AFTER CONCESSIONS, COUNCIL APPROVES DOMINO PROJECT

Transportation and density have been two of the biggest issues surrounding the redevelopment of the 11-acre former Domino Sugar refinery on the Williamsburg waterfront. The City Planning Commission (CPC) extracted two minor concessions for both on June 7, prior to giving the project its unanimous approval. But local councilmember Steve Levin managed to win considerably more from the developer ahead continued on page 11

NYU TAKES A VILLAGE

A stroll along Washington Square South provides a good primer on NYU’s approach to development in recent decades. On one side is the park, former stomping grounds of O’Neill, Dylan, and Jacobs. On the other, a stretch of stone-faced institutional buildings, their imposing facades beckoning continued on page 7

Bumpy Road Ahead

Just as the architecture industry was beginning to see sustained economic improvement, another rough month suggests that the recovery will be a long slog, with a full turnaround continued on page 3

WILLIAM J. MITCHELL, 1944–2010

Lively in person, prescient about the future, and fearless in borrowing quotes from Star Trek, William Mitchell, who died on June 11 of cancer at age 65, brought an indefatigably humane continued on page 6

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ARCHITECTS FIND WORK OR MAKE IT. SEE PAGE 14

PLANS FOR EAST RIVER ESPLANADE

Midtown East is home to the United Nations and to some of the ritziest real estate in Manhattan. But by some measures, it is also one of the borough’s most continued on page 6

KICK STARTED

Just as the architecture industry was beginning to see sustained economic improvement, another rough month suggests that the recovery will be a long slog, with a full turnaround continued on page 3
SHOWROOM, REVOLUTIONIZED.
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It is incredible to realize that with the shuttering in January of Urban Center Books, New York no longer has a single bookstore devoted to architecture, urban design, and city planning. Like Chicago, which lost its legendary Prairie Avenue Bookshop in 2009, New York may have other stores that stock architecture titles, but it has lost a communal haven. These were places where architects from around the world would go to see what was new and exciting in the world of design publishing, bump into friends, and compare notes. I remember seeing Richard Meier and Philip Johnson in the tiny shop checking out each other’s purchases, and another time watching Bruno Zevi graze through new titles on a crowded book table.

Even in the best of times, selling books is not a gold mine for store operators, and Urban Center Books existed in its high-rent Midtown space as a special concession forced on the developer of the landmark Villard Houses, where the store was located. Harry Helmsley, who built the stately Hotel Palace behind the Villard brownstone in 1910, was required to rent the northern portion of the Madison Avenue structure at a much-reduced rent for 30 years. An umbrella organization was created to bring under one roof the Parks Council, the Architectural League, the New York chapter of the AIA, the Municipal Art Society, and the bookstore. The 30-year easement ended last year, and the stores scattered all over the city.

Villard Houses, which were operated by MAS, had hoped to find another space in the city—perhaps with MAS in the Steinway building—and several plans were hatched to relocate the much-loved store into a suitable home. Apparently, this effort has come to naught. And with MAS reportedly no longer interested in carrying the store, Urban Center Books has died a lamentable death. (The books remain available online through www.urbancenterbooks.org.)

It may be hard to remember for people who now buy books online, but New York once had multiple shops that featured architecture books. The old Rizzoli store on 5th Avenue carried a healthy supply, and it continues the tradition at West 57th Street. And how many remember the tiny Perimeter books in its several Soho iterations run by Kazumi Futagawa? Other specialized shops abounded, often carrying esoteric titles on architecture: Wittenborn and Ursus on Madison Avenue, Hacker Art Books on 30th Street, and the redoubtable Strand (especially its 9th-floor rare book room). We should treasure and buy from these places before they also disappear. No amount of searching online can create the ambience and excitement of these shops, and the city is a poorer place without them.

WILLIAM MENKING
FLOAT LIKE A GLASS HOUSE, STING LIKE A MIES

We thought we were the only ones who dreamed about Philip Johnson and Mies van der Rohe sporting spandex shorts and glistening with sweat! New York designer Demian Repucci has piloted “the New Canaan Cowboy” (repucci) “Piano’s Master Plнемaker” in a modernist title bout on prints created to benefit the National Trust for Historic Preservation’s Modern Views project (see page 22 for more featured designs). The colorful posters present Johnson and Mies dressed in boxing trunks or suits and ready to rumble—notwithstanding Johnson’s spectacles and Mies’ omnipresent cigar. “I imagine Philip maybe moving around rather quickly but not quite sure how to hold himself or if people think the trunks look good on him,” Repucci said. “And Mies not really moving much, just sort of standing stoically in the center of the ring.” So who would take the title? “I see it as the classic battle between strength and cunning,” Repucci said. “Maybe it would be a draw. Can that happen in boxing?”

WHAT CARY GRANT TAUGHT LIBESKIND

A young Daniel Libeskind turned down an offer from Pratt Institute in favor of a “free” Cooper Union, but that didn’t prevent him from collecting an honorary degree at Pratt’s 2010 commencement. The ceremony’s venue—Radio City Music Hall—made Libeskind nostalgic for his second day in New York, in 1959. “I came here to see the Rockettes and I watched a movie in English which I did not understand, but it was a fantastic movie, North by Northwest,” he told the graduates. “I was really impressed when Cary Grant was walking on the nose of George Washington, and I saw this incredible car, trains, airplanes, and even a fantastic piece of architecture, and I realized New York City and America were absolutely the greatest places in the world and the place to be.” Libeskind was joined on the dais by fellow honorary degree recipients including director Steven Soderbergh, who offered his own life lessons, musing that “you cannot sustain a relationship if you do not know how to kiss properly.” Meanwhile, commencement speaker and rock star Patti Smith dispensed the ultimate in practical advice: “Take care of your damn teeth.”

LARGE-SCALE FUEL CELL CHARGES MIXED-USE HIGHRISE IN NEW HAVEN

In late May, a 60,000-pound fuel cell nearly the size of a freight car was hoisted onto the site of 360 State Street, a mixed-use highrise under construction in downtown New Haven. The 400-kilowatt unit is the first large-scale fuel cell to power a residential development anywhere in the world, according to the building’s developer, and just might herald the next wave of sustainably-powered design.

The team explored several potential sources of renewable energy before deciding on the fuel cell, which uses oxygen and hydrogen to generate electricity and heat, according to Bruce Becker, president of Connecticut-based Becker & Becker; both developer and architect on the project. The cell will meet nearly 100 percent of the building’s electricity demands, and its waste heat will become thermal energy to heat the 700,000-square-foot building’s pool and domestic water sources for 500 apartments. Installation of the cell on the ground floor of the 32-story structure had only minor engineering challenges unique to the technology. The daily cycles of energy consumption require connections to municipal utility grids, from which the building can draw electricity and natural gas when energy demand is peaking. Such an arrangement is an obstacle for residential projects like 360 State Street: Under Connecticut state law, tenants cannot be direct customers of both the fuel cell owner and the utility company, and similar laws exist in most states. “The main reason fuel cells have not been used in residential buildings is [because] it is difficult to figure out how to meter the residential tenants [who receive] the majority of their power from the fuel cell and supplementary power from the grid,” explained project manager Michelle Lauterwasser. “We are still in discussion with our utility company on exactly how this will work.”

The fuel cell was possible thanks to a grant from the Connecticut Clean Energy Fund to cover nearly half the cost of the $1.8 million unit. This assistance, in addition to the annual energy savings, allow for a payback period of 5.5 years. Given the need for subsidies, William Leamy, director of the Institute for Sustainable Energy at Eastern Connecticut State University, suggested that the cost of a fuel cell power must dramatically decrease before it can compete with the alternatives. “For this project, I think the technical efficiency and environmental benefits of a fuel cell will be apparent,” he said. “But I’m not sure the economic benefits will be.”

FAVES DROP > TISADORA MULLTON

Repubci said. “Maybe it would be a draw. Can that happen in boxing?”
THE GSA
GREENING FIRST SUSTAINABILITY CZAR
ELENI REED NAMED AGENCY’S DIRECTOR

The U.S. General Services Administration (GSA) has long been a sustainability pioneer, having planted its first green roof in 1975. But under President Obama’s push to boost the nation’s energy efficiency, the agency has rolled out an ambitious new agenda to slash the carbon footprint of federal buildings. “We at GSA are embracing a zero environmental footprint goal,” agency administrator Martha Johnson declared on May 18. “We are setting our sights on eliminating the impact of the federal government on our natural environment.”

Though not committed to a timeline for the effort, Johnson has moved to make good on her pledge, announcing on June 8 the appointment of Eleni Reed as the agency’s Chief Greening Officer. Reed’s immediate task will be helping the GSA heed an executive order signed by the president last fall that calls on federal agencies to reduce greenhouse gas emissions by 28 percent by 2020, among other goals. But perhaps the more far-reaching goal of the post is to leverage a portfolio of 1,500 owned and 8,100 leased buildings to advance new sustainable strategies.

“Part of the role is to establish GSA as a green proving ground,” Reed told AN. “What we mean by that is to beta-test emerging green technologies within GSA buildings.” To that end, the agency is currently taking a close look at photovoltaics, as well as lighting technologies and smart metering. Such efforts may seem modest, but the idea is that small improvements in efficiency, scaled up, can have ripple effects that incentivize green service providers, drive smart-grid modernization, and broaden cradle-to-cradle design.

Reed, 42, arrives with an intriguing mix of experience, having studied urban planning at the Université de Montréal and at McGill University, where she received her masters degree in the subject. A veteran of Mayor Michael R. Bloomberg’s office of environmental coordination, she helped lead the implementation of New York City’s green building standards law in 2005, which requires that many city-funded construction projects meet LEED standards.

Most recently, Reed developed green strategies at real-estate giant Cushman & Wakefield, helping craft a 2009 pact with the U.S. Environmental Protection Agency to reduce the carbon footprint across leased space the firm managed in the U.S., including decreasing energy consumption in more than 3,000 buildings by 30 percent by 2012. Reed also participated in a USGBC pilot program allowing the company to LEED certify a batch of 18 buildings the firm managed across six states. “The benefits of scale are so much more apparent for any approach you can take that touches a portfolio rather than one individual building,” Reed said.

That experience should prove useful at the GSA, which has commissioned dozens of LEED projects but has had less success greening its sizable leased portfolio. Current strategies on that front include green-lease provisions that require a certain level of LEED or Energy Star rating, but efforts have been hampered by the lack of fine-grained data about energy use in most commercial office space. “We don’t necessarily have solid environmental metrics,” Reed noted. “So we’re currently looking at opportunities to phase in submetering, to look at actual consumption and how that influences tenant behavior.” —JEFF BYLES

UNVEILED
RICHARD RODGERS AMPHITHEATER

A decade ago, at Marcus Garvey Park in East Harlem, the old 1960s bandshell was barely in use. But through the efforts of the City Parks Foundation, “it’s become exponentially busy” and short of space, said David Revell, the foundation’s executive director. Thanks to an unexpected $4 million mitigation payment from the 2nd Avenue subway and $1 million from the Rodgers Family Foundation, Parks now has money to spend in the area. With community input, Cooper, Robertson determined that what was most needed was shading. Working within the existing contours of the site, the stage will be shifted forward. It had been so far from the seats that joggers ran through the space during shows. Black bricks matching the neighboring recreation center will sheathe the stage and a new multipurpose space, which will house offices and rehearsal rooms that can double as yoga and dance studios. Within the frame of the stage, stucco walls support a roof of acoustical concrete panels that appears to float thanks to translucent material at the edge. Lighting and sound hookups will be incorporated into the roof and surrounding light poles. Demolition began in June, and construction is expected to take nine months. —MC

ARCHITECT: Cooper, Robertson
CLIENT: City Parks Foundation
LOCATION: Marcus Garvey Park, East Harlem
COMPLETION: 2011

A curtain-walled addition at Rockefeller University’s new Collaborative Research Center links two historic buildings, transforming them into a place where scientific history will be made. The design by Mitchell/Giurgola Architects joins modern, open-plan laboratories through a six-story atrium, an inspiring elliptically shaped nexus in which scientists from diverse disciplines will meet and share ideas. Creating such a unique enclosure required another meeting of the minds as the designers worked with fabricator Frener & Reiber and erector Champion to form a curtain wall that expresses the collaboration necessary to achieve new heights—whether the structure is architectural or genetic.

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ARCHITECT: Mitchell/Giurgola
ARCHITECTS: Cooper, Robertson
PHOTO: ©Adam Friedberg

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ARTIST OFFERS BAMBOO FOR THOUGHT IN LATEST STORM KING INSTALLATION

Stephen Talasnik’s Stream

Storm King Art Center’s 500-acre landscape abounds with bamboo in Stephen Talasnik’s Stream: A Folded Drawing, one of 12 sculptures in a 5x6 New Perspectives, a 50th-anniversary exhibition that opened on June 5. Talasnik, a New York-based artist known for his architecturally inspired drawings and sculptures, drew on a number of sources for the site-specific installation, among them the intimacy of basketry construction and the grid-like frames of zeppelins. Stream’s own infrastructure consists of bamboo poles that intersect with the help of stainless-steel ties. Additional poles just from the varieties at varying degrees to form the elliptical shape’s exterior wall—15 feet at its highest point—where ascends upon an isolated slope tucked between two oak trees at the foot of Isamu Noguchi’s 1978 granite sculpture Momo Taro. The intimacy of the site—selected by Talasnik and David Collins, curator and director of Storm King—complements the artist’s aesthetic mission. Talasnik wanted to construct a piece that was monumental yet intimate, purposefully leaving the exterior wall absent or unfinished at certain points, creating a “capacity for the viewer to have a profound influence on finishing it.” He credits Stream’s linearity and transparency for enabling the viewer’s engagement. “If I preserve the line, it preserves a degree of intimacy,” he said during a recent visit to the site. “When the skin goes on, it takes over the mystery of the structure away.” Stream manages to preserve a certain mystique, he however. Steel cables and helical screw piles are hidden underground, leaving visitors to wonder how the structure’s 3,000 bamboo poles are secured. Talasnik collaborated on the design with French architect Mateo Paiva, along with a team of engineers and fabricators.

In the coming months, Stream will continue to influence the works that influenced Talasnik while he worked on site in May. The completed project’s degrees of transparency have created new vantage points for nearby sculptures on Storm King’s Museum Hill. The piece also resonates with the work of Talasnik’s own degree in the exhibition, which includes Storm King veterans such as Andy Goldsworthy and Mark di Suvero, along with two new comers, John Bisbee, Maria Elena Gonzalez, Darrell Petit, and Alyson Shotz.

KICK STARTED continued from front page

Unattractive locations. The neighborhood district can claim the least amount of public open space in the city, and is cut off from its waterfront by ramp spaghetti from the FDR Drive.

East Side elected officials and community leaders have been brainstorming for years over how to close a 24-block gap here in a potential East River Esplanade stretching from the Battery to Harlem. In 2007, the Municipal Art Society convened a charrette in which stakeholders and design professionals brainstormed out a bold vision for a new deck over the FDR Drive that connected via a slope to a new waterfront esplanade.

But now, what has been touted as a once-in-a-lifetime planning opportunity could be in danger of expiring. The immediate threat to any plan for closing the gap in the east end is the potential removal of a row of caissons in the East River.

The caissons served as supports for a temporary roadway that would take me a day; he could do one—and it does well—in about five minutes.” Mitchell Resnick, another colleague at the Media Lab, was equally amazed at Mitchell’s prolific facility at writing books, among them the still relevant Computer-Aided Architectural Design (1977); The Logic of Architecture: Design, Computation and Cognition (1990); and Not as We Know It (1999), with its titular nod to Star Trek’s futuristic and all-too-human starship captain.

Mitchell’s love of architecture was imbued with that same sense of expertise and finesse. Colleagues describe his determination in making sure architect saw the full range of what computers were capable of doing, as well as making them see the necessity of using these new tools. Long before others, he understood the implications of the technological shift underway, whether it was that Antichats would change banking or, more recently, understanding that laptop screens visible in sundry offices would allow people do their jobs by allowing them to work outside. “He was always ahead of everyone else but no far ahead that he didn’t drag everyone along with him,” Stiny said. “Bill set the agenda for computers in architecture and made sure that it took root in a meaningful way.”
Now the school is attempting a different approach, creating a masterplan that maps out the creation of roughly six million square feet in the city over the next two decades, an effort university officials said has been rooted in thorough planning and outreach. Yet despite the change in tactics, many in the community remain wary as ever, saying the university continues to ignore local input.

NYU is in fact looking as far away as downtown Brooklyn and Governors Island for opportunities, yet the heart of its plan—and of the university—remains in the blocks surrounding Washington Square Park, known as the Core. The university wants to put nearly half its new development in the area, much of it focused on the two Robert Moses superblocks north of Houston Street: Washington Square Village and the landmarked Silver Towers. By concentrating development in these already dense areas owned by the university, officials say, NYU can avoid buying up more of the Village.

The university and its designers—Grimshaw, Toshiko Mori, and Michael Van Valkenburgh—are proposing four thoughtfully, if not the design, is as of right. This being lower Manhattan because of its distance from the Core. That NYU presented it as a single ULURP rather than phased per project has attracted particular vitriol.

Just as when Moses created these superblocks a half-century ago, the designs on paper meet far different conditions on the ground. The university needs to expand; the community doesn’t want 2.6 million square feet of new development. The density, if not the design, is as of right. This being New York, it just might happen. This being the Village, it just might not.
The mill in Old Saybrook, Connecticut, has changed quite a bit since it served as a factory for drill bits in the 18th century. After taking up residence in the shuttered complex in the 1970s, Centerbrook Architects and Planners—run by partners Chad Floyd, Mark Simon, Jeff Riley, and Jim Childress—has joined its disparate buildings and successively renovated and transformed its interior spaces. But despite all the changes, the turbine that powered the old mill’s operations is still running. Taking its power from the stream’s 11-foot drop on its way to Falls River, it supplies the firm with about ten percent of its power, joined by two new banks of photovoltaic panels on the roof that chip in another 20 percent. Other pieces of the past live on in new guises: An old factory wheel becomes a table, and a mass of melted drill bits leans propped up against the outer wall as an objet d’art.

Despite the chilly economic climate, business is still humming along with their current partners with subtlety and pragmatism: borrowing the styles of Charles Moore. Moore’s famously exuberant juxtapositions of classical colonnades reveal echoes of the postmodern work of its co-founder, Yale architecture dean of melted drill bits leans propped up against the outer wall as an objet d’art. Over their firm’s 35 years—over 300 in total, including the prestigious AIA Firm Award in 1998. Despite the chilly economic climate, business is still humming along with their turbine. That’s thanks in part to some new ways the firm has found to cut costs, including a real-time digital meeting system that reduces the need to travel, a particular boon for Centerbrook because so many of their clients are institutions and nonprofits whose board members and trustees are scattered all over the country. It’s also thanks to repeat customers, who come back to Centerbrook again and again for its proficient yet playful spirit.

Julia Galef
Envision your own standard of living for the future. New Aging is an initiative by the University of Pennsylvania School of Design, Architizer, and Matthias Hollwich to unleash creativity and bring together thinkers and doers, issuing a call to action for providing better living circumstances for our aging community. The New Aging Conference leads the way by addressing aging by focusing on progressive advances in architecture, city planning, and culture.

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Much has been written about the trouble that Cornell University’s College of Architecture, Art, and Planning (AAP) has faced in striving to get its new building off the ground. On the one hand, national program officials have threatened to revoke the school’s accreditation on account of its woefully out-of-date facilities. On the other, the university itself, in the midst of financial straits, has balked at construction costs and halted building projects across the institution. So it is remarkable to report that the erection of steel framing members has been completed on the Office for Metropolitan Architecture (OMA)—designed Paul Milstein Hall, a $55 million, 47,000-square-foot project that will fill out the AAP’s programmatic needs and secure its place as a top-of-the-heap design education program. Just as remarkable, however, OMA’s design seems to defy gravity, with a structural system of muscular steel members that support jaw-dropping cantilevers, and a unique, cast-in-place concrete dome. Ponds on site in early July. The official pour will begin on one uninterrupted pour. To connect the upper plate with the lower two levels—which house the lobby and exhibition space at grade (middle plate), and auditorium and computer labs below grade (lower plate)—OMA designed the lower plate’s ceiling as a smooth concrete dome that pierces the floor of the upper plate. While a simple and elegant form, this sloping volume is putting the concrete contractor, Pike Company of Rochester, to the test. The concrete will be both structure and architecture, meaning that its execution will have to be flawless the first time and executed in one uninterrupted pour. Clockwise from top: Milstein Hall seen under construction, connecting Sibley and Rand halls; a rendering of the building; the west elevation; the upper and lower floorplates are joined by a concrete dome.

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**Igloo on Thin Ice**

As the Pittsburgh Penguins' final season wound to a close this spring, the debate over the historic Mellon Arena's fate shifted into high gear. The hockey arena, dubbed the "Igloo" for its iconic domed roof, was the largest dome in the world when it was built in 1961. Though that record was soon displaced, it has remained unchallenged for the honor of having the world's largest retractable steel dome roof.

Designed by eminent engineers Aymann & Whitney of New York, the dome comprises a steel truss system covered with a metal deck and a lightweight stainless steel skin. Its eight leaves rotate out on railroad tracks to form a closed, self-supporting dome, and rotate in to open the dome three-quarters of the way to the sky. When fully retracted, the roof is entirely supported by a 260-foot cantilevered arm—essentially half of an arch bridge—anchored at its base in large caissons. The Igloo's owners, the Sports & Exhibition Authority (SEA), gave the Pittsburgh Penguins the development rights to the Igloo and its surrounding 28-acre property, and the Penguins have publicized their plans to raze the arena and replace it with offices, retail, hotels, and entertainment. As the Penguins and the SEA urge speed, citing the costs of maintaining the closed arena, activists have been pleading for time to make the case for preservation.

Among the leaders of the preservation movement is the nonprofit Reuse the Igloo, founded by architect Rob Pfaffmann, who led an unsuccessful campaign in 2003 to have the arena designated a city historic structure. His own proposal for saving the arena includes mixed use development around the Igloo but would transform the arena itself into a public space. Pfaffmann envisions leaving the dome open for most of the year and removing the interior seating bowl to clear floorspace that could be used for festivals or ice skating. Citing Bryant Park and the High Line in New York, he argues that an innovative reuse of the arena would do far more to attract visitors and boost real estate than a new mixed-use development.

The battle over the Igloo is being waged both politically and economically. From a financial perspective, a report recently prepared by the SEA's consultant, Oxford Development, estimates a $103.5 million windfall from the Penguins plan to raze the arena and replace it with mixed-use development. They project only a $53.8 million benefit from Reuse the Igloo's plan.

However, Todd Poole, president of 4ward Planning, the consultant hired by Reuse the Igloo, argues that the SEA's estimate engages in double-counting. The new tenants they expect will more likely come from businesses relocating from other parts of the city, and the money they foresee being spent on new retail would otherwise have been spent on old retail, he said. "Ultimately, they're going to be diverting dollars from merchants who have been there for many years and who are only just starting to rebound," Poole explained.

The debate over the Igloo's future is also complicated politically by its checkered past. Its construction was part of one of the city's major urban renewal schemes that severed the street grid, isolating the predominantly African American Hill District from the city's downtown. "Hill district residents are split," Pfaffmann said. "Some think it should be symbolically erased from the face of the earth." While city leaders like Mayor Luke Ravenstahl advocate for the benefits of reconnecting the street grid by removing the arena, Pfaffmann and other preservationists argue that with adaptive reuse, the arena can transcend its past as a barrier and begin to function instead as a connector.

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**POLSHEK NAME CHANGE**

While it may sound a tad like a movie starring Kirk Douglas, Ennead Architects is the new official name of the firm formerly known as Polshek Partnership. The change, according to partner Todd Schliemann, who joined in 1979, is meant to reflect the collaborative and dedicated spirit that has long suffused the practice's philosophy—founded in 1963 by James Polshek, now 80—and that will now be even more pronounced. Polshek retired from active duty five years ago, and there was some confusion, according to Schliemann, about who had designed which projects. Currently, there are four senior design principals, including Schliemann, Susan Rodriguez, Richard Olcott, and Tomas Rossant, and five management principals. They will work collaboratively as well as having their own dedicated spheres within the firm. Ennead, by the way, stands for "group of nine" in ancient Greek, though it meant more as an ideal than an actual number of partners.

**COLUMBIA'S FULL COURT PRESS**

New York State has some of the most notorious eminent domain statutes in the country, and they have been upheld once again, as the state's highest court reversed a lower court decision on June 24 that would have stopped the seizure of four warehouses in Manhattanville for conveyance to Columbia for its 17-acre, Renzo Piano-designed campus. The earlier decision found that there was no public purpose in transferring private land to a private university, but the Court of Appeals disagreed, arguing that the new campus will erase blight and, furthermore, is not the court's place to overrule public officials. Nick Sprayer, owner of the Tuck-H-Away self-storage buildings, has vowed to appeal the decision to the Supreme Court, which has not addressed eminent domain since the controversial Kelo decision that essentially laid the groundwork for this case.

**BREAK OUT THOSE URBAN PAINTBRUSHES**

When it comes to building in New York, one of the necessary evils is the creative rendering that keeps pedestrians safe but do plenty of damage to the eyes. The Department of Buildings is hoping to pretty things up with a new competition called Urbanvancas, where artists and designers can propose new coverings for sheds, netting, and other safety systems. A group of creative professionals and city officials will select the eight winners, which can then be deployed across the city, or building owners can opt for a rendering of the future building. Currently, such displays are prohibited by the building code. Registration closes July 19.
HONORS

ARCHITECTURAL LEAGUE PRIZE
New York’s spring awards programs honored a diverse group of established practices, design darlings, and up-and-comers. The latter cohort was showcased in the Architectural League Prize, open to designers out of school for ten years or less. This year, portfolios addressed the theme “ReSource,” or how global crises have spurred new thinking about resources within architecture. The league honored six firms, including Eric Schuldenfrei and Marisa Yiu of ESKYIU, whose Urban Pastoral (top) envisioned a vertical landscape to green hyper-urban Hong Kong. Also honored was Keith VanDerSys of PEG office of landscape + architecture, whose investigations include the Not Garden (center), exploring geotextile customization to create unusual landscape forms. New York–based Emily Abruzzo and Gerald Bodziak of Abruzzo Bodziak Architects were selected for projects including a proposal for sustainable housing in Charlottesville, Virginia (bottom). Also honored were Jason Austin and Aleksandr Mergold of Austin+Mergold; Marc Frohn and Mario Rojas Toledo of FAR froomb&rojas; and Michael Loverich and Antonio Torres of Bittertang. The winners’ designs will be on display through August 6 at Parsons’ Arnold and Sheila Aronson Galleries.

NATIONAL DESIGN AWARDS
Some familiar faces were honored by this year’s National Design Awards at the Cooper-Hewitt. Earning the lifetime achievement award, Jane Thompson was cited for her career as an editor, designer, and planner who with her husband Benjamin Thompson helped reinvent Boston’s Faneuil Hall Marketplace and launch the modern emporium Design Research. The landscape design award went to James Corner Field Operations, known for New York’s High Line among other projects, while runners-up included Boston’s Stoss Landscape Urbanism and San Francisco–based Andrea Cochran Landscape Architecture, designer of the Stone Edge Farm in Sonoma, California (top). Prolific designer William Sofield won the award in interior design, along with finalists Aidlin Darling Design and Los Angeles–based Clive Wilkinson Architects, whose workspaces include One Shelley Street in Sydney, Australia (center). Finally, Philadelphia’s KieranTimberlake extended a winning streak by taking top honors in architecture design, prevailing over finalists Lake|Flato Architects and the nonprofit Design Corps, creators of community-based projects that include the Gulf Coast raised-house typology (bottom) in Biloxi, Mississippi.

NEW PRACTICES NEW YORK
Young firms again took the stage in the AIA New York chapter’s New Practices New York awards. The biennial competition honors architects who have been in practice for less than five years. Easton+Combs received the highest honor for work including Lux Nova, their entry for MoMA PS1’s Young Architects Program, in which the Brooklyn-based studio drew inspiration from the use of stained glass in religious gothic architecture, proposing a system of multicolored polycarbonate blades. Additional honorees included Manifold, Tacklebox, and SO-IL—whose entry Pole Dance won this year’s PS1 competition. The latter firm’s public-spirited explorations include designs such as Party Wall (top), a typology that posits a spatially layered network of semi-public space. Archipelagos was cited for work including its competition-winning proposal for an academy of performing arts in Sarajevo (center), expected to be complete in 2012. Brothers Dominic and Chris Leong of Leong Leong completed work in New York, Los Angeles, and Seoul, where their 3.1 Phillip Lim flagship (bottom, left) opened in 2009 with a facade of pillow-like concrete tiles. And final honoree SOFTlab’s work includes the colorful CHROMAesthesiae installation (bottom, right) at Brooklyn’s Devotion Gallery.
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How do you find free housing in New York? Answer: Pretend to be homeless, clean houses, turn tricks, or provide childcare. For the principals of Fake Industries Architectural Agonism, questions like these have architectural implications, especially during the downturn. Such unconventional thinking has been an asset for younger firms as they have weathered the last two years.

The Great Recession has hit architecture harder than almost any other profession. Small firms with the least fat to trim are inevitably some of the most vulnerable. But as AN found out through interviews with young architects selected primarily from the roster of recent AIA New York New Practices winners and Architectural League Young Architects honorees, many emerging firms have been highly enterprising and nimble in adapting to the times. No one is sitting on his or her hands, waiting for the old economy to come roaring back to life.

Not surprisingly, many of these firms balance teaching with practice, and many principals have been spending more time at school to make ends meet. Some firms have had to reduce staffing, but most have maintained their already lean offices.

For DUMBO-based Manifold Architecture Studio, the shifting tastes of clients was an opportunity to rethink a classic New York building typology. Co-principal Philipp von Dalwig’s firm has seen many of its residential clients jump the East River to take advantage of the downturn and buy whole brownstones in Brooklyn. Formerly favoring downtown lofts, these clients didn’t want to trade sleek surfaces and open plans for narrow Victorian interiors. “It’s been a productive investigation,” the architect said. “How to import a loft into a brownstone, how to open it up.” Beyond custom work, Manifold has also created downloadable plans for a modern house for the website Hometta.com. They hope to both generate sales and increase the firm’s visibility. German by birth, von Dalwig is also able to take advantage of Europe’s vast system of architectural competitions, which allows the firm to think and work through larger projects. “They’re a good training run. After a while you get to be good at certain typologies,” he said.

Access to the European competition system has also been a boon for Fake. They see their New York office as a research arm and Europe as the place where they build. Principals Cristina Goberna and Urtzi Grau, both Spanish-born, are building or masterplanning several projects in Spain won in competitions.

The Kids Are All Right

Preferring hands-on building to paper-architecture ponderings, a new generation of emerging architects are weathering the recession with creativity, grit, and good form.
“Free” housing, Fake has designed and built two secret, illegal apartments, one in a warehouse and one in an office building, deliberately thumbing their noses at zoning restrictions. The House for Cesar conceals a loft bed, kitchen area, and closets behind a translucent wall that could easily pass for an office partition. Located in a commercial office building, the client lives and works in the space, having lost his home. Addressing legitimate low-cost housing needs, the projects capture Fake’s irreverent spirit to a tee.

While many firms are spending more time on research and writing projects, this work differs from the paper architecture boom of the 1970s and early ’80s. “It’s not about formalism, or a critique of where architecture is today,” said Todd Rouhe, a principal at IdS/R and co-founder of Common Room, a practice on the Lower East Side. In addition to the renovation of Artists Space among other built projects, Common Room has launched a publishing imprint, Common Books, and founded a New York chapter of an art-based community school called the Public School. For Common Room, the social, historical, and community functions of architecture—both as built work and as theoretical investigation—are as important as formal concerns.

“There’s a reserved nature to the gestures we make,” Rouhe said. “We want the user to complete the work. It’s not predetermined.” Pursuing more artistic R&D than theoretical critiques, Detroit- and LA-based architect Andrew Zago is participating in an experimental fundraising and social network platform soon to be launched by United States Artists, where visitors to the website can contribute funds to support the creation of specific works by some 64 artists and designers. Zago’s project challenges current ideas about 3-D digital form-making software by growing a chandelier modeled on the beautiful imperfections of rock crystal candy. His elevation studies of cut-and-titled product boxes have been selling successfully enough at benefit auctions to encourage the architect to contemplate a gallery exhibition. For Phu Hoang, principal of Phu Hoang Office, a slower workload has allowed his firm to pursue large-scale research projects such as the proposal Foodopolis, a Rising Currents-meets-locavore scheme that would suspend an interlocking series of greenhouses in a space-frame-like structure over the edge of the waterfront. For all the scheme’s eye-appeal, Hoang doesn’t want it to be seen as purely visionary. “We believe putting the ideas out there will help us find clients,” Hoang said. Thanks to his participation in Young Architects, his firm has been included in several invited competitions, two of which they have won. For Matter Practice, fabrication and design/build projects have helped them survive the recession. The longer duration of these highly customized projects, as well as capturing design and construction fees, have kept the firm busy. In addition, their interest in fabrication—and the additional time on their hands—led them to apply for and receive a grant from the New York State Council on the Arts for a project entitled Tolerance in Architectural Production. The project explores the imperfections that sometimes arise when premade, prefabricated elements meet real-world construction and on-the-ground conditions. Similarly, Williamsburg, Brooklyn-based Tacklebox, a firm with extensive experience designing...
retail environments, took the slow-down as an opportunity to take on their first design/build project, a florist and handmade soap shop in Red Hook, Brooklyn, made from reclaimed barn lumber. In the same vein, through their connections to the fashion industry, Tacklebox launched a line of scarves and satchels under the name Box & Flea, working with fashion designer Andrew Woodrum. The accessories line has introduced them to store owners and fashion designers, some of whom are discussing new jobs with Tacklebox. “It works both ways. Box & Flea has the same sense of craft and timelessness as our architecture,” principal Jeremy Barbour said.

Easton + Combs is using their expertise in light structures—developed through competitions like MoMA PS1’s Young Architects Program—to improve conditions for victims of the Haitian earthquake. “We wanted to be effective, not just make another proposal,” principal Lonn Combs told AN by phone from Haiti. Working with a group of architects including Haitian-born Rodney Leon who had local knowledge and access to a site, Combs and his collaborators began raising money to build a series of demonstration temporary structures called the Haiti SOFT-HOUSE. Two will be built in the next couple of weeks, followed by 15 or 20 more during the summer. The simple structures, built by a Chicago-area awning and trade-show booth company, are covered in colored fabric that could be upgraded with hard panels for more permanent housing or community uses. “We call them trans-permanent structures. You have the option to build it out or combine multiple structures for different programs,” Combs said. “We’re always looking at economically efficient ways to work through our material research.”

If architects of previous generations used economic downturns to enrich theoretical discussions and develop new formal languages that were spoken primarily within the academy, today’s younger practitioners seem drawn to combining thinking with making, extending architecture into new disciplines and real-world applications. Many of these self-starters are working outside traditional architect/client relationships, stretching the role of the profession into new social, artistic, or entrepreneurial directions. In the digital age, it seems that image-making alone is not enough. “Today, paper architecture is seen as the more conservative stance. People are just less interested in that,” Zago said. “What one can get built is now the most radical investigation in architecture.”

ALAN G. BRAKE IS THE EDITOR OF AN’S MIDWEST EDITION.
EXHIBITION OPENING
Briog Oyam: Dream Machine
New Museum
235 Bowery
www.newmuseum.org

THURSDAY 8 LECTURE
Dan Doctoroff and Paul Goldberger
Conversations on New York 2
7:00 p.m.
Great Hall, Cooper Union
7 East 7th St.
archlegua.org

Exhibition Openings
Discoveries
Bruce Silverstein Gallery
535 West 24th St.
www.brucesilverstein.com
FRIDAY 9 LECTURE
Sergei Tchoban
Factory Russian: Russian Pavilion Exhibition at the 2010 Venice Architecture Biennale
6:00 p.m.
Center for Architecture 536 LaGuardia Pl.
www.aia.org

EXHIBITION OPENING
The Geometry of Kandinsky and Malevich
Solomon R. Guggenheim Museum
1071 5th Avenue
www.guggenheim.org

MONDAY 12 LECTURE
Deborah Goldberg
The Abby Aldrich Rockefeller Sculpture Garden 1965–2010
Museum of Modern Art
The Donald B. and Catherine C. Marron Atrium
11 West 53rd St.
www.moma.org

TUESDAY 13 LECTURE
Peter Penney and Anne Walker
The Architecture of Grovenor Atterbury
6:30 p.m.
Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

Laurie Fabiano and Maria Laurino
Elizabeth Street
6:30 p.m.
Lower East Side Tenement Museum
108 Orchard St.
www.tenement.org

SYMPOSIUM
Interactive City: Reading the Metropolis
Sarah Williams, John Havens, and Eric Howerer
6:30 p.m.
Columbia GSAPP
Wood Auditorium
Avery Hall
www.arch.columbia.edu

WEDNESDAY 14 LECTURE
Robin Karsan
American Landscape Design and the Idea of Nature
6:00 p.m.
Institute of Classical Architecture 26 West 44th St.
www.classicist.org

Michael Horowitz and Ian Macry
Urban Food Networks
12:30 p.m.
Columbia GSAPP
114 Avery Hall
www.arch.columbia.edu

Alice Sparberg Alexiou
The Flatiron: The New York Landmark and the City That Arose With It
6:30 p.m.
Lower East Side Tenement Museum
108 Orchard St.
www.tenement.org

EXHIBITION OPENING
Phantasmagoria
Allegro LaVoica Gallery
179 East Broadway
www.allegrolavica.com

THURSDAY 15 LECTURE
Genesis Breuer P-Orridge
7:00 p.m.
New Museum
235 Bowery
www.newmuseum.org

EXHIBITION OPENING
New Practices New York 2010
Center for Architecture 536 LaGuardia Pl.
www.aia.org

 Ain’t I A Woman
Museum of Contemporary African Diasporan Arts
80 Hanson Pl., Brooklyn
mosada.org

EVENT
Building Brooklyn Awards
6:00 p.m.
Stage 6 at Steinber Studios Brooklyn Navy Yard
15 Washington Ave.
www.buildingbrooklynawards.com
FRIDAY 16 LECTURE
Elizabeth Nogrady
Defining Beauty: Albrecht Dürer at the Morgan
7:00 p.m.
The Morgan Library & Museum
225 Madison Ave.
www.themorgan.org

EXHIBITION OPENING
Charles LeDray: work/works/workwork
Institute of Contemporary Art 160 Northern Ave.
Boston
www.icaboston.org

FILM
Reedy, Building Utopia
Anna Maria Magazini, 2009, 77 min.
4:00 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

EVENT
Special Dance Performance: garage/dances
8:00 p.m.
1711 Florida Ave. NW
Washington, D.C.
www.nbm.org

THURSDAY 17 EVEN
Around Manhattan
Official NYC Architectural Tour
2-15 p.m.
Pier 62
Chelsia Piers
www.aia.org

MITH THE KIDS
Design Kids Festival
11:00 a.m.
Cooper-Hewitt, National Design Museum
2 East 93rd St.
www.cooperhewitt.org

MORNING 19 LECTURE
Jin l¨u
Self-Funding Improvements to Reduce Energy Consumption
12:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org

TUESDAY 20 LECTURE
Adrian Benes
Amanda Burden, David Burney, Janette Sadik-Khan, and Paul Goldberger
Conversations on New York
7:00 p.m.
Great Hall
Cooper Union
7 East 7th St.
archlegua.org

EVENTS
Green Roof at Grand Street by Goode Green
4:00 p.m.
176 Grand St.
www.uriangreencouncil.org

Compost Open House
1–5 p.m.
6th and B Community Garden
6th St. and Avenue B
www.leiseecologycouncil.com

WEDNESDAY 21 LECTURE
Jerry van Eyk and Prakash Pinto
City as a Living Laboratory
12:30 p.m.
Columbia GSAPP
114 Avery Hall
www.arch.columbia.edu

Eric Bunge and Mimi Hoang
Rising Currents: Projects for New York’s Waterfront
12:00 p.m.
Columbia GSAPP
Wood Auditorium
Avery Hall
www.arch.columbia.edu

FILM
Five x Favola
Lusiana Bizzera, et al., 2010, 101 min.
8:00 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

THURSDAY 22 LECTURE
Michel Robljon, Sarah Dunn, and Martin Felsen
Spotlight on Design
7:00 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org

FILM
Mean Streets
Martin Scorsese, 1973
11:20 a.m.
6:30 p.m.
Columbia GSAPP
Avery Hall
www.arch.columbia.edu

SATURDAY 24 EVENTS
City of Water Day
10:00 a.m.
Governors Island
Brooklyn Bridge Park, and Liberty State Park
www.cityofwaterday.org

New Museum Block Party 2010
12:00 p.m.
Sara D. Roosevelt Park
235 Bowery
www.newmuseum.org

MONDAY 26 LECTURE
Bruce Katz, Ira Harkavy, Susan Popkin, et al.
Moving to Opportunity: The Story of an American Experiment to Fight Ghetto Poverty
10:00 a.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org

TUESDAY 27 LECTURE
Cynthia Davidson
2:00 p.m.
Columbia GSAPP
Wood Auditorium
Avery Hall
www.arch.columbia.edu

Ge stamina from Imperial to Contemporary: A Rediscovery of Traditional Austrian Craft and Manufacturing
6:30 p.m.
Cooper-Hewitt, National Design Museum
2 East 93st St.
www.cooperhewitt.org

Comprised of 437 milk crates, plywood ribs, and shade- tolerant Monkey Grass, a lushly planted vault makes the newest contribution to the evolving landscape of Governors Island. The low-tech, zero-impact structure by Behring Behin and Ann Ha was chosen as the winner of the City of Dreams Pavilion Competition 2010, which called for a temporary gathering place with a low environmental footprint, inspired by systems that are neither entirely natural nor artificial, the architects went for a synthetic hybrid that could harness nature’s productive capacity by relying on an emphatically unnatural infrastructure. The two recent GSD alumni—He used Governors Island as the subject of her thesis—envisioned a future where nature is brought back into the city, not to replace its dense vitality, but to add some green to the mix. Grass growing on the outer surface helps to keep the roots of the Monkey Grass cool, while structural connections are designed to minimize the labor required for assembly. The modular nature of the milk crates also enables their deconstruction and distribution to community gardens around the city, which allows reuse rather than recycling and makes the installation temporary and sustainable at once. The annual competition, organized for the first time this year, was sponsored by FIGMENT, the AIA’s Emerging New York Architects Committee, and the Structural Engineers Association of New York.
It Never Rains

Architect of the Sun: Los Angeles Modernism, 1900–1970
Thomas S. Ninas
Yale University Press, $50.00

Ardent modernists and book lovers have equal reason to celebrate this splendid production and to congratulate its publisher. Succinct yet meticulously researched chapters explore the origins and flowering of the modern movement in Southern California. In contrast to so many mega-snapbooks of stunning images and multi-lingual captions, it offers nourishment for the mind as much as for the eye. Here are insights and visual delights of a quality you’ll never find online. The designer, Green Dragon, has done an exemplary job of seamlessly weaving text and pictures together and setting them off with luxurious expanses of white space. Architecture of the Sun is as cool as a vintage Richard Neutra house.

Tom Hines, a native of Oxford, Mississippi, arrived in LA in 1968, around the same time as Reyner Banham and David Hockney, and all three have three enhanced perceptions of a city most outsiders disparage. Architecture of the Sun is his magnum opus, drawing on 40 years of teaching, writing, and exploring the modernist legacy. He traces its roots from the Greene brothers’ Craftsman bungalows to the pioneering work of Irving Gill and Frank Lloyd Wright and Wright’s art deco houses. There’s a masterly comparison of Schindler and Neutra, the Austrian émigrés who embodied the twin strains of expressionism and rationalism that have shaped LA architecture down to the present. Neutra’s proteges—including Ain, Soriano, and Harris—receive their due, and Hines provides a judicious summary of Craig Ellwood as an impresario who inspired his associates but stole credit for their creativity. He evokes the regional tradition and sketches the context within which these architects worked.

The book provides a brilliant synthesis of a drama with many themes and players. The strongest sections, on Gill and Neutra, reprise the texts of Hines’ books on those

UTOPIA’S GHOST

Tatlin’s Tower:
Monument to Revolution
Norbert Lynton
Yale University Press, $50.00

Norbert Lynton’s “circumstantial” approach to the work of Vladimir Tatlin combines an art-historical analysis of Russia’s Socialist Revolution with a symbolic reading of The Monument to the Third International, the visionary Russian designer’s unrealized monument and headquarters for the Communist International in Petrograd. Considering the sources and significance of that 1920 project, Lynton moves on to discuss Letatlin, the artist’s proposed organic flying machine, in the context of Tatlin’s utopian vision of society. While Lynton sometimes complicates a clear understanding of Tatlin’s aesthetic trajectory by analyzing it through concurrent movements in painting, political alliances, and a miscellany of tangents, the author illuminates the artist’s role in a momentous social program.

Lynton, a professor of art history at Sussex University who died in 2007, opens the book with informative chapters on Tatlin’s contributions to the Russian avant-garde. The reader is acquainted with the young artist’s interests, including drawing, folk art, and Russian religious icon paintings. Tatlin’s preoccupation with the theories of K. Danilevsky concerning dirigibles is also discussed and shown to complement the artist’s love for utilitarian objects and the simple life he led as a cadet sailor. For Lynton, his subject’s ability to synthesize these influences through painting predicts the emergence of Constructivism.

The author asserts that Tatlin’s nautical experiences and fascination with flight provided him with a lifetime of symbols. This is not only suggested in his designs for the tower and Letatlin, but also in his early work as a painter, scene builder, and student at the Moscow College of Painting, Sculpture, and Architecture. According to Lynton, Tatlin began to exhibit his work regularly by 1910, and was increasingly engaged in an anti-traditional mode of painting concerned with material relationships and movement as opposed to pictorial representation. In his chapter on Constructivism, Lynton continues to highlight Tatlin’s evolving techniques of production. This provides the reader with a point of departure for the author’s deconstruction of the tower’s multiple layers of meaning.

Chapter 4, entitled “Monument to Revolution,” outlines the events that placed Tatlin in Petrograd, the intended site for his tower, and provides an account of how his ideas for a monument to the Revolution made their way to the public. It also supplies a brief history of Russia’s tendency to memorialize great events by erecting commemorative buildings. Lynton appropriately introduces the continued on page 19
subject of architecture here and analyzes the “aspirations of the moment” in terms of the work of Walter Gropius and the “experimental designs” developed by Rodchenko. Here the optimism of Vladimir Mayakovsky, the Russian Futurist poet, further expresses the new government’s aim to give its utopian technological vision a monumental form. This form for Tatlin is expanded to accommodate a governmental building program with moving parts.  

Across the chapters, Lynton concisely depicts Tatlin’s motivation to work with others. This aspect of Tatlin’s character is consistent with his desire to move beyond the aesthetic confines of what he termed “synthetic-static compositions” and into the larger three-dimensional space of the theater and the public realm. Furthermore, Lynton’s careful review of Tatlin’s academic roles suggests that his subject was clearly gravitating toward a social mission. This mission, primarily one of art education reform, builds on Tatlin’s successes as an artist, as well as his recognition of the value of an icon for the new government. Tatlin’s appointment as head of the art department within the Ministry of Education under Lenin, for instance, led him to administer Lenin’s campaign to eliminate the obsolete monuments of the past and replace them with monuments in support of the Socialist Revolution.

Chapter 5, “Concept and Design of the Tower,” describes how the conceptual model for the tower evolves from this central role. Here, Lynton is sensitive to the magnitude of Tatlin’s project, whose actual design exists only in written descriptions, front and side elevations, and two models of different scales with variable levels of material complexity. But he is also diplomatic in his discussion of the tower’s inadequacies and inconsistencies. Lynton’s discourse on the various elements of the tower and its siting challenge us to consider whether or not the values of the symbol match up to the quality of the building design. The author’s own struggle to comprehend every aspect of the project’s significance results in a humanized, holistic vision of Tatlin and his work.

T.A. HORTON IS A DESIGNER AT KOHN PEDERSEN FOX ASSOCIATES.
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Architectural Models
The model was built during design development and is now on permanent display at Yankee Stadium Museum.

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More than 100 architects, designers, and artists were invited to donate a drawing (or any other artifact) and a statement reflecting upon how Philip Johnson’s Glass House and Mies van der Rohe’s Farnsworth House have inspired their own work. While donations included a mixed-media I-beam by Constantin Boym and a drawing of the San Francisco Federal Building by Thom Mayne, only a few architects had the courage to submit drawings that actually riff on one or both of the buildings. AN offers a selection of those here, from landscape designer Diana Balmori’s pointillist vision for a potential Farnsworth landscape to Gary Hilderbrand’s “almost nothing” collage and Kevin Roche’s kissing cousins cut-out.

Sponsored by the National Trust for Historic Preservation, the project hopes to raise $1 million to restore both houses. The Farnsworth, having come under the group’s umbrella last January, is in particular need. Fundraising galas and auctions will take place in Chicago on September 16 and in New York on October 6, with an online exhibition debuting in September (www.sothebys.com/modernviews) and a book of all the artworks with learned essays forthcoming from Assouline. ♦
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Lutron — save energy in the perfect light

NEW Quantum® light management solutions can SAVE 60% of lighting energy used in your building.

AND improve comfort and productivity by utilizing daylighting, dimming, occupancy sensing and automated shading to create the perfect light.

Fluorescent Dimming
- Light level is proportional to energy use
- Dim your lights and you'll use less energy
- Dimming lights by 50% uses only 60% of the energy—saving 40%

Occupancy Sensors
- Sensors automatically turn lights off when a room is vacant
- Easy to retrofit with wireless communication and 10-year battery life
- Can provide up to 20% lighting energy savings

Automated Shades
- Hyperion™ solar-adaptive shades can save 10% on HVAC

Summer Days: close shades to keep heat out and provide soft, even light, for an enjoyable work environment

Winter Nights: close shades to keep heat in

Year Round Days: close shades to reduce glare and increase employee productivity

Daylight Sensors
- Automatically dim or turn off overhead lights when daylight is available
- Can provide up to 20% lighting energy savings

For more information on what Lutron Quantum solutions can do for you—or to schedule an on-site lighting energy assessment—call 1.888.LUTRON1 or visit www.lutron.com