The latest battle for the New York City skyline was over pretty much before it began. Anthony Malkin, owner of the Empire State Building, was dismayed that 15 Penn Plaza, a roughly 1,200-foot tower designed by Pelli Clarke Pelli for the Vornado Realty Trust, could soon rise across from Penn Station, obscuring views from the west of the city’s most recognizable landmark. Malkin launched his campaign against the new tower by releasing a handful of renderings on August 18, showing how the new tower threatened his own. But with the City Council voting on the tower a week later, the effort was too little, too late, even though the renderings continued on page 5.
The infrastructure bank was back in the news on Labor Day, when President Obama spoke of it as a keystone to his latest economic plan for recovery. It’s a strong idea—just as it was when Chris Dodd sponsored the National Infrastructure Bank Act of 2007, when financier Felix Rohatyn argued passionately for it in *The New York Review of Books* in 2008, and when Governors Ed Rendell and Arnold Schwarzenegger and Mayor Michael R. Bloomberg rallied around it as a linchpin in their Building America’s Future coalition.

Obama’s version is focused on transportation, specifically rebuilding 150,000 roads, laying down 4,000 miles of track, and restoring 150 miles of runway. Now as then, there’s no doubt that the investment is needed, not only for public safety but to retain a leadership role in the world (Europe spends an average of 5 percent of its gross national product on infrastructure; China outstrips that at 9 percent, with the U.S. lagging behind at 2.5 percent).

But when Obama said “infrastructure bank,” the only thing many Americans heard was $50 billion in spending. While conservative critics are loath to pour more money into the staked economy, the real trouble lies deeper. The infrastructure bank is a great idea—with proven results in Europe—but no one seems to know just how it would work. The infrastructure of the infrastructure bank is a mystery.

For architects, the bank had seemed loaded with potential to bring design thinking into government. William A. Galston, a senior fellow in governance studies at the Brookings Institution, wrote recently in a blog that much depends “on the architecture of this proposed institution,” noting that its members must be situated well above the political fray, establish enough objectivity to attract private equity, and “focus on large regional initiatives that cut across jurisdictional lines” in order to undermine patronage.

Engineer Guy Nordenson has thrown himself into the debate on many fronts, managing the American Society of Civil Engineers’ strategic initiatives with respect to infrastructure since 2008. Nordenson believes that architectural and engineering processes already provide a framework that could make for effective infrastructure bank operations with project planning, design reviews, peer reviews, and team selection. “It’s not about a Calatrava in every pot,” Nordenson said in a phone conversation. It’s about establishing independent protocols for ensuring that the most needed work across the building spectrum gets done, done well, and done by proven talent.

The Design Excellence programs already in place within the General Services Administration and Mayor Bloomberg’s administration are set up to do just that. And the results have been strong in New York, from supporting the High Line in a model public/private initiative to overhauling the public library system and bringing in a generation’s worth of talent (profiled in this issue’s feature). An infrastructure bank holds great promise for realizing the kind of work for our generation that during the Great Depression transformed an entire country into building great public works. But for that to happen, the focus needs to shift from how much to spend, to how it would work. For architects, that would mean a world of work commissioned by procurement, not patronage. Scary, but exciting.

**BANK ON IT**

The proposed Pelham Parkway Towers.

**TAXIC ASSETS** continued from front page

and spurring development in the process, the Bloomberg administration has launched a landmark municipal cleanup program that is the first of its kind in the state.

On August 5, Mayor Michael R. Bloomberg announced the new plan at a brownfield site in the Morris Park section of the Bronx. At the press conference, the city signed an agreement with the state Department of Environmental Conservation to help the agency clean up 13Superfund and brownfield cleanups. The state also has tax credits at its disposal that the city does not. Until now, most light to moderate cleanups in the city were done either at the developer’s discretion or not at all.

“Our new brownfield programs will lead to cleaner neighborhoods, lesser eyesores that drag down a neighborhood’s property values, image, and safety,” said the mayor. With brownfields in the city accounting for nearly five percent of all land, this is no small task.

The main impediment that brownfields present to development in the city has less to do with containing pollutants on the site—still an important concern—so much as with the liability they create. And that leads to the reluctance of banks to lend to interested developers. Under the new program, the city will offer developers liability waivers to satisfy prospective lenders. Such waivers, however, will require developers to sign up for the city’s rigorous cleanup requirements, which can cost tens and even hundreds of thousands of dollars. In June, the city launched a grant program that will offset a portion of that cost.

If this sounds like a giveaway to developers, Daniel Walsh insists it is not. Walsh is the founding director of the Mayor’s Office of Environmental Remediation, which was created in 2008 to oversee brownfields as part of PlaNYC. He said that environmental and development interests need not be pitted against each other. “To the city’s credit, they went for a quality-driven program,” Walsh said. “It’s development without sacrificing environmental protection.”

Since the program began to take shape last year, Walsh said between 35 and 40 groups have expressed interest in cleaning up sites they received property tax credits from the state to clean up brownfield sites.

Developers, unions, and environmentalists have all expressed excitement, as the brownfield cleanup program will create jobs, taxes, and a sustainable way to clean up hundreds of contaminated sites across the city. “We’re all watching to see where this goes,” said Dan Hendrick, a spokesman for the New York League of Conservation Voters. “There’s really nothing else like this out there, and the potential is just huge.”

**MATT CHABAN**
**MEIER FULL OF BEANS**

Beware the accident-prone client with an elastic face. Richard Meier is apparently up for the challenge, having just received approval on his design for actor and comedian Rowan Atkinson’s new home in Oxfordshire, England. Best known for his role as the bumbling, rubber-faced Mr. Bean, Atkinson caused a minor scandal with his plan to demolish Handsmooth House, a 1930s estate set high atop 16 rolling acres. Locals argued that Meier’s proposed house—his first in England—was “a modern monstrosity” that had no place in rural Oxfordshire, designated an Area of Outstanding Natural Beauty by the U.K. government. One local farmer likened the planned development, which includes a two-wing, steel-and-glass structure connected by a transparent walkway, to “an ugly space-age petrol station.” Atkinson tried to allay fears with his description of Meier’s work as “simple, elegant classicism.” The architect says that his design was meant to reflect the beauty of the site, not compete with it.

SEND GEHRY PINAFORES AND LADY GAGA HATS TO EAVESDROP@ARCHPAPER.COM

---

**FAVES DROP > ISADOR MILLTON**

**GRAST**
42nd Street, Port Authority
Bus Terminal
Tel: 212.266.4468
Designer: Vamos Architects

Grast, a new retail venture specializing in streetwear items coveted for their rarity—artist-designed T-shirts and collectible figurines—takes its subculture status literally. The flagship store, designed by Brooklyn-based Vamos Architects, is subterranean, located on the mezzanine of the 42nd Street and 8th Avenue subway station. Totally exposed to the dreary mezzanine, the 400-square-foot space is a bright punch, with only a stair leading down to the platform interrupting the glass storefront. “It’s a shop-able shop window that also had to work as a store on the inside,” explained Vamos Architects’ Evan Bennett. “Everything had to have maximum impact at a low cost.” Eye-catching Tretford carpet (an eco-friendly goat hair product) lines the walls, while Formica counters display Japanese toys and multi-colored headphone cases. Crisply folded T-shirts rest on shelves suspended from the concrete ceiling. The architects mocked up the tension cable system in their office to convince store founder Merwin Andrade; shelves were constructed of sheet metal and coated with shiny autobody paint. According to Bennett, MTA officials are happy with the results, and Andrade has hopes for more outposts, which should please straphangers and shoppers alike.

**NIMI ZEIGER**

---

**IT’S A STEAL**

We thought for sure that the move of Mercedes-Benz Fashion Week HQ from Bryant Park to the backyard of a reborn Lincoln Center would have even more designers than usual looking to architecture as the inspiration for their spring 2011 collections, but so far, the looks have been heavy on ’70s glam, floral imagery, and the usual trendy touchstones (Irvind Penn, Babe Paley, Yves Saint Laurent redux). A few designers bucked the trend. Raul Melgoza, creative director for uptown label Luca Luca, pointed to Jorn Utzon’s Sydney Opera House as his key inspiration for a collection characterized by airy layers and washed silks. “The view of the Opera House with the harbor and sailboats triggered my inspiration,” said Melgoza, who recently took a two-week cruise from Melbourne to Sydney. “It took the idea of triangles and geometry and incorporated it into the design of the clothes, but keeping it very soft.” Meanwhile, Luis Fernandez of Number Lab took cues from Herzog & De Meuron’s “clean and powerful details of construction.” Camilla Staerk created a sartorial ode to Andrée Putman. And Vena Cava designers Lisa Maycock and Sophie Buhai saluted the Memphis Group, inexplicably striving to mix the maximalist postmodern movement with “southern California ease.” Meanwhile, architecture buff Yeohlee Teng added an intriguing accent to her usual references, outfitting her urban nomads in a collection inspired by “cutter ants in a Lebbeus Woods environment.” Insect chic!

SEND GEHRY PINAFORES AND LADY GAGA HATS TO EAVESDROP@ARCHPAPER.COM

---

**BROAD SUPPORT continued from front page**

Disney Concert Hall and the Museum of Contemporary Art. It would house and display art from Broad’s 2,000-piece collection, including works by Andy Warhol, Jeff Koons, and Damien Hirst. It will also contain a museum with Alice Tully Hall in New York and the Film Archive, and having made the shortlist for the SFMOMA expansion, which was then awarded to Snøhetta. In fact, some believed that when the firm won the Berkeley commission early this summer, Broad might lose interest.

In recent years, DS+R has completed a number of significant cultural projects, including the Lincoln Center redevelopment with Alice Tully Hall in New York and the Institute of Contemporary Art in Boston. The Hirshhorn project is in development.

Speculation over the project has been ongoing since Broad first raised the possibility in 2008 of a museum near Santa Monica Boulevard in Beverly Hills. Periodically, the collector also strongly hinted that he might locate the project in Santa Monica, between the Santa Monica Courthouse and Civic Auditorium.

The likely selection of a downtown location, which AN revealed in March, became even clearer in mid-August after the Los Angeles County Board of Supervisors approved the lease of the 2.6-acre site—which was to be part of the now-stalled Grand Avenue Project—to Broad for $7.7 million over the course of a 99-year lease. Broad will also set up a $200 million endowment to run the museum. Calls to the Broad Foundation have thus far not been returned. The foundation says it won’t release renderings of the project until groundbreaking later this fall.

While the multi-billion dollar Grand Avenue Project remains in limbo, Grand Avenue itself has become something of an architectural spectacle, with works by Coop Himmelblau (Jau, Gehry, Arata Isozaki, Rafael Moneo, and others). SAM LUBELL
James Carpenter designed three new entrance pavilions and a dramatically lit stairway leading up to a sculpture by Anish Kapoor.

The Israel Museum is a complex of buildings scattered across a 20-acre hilly site called Neveh Sha’anan outside the ancient walls of Jerusalem. A project actively supported by Jerusalem mayor Teddy Kollel, it was opened in 1965 according to a plan and design by the architect Alfred Mansfield and interior designer Dora Gad. Mansfield and Gad are important figures in Israel for having forged a regional architectural modernism for the new Jewish state. The drawings for the original museum depict it as a Mediterranean hilltop village of stacked modernist boxes. But the site that the museum calls a campus is also home to an Isamu Noguchi–designed sculpture garden, a 50:1 outdoor scale model of Jerusalem during the Second Temple Period, and the spectacular Shrine of the Book complex by Frederick Kiesler and Armand Bartos.

In 2001, James Snyder became director of the museum, overseeing the construction of a long-planned exhibition space. Snyder soon realized that the entire campus, particularly the Mansfield-designed exhibition buildings, had become a disheveled group of dated structures. It had, for example, a wide entrance ramp and service road running through its center, separating the Mansfield exhibition buildings from the Noguchi garden and the Shrine of the Book. Before taking over the museum, Snyder had been working in New York, where he was impressed with the work of James Carpenter Design Associates on the below-ground connector and light reflector roof of the Fulton Street Transit Center. In 2004, he visited Carpenter’s New York studio to discuss the Israeli site.

Carpenter, who has created a fascinating niche practice as a glass designer and artist, began a conversation with Snyder about expanding his ideas and expertise into a full-blown architectural commission. Snyder cancelled the new gallery addition plan, and instead hired Carpenter to add new galleries to the existing campus and to reorder the entry experience to the complex. In the end, Carpenter and local firms Ehrot-Kowalsky Architects of Tel Aviv with A. Lerman Architects renovated over 200,000 square feet of existing galleries, and added 84,000 square feet of new public space. This included three new entry pavilions housing information, retail, and special-event spaces at the front of the site, and in the heart of Mansfield’s galleries, a new three-story exhibition space.

Carpenter wanted the architecture of the complex to “resonate” with Jerusalem’s very particular light, describing it as “intense, but because there is always a degree of moisture or dust in the air off the desert, the light is tempered by atmospheric interference and has a substantial presence as it hangs in the air.” The low-iron monolithic glass walls of the pavilions are all lined on the exterior with ceramic louvers that give the walls a more substantial volumetric presence and diffract the sun’s intense heat while still admitting light.

In Carpenter’s mind, this project is as much about shading as it is about the qualities that glass can bring to a building. It’s a brilliant transparent solution for the museum, and transforms Mansfield’s once closed-off environment into a new light-filled one where structures open up to the surrounding landscape. Finally, Carpenter also created a new below-ground passage connecting his entrance pavilions to the new central glass gallery space. The on-grade ramp that runs from the bottom of the hilly site to the galleries at the top of the complex has a watercourse spilling down one side, and below this, Carpenter has placed the new passageway. This new entrance has etched glass walls several feet away from a ceramic wall, which bounces the activated light coming through the overhead watercourse onto the glass walls and into the subterranean entry space. There are also three small gardens below that bring more light and connection with the landscape into these subterranean areas. Carpenter, the master of glass, has even found a way to bring light below the ground to activate space and create a thrilling experience. WILLIAM MENKING
The John F. Kennedy Presidential Library and Museum, designed by I.M. Pei in 1979, helped usher in the modern era in presidential libraries. On an adjacent site, the new Edward M. Kennedy Institute for the United States Senate will be the first of its kind, a related but distinct institution that is at once a tribute to the career and the man as well as an education center dedicated to raising awareness of the legislative process. In addition to educational, exhibition, and archival space, the Institute will house a representation of the Senate chamber. The building’s exterior, a low-slung volume clad in white precast concrete with a taller volume in dark cladding, references the forms and hues of the earlier Pei building. “There is a language of abstraction and pure geometry that we drew from, as well as the way the building relates to the ground and the internal circulation,” said Andrea Lamberti, a design director at Rafael Viñoly Architects. “Rafael understood that it’s an important site for Boston and for the Kennedy legacy.”

**ALAN G. BRAKE**

**ARCHITECTS:** Rafael Viñoly Architects

**LOCATION:** Boston, Massachusetts

**COMPLETION:** TBD
The owners of aging commercial buildings in Manhattan and elsewhere, for that matter, are now well familiar with a disheartening trend. As the years go by, their properties become more expensive to operate in the face of rising energy costs, while their tenants grow fickle and dissatisfied, enticed by the lure of Class A office space in baby-fresh, glassed-to-the-eyeballs, LEED-approved wonder projects. Some who want to stay competitive with the new kids on the block go for extreme makeovers, stripping their buildings to the underlying structure, then recladding them with high-performance curtain walls and outfitting them with the latest in efficient mechanical and tenant-control systems. This has proven an effective model in several cases, but not all are so lucky. At the end of the process, you are left with a new building, its history buried beneath the tides of progress—an option not available to those who inhabit landmark edifices.

For them, however, there is now a new model: The Empire State Building has just completed and is in the midst of implementing an eight-month modeling and analysis project that promises to cut energy usage by 38 percent (an annual savings of $4.4 million), and that will earn the icon a LEED Gold rating, reason aplenty for green-conscious tenants to stick around. Moreover, the efficiency upgrade will leave the building’s art deco grandeur unadulterated.

The project goes beyond conserving the viability of this cultural mainstay, however. The team of consultants, nonprofits, and design and construction partners—including the Clinton Climate Initiative, Rocky Mountain Institute, Johnson Controls, and Jones Lang LaSalle—who undertook the project intend it as a prototype, one that can be applied to any similar building. Their hope is that the lessons learned here will be rolled out around the nation and world with the goal of curbing our global carbon footprint in an economically sensible way. During the eight months of intensive building audits, brainstorming charrettes, energy modeling, documentation, and financial analysis, the team reviewed more than 60 proposals for how to use energy more productively at the Empire State Building. No matter how much they thought about it, however, they continuously encountered one inconvenient truth: Tension exists between business value and reducing CO2 emissions. In other words, some profitability must be sacrificed to achieve significant environmental goals, and in this instance, 38 percent of profits were sacrificed to improve CO2 reduction and tenant comfort.

For an initial expenditure of $20 million, the Empire State Building is upgrading its guts and fortifying its shell with eight key improvements that will reduce electrical usage. It is introducing more efficient lighting fixtures with daylight sensors, and plug load occupancy sensors. Air handling units are being replaced with variable frequency drive fans. The existing chiller shells will be kept, but their insides will be swapped with more efficient and dynamically controllable systems. The entire building’s control system is being upgraded to optimize HVAC operation with more detailed sub-metering data. The building is also getting demand-controlled ventilation, so only the parts of the building in use will receive conditioned air. Each tenant will also get an individualized, web-based power control system, allowing them to manage their usage more efficiently.

The most exciting upgrades, however, are those being implemented to the Empire State’s shell. First, the team is adding insulation behind the building’s radiators to reduce heat loss. More remarkably, they are also refurbishing every one of the approximately 6,500 thermopane glass windows, reusing the existing sashes and glass while transforming them into triple-glazed insulated panels. The process was developed and is being executed by a company called Serious Materials, which has set up a shop onsite in the landmark. It goes like this: Workers remove the windows and disassemble them, cutting away the sealant on the existing double-pane glass, and recycling the aluminum spacer. The glass is then cleaned three times with a chemical solution and run through a specialized washing machine. Steel rods are then bent into shape, forming new weather-treated spacers for the units. One spacer is attached to the glass and sent through a conveyor belt that applies a UV-coated film. The second spacer is put on top and sent through a roller press. The entire unit is then sealed to keep out moisture and baked at 205 degrees, pre-shrinking the film and tightening it into place. Inert gas is then pumped into the airspace, increasing insulation performance. The unit is then ready to be inserted back into the original sashes and original frames. The new insulated glass units will increase the thermal performance of the windows by up to four times their current thermal performance, improving the R-value from R-2 to those ranging from R-5 to R-6. The new windows will also reduce solar heat gain by more than 50 percent, a major factor in the overall project’s goal of reducing carbon dioxide emissions by 105,000 metric tons over the next 15 years.
from front page

famous institution, Yale University, are gradually working to mend that fabric. The latest element in the process is a colorful laboratory building for Yale New Haven Hospital designed by the Los Angeles office of Behnisch Architekten with executive architects Svigals + Partners.

Called alternately the Rubik’s Cube or the Kaleidoscope Building, the Park Street Laboratory stands out among its neighbors with its multi-patterned and colored facade. The building isn’t just meant to show off, though. “We wanted to do something more colorful, more playful, to accent the urban fabric,” said Christof Jantzen, Behnisch partner in charge. Inserted between a parking garage and the hospital, it is also intended to be a gateway to the medical complex. But the building serves primarily as a processing facility for lab results, so it could have been a nondescript box. “Most of the buildings nearby are gray or beige,” he said. “We’re always looking for a new angle.” Yale New Haven was initially surprised that the architects proposed something so colorful. “They took a bit of convincing, but in the end they were a very supportive client.”

Inside, the building contains a four-story atrium with interior gardens and wooden staircases, which Jantzen hopes will act as a civic square of sorts. Its cheerful palette and sun-filled space is also meant to buffer out-patients—many with cancer—as they travel from parking garage to hospital. Importantly, the building serves as a link between two halves of the Yale campus—the main campus and the medical school campus—as well as a bridge over a significant breach in the city itself. Between the two halves of the city a massive parking garage, known locally as the Air Rights Garage, straddles a large ditch created by the unfinished Route 34 highway project as it follows the path of the highway right-of-way underneath the garage. Beyond the garage where the highway would have been, a series of parking lots and undeveloped land extends the divide in the city. The Park Street Lab hugs one side of the garage, creating an occupied building where there was once only dead space. “You see this in many American cities, where infrastructure projects from the 1960s were inserted into the downtowns,” Jantzen said. “New Haven has a different vision of what it wants to be now. We see this as a joint between the two campuses.” And now delivery trucks can drive directly into the building.

The 150,000-square-foot lab is one of the first buildings to bridge this divide. The building will help patients in their process of recovery, and it’s a small step in healing an urban-planning wound.
AN_15_01_08_FINAL:AN_06_CLH_Mar25  9/14/10  1:59 PM  Page 8

FREE AND CLEAR continued

Now nearly complete, the museum is scheduled to open officially in mid-November. The minimalist design from Polshek Partnership (now called Ennead Architects) comprises a terracotta box that slides into a slightly larger glass box, the two together cantilevered over a black granite base. A pattern of woven lines covering the glass facade gives it a veil-like quality, the pattern loosening only in two locations to allow more light and afford the museum opportunities to install informational screens. The terracotta adds warmth to the otherwise stark museum, tying it together with its historic neighbors while simultaneously protecting the museum’s fragile artifacts from daylight. Inside, the museum centers on an atrium crisscrossed by bridges and stairs with glass treads, which extend from the top of the museum’s five stories down to a lower level that houses an educational center and theater. The open design, in which people are visible to each other across different levels, is a Polshek signature. “People love watching other people use spaces, as I know from doing Carnegie Hall,” James Polshek said. The design team liked the idea of keeping an “eternal light” burning outside the museum, in a nod to synagoguette tradition. But the money and energy that would be required to keep a ten-foot-tall flame burning were prohibitive. So Polshek sought an alternate from Ben Rubin, a media artist whose work he knew and admired from various famous commissions, including, most recently, the lobby of the New York Times building. Rubin often incorporates text into his artworks, and was inspired by the design of the Talmud, the tome of Jewish law. “But this is a tricky place, politically, to introduce literal text because it’s so public,” Rubin said. So he pared down the blocks of text on each of the Talmud’s roughly thousand pages into blank white-and-gray rectangles. The abstracted pages cycle through a series of seven LED screens on an upper corner of the museum, appearing in succession on each screen briefly before moving to the next. The effect is a flickering cloud of light. Like the rest of the museum, it aims to be simple in appearance and heavy with meaning. JULIA GALEF

Pilkington Pyrostop®
Fire Resistance Glass

Product Features
Optical clarity of clear glass
High visible light transmission
Human impact safety rated in Cat II
Classified by Underwriters Laboratories
45, 60, 90, 120 minute products available

Contact Technical Glass Products (TGP)
at 800.426.6279 or visit www.fireglass.com
Pilkington Fire Protection Glass North America
www.pilkington.com/fire
Forget the curiosity-crushing banality of yesterday’s libraries. The new generation is tech-savvy, transparent, and welcoming.

By Julie V. Iovine
A few years ago, Peter Cook of Davis Brody Bond Aedas was charged with designing, together with the late Max Bond, two new public libraries in Washington, D.C. In a session that sought input from the community, he showed an image of a stalwartly familiar and classical Carnegie library, and most people in the audience thought it was a bank. As for the library to be replaced, a windowless 1960s brick block, the audience made it clear that whatever was built should be its opposite.

The process of recasting the modern library in a new mold, making it accessible where once it was formal and aspirational, transparent instead of defensive and protective, is gaining momentum in even the most budget-conscious municipalities. In 2004, the Seattle Main Library by OMA/Rem Koolhaas exploded the idea of the library as a quiet-time haven, turning the main reading room into a fully fledged social space. As Joshua Prince-Ramus, then a partner at OMA, commented, this open area became an unprogrammed space to “eat, yell, or play chess.” Nor were books hidden in stacks, but put on open shelves to invite heavy use.

“Seattle triggered a sea change,” said Juergen Riehm of 1100 Architects, currently working on a new concept for a children’s library as part of the Central Main Library in Queens. “The whole idea of highly flexible space, allowing for a variety of changing uses—civil, commercial, cultural—started there.”

At the same time and with even more radical intentions, the London Borough of Tower Hamlets, the city agency responsible for branch libraries, invited David Adjaye to develop their concept for replacing branch libraries with “Idea Stores.” To be located near shopping centers and in neighborhoods with large immigrant populations, the Idea Store eschewed monumentality and the privileging of books in favor of communal, educational, and media-related activities. The new model would house retail, library, community, and educational uses all under one roof, and its design would be inspired by outdoor market vernacular. With an emphasis on transparency and ease of access, Adjaye wrapped a basic rectangular form entirely in glass, with retail in the base and other services above, adding an exterior escalator to sweep visitors straight up from street to library level. Adjaye has designed two Idea Stores, in Chrisp Street and in Whitechapel, the latter awarded the Stirling Prize for best new building in 2006.

The success of the Idea Stores inspired the District of Columbia Public Library to hire Adjaye in 2008 to design two branch libraries in underserved neighborhoods in the capital. The design of the $9.5 million Washington Highlands Branch, now under construction, may not be as radical as an Idea Store, but it goes well beyond the bunker style of many other D.C. libraries built in the 1960s. Washington Heights includes a garden, balconies, an outdoor amphitheater, and a conference and meeting room for as many as 100 people. Both the Washington Highlands and Adjaye’s second library, the Francis Gregory, are due for completion in 2011.

Davis Brody Bond Aedas has just completed two libraries in the District. The Watha T. Daniel-Shaw in Northwest D.C. opened in April, and the Benning in the Northeast sector, in August. With an ease of accessibility and transparency largely unknown in the city, the Shaw Library presents a vigorously jutting glass prow that stacks three floors onto a smallish triangular site with a soaring 20-foot open space at its center “to celebrate the reading room,” according to Peter Cook. A new green roof was funded by $330,000 in stimulus funds, and the Shaw’s LEED Silver status sets the bar high for all new D.C. public libraries. The Shaw is quite literally a beacon for its community, another role that older
Top to bottom: The Queens Central Library and Children’s Library Discovery Center, now in progress, by 1100 Architect; Inside the Children’s Discovery Center; The Kingsbridge Library in the Bronx by Prendergast Laurel Architects features 25-foot glass window walls and a garden roof; The Mariners Harbor Branch Library on Staten Island by Atelier Pagnamenta Torriani is entirely on one level with a glazed circulation spine.

A few years ago, Peter Cook of Davis Brody Bond Aedas was charged with designing, together with the late Max Bond, two new public libraries in Washington, D.C. In a session that sought input from the community, he showed an image of a stalwartly familiar and classical Carnegie library, and most people in the audience thought it was a bank. As for the library to be replaced, a windowless 1960s brick block, the audience made it clear that whatever was built should be its opposite.

The process of recasting the modern library in a new mold, making it accessible where once it was formal and aspirational, transparent instead of defensive and protective, is gaining momentum in even the most budget-conscious municipalities. In 2004, the Seattle Main Library by OMA/Rem Koolhaas exploded the idea of the library as a quiet-time haven, turning the main reading room into a fully fledged social space. As Joshua Prince-Ramus, then a partner at OMA, commented, this open area became an unprogrammed space to “eat, yell, or play chess.” Nor were books hidden in stacks, but put on open shelves to invite heavy use.

“Seattle triggered a sea change,” said Juergen Riehm of 1100 Architect, currently working on a new concept for a children’s library as part of the Central Main Library in Queens. “The whole idea of highly flexible space, allowing for a variety of changing uses—civil, commercial, cultural—started there.”

At the same time and with even more radical intentions, the London Borough of Tower Hamlets, the city agency responsible for branch libraries, invited David Adjaye to develop their concept for replacing branch libraries with “Idea Stores.” To be located near shopping centers and in neighborhoods with large immigrant populations, the Idea Store eschewed monumentality and the privileging of books in favor of communal, educational, and media-related activities. The new model would house retail, library, community, and educational uses all under one roof, and its design would be inspired by outdoor market vernacular. With an emphasis on transparency and ease of access, Adjaye wrapped a basic rectangular form entirely in glass, with retail in the base and other services above, adding an exterior escalator to sweep visitors straight up from street to library level. Adjaye has designed two Idea Stores, in Chrisp Street and in Whitechapel, the latter awarded the Stirling Prize for best new building in 2006.

The success of the Idea Stores inspired the District of Columbia Public Library to hire Adjaye in 2008 to design two branch libraries in underserved neighborhoods in the capital. The design of the $9.5 million Washington Highlands Branch, now under construction, may not be as radical as an Idea Store, but it goes well beyond the bunker style of many other D.C. libraries built in the 1960s. Washington Highlands includes a garden, balconies, an outdoor amphitheater, and a conference and meeting room for as many as 100 people. Both the Washington Highlands and Adjaye’s second library, the Francis Gregory, are due for completion in 2011.

Davis Brody Bond Aedas has just completed two libraries in the District. The Watha T. Daniel-Shaw in Northwest D.C. opened in April, and the Benning in the Northeast sector, in August. With an ease of accessibility and transparency largely unknown in the city, the Shaw Library presents a vigorously jutting glass prow that stacks three floors onto a smallish triangular site with a soaring 20-foot open space at its center “to celebrate the reading room,” according to Peter Cook. A new green roof was funded by $330,000 in stimulus funds, and the Shaw’s LEED Silver status sets the bar high for all new D.C. public libraries. The Shaw is quite literally a beacon for its community, another role that older
libraries may have implicitly suggest-ed with their “lamp of learning” solemnity, but rarely made visible.

New York City is no less eager a student of the new model, with some 18 new branches in the works across the three official library zones of Brooklyn, Queens, and New York (which includes the Bronx and Staten Island). Most are part of the Excellence in Design program sponsored by the Department of Design and Construction (DDC). David Resnick, deputy commis-sioner, notes that libraries are “one of the very few free public interior spaces that are truly democratic rather than commercially coercive. They truly want what the customer wants.” The current effort to create buildings that draw in more visitors, especially youth and seniors, was inspired, Resnick said, in part by the bookstore Barnes & Noble and its success at turning itself into a kind of public living room.

The old New York model had to be tweaked: Rules about silence were relaxed; there were no longer com-mand center desks; librarians had to be more forthcoming and engaged; there had to be lots of windows. Above all, books would no longer be the pri-mary attraction, according to Resnick, but just one of numerous media and activities on offer. Multipurpose rooms can be booked even when a library itself is closed.

Commissioned by the DDC, Andrew Berman has designed an addition to a Carnegie library in Stapleton, Staten Island, designed by Carrère & Hastings in 1907. The small village-green facing the 1960s in Glen Oaks, Queens. “It was prominently sited with not one window on the public front, a real eyesore,” said Marble. “It’s shocking that people thought that way.” Low maintenance and a different mindset about public experience shaped the design, along with scant commitment of public funds. “It was all about focusing inward and avoiding distractions—like looking out at a tree,” he said.

Marble wanted to reverse that and make a library that would be “a visually open icon for people.” Budget con-straints are still a factor, but Marble created a design that reaches out to the neighborhood with multiple entrances, and a garden with bluestone pavers that he hopes locals will feel free to replant (Kate Orff of SCAPE helped with the planting scheme). Since older sites for libraries are often smaller than current programs require, Marble located the main reading room below grade, with skylights and a green roof at ground level.

Turning libraries from resource-guzzling to self-sustaining is another priority, as libraries everywhere experience staff cuts and heightened electricity needs for computers. A large interior atrium connecting all three levels of the library combined with substantial glazing on two sides allows the interiors to be primarily illuminated by daylight.

On the roof, a parapet concealing mechanicals is sheathed in glass that is etched with the word “SEARCH,” whose letters track across the facade as the sun moves. It’s a fitting term for the active approach to a new gen-eration of public libraries determined to find and keep their communities engaged.
Global’s new ML series of hospitality furniture includes a dining chair and barstool, two sofas, an ottoman, and a lounge chair, each with a minimalist design to suit a range of settings and uses. Solid stainless steel frames are available in chrome, brushed chrome, black, or tungsten finishes and can be upholstered in any of Global’s standard textiles, vinyls, or leathers.

www.globaltotaloffice.com

Part of Blu Dot’s “Best Body Award”–winning collection at ICFF 2010, the Scoop task chair is designed for comfort with an ivory powder-coated aluminum seat shell that pivots and tilts smoothly. The upholstered seat and back are available in ocean and smoke colors. The chair complements the walnut wood and powder-coated steel accents of the company’s new Cant desk. Both are available in November.

www.bludot.com

Part of Dune’s 2010 Enamored collection, Pipeline seating by Harry Allen includes four components—a 4-foot pipe, a cross connector, a T-connector, and an elbow that can curve toward the ceiling to become a table with a recessed wooden top. Made with polyurethane foam upholstery over MDF and solid wood frames, components are joined with polished aluminum leg pieces or wall-mounted supports, allowing a range of seating options.

www.dune-ny.com

With a flat back that can be placed against a wall, column, or table, the Triline screen has a displaced triangular shape that deflects and absorbs sound waves. Slender stainless steel legs echo the triangular pattern, and the partition can be upholstered with different fabrics on front and back. The rectangular Softline panel and complementary wall-mounted panels also come in smaller sizes.

www.icfsource.com

Designed by Giancarlo Piretti for Sedia, the V100 Table is designed for conference rooms, classrooms, or multipurpose spaces with a table that is available in six rectangular, two oval, and one round size on either T- or C-shaped legs with locking casters. Requiring only one hand to operate, a lever allows the laminate tabletop to flip up while powder-coated steel legs simultaneously rotate inward to nest with other tables for easy storage.

www.sediasystems.com

Arcadia’s Islands modular bench system includes 5-inch-thick center seats offered in two widths with optional backs and circular pedestals available as 24-inch round upholstered seats or wooden tables. With a range of base materials and upholstery options, the units have multiple connection points for a variety of configurations and uses. Stand-alone benches and a children’s version are also available.

www.arcadiacontract.com

Class Acts
FROM FACULTY LOUNGES TO STUDENT UNIONS, FLEXIBLE OPTIONS MAKE THE GRADE.
BY JENNIFER K. GORSCHE
EDWARD BURNTYNSKY: PENTIMENTO
Hasted Hunt Kraeutler
537 West 24th St.
Through October 16

Canadian photographer Edward Burtynsky is perhaps best known for his oil, traveling exhibition and companion book that threw into sharp relief the environmental effects of the oil industry. His new show Pentimento focuses on a more specific corner of human industry: the crude and labor-intensive task of shipbreaking, dismantling a ship for scrap recycling. The retired ships lose their identity, broken by the hands of the Bangladesh shipbreakers and by the lens of Burtynsky’s camera. The rawness of the subject matter in Pentimento is mirrored in Burtynsky’s technique, with his Polaroids displaying jagged edges and imperfections incurred during the development process. This is Burtynsky’s first time working in all black-and-white, but the lack of color lends the dismembered behemoths an even more alien mystery, as in Shipbreaking #2 Field Proof, Chittagong, Bangladesh (2000, above), and draws the eye to the play of light and shadow on their decaying skin.

Puerto Rican artist Antonio Martorell entitled Nueva York modern Latin American artists, including an installation by Mexican muralist Leonard Koerner, an integration of Tibetan Medicine and Art: The Case of Ivories from Chittagong, Bangladesh (2000), and draws the eye to the play of light and shadow on their decaying skin.

Do Pop Art to the play of light and shadow on their decaying skin. The curators don’t limit themselves to visual material in Pentimento is mirrored in Burtynsky’s technique, with his Polaroids displaying jagged edges and imperfections incurred during the development process. This is Burtynsky’s first time working in all black-and-white, but the lack of color lends the dismembered behemoths an even more alien mystery, as in Shipbreaking #2 Field Proof, Chittagong, Bangladesh (2000, above), and draws the eye to the play of light and shadow on their decaying skin.

The Case of Ivories from Chittagong, Bangladesh (2000), and draws the eye to the play of light and shadow on their decaying skin.

More alien mystery, as in Shipbreaking #2 Field Proof, Chittagong, Bangladesh (2000), and draws the eye to the play of light and shadow on their decaying skin.
In 1895, a writer from The Builder's Journal went to interview Norman Shaw, then one of Britain's most eminent architects. Describing Shaw as having “the aspect of a Cabinet Minister,” the journalist asked him what he thought was his best work. Shaw replied, “I have no best! I have never yet been satisfied. I have never yet conceived a work which has not fallen miserably short of my conception.”

This from a man who had built numerous town and country houses, some on a grand scale; who had won such notable commissions as New Scotland Yard (the police headquarters by the River Thames in London); and whose work had been hugely influential both at home and abroad, especially in the U.S. It’s hard to imagine any of today’s celebrity architects showing quite such humility.

When the first edition of this book appeared in 1976, its author Andrew Saint was almost as self-deprecating as Shaw. He wrote, “firstly a work of biography and only secondarily one of art history.” These comments didn’t really reflect the amount of architectural analysis that Saint wove into his narrative, nor his ability to evoke Shaw’s era in such depth and detail. The book duly received many plaudits (“a masterpiece,” “outstanding”), which the publisher of this revised edition, Yale University Press, naturally quotes on the jacket.

But confined as it was to often rather murky black-and-white photographs, that first edition was a visual disappointment. Archive images will always be vital to any account of Shaw’s work, because much of it has been altered or lost, but with their warm red brickwork and red-tiled roofs, his buildings call out for color. Profiting from new color photographs by Martin Charles and color reproductions of some of Shaw’s works, this revised edition is a masterwork.

It is a reasonable conjecture that no artistic endeavor in history has changed as radically in terms of means to end as architectural design over the last generation. The student of, say, 1982, with her compass, protractor, triangle, ruling pen, and straight edge, turns out to have had more in common with 16th-century predecessors than with her successors of less than a decade after. Five hundred years of traditional eye-hand manipulation of precision drawing tools gave way globally to Auto CAD software and its related digital representations to create the visual schemes now required to build.

Such rapid change provides the unsentimental backdrop to this well-illustrated catalog by attorney and architectural historian Andrew Alpern, whose eponymous collection of European and American instruments from the early 18th to the mid-20th centuries has been donated to Columbia’s Avery Architectural and Fine Arts Library. An upcoming fall exhibition there heralds the catalog as an historical record not only of the tools themselves, but also of Shaw’s work.
The book’s arrangement is chronological, demonstrating the ever-growing sophistication of technical precision and craft excellence, including the sublime composition of contents in the various cases that served as an essential hallmark of skill. James F. O’Gorman’s introductory essay, entitled “Instruments, Architects, and Portraits,” describes to what extent the tools were almost literally worn on the sleeves of their owners, thus measuring the necessary rise of the architectural profession distinct from the work masons and skilled builders preceding it. A sort of coda brings the collection forward to a more disposable, mass-produced age, to the tools that the proverbial 1982 graduate would have known and used. Alpern’s connoisseurship is more didactic and used. Alpern’s connoisseurship is more didactic than aesthetic, per se. Nonetheless, there’s great beauty in these pages, and a sensuality of means that bears appreciation. This book will prove encouraging to students, most students today have had no introduction to these instruments, so understand less than they might about past conception and the roots of their profession. Even CAD’s digital yield is to some extent a simulacrum of inherited techniques made manifest by the catalog’s contents. (Let’s hope that Avery is also collecting all pioneering design software, as it too will someday give way.)

The book’s arrangement is chronological, demonstrating the ever-growing sophistication of technical precision and craft excellence, including the sublime composition of contents in the various cases that served as an essential hallmark of skill. James F. O’Gorman’s introductory essay, entitled “Instruments, Architects, and Portraits,” describes to what extent the tools were almost literally worn on the sleeves of their owners, thus measuring the necessary rise of the architectural profession distinct from the work masons and skilled builders preceding it. A sort of coda brings the collection forward to a more disposable, mass-produced age, to the tools that the proverbial 1982 graduate would have known and used. Alpern’s connoisseurship is more didactic than aesthetic, per se. Nonetheless, there’s great beauty in these pages, and a sensuality of means that bears appreciation. This book will prove encouraging to students, most students today have had no introduction to these instruments, so understand less than they might about past conception and the roots of their profession. Even CAD’s digital yield is to some extent a simulacrum of inherited techniques made manifest by the catalog’s contents. (Let’s hope that Avery is also collecting all pioneering design software, as it too will someday give way.)

The book’s arrangement is chronological, demonstrating the ever-growing sophistication of technical precision and craft excellence, including the sublime composition of contents in the various cases that served as an essential hallmark of skill. James F. O’Gorman’s introductory essay, entitled “Instruments, Architects, and Portraits,” describes to what extent the tools were almost literally worn on the sleeves of their owners, thus measuring the necessary rise of the architectural profession distinct from the work masons and skilled builders preceding it. A sort of coda brings the collection forward to a more disposable, mass-produced age, to the tools that the proverbial 1982 graduate would have known and used. Alpern’s connoisseurship is more didactic than aesthetic, per se. Nonetheless, there’s great beauty in these pages, and a sensuality of means that bears appreciation. This book will prove encouraging to students, most students today have had no introduction to these instruments, so understand less than they might about past conception and the roots of their profession. Even CAD’s digital yield is to some extent a simulacrum of inherited techniques made manifest by the catalog’s contents. (Let’s hope that Avery is also collecting all pioneering design software, as it too will someday give way.)

The book’s arrangement is chronological, demonstrating the ever-growing sophistication of technical precision and craft excellence, including the sublime composition of contents in the various cases that served as an essential hallmark of skill. James F. O’Gorman’s introductory essay, entitled “Instruments, Architects, and Portraits,” describes to what extent the tools were almost literally worn on the sleeves of their owners, thus measuring the necessary rise of the architectural profession distinct from the work masons and skilled builders preceding it. A sort of coda brings the collection forward to a more disposable, mass-produced age, to the tools that the proverbial 1982 graduate would have known and used. Alpern’s connoisseurship is more didactic than aesthetic, per se. Nonetheless, there’s great beauty in these pages, and a sensuality of means that bears appreciation. This book will prove encouraging to students, most students today have had no introduction to these instruments, so understand less than they might about past conception and the roots of their profession. Even CAD’s digital yield is to some extent a simulacrum of inherited techniques made manifest by the catalog’s contents. (Let’s hope that Avery is also collecting all pioneering design software, as it too will someday give way.)

The book’s arrangement is chronological, demonstrating the ever-growing sophistication of technical precision and craft excellence, including the sublime composition of contents in the various cases that served as an essential hallmark of skill. James F. O’Gorman’s introductory essay, entitled “Instruments, Architects, and Portraits,” describes to what extent the tools were almost literally worn on the sleeves of their owners, thus measuring the necessary rise of the architectural profession distinct from the work masons and skilled builders preceding it. A sort of coda brings the collection forward to a more disposable, mass-produced age, to the tools that the proverbial 1982 graduate would have known and used. Alpern’s connoisseurship is more didactic than aesthetic, per se. Nonetheless, there’s great beauty in these pages, and a sensuality of means that bears appreciation. This book will prove encouraging to students, most students today have had no introduction to these instruments, so understand less than they might about past conception and the roots of their profession. Even CAD’s digital yield is to some extent a simulacrum of inherited techniques made manifest by the catalog’s contents. (Let’s hope that Avery is also collecting all pioneering design software, as it too will someday give way.)

The book’s arrangement is chronological, demonstrating the ever-growing sophistication of technical precision and craft excellence, including the sublime composition of contents in the various cases that served as an essential hallmark of skill. James F. O’Gorman’s introductory essay, entitled “Instruments, Architects, and Portraits,” describes to what extent the tools were almost literally worn on the sleeves of their owners, thus measuring the necessary rise of the architectural profession distinct from the work masons and skilled builders preceding it. A sort of coda brings the collection forward to a more disposable, mass-produced age, to the tools that the proverbial 1982 graduate would have known and used. Alpern’s connoisseurship is more didactic than aesthetic, per se. Nonetheless, there’s great beauty in these pages, and a sensuality of means that bears appreciation. This book will prove encouraging to students, most students today have had no introduction to these instruments, so understand less than they might about past conception and the roots of their profession. Even CAD’s digital yield is to some extent a simulacrum of inherited techniques made manifest by the catalog’s contents. (Let’s hope that Avery is also collecting all pioneering design software, as it too will someday give way.)

The book’s arrangement is chronological, demonstrating the ever-growing sophistication of technical precision and craft excellence, including the sublime composition of contents in the various cases that served as an essential hallmark of skill. James F. O’Gorman’s introductory essay, entitled “Instruments, Architects, and Portraits,” describes to what extent the tools were almost literally worn on the sleeves of their owners, thus measuring the necessary rise of the architectural profession distinct from the work masons and skilled builders preceding it. A sort of coda brings the collection forward to a more disposable, mass-produced age, to the tools that the proverbial 1982 graduate would have known and used. Alpern’s connoisseurship is more didactic than aesthetic, per se. Nonetheless, there’s great beauty in these pages, and a sensuality of means that bears appreciation. This book will prove encouraging to students, most students today have had no introduction to these instruments, so understand less than they might about past conception and the roots of their profession. Even CAD’s digital yield is to some extent a simulacrum of inherited techniques made manifest by the catalog’s contents. (Let’s hope that Avery is also collecting all pioneering design software, as it too will someday give way.)

The book’s arrangement is chronological, demonstrating the ever-growing sophistication of technical precision and craft excellence, including the sublime composition of contents in the various cases that served as an essential hallmark of skill. James F. O’Gorman’s introductory essay, entitled “Instruments, Architects, and Portraits,” describes to what extent the tools were almost literally worn on the sleeves of their owners, thus measuring the necessary rise of the architectural profession distinct from the work masons and skilled builders preceding it. A sort of coda brings the collection forward to a more disposable, mass-produced age, to the tools that the proverbial 1982 graduate would have known and used. Alpern’s connoisseurship is more didactic than aesthetic, per se. Nonetheless, there’s great beauty in these pages, and a sensuality of means that bears appreciation. This book will prove encouraging to students, most students today have had no introduction to these instruments, so understand less than they might about past conception and the roots of their profession. Even CAD’s digital yield is to some extent a simulacrum of inherited techniques made manifest by the catalog’s contents. (Let’s hope that Avery is also collecting all pioneering design software, as it too will someday give way.)

The book’s arrangement is chronological, demonstrating the ever-growing sophistication of technical precision and craft excellence, including the sublime composition of contents in the various cases that served as an essential hallmark of skill. James F. O’Gorman’s introductory essay, entitled “Instruments, Architects, and Portraits,” describes to what extent the tools were almost literally worn on the sleeves of their owners, thus measuring the necessary rise of the architectural profession distinct from the work masons and skilled builders preceding it. A sort of coda brings the collection forward to a more disposable, mass-produced age, to the tools that the proverbial 1982 graduate would have known and used. Alpern’s connoisseurship is more didactic than aesthetic, per se. Nonetheless, there’s great beauty in these pages, and a sensuality of means that bears appreciation. This book will prove encouraging to students, most students today have had no introduction to these instruments, so understand less than they might about past conception and the roots of their profession. Even CAD’s digital yield is to some extent a simulacrum of inherited techniques made manifest by the catalog’s contents. (Let’s hope that Avery is also collecting all pioneering design software, as it too will someday give way.)

The book’s arrangement is chronological, demonstrating the ever-growing sophistication of technical precision and craft excellence, including the sublime composition of contents in the various cases that served as an essential hallmark of skill. James F. O’Gorman’s introductory essay, entitled “Instruments, Architects, and Portraits,” describes to what extent the tools were almost literally worn on the sleeves of their owners, thus measuring the necessary rise of the architectural profession distinct from the work masons and skilled builders preceding it. A sort of coda brings the collection forward to a more disposable, mass-produced age, to the tools that the proverbial 1982 graduate would have known and used. Alpern’s connoisseurship is more didactic than aesthetic, per se. Nonetheless, there’s great beauty in these pages, and a sensuality of means that bears appreciation. This book will prove encouraging to students, most students today have had no introduction to these instruments, so understand less than they might about past conception and the roots of their profession. Even CAD’s digital yield is to some extent a simulacrum of inherited techniques made manifest by the catalog’s contents. (Let’s hope that Avery is also collecting all pioneering design software, as it too will someday give way.)
WHERE WILL YOU TAKE YOUR CAREER FORWARD.
MAP IT AT BUILD BOSTON.

BuilD Boston
2010
NOVEMBER 17–19
SEAPORT WORLD TRADE CENTER

The Northeast’s premier architecture and building event. Over 150 workshops, more than 250 vendors in the exhibit hall, alumni receptions, association events and more!

To register, go to www.buildboston.com.

BSA Presented by the Boston Society of Architects

OCT. 21-23, 2010
8TH ANNUAL REGIONAL CONFERENCE
DESIGN ON THE DELAWARE

A COLLABORATIVE CONFERENCE EXAMINING THE ISSUES AND OPPORTUNITIES OF THE BUILT ENVIRONMENT

REGISTER BY MIDNIGHT MONDAY OCTOBER 4th
DISCOUNT REGISTRATION

envirobuild expo
Commercial & Residential Show for Sustainable Construction & Renovation
October 13–14, 2010 • Connecticut Expo Center • Hartford, CT

Don’t Miss This 2-Day Trade Event for Architects, Contractors, Builders, Designers, Engineers, Developers, Building and Facility Managers, and Others who are working to make the workplace and homes more energy efficient and sustainable.

Show Supporters Include:

- NESEA
- NWRA
- AIA
- HTCIA
- NRHA
- NARI

Exhibits Will Include these Products & Services
- Adhesives • Air Quality Control • Architects/Designers • Banking • Building Materials • Coatings • Cooling Systems • Doors • Electronics • Engineering • Flooring Products • Foam Products • Forest Products • Furniture • Granite/Marble • Green Roofing • HVAC • Industry Associations • Insulation • Insurance Companies • Leasing • Lead Certification Information • Lending Institutions • Metal Framing • Plumbing • Renewable Energy • Roofing Materials • Safety Equipment • Siding • Software • Solar Energy • Stone • Trade/Consumer Publications • Wall Systems • Waste Management • Wind Systems • Windows... and much more!

For More Info: Call (203) 483-5774 • email: carol@reuterexpo.com
REGISTER ONLINE NOW at www.envirobuildexpo.com

The Architect’s Newspaper Marketplace showcases products and services. Formatted 1/8 page or 1/4 page ads are available as at right.

CONTACT:
Lynne Rowan
21 Murray Street, 5th Floor, New York, NY 10007
TEL 212-966-0630 / FAX 212-966-0633 / lrowan@archpaper.com
To learn more about products and services advertised in The Architect’s Newspaper, just note the advertiser’s number and log on to www.archpaper.com. Click on our Red Dot Product Finder, and you can easily search by number to get free information about the latest products, design professionals, business services, and more.

**COMPANY**

- **RS #**
  - Bernsohn & Fetner 118
  - Bilotta Kitchens 312
  - Esto 314
  - Kim Wendell Design 186
  - Modernus 329
  - New York Society of Renderers 365

- **Pilkington**
  - Fire Protection 281

- **PK-30 System**
  - 217

- **Radii, Inc.**
  - 225

- **The Ornamental Institute of New York**
  - 251
DESERVED HOUSING FOR THE ELDERLY. A DUTCH FIRM HAS DISCOVERED THAT THERE IS NO NEED TO FALL BACK ON ANTI-SEPTIC AND DEPRESSING DESIGNS.

RETIRED, BUT NEVER RETIRING

Mick Jagger, Elton John, Tina Turner. It’s the generation that invented our youth culture, the idea of an entirely self-determined lifestyle and the ideal of eternal youth. Remember Keith Richards falling out of a palm tree? That’s our youth. Remember Keith Richards and Mick Jagger, Elton John, Tina Turner. It’s the generation that invented our youth culture, the idea of an entirely self-determined lifestyle and the ideal of eternal youth. Remember Keith Richards falling out of a palm tree? That’s our youth. Remember Keith Richards and Mick Jagger, Elton John, Tina Turner.

Suddenly a suburb can prove to be a very lonely place. For want of an old people want to sit behind playful design. Who says that playful design. Who says that playful design. Who says that playful design. Who says that playful design. Who says that playful design. Who says that playful design. Who says that playful design. Who says that playful design. Who says that playful design. Who says that playful design. Who says that playful design. Who says that playful design. Who says that playful design. Who says that playful design.
SUBSCRIBE
EAST COAST ARCHITECTURE AND DESIGN
WWW.ARCHPAPER.COM
FREE
for Architects
and Architectural
Designers
*Must provide RA number or firm letterhead
**Must provide copy of valid student I.D.

The Architect’s Newspaper
The East’s only architecture and design tabloid is the place for news, projects, products, gossip and more.

Please check your subscription region:
East (20x)  
West (12x)  
Midwest (11x)  
Midwest/West Rates:
*Architectural Designers FREE!  
1 year $29  
2 years $56  
**Student $19

East Rates:
*Architectural Designers FREE!  
1 year $39  
2 years $69.95  
**Student $26

To subscribe, mail this form with a check payable to: The Architect’s Newspaper, LLC.
The Architect’s Newspaper  
21 Murray St., 5th Floor  
New York, NY 10007
or fax the bottom half of this page to 212-966-0633
or visit us online at www.archpaper.com

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

JOB FUNCTION
□ Academic  
□ Architect  
□ Designer  
□ Draftperson  
□ Firm Owner  
□ Government  
□ Intern  
□ Managing Partner  
□ Project Manager  
□ Technical Staff  
□ Student  
□ Other

FIRM INCOME
□ Under $500,000  
□ $500,000 to 1 million  
□ $1 to 5 million  
□ $5 million

EMPLOYEES
□ 1-4  
□ 5-9  
□ 10-19  
□ 20-49  
□ 50-99  
□ 100-249  
□ 250-489

Name                                                                          Date
Company
Address
City/State/Zip Code
Email                                                            Phone
RA License Number
Credit Card Number Exp. Date
SIGNATURE REQUIRED

The Architect’s Newspaper
08 05.05.2010

A FLASHIER FULTON MALL
A Flashier Fulton Mall

ARTS ON THE RISE
This Flasher features the art of the future through design, but could we get a better deal for all artists?

PAIN IN THE ASHES
On the rise, the art of the future through design. But could we get a better deal for all artists?

FIRE FOUNTAIN LARGE SCALE NEW ART ACTS

TUNNEL VISION

PLANS TO THE LATEST IN DESIGN (SEE PAGE 2!)
World Architecture Festival
Barcelona
3-5 November 2010

Meet thousands of architects from all over the world

World Architecture Festival offers architects from all over the world the chance to meet, share and learn. Since 2008 we have welcomed architects from over 80 countries. Take advantage of this three day opportunity to network, gain information and find inspiration.

7 reasons to register for World Architecture Festival TODAY!

- Hear directly from all shortlisted WAF entrants - this year there were a record number of submissions and attendees from booming markets such as Australasia, Singapore, India and Brazil.

- Exchange ideas with over 1000 architects from more than 80 countries from practices large and small, including Tecno from South Africa, CHANG Architects from Singapore, Logon Architecture from China, PTAM Vissarionov from Russia, Christopher Charles Benninger Architects from India, Isay Weinfield from Brazil and LAVA from Australia plus house hold names such as Foster + Partners, Studio Daniel Libeskind, Zaha Hadid Architects and David Chipperfield Architects.

- Mix with the pace setters in architectural thinking on this year’s Super Jury including Arata Isozaki, Barry Bergdoll, Enrique Norten and, Hanif Kara and find out their thoughts on the most up-to-the-minute projects today.

- Be inspired by some of the most crucial projects this year with David Chipperfield’s seminal Neues Museum and the groundbreaking landscape project Gardens by the Bay in Singapore included in the projects that will be uncovered in our multimedia thematic exhibition, Transformations.

- Keep up to date with the most innovative and exciting projects from across the globe with insightful keynote and seminar presentations from Josep Acebillo on the Transformation of Barcelona and Jo Noero on his restorative Red Location project in South Africa.

- Make real connections with the people you want to meet with before, during and after the festival with Festival Connect, WAF’s dedicated social networking site, focused and extensive networking events and online communities on Twitter, LinkedIn and Facebook.

- Meet the next generation of architectural talent at URBAN SOS, WAF’s live, global student competition sponsored by AECOM.

Insight. Inspiration. Exhilaration. Learn, network & share at WAF

Contact +44(0) 20 7554 5800 / info@worldarchitecturefestival.com