe that it will be able to better shape information coming from a magazine group just down the road from its Washington "Octagon" headquarters. They also wanted a publisher who would manage their yearly convention business. And while McGraw-Hill was planning to hire the same organization that currently runs the convention, Hanley Wood already has such a business in-house.

Still, it cannot be good news that the AIA thinks its views of the profession are best served by controlling the information it publishes. *Architectural Record* under Robert Ivy and its superb editors—from Suzanne Stephens and Cliff Pearson on down—always balanced the need to please the AIA with a belief that architecture deserved something more than a trade publication. Nothing we have seen from the Washington-based *Architect* has shown that it will follow this path.

Finally, it is curious to imagine a compelling magazine on architecture coming out of Washington, D.C., where there is virtually no architecture community nor culture of design. The profession may only realize what it has lost when the transfer from *Record* to *Architect* happens next year. What is to happen to *Architectural Record* and its staff of professional journalists? The editors are suggesting—perhaps, wistfully—that they may start up a subscription department and become a self-supporting business—or even an online-only magazine. But given McGraw-Hill's recent sale of *BusinessWeek*, the company does not inspire confidence that it has the desire or means to make an independent architecture magazine really work. Stay tuned.

WILLIAM MENKING

KEEPING HOUSES continued from front page rezoning plan covering 238 blocks on January 25, following two years of intensive development with the community. "I think it's going to save Astoria and protect its character for my kids and their kids," said Peter Vallone, the City Council representative who has lived in the area his entire life. It is also notable for being the first plan along the Hudson and East rivers not to include substantial waterfront upzoning.

While nearly every neighborhood in the city was remade during the last real estate boom, Astoria was especially hard hit by sore-thumb developments. These 10- to 12-story apartment blocks, built right up to the sidewalk and sticking up in the midst of predominantly low-rise residential communities, exploited underlying zoning implemented in 1961 that allowed for greater density in most places.

In that plan—modified only slightly since then—two blanket zonings covered more than 100 blocks north and south of the Grand Central Parkway. To the north was R5, which set out 40-foot height limits but still allowed for the recent spate of blocky condo buildings that overshadow the extant single-family homes. In the R6 districts to the south and parts of the west, there were no height restrictions and huge community facilities bonuses, allowing for buildings with densities four-to-five times that of the surrounding buildings. This allowed developers to buy up tracts of land and build condos, some surpassing 20 stories, as well as a preponderance of sliver buildings, rising upwards of a dozen stories, filling tiny lots on streets once lined with row houses.

To address these problems, the city has proposed a mix of contextual zoning and fine-grained planning, according to Commission Chair Amanda Burden. Now strict height, bulk, and yard restrictions will be in place, not necessarily limiting development so much as ensuring buildings are not out of scale. "We have worked extensively with the community to craft a comprehensive new zoning plan so the neighborhood will no longer be threatened by out-of-scale new developments," Burden said.

As with all rezonings, the city made sure to add density to balance out the places where it was taken away. Steinway, 21st, and 31st streets have all been overlaid with a new mixed-use commercial district of taller buildings with more retail at their base, though even that was capped at 80 feet. And little density was added along the water, partly because of neighborhood opposition, partly because there was no alluring real estate, as parks, public housing, and a huge Con Ed power station line much of the riverfront.

Vallone said the community is generally thrilled with the rezoning, wishing only it had come sooner. "When it comes to property values, most people realize this is going to retain your value down the road," he said.

MATT CHABAN**LETTERS****OUT OF THE ORDINARY**

The pundits and academics haven't understood the genus "architect" ("Bluntly Speaking," AN 01_01.20.2010). We care about everything! In 1925, Corbu proposed a museum of the everyday, and illustrated common glasses and bottles, steamer trunks and filing cabinets. Consider also the photograph of Mies in his Chicago apartment: The table and chairs are his, but the room remains "as found," with Paul Klees on the wall. Architects from the Smithsons to Bob and Denise demand what? Ordinarity!

Some years ago, under the sponsorship

of Steelcase, 62 prominent individuals chose objects representing "industrial elegance." These included both ordinary paper clips (Gwathmey) and stealth bombers (Philip Johnson). Every choice was anonymous, but nevertheless the individual choices were serious. Yet, the Museum of Modern Art (as well as lesser institutions) remains unmoved. Now, only "high-style" items are deemed suitable. High-style has its place, but the ordinary demands recognition.

TOM KILLIAN
FRANÇOISE BOLLACK ARCHITECTS
NEW YORK

TRADING UP

I enjoyed your "Insider Trading" feature listing recommended consultants and vendors (AN 01_01.20.2010). We at Langan Engineering & Environmental Services were pleased to be on the list. For future reference, we'd be more accurately described in the "multidisciplinary" category. In addition to civil and environmental, our third (and longest-serving) primary practice is geotechnical engineering; and we also offer transportation engineering, land surveying, and natural resource permitting.

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ANDREA MALIZIA

With space at a premium, deciding whether to use the top floor of the Museum of Arts and Design as a restaurant or as a gallery must have been a tough choice. Luckily, the museum found a way to have its cake and eat it too: Co-owner Brian Saltzman and project architects Schefer Design created the Robert restaurant to double as a showcase of contemporary design in furniture, lighting, and video art. London-born architect Philip Michael Wolfson contributed Robert's reception desks, mirrored cocktail tables, and bar stools, as well as a communal table made from a plank of powder-coated aluminum that he has bent into a spiky, 6-foot-tall sound wave. The jazzy theme continues in architect Johanna Grawunder's LED-lit Lucite chandeliers, which hang suspended from the ceiling to create a scattered field of glowing orange rectangles. These angular lines are balanced by the curves of Vladimir Kagan's neutral-toned swoopy sofas. A rotating series of artwork—beginning with Jennifer Steinkamp's video art piece *Orbit 2*—vies with expansive views of Columbus Circle and Central Park for diners' attention.

JULIA GALEF

EAVESDROP > SARA HART

DWELL IN THE HOUSE OF ENNUI

Not since *The Gutter* thrilled us with snarky opinions and unsubstantiated rumors, and the short-lived *Edifical* worked valiantly to fill its slippers, has there been any satirical commentary about designers or the design media that promote them in the blogosphere. Enter the *Unhappy Hipsters* (unhappyhipsters.com), a blog that pokes fun at images mostly from *Dwell* magazine of homeowners in their oh-so-clever modernist houses. The authors of the *Unhappy Hipsters* pluck photographs from recent issues and rewrite their captions with deadpan faux earnestness. It's not that hard: More often than not, the photos are styled with one dweller gazing listlessly out of a vast expanse of glass into a vast expanse of nothingness, presumably recalling a *Sylvia Plath* poem about "designing futures where nothing will occur." When children are posed in the shots, their expressionless round faces seem a little sinister. One worries about Billy's hamster.

Needless to say, the bloggers are keeping their identities secret, as they have day jobs to protect. They did, however, graciously respond to an email query from Eavesdrop. The creators are two female friends, a writer and graphic designer, who started *Unhappy Hipsters* to amuse themselves. They use it to ask the important questions, such as, "You picked the concrete floors and the gravel yard. Can't you pretend to like it?"

The blog has gone viral with nearly 6,000 Twitterers. "We pick all the photos and write all the captions. Nothing is reader generated, although we've gotten plenty of submissions," they said. Eavesdrop is dying to submit, but will settle for sharing our favorite caption on a father-and-toddler photo where the two face off from custom-sized adult and miniaturized seating: "The debate—whether the ubiquity of suburban neo-modern developments was really an upgrade from new-money McMansions—ended in a standoff, mired by the generation gap." Irony wins again.

SEND TIPS AND STYLISH ABJECTION TO EAVESDROP@ARCHPAPER.COM

COURTESY RPBW

PIANO DESIGNS NEW WING FOR BOSTON'S GARDNER MUSEUM

STILL A LADY

A hands-off approach to a beloved museum is understandable when considering an expansion. And at the Isabella Stewart Gardner Museum in Boston, Renzo Piano has kept his 70,000-square-foot extension 50 feet away from the Venetian Palazzo replica that the linen heiress built in 1902 for her eclectic collection. The sculpture, tapestries, and paintings by Botticelli, Titian, Rembrandt, Degas, and Sargent are housed with the strict stipulation that her museum be used "for the education and enjoyment of the public forever."

Located in the backyard, with a new main entrance on Evans Way rather than facing the Fenway, the new wing—long in discussion and finally unveiled on January 21—more than doubles the museum's size to 130,000 square feet. But in height, its four stories will reach only to the eaves of the older structure. Piano's extension is connected by a 75-foot glass passage that directly slides into one of the peripheral

corridors around the famed glass-roofed courtyard. (The original entrance off the Fenway once introduced people on axis with the courtyard, but that direct approach had long since been displaced by a side entrance.) "You used to enter in an obscure way, and it will still be an obscure way," Piano said at a press briefing. "It was important to not be too direct, to protect the fragility of the place."

Without the need for other contiguities, Piano was free to build his own sculptural shape and has done so modestly, breaking the addition down to manageable elements and focusing his design energies on two corrugated copper-clad boxes atop walls of glass and separated by a glass-encased circulation stair. One 40-by-40-foot cube houses a 300-seat concert hall for the museum's popular music program. The other 30-by-30-foot box, for the display of artworks from the collection, features a floor-to-ceiling glass wall facing the back of

Evans Way Park elevation.

Gardner's palace. The cafe, bookstore, classrooms, and administration offices are all located on the ground floor and to the rear of the twin cubes, where there is also an expanded conservation department.

Last summer, controversy erupted shortly before the museum's board voted unanimously to proceed with the expansion. At issue was a Gothic-trimmed carriage house containing an artist's apartment that some preservationists and staff members wanted to protect because it was inspired by ideas that Gardner shared with the art critic (and friend) Bernard Berenson. After a brief scuffle in the press last May, the carriage house was demolished in July and the site cleared for new construction. That space will now include a small greenhouse where two artists' residences will be tucked under a sloped glass roof.

The museum has so far raised enough funding to proceed with \$102 million in pledges toward a total budget of \$114 million for the new wing, which is scheduled for completion by early 2012.

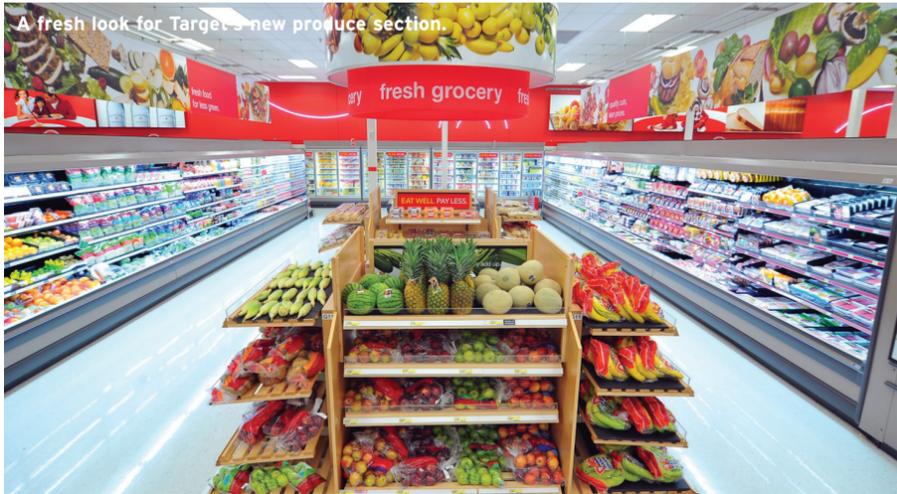
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TARGET REFINES BIG-BOX MODEL FOR URBAN LOCATIONS

BULL'S EYE ON CITIES

The sluggish economy hasn't slowed mega-retailer Target's expansion plans. The design-savvy discount store is spending more than \$1 billion this year to upgrade 340 of its locations across the country, many of which will now include fresh food sections. In addition, Target is focusing more on urban areas for new stores, adapting its suburban big-box model for denser, more pedestrian-oriented locations.

Target calls its fresh food sections "Pfresh." About 100 Target stores currently have Pfresh components, and the company expects to more than triple that this year. "Our customers are looking for one-stop shopping," said company spokesperson Hadley Barrows. These sections allow the stores to compete with traditional grocery stores and with WalMart stores, many of which now also offer fresh food.

According to Barrows, Target has about 40 "unique stores," which tend to be in urban areas, and include multi-level and single-level stores with parking underneath. These stores are smaller, about 60,000 to 100,000 square feet as compared to 128,000 square feet for the average Target store. The smaller stores have an "edited assortment of products," according to Barrows. "Our focus is on creating a clear sense of entry, developing interesting and innovative architecture, and fitting into the existing context of the neighborhood," she wrote in an email. "Of course, inside, our urban stores will 'feel' like Target and will deliver the same 'Expect More. Pay Less.' brand promise

our guests have come to expect from us."

This year, Target will open locations in urban neighborhoods in Chicago, New York, Los Angeles, and Boston.

"When considering a new site for a store, we always partner with the cities involved, and consider a number of factors including how existing stores in the area are performing, demographics, competitor activity, and market potential," she wrote. "Along with these, for urban stores we also consider the uniqueness of the specific site from an access, parking, and visibility perspective." Access to public transit is also a factor. *Crain's Chicago Business* has reported that the company is negotiating for space in the Louis Sullivan-designed Carson Pirie Scott building on State Street in Chicago's Loop. The company declined to comment on the possible location. In New York, it will open a store in Harlem's East River Plaza this spring—where it will become Manhattan's first Target—and another store in Flushing, Queens. These two outlets join existing locations that include Gateway Center in the Bronx; Elmhurst, Queens; and Brooklyn's Atlantic Terminal.

According to Barrows, the Minneapolis-based chain has approximately 50 in-house architects and works with three outside architecture firms: RSP Architects, headquartered in Minneapolis; MulvannyG2 Architecture, based in Bellevue, Washington; and MBH Architects of Alameda, California. The majority of design work is done in-house. **ALAN G. BRAKE**

SHAKING UP P.S.1 continued from front page competition a rare opportunity for young firms to test out their ideas, especially at a time when much work has dried up. The design, he added, reflects those anxieties. "What we wanted to do is propose a structure that was constantly trying to find its balance as it was influenced by people and outside forces," he explained. "It's a take on the wider world, where we're always trying to find balance in our lives and in everything around us."

The design is more pliant than anything yet staged at the annual summer installation at P.S.1's courtyard in

Queens. *Pole Dance* begins with nearly 100 fiberglass rods measuring 2 inches around and 25 feet tall, anchored into the ground at 12-foot intervals. The free-moving poles are designed to rise above the courtyard walls, "to broadcast the activity inside to the city," Idenburg said.

Then, 14 feet up, at the height of the courtyard's walls, a trapeze-like net measuring about 9,000 square feet will be bungeed to the walls and poles. The mesh will flex and droop, with strategically cut holes that include a large opening in the main courtyard that is anchored to the central pool. There, it will

create an interior space somewhat protected from the hubbub of P.S.1's weekly summer parties. SO-IL is working with Buro Happold and Sciame on the project, which has a budget of \$85,000 and should open in late June.

As a final element, dozens of balls will bounce around the net, reacting as the poles are moved to create a sort of game, though one without any rules, at least not yet. "Visitors can make their own rules as they experience the space," Idenburg said. The whole, tenuous structure moves in uneasy concert—much like the world beyond. **MC**

SPLENDID ISOLATION



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

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DAVID SARKISYAN, 1947–2010

The resentment from Moscow's mayor Yuri Luzhkov did not stop with the death of David Sarkisyan, the Erevan-born director of the Russian State Museum of Architecture (MUAR), who passed away in Munich on January 7 after a brief bout with cancer. The mayor explicitly forbade Sarkisyan's burial in the Armenian cemetery of Moscow, so the large gathering of his friends had to follow him to his final resting in the Troekurovskoe suburban necropolis. An outspoken critic of the mayor's decisions relative to the city's built heritage, Sarkisyan would have relished his ability to stir up bureaucratic trouble from beyond the grave. Sarkisyan had succinct and biting words for the transformation of Moscow into "a symbiosis of Disneyland, Las

Vegas, and a Turkish resort," while fighting a desperate rear-guard action for the preservation and careful restoration of many pre-revolutionary and Soviet landmarks. His death shocked Russia's intelligentsia.

Born on September 23, 1947 in Soviet Armenia, Sarkisyan studied biology and human physiology at Moscow's State University, commencing a first career in pharmacology during which he designed innovative treatments for Alzheimer's disease. He then moved on to the world of cinema, shooting close to 20 documentaries, including the acclaimed *Comrade Kollontai and Her Lovers* (1996). In 1991, he was first assistant director during the filming of Yuri Klimenko and Rustam Khamdamov's *Anna Karamazoff*, starring Jeanne Moreau. Art continued to hold him in its sway after the collapse of the Soviet Union. In 1994, he founded the gallery Nashchokin's House in Moscow, and during the 1990s devoted himself to film critiques for several Russian newspapers.

I met him first in 2000, shortly after his appointment as the director of the State Museum of Architecture, when he was beginning to shake up this venerable institution. A repository for hundreds of thousands of drawings and a vast collection of photographs and artifacts, the museum had been founded in 1934 and was a rather sleepy place. In the post-Communist era, major changes occurred. First, a collection of 364 Old Master drawings looted in Bremen in 1945 by Viktor Baldin, the museum's head for 25 years, was unearthed, leading to unending polemics. Then, the massive museum archive had to be relocated from the suburban Donskoy Monastery (which was summarily returned to the Orthodox Church) into the main premises of the museum in central Moscow where, in dire conditions due to severe lack of funds, they

continue to be kept.

Unable to restore its premises in the 18th-century Talyzin Mansion on Vozdvizhenka Street, Sarkisyan made a virtue out of hardship, opening in freezing weather the unheated and rundown wing appropriately called the "Ruina," mounting fascinating exhibitions that captured audiences wrapped in their overcoats. It became one of the most sought-after exhibition spaces in the city. He engaged the MUAR in the First Biennale of Contemporary Art in Moscow of 2005, and developed a cycle of exhibitions introducing Zaha Hadid, Rem Koolhaas, and other contemporary architects to the Russian public, thanks to shrewd alliances with Western institutions such as Vienna's Museum of Applied Arts. In 2004 he was the curator of the Moscow-Berlin 1950–2000 show, following his leadership of Russia's participation in the Venice Architecture Biennale of 2002. In all these endeavors, he was surrounded by scores of young artists and scholars, and nocturnal feasts invaded the galleries. Sporting a red t-shirt bearing the insignia of the USSR, the director stimulated the enthusiasm of a new generation of intellectuals.

Under his flamboyant helmsmanship, the museum became a thriving center for exhibitions and public events, and his own office—a dark grotto filled to capacity with posters, movie memorabilia, piled-up books, Stalinist kitsch, children's toys, and works of art of all kinds—welcomed vibrant and often uproarious meetings of leading intellectuals and architects. Frequently sleeping on the premises in conditions of considerable discomfort, the director would greet his guests in pajamas, leading them through his personal forest of historical vestiges to drink tea. Sarkisyan also took care to present in his galleries all the major components of Russia's architectural

history, with particular emphasis on the thriving avant-garde work of the 1920s and '30s.

Sarkisyan was vocal in criticizing the most conspicuous projects of the contemporary municipality—from the demolition of the Hotel Moskva near Red Square, replaced by a wan copy camouflaging a new structure, to the creation of a historical fake within the uncompleted shell of the 18th-century Tsaritsyno Palace—making him a prominent Muscovite and a constant thorn in the side of Mayor Luzhkov. Along with a group of fledgling preservationist associations, Sarkisyan led campaigns against the demolition of the 1960s hotels Intourist and Rossia, the Voentorg department store, and the ongoing gutting of the Detsky Mir store. He was one of the main forces pushing for restoration of Moisei Ginzburg's Narkomfin House, a landmark of constructivism. He adamantly opposed the erection of the Gazprom Tower by RMJM Architects that threatens to crush St. Petersburg's skyline. And his death will likely have a significant impact on the fate of another modernist masterpiece: the house that architect Konstantin Melnikov built for himself in 1929. Sarkisyan passionately supported Melnikov's granddaughter in her fight against oligarch Sergey Gordeev's project to create a private foundation in charge of the house and its collections. Together with many intellectuals and architects, Sarkisyan proposed instead that the house be the centerpiece of a state museum devoted to this unique building and the career of its architect. The immense emotion surrounding Sarkisyan's death might in the end vindicate his ideas, and usher in a new era of public awareness toward Russia's creative recent past.

JEAN-LOUIS COHEN, AN ARCHITECT AND HISTORIAN, TEACHES AT THE INSTITUTE OF FINE ARTS IN NEW YORK.

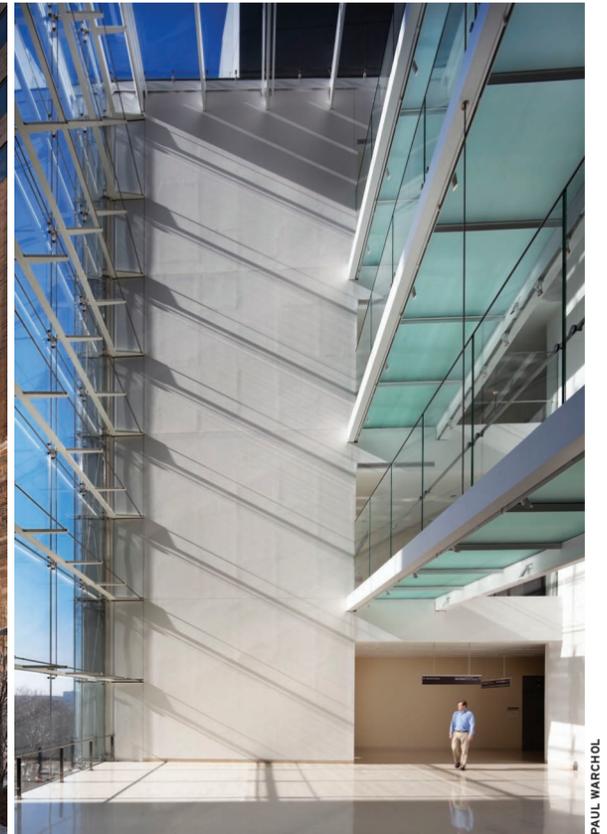
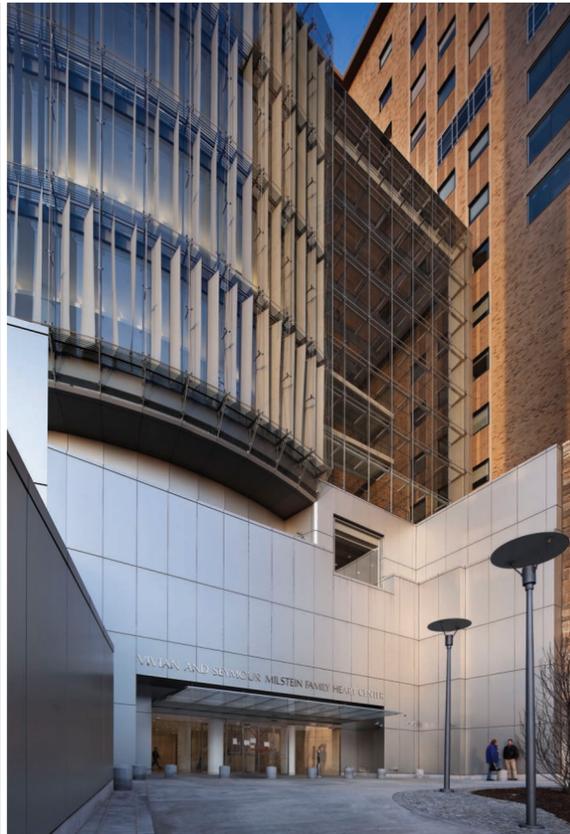
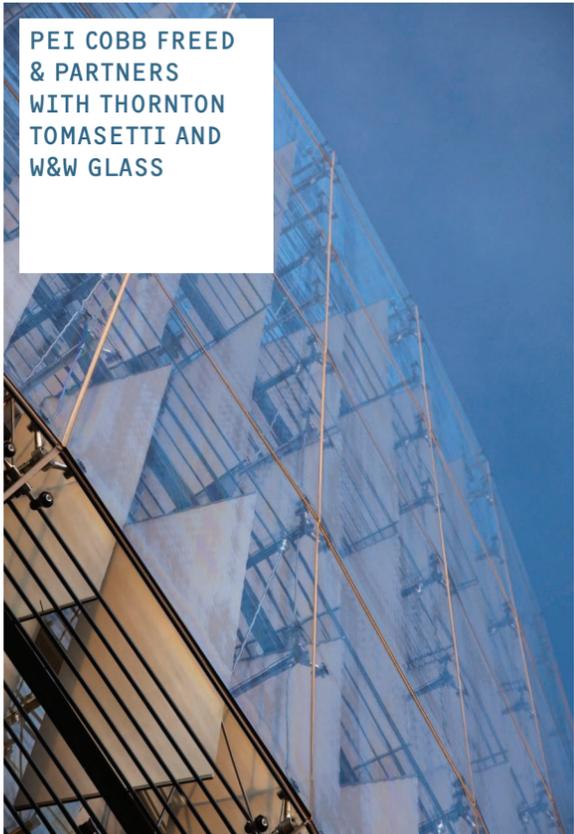


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The cardiac department at New York–Presbyterian Hospital is arguably the leader at pioneering new treatments for heart disease. In order to maintain this edge, as well as keep up with growing demand, the institution recently built a 125,000-square-foot expansion—the \$125 million Vivian and Seymour Milstein Family Heart Center. In addition to providing facilities at the cutting edge of technology for diagnostics, ambulatory surgery, cardiac catheterization, and critical care, hospital leadership wanted something very special from its new building: a space that would fill people with hope.

Studies have shown that patients who are scared do worse than those who feel optimistic about their chances, and a hospital's environment can go a long way toward putting people at ease. The architects at Pei Cobb Freed & Partners responded by flooding the common spaces with unfiltered natural light, and opening the interior up to sweeping views of the Hudson River and Palisades.

The first challenge was finding a site for the expansion on New York–Presbyterian's crowded campus. The place that made the most sense programmatically was a small nook between the existing Milstein Hospital and the Herbert Irving Pavilion, a cancer care center. The plot had been avoided by the

previous structures because it was home to a massive pillar of Manhattan bedrock that thrust its way through the topsoil.

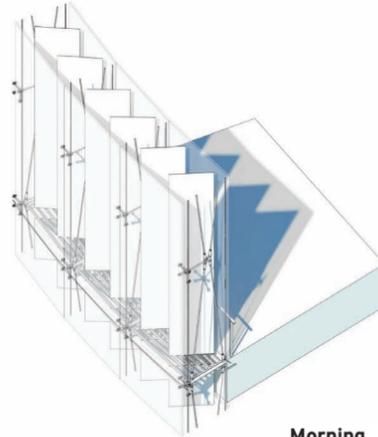
Prepping this ground to receive the new building required precision blasting that lowered the site's elevation more than three stories, making way for an entrance on 165th Street. The operation had to be conducted while the hospital was functioning, and construction manager Bovis Lend Lease was hard-pressed not to give anyone a heart attack in the process.

The facility's main entrance and lobby is on Fort Washington Avenue, three stories above the 165th Street entrance. A wide curving corridor leads visitors to a four-story atrium that functions as an events space and anchors the circulation by connecting the most important floors visually. Connections were made at each level to the existing buildings in such a seamless manner that one can travel between structures without realizing it.

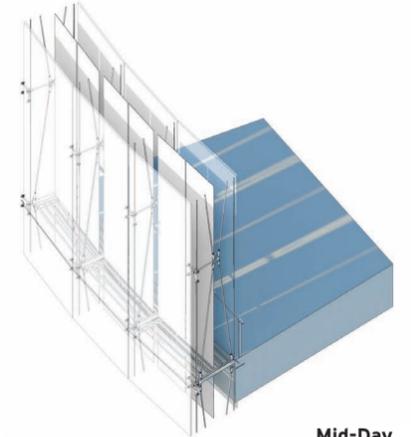
The two most architecturally prominent parts of the building exist for the purpose of opening the interior to natural light: the four-story atrium space, and the climate wall. The architects chose Pilkington Optiwhite glass for these assemblies and forwent performance coatings in order to keep the light coming through them as unadulterated as possible.

This presented the challenge of creating the shading coefficient necessary to meet the project's LEED Gold aspiration. In the atrium, the designers chose ceramic fritting for the 47-millimeter-thick insulated glass units. Above the first row of panels, which was left completely bare for unobstructed views, the units feature a 40 percent black dot frit on the number three surface. The atrium's skylight is a bit more robust, featuring a 60 percent frit, which, when viewed from four stories below, is invisible. Bridges spanning the atrium to connect the expansion to the neighboring Irving Building were outfitted with frosted glass floors to keep the daylight moving all the way through the space.

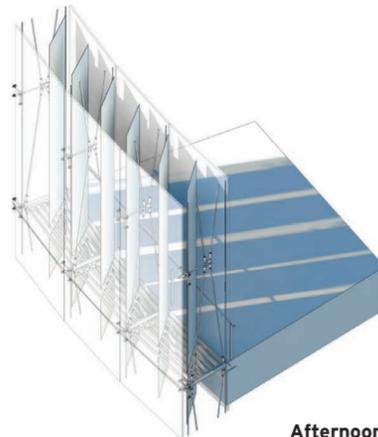
The climate wall is more complex. It's a double-curtain wall of a 22-millimeter-thick laminated glass outer wall and a 44-millimeter-thick insulated glass inner wall separated by a three-foot gap. A vertical shading system of motorized fiber-glass fabric louvers occupies this airspace. A computer program that tracks the sun controls the louvers, adjusting the shades and optimizing the amount of sunlight that passes through in the course of a day. In the evening the system is completely open, at midday it is completely closed, and a variety of conditions separate these two extremes, creating a dynamic play of



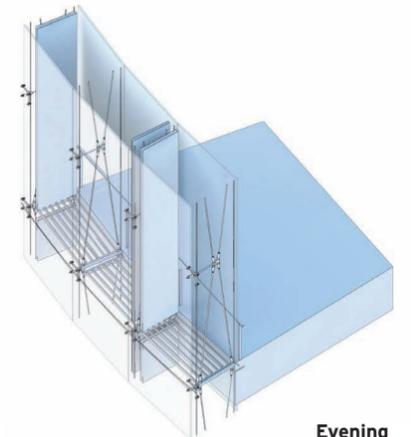
Morning



Mid-Day



Afternoon



Evening

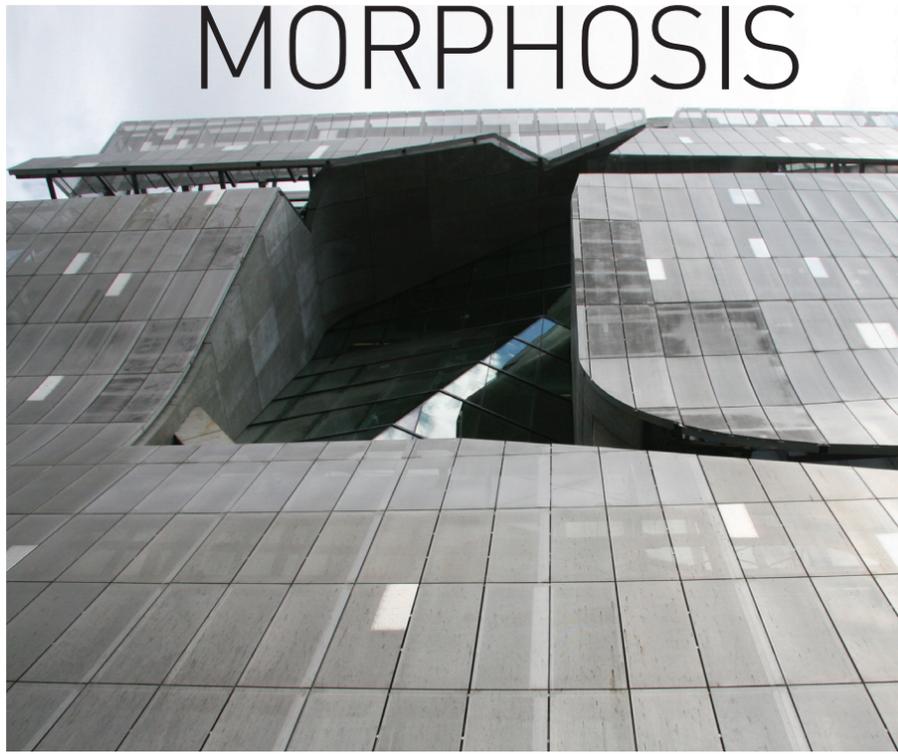
light on the interior. In addition to housing the louvers, the airspace is also tied into the building's mechanical system and functions as a thermal buffer that gives the wall an R-Value of 9.5. In the summer, exhaust air is passed through the gap, entering at the bottom and naturally venting out at the top. In the winter, the air is held in, creating a heat-saving blanket.

Rather than supporting the climate wall with mullions, the architects

employed tension rods that tie into a stiffened steel girder at the roofline and connect to the glass panels with spider-joint point supports. For lateral support, the wall ties into the slabs and the tension rods are crisscrossed, absorbing wind loads at the intermediary point between floors. The atrium wall hangs from tensioned cables that tie into horizontal plate girders spaced approximately every 8 feet. The minimal nature of this structural system

The climate wall features a 3-foot air gap between layers of glass that houses a louver shading system. Both this facade and the glass wall in the atrium are hung from rod and cable tension systems and connected by spider-joint point supports. keeps daylight coming in and views going out, but just to reinforce the connection to nature, the architects outfitted the walls inside with details of landscapes by the Hudson River School painters. **AARON SEWARD**

METAL- MORPHOSIS



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

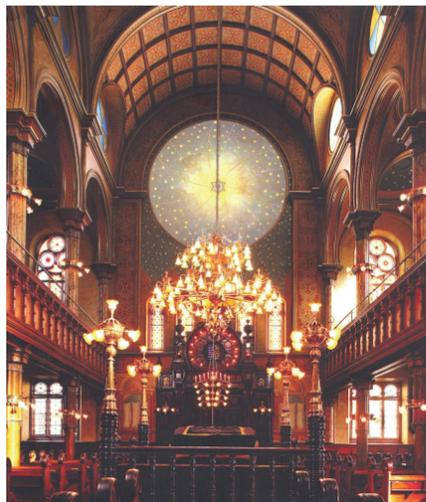
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SMITH AND GANS COMPLETE
ELDRIDGE STREET WINDOW

STARS ARE BORN

The Eldridge Street Synagogue's journey from a near ruin to a beautiful cultural center was long and deliberate. After more than 20 years of work, the restoration of the elaborate sanctuary was completed in 2007, except for one important element: the rose window. After reviewing proposals by 11 teams of artists, the synagogue's board of directors and staff selected a contemporary design by the artist Kiki Smith and architect Deborah Gans. It is expected to be complete this summer.

There were no historical photographs of the original window, so it was impossible to

recreate it accurately. "There was a great debate about what we should do about the window," said Bonnie Dimun, executive director of the Museum at Eldridge Street. "Kiki and Deborah's design resonated deeply with the board. We wanted a design that looked forward but also referenced the past."

The design picks up existing motifs painted on the sanctuary's walls. "The stars were what unified the place, which is very layered, very encrusted with ornament," Gans said. "We thought the window was a beautiful opportunity to extend the wall into the light."

"The building has always been a striking presence in the neighborhood," added Amy Stein Milford, deputy director at the museum. "The builders drew on whatever was around, including both American symbols like five-pointed stars and Jewish symbols like the Star of David."

Small, five-pointed stars swirl toward the window's center, which features a large Star of David. The window will be fabricated from silicone-laminated glass, so light will come through gaps in the colored glass, unlike traditional leaded windows. Six curved ribs will provide structural support for the window and the cast-glass central star, which will extend out from the window, giving it texture and depth.

The round opening is currently filled with a window made from glass blocks, arranged in the shape of three tablets. The blocks will be saved and recycled as a donor and memorial wall on the ground floor.

This is not the first time that Gans and Smith have worked together: They've been designing an addition to Smith's house for several years. "You either get along really well with the person or you don't at all," Gans said. "We get along well enough that she asked me to collaborate with her."

AGB



On January 21, the Bloomberg administration and the AIA New York chapter announced the winners of a competition to make sidewalks that border construction sites less dank and scary. Launched last August, the urbanSHED design competition attracted 164 submissions. The winning design, *Urban Umbrella*, was developed by 28-year-old Young Hwan Choi from the University of Pennsylvania/Penn Design program, working with Agencie Group's Andrés Cortés and Sarrah Khan. The award brings \$10,000 for the team, whose design could become the accessory of choice for roughly one million linear feet of sidewalk now covered by more ad-hoc sheds, according to Department of Buildings Commissioner Robert LiMandri, whose office helped lead the competition. Made of translucent colored fiberglass decking atop spreading palm supports, and meeting the same safety and structural requirements as the current model, the new sheds will cost 30 percent less than their \$100-per-square-foot forebears, which have not been updated since the 1950s. Plans are underway to install a prototype of the *Urban Umbrella* at a Lower Manhattan construction site this summer, under the direction of the Downtown Alliance. Mayor Michael R. Bloomberg said at a news conference that the new sheds will be an option rather than a requirement, but when asked by *AN* if the city might lead the way by requiring them on all public projects, he replied, "Yes, absolutely." MC

NEW NIAGARA CROSSING UP IN THE AIR

ERIE CONNECTION



A rendering of a new span in Buffalo.

COURTESY FIGG ENGINEERING GROUP

You know you have a problem when PETA steps in to save your city's bridge. Last month, the animal rights group sent a letter to the New York State Department of Transportation, seeking to help pay for repairs needed to prevent Buffalo's Peace Bridge from closing due to its low safety rating. The catch: It would be renamed the "Peace on Your Plate Bridge."

The offer underscores the urgency with which the state is trying to address safety concerns following a report issued in January that gave the Peace Bridge, which connects Buffalo and Fort Erie, Ontario, a 3.3 out of 7 rating—lower than that of the Lake Champlain bridge demolished in December because of its condition. Though engineers say the three-lane toll bridge is structurally sound for now, the score indicates serious deterioration for one of the busiest

border crossings in the nation.

The safety rating has drawn notice largely due to controversy over the ultimate solution: a companion span that would be constructed parallel to the existing 84-year-old structure. Nearly five years ago, a bi-national design jury recommended a 567-foot-high, two-tower cable stay bridge conceived by Swiss designer Christian Menn. The height of the design drew outcry from environmental groups, and in 2008 the Federal Highway Administration determined that the design would have unacceptable impacts on fish and migratory birds and would have to be reconsidered.

Menn went back to the drawing board with bridge specialists Figg Engineering Group and two avian experts, and last year gained federal approval for five new bridge designs, each with towers or arches lower

than 350 feet. Those proposals went on display for public review last month. Favored for its improved environmental impact and its harmony with the five-arch Peace Bridge, the frontrunner is a three-span concrete bridge with arches of graduated heights, the tallest at 226 feet.

State officials insist that federal approval will allow construction to move forward, but some are concerned about air quality in an adjacent historic neighborhood, and the likelihood that more than 100 properties would be in jeopardy. On that front, former Common Council member and State Senator Alfred T. Coppola continues to pursue a lawsuit over the construction of a new home in the bridge plaza development area.

Assemblyman Sam Hoyt, whose district includes the neighborhood in question, had favored a bridge that would replace, rather than span alongside, the Peace Bridge. Preceding the public open house on design proposals, Hoyt told reporters, "While I don't think we're going to be on the covers of any great architectural magazines, the current design options are much more impressive than what we were originally talking about."

Though optimistic about the public response, the state expects more lawsuits from opponents. And as long as travelers expect someone to answer for long delays at the border, Buffalo won't have much peace on its plate. **JENNIFER K. GORSCHÉ**

AT DEADLINE

BOSTON'S GARAGISTES

Plans for a huge, mixed-use project next to Boston City Hall have been put on hold after developer Ted Raymond failed to win approval for the Cook + Fox-designed complex. The developer had proposed two sinuous towers and two midrise buildings with 4 million square feet of office, residential, and community space along the Rose Kennedy Greenway, replacing the hated Government Center Garage. A 20-year lease for office space atop the garage expired in January, by which time Raymond had hoped to have approvals in hand. But during the recent mayoral race, one candidate opposing Thomas Menino's fifth term in office raised the project—Too big! Too dense!—as an election issue, effectively scuttling it until after Menino's win last November. Now a new developer has been brought on whose main job is leasing the office space, not building the towers. Sources at Cook + Fox—who beat out the likes of OMA, SOM, and Foster + Partners last March—insist the firm is still on the project.

CORONARY BLOCKAGE

Valentine's Day may have come and gone, but there is still time to check out the Times Square Alliance's new annual valentine to the city. For the second year in a row, the civic-and-business group has invited a designer to stage a two-week installation in Father Duffy Square (next to the TKTS Booth). Last year, Gage/Clemenceau built a giant, throbbing metal heart, replete with pink Corian and LEDs. This year, Moorhead & Moorhead preferred a more ephemeral approach, and they have constructed a 10-foot-tall heart out of 169 blocks of ice, which will melt into some unknown form over the installation's 14-day run. By now, who knows what is left, but do hurry before it disappears for good.



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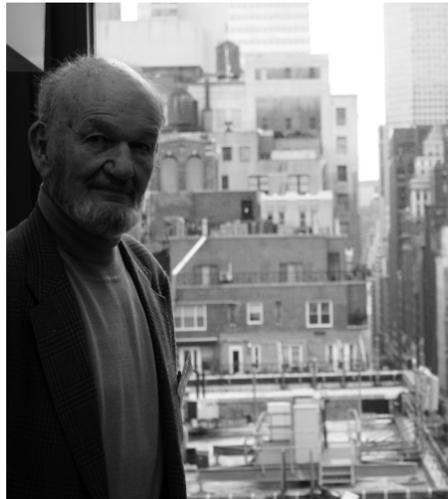
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THE ARCHITECT'S NEWSPAPER FEBRUARY 17, 2010



FRAN LEADON

NORVAL WHITE, 1926-2009 continued from front page born on June 12, 1926, a New York City native who lived first in Manhattan and then in Brooklyn Heights. Educated at MIT and at Princeton under Jean Labatut, he had a deep understanding of the history of architecture and urban design. Norval taught architectural design at Cooper, and left in 1968 with colleague Bernard Spring to become founding chairman of the new City College School of Architecture. I succeeded Norval and his future *AIA Guide* partner Elliot Willensky in teaching their Urban History course at the Cooper Union, and later followed him to City College.

As planning progressed for the 1967 AIA Convention in New York City, Norval and Elliot took over space in Marcel Breuer's office and began work on the 464-page first edition of the *AIA Guide to New York City*—

the "original, self-published version feverishly prepared over a nine-month period." The fourth edition (1,056 pages) credits the group of seven who assisted in this original effort (I had the honor of writing the section on Washington Heights and Inwood) and the many hundreds more who later contributed. In a typical Norval and Elliot touch, they wrote, "We, whose names begin with W are usually listed last, therefore list these individuals in reverse alphabetical order."

In researching, writing, and editing these soon-to-be five editions of the *Guide*, Norval found the professional love of his life and his lasting legacy. Started in a time when IBM Selectric typewriters were still a novelty, the production of the early editions involved an immense effort of organization, research, and photography. Also unique for that time was the "voice" that Norval and Elliot established for their thousands of pithy, thumbnail project descriptions. I liken them to street-smart haiku by two hard-to-impress New Yorkers. Their directness was leavened by their enthusiasm for those projects they felt had made an original contribution, respected the neighborhood context, or overcame difficult conditions to improve the city.

I recall fondly when Norval was working on the second edition. He would join the CCNY Architecture faculty in the early 1970s on its excursions to a Chinese restaurant for lunch. But he always sat at a table by himself, avoiding conversation with the rest of us. Chopsticks in one hand and a stack of 4-by-5 cards by the other, he methodically annotated each with the narrative that would accompany the respective project. When the stack was finished, so was Norval's lunch.

Norval helped found the Action Group for Better Architecture in New York (AGBANY) in the early 1960s to protest the imminent demolition of Penn Station and promote civic design. With Norval, Max Bond, Peter Samton, and many others, we staged picketing and marches in the ultimately fruitless effort to save that historic structure. Less well known is Norval's work as an architect—with the firms of Levien Deliso White & Songer, and later Gruzen Samton—where his significant contribution was as project manager, with Peter Samton, for the Police Headquarters and Plaza in Lower Manhattan. In the last chapter of his architectural career he designed, with his wife Camilla Crowe, small residential projects characterized by classical simplicity and elegant detailing. A *New Yorker* to the end, Norval was working with Fran Leadon on the forthcoming fifth edition of the *Guide* from his home in France when he died.

Peter Samton

Gruzen Samton Architects

In the spring of 1962 Norval, then 35, together with Willensky and a small handful of others, founded AGBANY at his office on East 61st Street. There was a small group of us young architects (he was the senior member), which also included the late Norman Jaffe, Costas Machlouzarides, Jordan Gruzen, and Diana Kirsch. We were alarmed that Penn Station was being designated for demolition. Our ringleaders came to the conclusion that we needed to do something dramatic to get the private and public establishment to realize the extent of the crime they were about to condone.

AGBANY decided to organize a picket line in front of the monumental McKim Mead & White station building, but we were fearful that the press would ignore us. Norval proposed having Philip Johnson appear and this, along with getting other modernists such as Ulrich Franzen and Aline Saarinen, did the trick. There followed a universal uproar.

Norval tried to make the case that if we pushed to have the grimy Penn Station cleaned (they were beginning to do this in Europe at that time, especially in Paris and London) then people would better appreciate the wonderful landmark in their midst. A year and a half later, demolition went ahead and in 1965 the Landmarks Preservation Commission was formed, in many ways a direct response to this tragic act of municipal vandalism. When Penn Station was demolished it revealed, for everyone to see, that the granite exterior was a beautiful pink color, confirming our suspicion that cleaning, not tearing down, would have been the way to go.

Norval and I became partners with Jordan Gruzen and several others in 1967 at Gruzen & Partners, and worked on some major civic buildings that included the new Police Headquarters downtown, as well as winning a competition to build a stables in Central Park (the design was to be fully underground, adjacent to Calvert Vaux's old stable at the 86th Street transverse). It would have been the first municipal "green" building, 40 years before its time. But the project was never built.

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The building's bulk has been pushed back from Bond Street.

COURTESY SMITH-MILLER + HAWKINSON

HEIGHT ISSUES continued from front page
Bond streets can stand, and the commission is left with only the facade to debate.

The developer was originally working with Dumbo-based TKA Studio on a wavy metallic design, but fearing that was too radical, brought in Smith-Miller + Hawkinson for the redo. The firm has had a number of envelope-pushing successes at the commission in recent years, including two for SDS. "We're the hit-men for historic districts now," Henry Smith-Miller said in an interview.

His proposal was to drop the metal sides in favor of stucco, and cover expansive windows with a stainless steel scrim with a pixilated leaf pattern. Smith-Miller said the leaves are a nod to Louis Sullivan's Bayard-Condict Building on nearby Bleeker Street, while the materials and modern verve more closely resemble contemporary landmarks just down the block, including Herzog & de Meuron's 40 Bond and Deborah Berke's 48 Bond.

Community Board 2 broadly supported the plan in early January, requesting simply that the leaves be dropped for a more neoclassical approach. The board even supported a controversial 30-foot fence with a wavy pattern on the project's Bond Street frontage that is intended to maintain the street wall while masking the taller building set behind it.

Despite the board's approval, dozens of angry preservationists and neighbors turned out to the commission's January 19 meeting on the building. "Honestly, well-designed refrigerators have more aesthetic appeal," said Simeon Bankoff, executive director of the Historic Districts Council. Others realized the futility of complaining. "I agree that this is a problematic situation," said Peter Davies, a neighbor. "I think with some input and revisions from Smith-Miller + Hawkinson, who I believe have been given an almost impossible task here, that something good can come of this."

The commissioners were more enthusiastic, expressing general support for the project, though they withheld a vote on it for a later date. "I think you've presented a very inventive solution to the problem," Commissioner Diana Chapin said. Others suggested the community was more upset with the presence of the hotel than with the design itself, something neither neighbors nor the commission could do anything about.

"The building works in the context as best I could do," Smith-Miller told AN. "It's a tall building, a modernist zoning envelope basically, and there's really only so much you can do with it." **MC**



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COURTESY MALIN+GOETZ

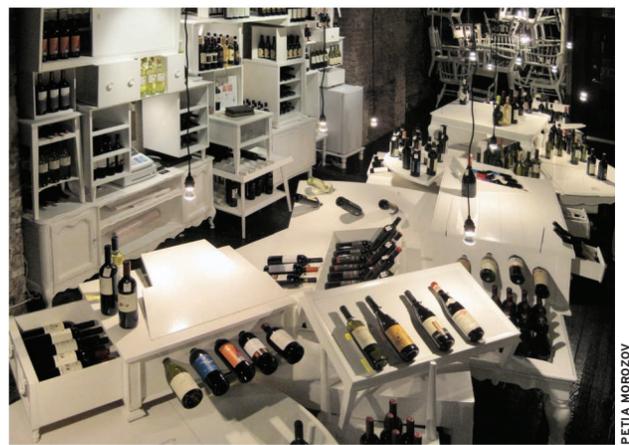
Gone are wenge wood slabs, white leather, and square mats. The new look in retail is decidedly ad hoc, cheap, and creative. And small shops are the place where architects can be inventive, as retailers discover that even a bit of design expression can pack enough punch to turn stores into destinations. By Julia Galef

STATE OF BOUTIQUES

Few cultural indicators are more sensitive than the retail landscape of shopwindows and showrooms. While the flagships of Fifth Avenue may sail on with white-box minimalism intact, many smaller retailers are facing an economic imperative to make stores do more, for less. Today's boutique often does double or triple duty as event space, gallery, and atelier—no small feat, especially in New York, where architects must adapt to pre-existing spaces rather than build ground-up. Yet in the process, they've sparked a new generation of stores that are multi-purpose, elegant, and downright witty without breaking the bank.

For the second branch of Matthew Malin and Andrew Goetz's minimalist toiletry lab Malin+Goetz, which opened last year in a landmarked former barbershop on the Upper West Side, Konyk Architecture reckoned with cross-purposes when it came

to brand identity: expressing the firm's clinical style while also reflecting the new store's particular place and time. "Matthew was concerned that it should have some warmth to it. Andrew felt we needed to continue the clean aesthetic of the original store. They were both right," said architect Craig Konyk. So he lacquered the front and back of the store in a sleek white to match the Chelsea location, with embedded shelves illuminated by fluorescent bulbs. In the store's midsection, Konyk affixed rough oak panels that he salvaged from a Long Island estate. Floating in front of the original wall, they offer hints of the building's previous lives. "We strip the building down until we get to something authentic, like the existing brick, or tin, or this plaster with scratched green paint that we loved," Konyk explained. The team tied old and new together by extending a pre-existing arched window with a



PETIA MOROZOV

futuristic circular cutout in the oak wall.

Achieving multiple aesthetic goals gets even trickier when your store has split personalities. For Puro Chile, a Chilean specialty boutique that opened on Soho's Grand Street in September, the challenge facing Chilean architect

Felipe Assadi was how to turn the large loft into a combination wine emporium, gourmet food store, and event space. Complicating matters was the city's law against selling wine in a food store. Assadi's solution involved moving parts: Against a glass barrier in the middle of the store stand



COURTESY TACKLEBOX

eight 14-foot-tall stainless steel wine racks that rotate 360 degrees on their axes. In addition to maximizing storage, they wall off the wine section when turned flush against the glass, making it a separate entity during the day when the food store is in action. When rotated 90 degrees, they animate the space by creating a visual connection through the glass.

Assadi built even more flexibility into Puro Chile's food section. The shelves lining its walls are attached to heavy-duty hinges so that they can swing around to close completely flat, and display cases in the middle of the store are on wheels to allow them to be cleared out with ease. As a result, Puro Chile can go from a packed store to an event space with a 150-person capacity in a matter of minutes. In its short tenure so far, it's been used for everything from exhibition openings to fashion-week afterparties. "When I

took the fashion week people here to preview the space they said, 'What were you thinking? We can't do a show here,'" a store spokesperson recalled. "But then we transformed the store and they said, 'Oh wow—this is a beautiful, raw space.'"

For firms tackling multi-use projects on a smaller budget, it helps to have a light touch and an interdisciplinary background. Brooklyn-based firm Tacklebox's experience in furniture design and installations came in handy when they were hired to build a new home for Saipua, a small Red Hook outfit that sells handmade soaps and floral arrangements. Settling on a 700-square-foot warehouse space, Tacklebox had to create an intimate store setting and a back-of-house studio area—all on a bare budget. Tacklebox's solution was to think of the store as a large piece of furniture, building a 20-foot-square, freestanding box at the front of the

space. "We really didn't want to permanently attach to the warehouse," said project architect Jeremy Barbour. The result was an intimately sized shop in which Saipua's wares are displayed in cut-away shelves, after being crafted in the untouched warehouse behind the box.

Although their tight budget was Tacklebox's initial reason for seeking out salvaged wood, it was the perfect fit aesthetically, due in part to the geographic context of the store. "Red Hook is very close to the sea, and everything here has a bleached gray quality," Barbour said. Unable to obtain salvaged wood locally, they turned to Craigslist to find a contractor selling beams that had been harvested from a collapsed Shaker barn in Michigan—the wood has a silvery hue that matches the faded beauty of Saipua's new neighborhood.

Cost constraints served as creative inspiration at Italian

winery Le Vigne as well, which opened on Greenwich Avenue in July. Working on an "astoundingly low" budget, according to MADLAB studio's Petia Morozov, who designed the store with artists' collective SPURSE, the team headed to Goodwill and the Salvation Army to scrounge up materials for a striking installation. In the center stands a jumble of chairs and tables fixed together in one 25-foot-long, white-painted assemblage in which the wine collection is embedded at jaunty angles. A second sculpture of found furniture crowds up close to the storefront window, blocking the street view into the interior and lending Le Vigne a surrealist air. The designers' artistic approach obviated any costly changes to the 600-square-foot space, preserving its original walls and tin ceiling. Embodying the best of the new boutiques, their design serves as decor, display system, objet d'art, and marquee, all in one.



BEN GANCSOS

Opposite, top: The new Malin+Goetz has a split personality.
Opposite, below: Le Vigne's decor recycles furnishings from the Salvation Army.

Top: Old beams from a Shaker barn give Red Hook's Saipua its look.
Above: Pivoting racks turn Puro Chile from wine shop to event space.

THE ARCHITECT'S NEWSPAPER FEBRUARY 17, 2010

A kit of parts and boundless creative moxie have brought near-instant retail success to the young design group Rich Brilliant Willing

By Jennifer K. Gorsche



MIKE GARTEN

You wouldn't think you'd want the designer of a pocket liquor bottle to try a hand at your kids' playground, but somehow the design world's new triumvirate has managed to be all things to all people, so far. Formed in 2007 by RISD graduates Theo Richardson, Charles Brill, and Alexander Williams, Rich Brilliant Willing has already created several high-profile designs, from the Matryoshka coffee table and Excel floor lamp that debuted internationally in 2009, to picnic-friendly packaging for Norwegian aquavit company Linie and a play-structure entry for a competition sponsored by The Children's Museum of Pittsburgh.

The range of projects could be mistaken for the youthful abandon of three creative men under the age of 30. But more likely, the three

are part of a shift in the way designers are working to stay buoyant in an uncertain environment. "We're definitely moving forward with open minds, in terms of different projects that we can work on," said Richardson. "I think things are changing, with people being interested in the manufacturing process for a number of reasons. And I think a whole number of designers, including ourselves, are interested in exploring and rethinking the way in which these studios operate."

The goal is producing pieces that are more than the sum of their parts. It's a concept that retailers, manufacturers, and consumers can all get behind—low-cost components and production transformed into furniture and products gaining attention on an international stage. In the first few weeks of 2010 alone, RBW's Matryoshka tables, now manufactured by Innermost, made a splash at the international trade fair Maison&Objet in Paris, and the studio introduced FADE, an exclusive collection of outdoor furniture created with Toronto-based Andrew Richard Designs, at Toronto's Interior Design Show. A soon-to-be announced partnership with a major lighting manufacturer is also in the works.

One of RBW's continuing collaborations is with attainable-cool retailer Urban Outfitters. The group was first commissioned to design an exclusive series of store fixtures last fall, and set about putting together industrial materials—pipes, planks, and clamps—to resemble residential furnishings.

A table with a steel-pipe base painted yellow supports a top of walnut slats lashed together with a purple nylon tether and cam buckle; another display for hanging merchandise is made of bare steel pipe joined with electric blue scaffolding clamps. Metal shelving display cases on carpet or plywood platforms resemble the skeleton of a chest of drawers and a filing cabinet with its side stripped away. "It's a mish-mash of the urban environment," said Williams. "Making three pieces was apt. There are three of us, and each of our personal flairs shines through in the fixtures."

"It's true that we have these three distinct interests," said Richardson. "One of us is interested in materiality, one in form, and one is an inventor bringing spontaneity to the work." In today's market, this flexibility appears to be both survival tactic and advantage. The designers don't see themselves as specialists in a particular medium, allowing them to stretch their relationships with satisfied clients. This year, Urban Outfitters will begin producing the studio's Newtality Lighting Collection, cast metal and wood dowels that integrate handy shelves and electrical outlets for recharging any gadget under the sun.

Much of RBW's work has a temporary feeling, and all of it has a ready sense of humor, as if conceived by the writers for some late-night television comedy skit. But make no mistake: The scheme is deliberate and business-minded.

"We look and say, 'Has somebody already done this?'" explained Richardson. "And if so, can we use this in some way to meet our needs and basically not produce another thing? We can also save costs by doing that."

The strategy more often than not results in fluid and lasting collaborations. At last year's "Design Unseen" show at ICFF 2009, the trio created a coat rack using only materials found in the 3,000-page McMaster-Carr industrial catalog. The rack is a ready-made stand using dowel and rod supports of assorted lengths. After small-batch production for a few collectors, New York-based manufacturer and distributor Areaware decided to put the piece into full production, along with several other RBW designs to be unveiled this year.

The group's most recent collaboration with the company is a kit of nesting plywood boxes and shelving that expands to display a range of goods at the New York International Gift Fair this month. Because the booth will also be shipped to Frankfurt, the designers eliminated the need for repainting by including a roll of butcher paper for resurfacing the display tops—"Almost the way you display fresh produce or meat," said Richardson. "It's a thinking process that leads us to use existing components, but what we do that's maybe different from other people is that we don't try to hide that and we don't repaint it or reclear it to make it something else."

A bigger operation may seem the logical next step for a team that's just as happy to create a suitable display for a product as they are to design the product itself. But RBW plans to stay put in their tiny Lower East Side studio for now, focused on product launches and custom projects and creative direction.

One of their most beloved ventures is a group they co-founded in 2008, called American Design Club, which holds exhibitions and events so that designers can share ideas and resources. The club's goal is to strengthen the international presence of a country that's not known for cultivating young design talent. The club is about to launch *DEMO*, a newsletter that will look at the design field from several vantage points: consumers, retailers, collectors, gallerists, designers, and manufacturers. While the publication will undoubtedly bear the moniker of the trio's fun-loving touch at clever self-promotion, it is also meant as a tool that provides sales, exhibition opportunities, and advice for upcoming generations of brilliant and willing talent.

Top: Theo Richardson, Charles Brill, and Alexander Williams, the designers behind Rich Brilliant Willing.

Left: The three Newtality lamps will be produced by and sold at Urban Outfitters, later this year.

Below: Like many of the trio's pieces, a merchandise display table for Urban Outfitters uses off-the-shelf components, including purple tether and cam buckles.



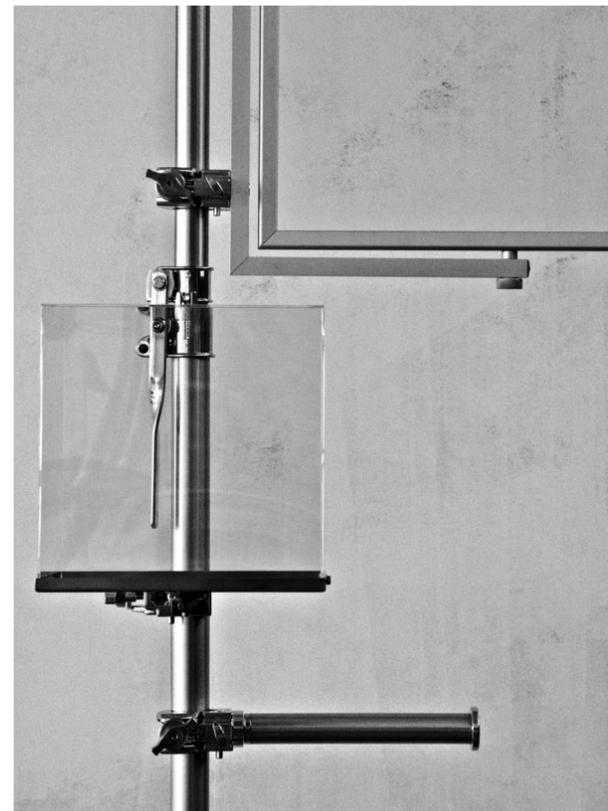
COURTESY RBW



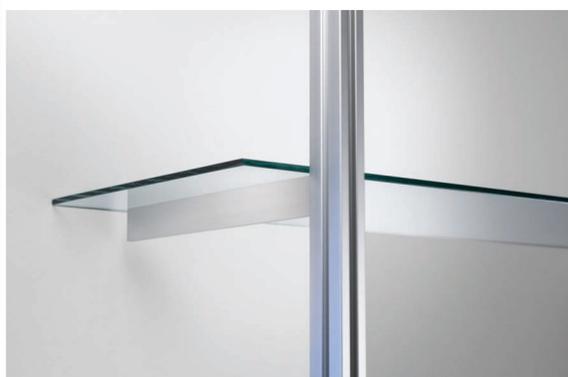
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6



1



5

LEADING RETAIL DESIGNERS OFFER THEIR GO-TO SOLUTIONS FOR MERCHANDISE DISPLAY. BY ALAN G. BRAKE

NICE RACKS

1 TEAM BY WELLIS E_SERIE CASEGOODS

"The material options of the e_serie product line allow you to conceal or reveal the contents depending on what will be stored or displayed. The hardware, while minimal, allows for functional operation and multiple configurations. This versatility makes it easily adaptable for both residential and commercial settings."

Stephan Jaklitsch
Stephan Jaklitsch Architects
www.teambywellis.ch

2 XENTELON LICHTMÖBEL

AN editors chose these LED-illuminated casegoods that were standouts at the recent Cologne furniture fair. The piano-lacquered MDF cases have flexible strips of LEDs in white, red, green, or blue that offer even illumination across the display surface. Twenty different colors and 12 programs of lighting can be set by remote control.

www.xentelon.com

3 ARAKAWA CABLES AND GRIPPERS

"In our work, we emphasize lightness, suspension, and flexibility, and the Arakawa systems help us achieve that, as they permit quick and easy reconfiguration of the space. We use them so frequently, in fact, that we often customize the systems and use them with standard pieces."

Michael Gabellini
Gabellini Sheppard Associates
www.arakawagrip.com

4 ALU AUTOPOLE

"ALU is a great system. Autopole has been around a long time and it's been used by many retailers and designers, and remains a very popular display system."

Scott Anderson
Vice President for
Retail Store Design,
Estee Lauder Companies
www.alu.com

5 FLEETWOOD FIXTURES CUSTOM DISPLAY SYSTEMS

"We have worked on many projects with Fleetwood Fixtures where they have created high-quality, complex custom retail fixtures. Fleetwood embraces challenges while bringing experience to a project. They value collaboration, always providing mockups and samples while making suggestions for better detailing or installation."

Dan Wood
Work AC
www.fleetwoodfixtures.com

6 RAKKS RAKKS STYLE SHELF BRACKETS

"One shelving system I like in particular is by Rakks. The wall track is very low-profiled and the brackets are simple aluminum plate. One trick we have used is to have thick shelves custom-made, wide and deep enough to conceal the wall bracket, so you get the effect of a floating shelf without the expense."

Matthew Baird
Matthew Baird Architects
www.rakks.com



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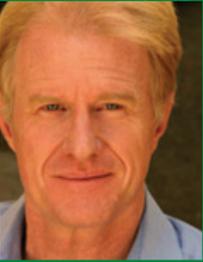
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FEBRUARY

WEDNESDAY 17

LECTURES

Marcel Smets
Infrastructure Design in the Contemporary Landscape6:30 p.m.
Harvard Graduate School of Design
48 Quincy St., Cambridge
www.gsd.harvard.edu**Takaharu Tezuka and Yui Tezuka**

Nostalgic Future

6:30 p.m.
Columbia GSAPP
Wood Auditorium
Avery Hall
www.arch.columbia.edu

EXHIBITION OPENINGS

Modernism at Risk: Modern Solutions for Saving our Modern Landmarks
Back on the Map: Revisiting the New York State Pavilion at the 1964/65 World's Fair
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

TOUR

Contemplating the Void: Interventions in the Guggenheim Museum6:30 p.m.
Solomon R. Guggenheim Museum
1071 5th Ave.
archleague.org

THURSDAY 18

LECTURES

Eeva-Liisa Pelkonen
Eero Saarinen's Search for Architecture6:30 p.m.
Yale University Art Gallery
McNeil Lecture Hall
1111 Chapel St., New Haven
www.architecture.yale.edu**John Edge, Jessica Harris, and Ted Lee**
The Great Migration & Southern Cooking in New York City6:30 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org**Rafael Viñoly**
Current Work7:00 p.m.
Cooper Union Great Hall
7 East 7th St.
archleague.org

SYMPOSIUM

Designing an Enduring Legacy
David Adjaye, Peter Cook, Rodney Leon, et al.5:00 p.m.
Pratt Institute School of Architecture
Higgins Hall Auditorium
61 St. James Pl., Brooklyn
www.pratt.edu

EXHIBITION OPENINGS

Compass & Rule: Architecture as Mathematical Practice in England, 1500-1750
Yale Center for British Art
1080 Chapel St., New Haven
www.yale.edu/ycba**Quicktake: Tata Nano**Cooper-Hewitt,
National Design Museum
2 East 91st St.
www.cooperhewitt.org

FRIDAY 19

LECTURE

Nuit Banai**Focus: Joseph Beuys**11:30 a.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

SATURDAY 20

EVENTS

Artist Forum: Economies in the Digital Age11:00 a.m.
Art in General
79 Walker St.
www.artingeneral.org**Basic Proportion in Practice**10:00 a.m.
Institute of Classical Architecture & Classical America
20 West 44th St.
www.classicist.org

WITH THE KIDS

Wilderness & Wildlife in New York City**Family Workshop**1:00 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

MONDAY 22

LECTURES

Ben Fry**Defining Data Visualization**6:30 p.m.
Columbia GSAPP
Wood Auditorium
Avery Hall
www.arch.columbia.edu**Craig Schwitter****Adaptive Environments**12:00 p.m.
Harvard Graduate School of Design
48 Quincy St., Cambridge
www.gsd.harvard.edu**Monte Wilson and Bernard Haykel****The 21st Century Campus: King Abdullah University of Science and Technology**6:30 p.m.
NYU Abu Dhabi
19 Washington Square North
cfa.aiany.org**Tom Vanderbilt: Traffic**6:30 p.m.
Paul Rudolph Hall
180 York St., New Haven
www.architecture.yale.edu**Seung H-Sang, Hyung Min Pai, and Yoonjin Park****Extended Topographies and the Korean Urban Condition**6:00 pm
Harvard Graduate School of Design
48 Quincy St., Cambridge
www.gsd.harvard.edu

TUESDAY 23

LECTURES

Albena Yaneva**Is Architecture Accountable?**6:30 p.m.
Columbia GSAPP
114 Avery Hall
www.arch.columbia.edu**Andrew Scott Dolkart****The Row House Reborn**6:30 p.m.
The Skyscraper Museum
39 Battery Pl.
www.skyscraper.org**Bernard Tschumi with Mohsen Mostafavi****Now or Never?**12:00 p.m.
Harvard Graduate School of Design
48 Quincy St.
Cambridge
www.gsd.harvard.edu

EVENTS

Lunchtime Winter Bird Walk12:00 p.m.
American Museum of Natural History
Central Park West at 79th St.
www.amnh.org**Rapid Response: Spontaneous Architecture**6:30 p.m.
Studio-X
180 Varick St.
www.arch.columbia.edu

WEDNESDAY 24

LECTURES

Claudia Wedepohl**Aby Warburg's 'Mnemosyne Atlas'**6:00 p.m.
Bard Graduate Center
38 West 86th St.
www.bgc.bard.edu**Robert Yaro, Linda Cox, Roland Lewis, et al.****Opening Out Toward the Water: The Big Picture**5:30 p.m.
Hunter College
68th St. and Lexington Ave.
www.cunysustainablecities.org**Shannon Sanders McDonald****Sustainable Designs for Emerging Energy and Movement Technologies**12:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org**Stephen Orr****Smart Gardens: Getting More with Less**6:00 p.m.
New York School of Interior Design
170 East 70th St.
www.wavehill.org**Peggy Deamer, Phillip Bernstein, et al.****Building in the Future: Recasting Labor in Architecture**6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

SYMPOSIUM

The Return of Nature: The Apparatus of Sustainability**Mark Jarzombek, Andrew Payne, and Francois Roche**
6:30 pm
Harvard Graduate School of Design
48 Quincy St.
Cambridge
www.gsd.harvard.edu

EXHIBITION OPENING

William Kentridge: Five ThemesMuseum of Modern Art
11 West 53rd St.
www.moma.org

THURSDAY 25

EXHIBITION OPENING

Pieter Hugo**Nollywood**
Yossi Milo Gallery
525 West 25th St.
www.yossimilo.com

EVENT

Studio Tour**EverGreene Architectural Arts**6:30 p.m.
EverGreene Studio
450 West 31st St.
www.classicist.org

FRIDAY 26

LECTURES

Alejandro Zaera-Polo**Current Work**7:00 p.m.
Cooper Union Great Hall
7 East 7th St.
archleague.org**Dominique Perrault****Presence and Absence**6:30 p.m.
Columbia GSAPP
Wood Auditorium
Avery Hall
www.arch.columbia.edu

FILM

Selections from Montreal International Festival of Films on Art3:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

SATURDAY 27

SYMPOSIUM

Foodprint NYC1:00 p.m.
Studio-X
180 Varick St.
www.arch.columbia.edu

SUNDAY 28

LECTURE

Sam Roberts**Only in New York**2:00 p.m.
Museum of the City of New York
1220 5th Ave.
www.mcny.org

MARCH

MONDAY 1

LECTURE

Christopher Payne6:00 p.m.
New Jersey School of Architecture
141 Summit St., Newark
architecture.njit.edu

TUESDAY 2

LECTURE

Raymond Neutra6:30 p.m.
Columbia GSAPP
Wood Auditorium
Avery Hall
www.arch.columbia.edu

EXHIBITION OPENING

The Mourners: Medieval Tomb Sculptures from the Court of BurgundyMetropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

JACOB HELLMAN

RETOOLING INDUSTRIAL SITES

Center for Architecture
1218 Arch Street, Philadelphia
Through March 26

Once the scourge of down-and-out inner cities, the relics of America's industrial past now serve as inspiration for a fresh take on the urban landscape. The exhibit *Retooling Industrial Sites* at Philadelphia's Center for Architecture investigates the reinvention of factories, wharves, and power plants, presenting more than 50 projects from 30 design firms including SMP Architects, Behnisch Architects, and Olin. Along with examples of industrial reuse in Philadelphia—such as the Urban Outfitters headquarters at the city's Navy Yard—the show includes projects across the country like Baltimore's Clipper Mill foundry and the Hoboken Waterfront Plan. Also on view are photographer Jacob Hellman's portraits of vacant Philadelphia factories, among them his series *Five Floors No Production* (Robert Bruce Sweater Co.) (2009, above). Presented by the Community Design Collaborative with the Philadelphia Industrial Development Corporation, the show is part of the five-year *Infill Philadelphia* initiative to help spark community reinvestment.



COURTESY THE ARTIST/LUHRING AUGUSTINE/GETSUOSHHA/TAKA ISHII GALLERY

DAIDO MORIYAMA:

HAWAII

Luhring Augustine Gallery
531 West 24th Street
Through March 13

Daido Moriyama emerged as a photographer in the 1960s as a vanguard of Japanese artists pushed the boundaries of the medium. Inspired by Jack Kerouac's *On the Road*, Moriyama began shooting landscapes from moving vehicles with a small, hand-held camera. His high-contrast, grainy images reveal a fascination with the contradictions that arise when age-old traditions meet modern society, whether in the tango halls of Buenos Aires or the back alleys of Shinjuku. In his latest photographic series, *Hawaii* (2007, above), Moriyama turns his lens on the islands of Hawaii and Oahu. Repeatedly visiting these locales before feeling prepared to shoot his surroundings, Moriyama seems to delight as much in the process of making images as in the poetry he finds in desolation. As the 71-year-old photographer put it in a recent interview with *The Japan Times*: "As long as I can walk, I will continue wandering the streets."

THE ARCHITECT'S NEWSPAPER FEBRUARY 17, 2010

Burghley House, Lincolnshire (1555-1587).



ALEX RAMSAY/COUNTRY LIFE

ELIZABETHAN OPUS

Elizabethan Architecture: Its Rise and Fall, 1540-1640
Mark Girouard
Yale University Press, \$65.00

Mark Girouard will turn 80 next year. During his long career as an architectural historian, he has produced some of the most engaging and important books on English architecture ever written. *Life in the English Country House*, *The Victorian Country House*, and *Sweetness and Light: The Queen Anne Movement* will continue to delight and inform readers for generations. Girouard is that rare scholar who maintains his authority while also engaging general audiences with prose that is witty,

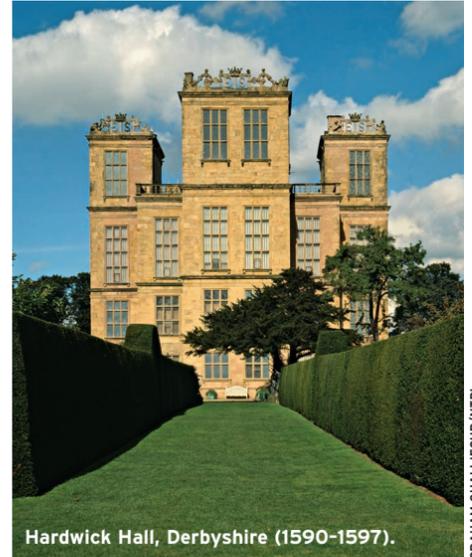
humane, surprising, and often quirky. Following in the large footsteps of Christopher Hussey, John Summerson, and Nicholas Pevsner, Girouard has emerged as the *éminence grise* of English architecture.

After cutting his teeth as a writer for *Country Life* in the 1950s, Girouard produced a book that remains the touchstone of his interests as a researcher, *Robert Smythson and the Architecture of the Elizabethan Era* (1966). While studying the collection of Smythson's drawings at the Royal Institute of British Architecture in London, Girouard recognized that this little-known master was at the center of a revolution in English architecture that began during the late 16th century. The puzzling and often bizarre elements in Elizabethan houses were not simply curios applied to late-medieval house types, but rather demonstrated the same bold and cosmopolitan sensibility that pervades the poetry of John Donne, the plays of Shakespeare, and the music of Thomas Morley. Elizabethan architecture, he argued, was exciting enough to command the attention of midcentury hipsters and intellectuals otherwise focused on Archigram and the Beatles.

Girouard's discoveries were wide-ranging, eventually leading him to study the English country house as a cultural bellwether for his country's imperial history. Yale University Press published a dozen books that made Mark Girouard a star among architectural writers—a notoriety that this shy man endured with some trepidation. During his sabbatical from Elizabethan studies, other scholars filled the gaps in the story he had outlined. Meanwhile, Girouard squirreled away new information on obscure buildings and craftsmen that might appear in a magnum opus.

That opus has arrived, and it was worth the wait. At a time when publishers have generally eschewed printing large and expensive art books, *Elizabethan Architecture* looks like the product of a richer and more confident period. The color photos and the design are lavish, and the price daunting. For those with the money and patience to tackle a big project, the book will reward diligent efforts.

In eight richly illustrated chapters, the author covers familiar subjects such as social



Hardwick Hall, Derbyshire (1590-1597).

GRAHAM CHALLIFOUR/NPL

history and patronage, as well as more specialized areas of new research. How did Renaissance classicism reach the Elizabethans after the Tudor renunciation of Catholicism? What lay behind the geometric and ornamental symbolism that we find in Elizabethan houses? What role did technology play in the "towers of glass" that emerged during the 16th century? Who were the craftsmen behind these masterpieces? Were new literary sources and visual conceits more Flemish than Italian in origin? How important were old-fashioned Gothic building patterns to Elizabethan builders and patrons?

Especially in the initial three chapters, Girouard demonstrates his usual flair and brilliant prose style in explicating the fundamental themes that underlay the new architecture of the mid-16th century. His extraordinary command of literary and visual material moves the story along swiftly. Matching new photos with obscure woodcuts from Serlio and other writers, he explains the subtleties of Italian, French, Flemish, and English approaches to mythology and classical iconology. No English writer is more capable of melding complex visual explication with elegant prose. Moreover, when quotations from primary sources are required, Girouard finds the perfect examples to advance his arguments. Even to the uninitiated, the



Petter Dass Museum, Alstahaug, Norway (2007).

AKE E. LINDMANN

Tilting Ambition

Snøhetta: Architecture, Landscape, Interior
Scandinavia House
58 Park Avenue
Through April 3

Sometimes all you need is one good idea. In the case of Snøhetta, the Norwegian-American design partnership now getting the mid-career monograph-and-exhibition treatment at Scandinavia House: The Nordic Center in America on Park Avenue, the idea is that a building doesn't rest on the ground, but is something that weightily descends or weightlessly ascends through it.

This had its earliest and most legible expression when the only two-year-old firm won the 1989 design competition for the very big new library at Alexandria, Egypt. That building (which opened in 2001, notionally replacing the legendary 4th-century BCE original, plus new planetarium), was a vast tilted disk, like a coin pressed into sand. The granite rim of the raised southern edge was inscribed with an intricate palimpsest of glyphs, letters, and runes, while the northern rim descended into a papyrus-reed pond that evoked, but alas was not actually, the nearby Mediterranean. That same combination of elements reached a more direct articulation in the firm's other major competition-winning project, the 2008 Opera House on the shore of the Oslo Fjord: almost four acres of tilting, folding, **continued on page 19**

results are dazzling.

Chapters 4 and 5 are full of delightful insights and breathtaking illustrations. How many contemporary architects, I wonder, recognize that the first largely glass buildings were designed by Robert Smythson and John Thorpe rather than Ludwig Mies van der Rohe? Multiple small panes of glass were set in lead coming and limestone mullions at such masterworks as Hardwick Hall ("more glass than wall") to produce interior spaces with astounding amounts of natural light, brighter than many of today's museum rooms. My first trip to Hardwick in the 1980s was a revelation—how modern it appeared to a young architect accustomed to the dull corporate skyscrapers of New York and New Haven.

Another revelation was the mystical and (until Girouard) opaque meaning behind Thomas Tresham's Triangular Lodge at Rushton, Northamptonshire (1594–5). "Elizabethan architecture," notes the author, was designed "to inform, to exhort, to encourage, to delight or to mystify." Purportedly built to house Tresham's "warriner" or rabbit warden, the structure was in fact a secret banqueting hall and space for meditation and prayer—the owner was a Catholic who had spent 12 years in prison for his religious convictions. In addition to its obvious Trinitarian symbolism (it measures 33 feet on each of three sides and has triangular gables and windows), the Triangular Lodge had numerous emblems in groups of four (such as quatrefoil, octafoil, and dodecafoil carvings on the exterior) that are purported to relate to the Mass and the Twelve Apostles. Such

"conceits" were common at the time, but were seldom so intensely pursued in a building (eat your hearts out, admirers of John Hejduk).

The final three chapters of *Elizabethan Architecture* are disappointing only in relation to the standard the author set for himself earlier in the book. Most readers will, I think, find the material too dense and technical to sustain their interest, though the illustrations are fascinating. Page upon page of chimneypieces, woodcarvings, strapwork ceilings, and numerous woodcuts of ornament from books of the period are apt to leave most non-specialists bewildered despite Girouard's nimble comparisons. Kudos goes to Gillian Malpass and her design team for keeping the pages easy on the eye. The back matter contains a fine index and dense references.

Will this book sustain the same wide appeal as Girouard's books on the country house? No, nor should it. The author is well into retirement and needs no additional laurels. He has left his indelible imprint on both the practice of architectural history and on its students. He has brought countless new readers to the field because he writes so well for general audiences. And, most importantly, he has consistently demonstrated that buildings cannot be properly understood without understanding the people who design and use them. *Elizabethan Architecture* adds an exclamation point to a career that has come to resemble the literature it reflects.

MARK ALAN HEWITT IS AN ARCHITECT, HISTORIAN, AND PRESERVATIONIST BASED IN BERNARDSVILLE, NEW JERSEY.

TILTING AMBITION continued from page 18 snow-white Carrara marble angling down into the waters of the fjord, serving as a roof for the glassy lobby and theaters below, and as a public promenade for strolling crowds above. "Not a sculptural monument," as its creators put it, "a social monument." The whole thing is thrillingly glacier-like, although a fastidious observer could ask for considerably greater formal and topological continuities between the external and internal circulation surfaces.

Other works range from smaller-scaled Norwegian projects (an alluringly Aaltoesque museum in Lillehammer; a severely Fehnian art center in Karmoy) to huge on-the-boards schemes for hotels and cultural centers on the Arabian Peninsula—the conventionally curvilinear convexity of which suggest that the firm has decided to develop a diversity of formal vocabularies in different contexts, or to more directly express the possibly distinct visions of current principals Kjetil Thorsen and Craig Dykers. Or that they've been

looking at a lot of shiny metal balloon sculptures by Jeff Koons.

Snøhetta glided into American architectural consciousness with another competition-winning scheme, this one for what is now called the National September 11 Memorial Museum Pavilion in downtown Manhattan. The attenuation of that name speaks to the tragicomic decline of civic and architectural ambition for the former site of the World Trade Center: What was to have been a 325,000-square-foot home for several cultural institutions was reduced to a 60,000-square-foot escalator pavilion for a subterranean museum and the display of fragments of the signature Yamasaki facade. Too bad. The original scheme was uplifting: sculpturally appearing to rise through and above the ground, translucently illuminating an iridescent atrium. In current reduced form, it's still the very best building to date in the downtown reconstruction. Deft tilts along the building's north facade and roof develop a torqued and tensioned vol-

ume that calmly consolidates the spatial and psychological stresses at that point in the streetscape. The result is a landmark that directs but doesn't distract from the adjacent tower-footprint memorial complex.

This exemplifies what the current exhibition demonstrates about Snøhetta's work: that something as simple as sustained attention to the ground plane has allowed their projects to transcend vicissitudes of tastes and clients. At Ground Zero, Snøhetta's work is a crisp tonic to the bathetic flim-flam that accompanied the initial masterplanning of the area, and the developer-driven mediocrities that followed. It supports the notion that more of the egalitarian and global architectural competitions that have driven much of Snøhetta's success could allow architecture to transcend the provincial narcissisms and internecine deadlocks that so often undermine its potential to uplift cities—even and especially in New York. Now that would be a good idea.

THOMAS DE MONCHAUX IS A FREQUENT CONTRIBUTOR TO AN.

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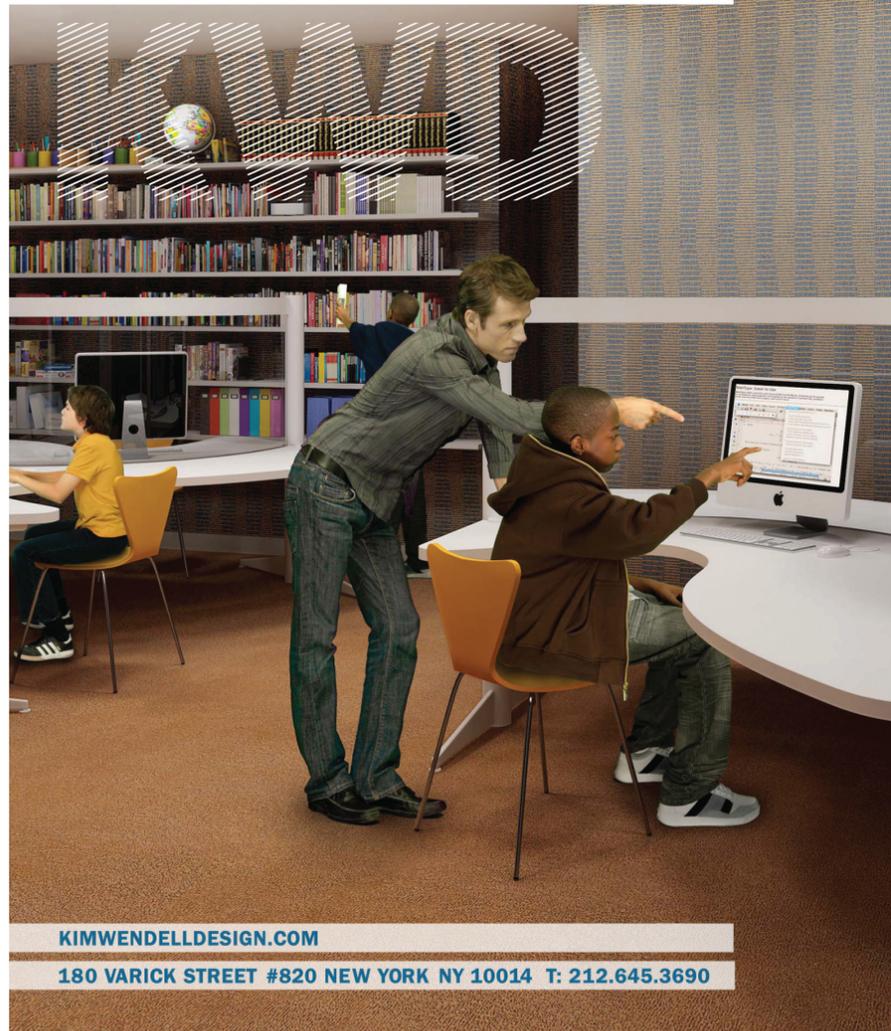


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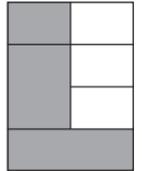
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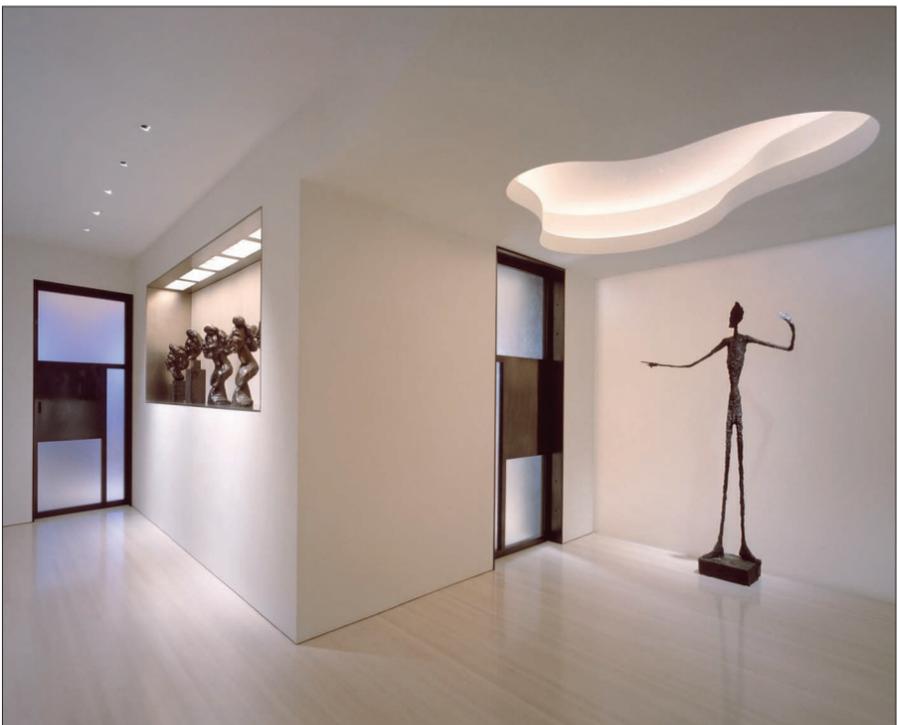
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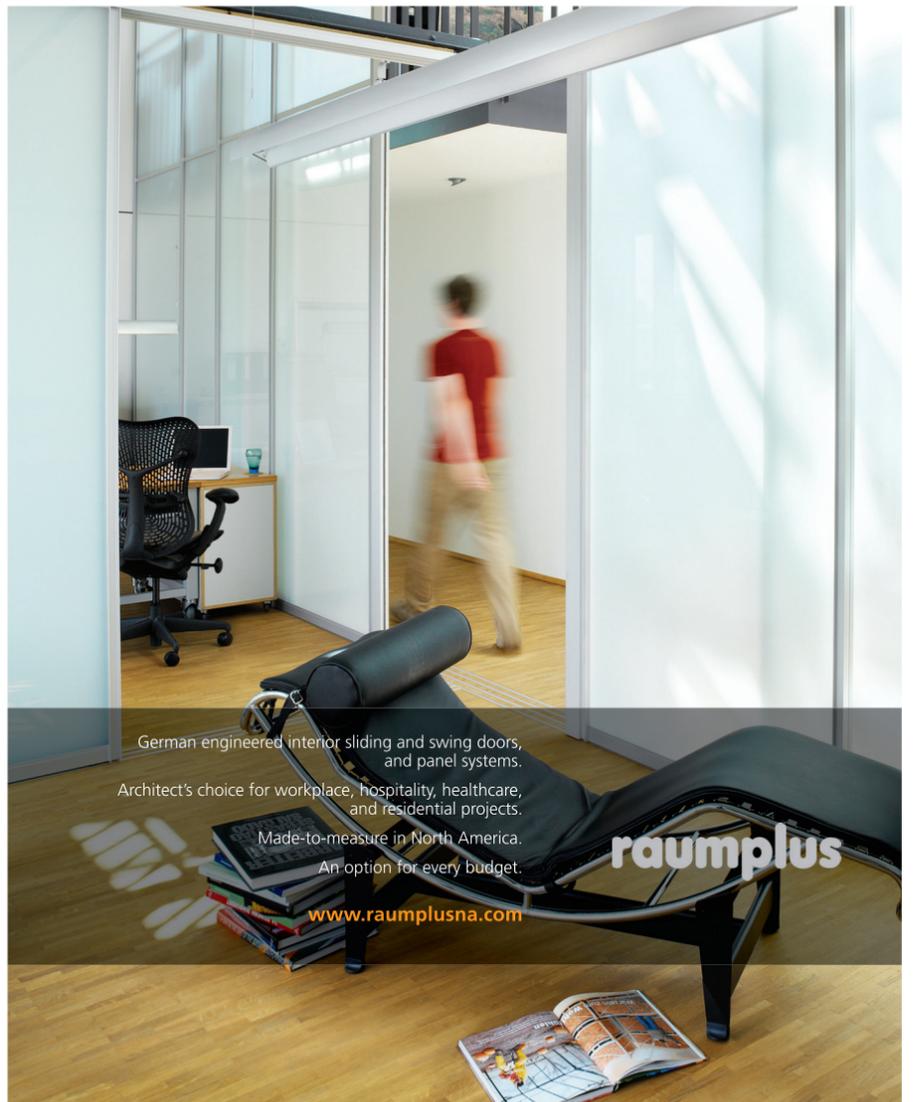
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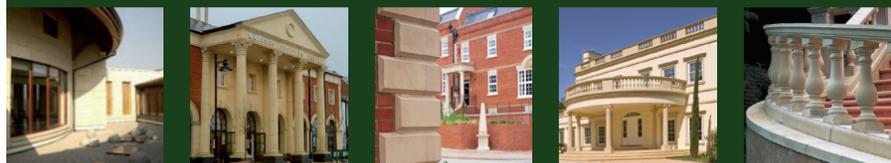
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