

THE ARCHITECTS NEWSPAPER

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TAKING ON THE SLUDGE AT NEWTOWN CREEK



POCIUS/FLICKR

HOLD THE MAYO

On October 5, 1950, a subsurface methane/gasoline explosion blew 25 Greenpoint manhole covers three stories skyward and shattered glass in some 500 buildings. This was only the most dramatic event in the long decline of Newtown Creek, the former salt marsh at the Brooklyn-Queens border.

Over the years, the 3.8-mile shipping channel and nearby groundwater have absorbed massive quantities of petroleum products, plus heavy metals, polychlorinated biphenyls, volatile organic compounds, and other contaminants. A water treatment plant also pumps in a **continued on page 5**

CLEANUP AT CITY COLLEGE'S SHEPARD HALL. SEE PAGE 10



COURTESY ELEMENTAL

NYU WANTS TO ADD TALL TOWER TO LANDMARKED VILLAGE SITE



GRIMSHAW ARCHITECTS AND MICHAEL VAN VALKENBURGH ASSOCIATES

Pei Scale

New York University applied to the Landmarks Preservation Commission on October 7 for permission to add a 38-story building to the Silver Towers complex completed by I.M. Pei in 1966, a landmarked site on their Greenwich Village campus. Half hotel, half university housing, the tower would be part of NYU's plan to add 6 million square feet of capacity by 2031. If approved, it would be the tallest building in the Village.

Grimshaw **continued on page 8**



Rendering of 510 5th Avenue.

COURTESY NEOSCAPE

SCULPTURES STRIPPED FROM MANNY HANNY ON FIFTH

Bertoia Bungle?

An important piece of midcentury art has been removed from the landmarked Manufacturers Hanover Trust Bank at 510 5th Avenue. Harry Bertoia's 70-foot-long floating sculptural screen of 800 brass, copper, and nickel panels, designed for the building in 1954, no longer hangs near the west wall of the second floor. The companion piece to the screen, a tangled wire mobile, has also been removed. The glass-box bank, designed by Gordon Bunshaft for SOM in 1954 and considered one of the first examples of the International Style in the United States, was designated as an individual landmark in 1997; the interiors were calendared but never designated.

Earlier this year, 510 5th Avenue made headlines when **continued on page 3**

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ARUP'S KEY MAN LIGHTS OUT FOR NEW TERRITORIES



ALI GITLOW

BALMOND ON THE MOVE

Call it the 40-year itch. At age 67 and after four decades building a global reputation for and at the UK-based engineering firm Arup, Cecil Balmond has announced plans to set up a studio of his own "to make more things."

Reached by phone as he crisscrossed London in a taxicab, Balmond was happy to discuss his options. After successful art installations in Chicago last year and in Tokyo this year, Balmond said that he felt encouraged to do more installation work exploring "seriality as it relates to forms, ratios, and ideas," perhaps expanding it to the scale of modular housing.

With more exhibition offers in the pipeline, he has been approached as well about product-design opportunities by a large European manufacturer, who came to him after seeing the 2006 bridge with kaleidoscopic panels that he designed in Coimbra, Portugal. Of **continued on page 2**

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PUBLISHER

Diana Darling

EDITOR-IN-CHIEF

William Menking

EXECUTIVE EDITOR

Julie V. Iovine

MANAGING EDITOR

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ASSOCIATE ART DIRECTOR

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SPECIAL PROJECTS

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CIRCULATION ASSISTANT

Linh Thoi

EAST COAST ADVERTISING

Jeff Greif

MIDWEST ADVERTISING

Rob Brockley

EDITORIAL INTERNS

Branden Klayko

Alyssa Nordhauser

Robert Thomas

CONTRIBUTORS

MARISA BARTOLUCCI / SARAH F. COX /
DAVID D'ARCY / THOMAS DE MONCHAUX /
PETER LANG / ALEXANDRA LANGE / LIANE LEFAIVRE /
STEPHANIE MURG / LUIGI PRESTINENZA PUGLISI /
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GENERAL INFORMATION: INFO@ARCHPAPER.COM

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SLIPPERY SLOPE

In our October 6 issue, I wrote about an RFP from the Henan Haoshun Investment Management Company in China, and the handful of New York architects that responded even as they worried that it might be a scam. Soon after the piece was published, I received phone calls from architects as far away as California who had also been contacted and even traveled to China amid doubts.

Through the requests received for iPhones to the failure to receive reimbursements for expenses incurred upfront, most of the architects said they still remained unsure if the project was a scam or in keeping with the eccentric rites of doing business in a country frequently compared to the Wild West. The latter impression was reinforced not only by consulting with other architects who had more experience working in China, but also by the “clients” who consistently remained in contact, plausibly answering all questions.

Then the other shoe dropped, when the architects who had visited China received emails in late October announcing that the project was on hold until March because the “Provincial Committee of Discipline Investigation and Procuratorate has captured our president and general manager and declare the reason is their corruption.”

Mystery solved—or is it? One of the more perplexing aspects of the Henan affair is why architects are vulnerable to such schemes. Sadly, there are plenty of reasons when the scheme is thinly veiled as an interview for work. As noted by one architect who had swallowed the cost of flying teams to California three times for interviews on a modest job at a major university, with no offer or expectation of a refund: China is not alone in assuming architects will spend freely of their own money to make an impression.

Who isn't a little too familiar with the competition where a small allowance almost instantly evaporates, but the architect keeps spending in the belief that even the best concepts need to look expensive to be a winner? And book publishers have long expected architects to pay almost all the costs associated with publishing a monograph, a process barely removed from vanity publishing.

How much is too much to ante up? No other business culture considers it necessary—or even smart business—to put out in advance in the way that architects spend as a matter of routine. Of course, right now, architects are more willing than ever to do so, as work is scarce and gaining an edge ever more imperative to survival.

Still, architects need to stop assuming that the costliest displays of commitment are a winning advantage. Though it may well work in politics, it is not the flashy presentation, but the smart concept that deserves the reward. There's that old saw attributed to Frank Lloyd Wright that the most important part of architecture is get the job, get the job, get the job. But there's a difference between giving your all, and giving too much. **JULIE V. IOVINE**



BALMOND ON THE MOVE continued from front page this he would only say “it's under wraps.”

Rather than restless, Balmond seems simply eager for the widest range of design work possible, as if working on the Seattle Library and CCTV with Rem Koolhaas and the Imperial War Museum with Daniel Libeskind, among other celebrated buildings, did not offer variety enough. “I'd like to design letterhead,” he exclaimed.

Asked if he had modeled his own career—which has included teaching, writing (his manifesto *Informal* is now in its fifth printing), and collaborating—after some distinguished figure in engineering history, he said, “No, I don't follow anyone. There's a whole collection of wisdom one has gained and absorbed. I get what I can, and move on.” *Informal 2* is coming out next spring.

Balmond has garnered co-authorship from architects (Koolhaas at CCTV; Alvaro Siza at the 2005 Serpentine Gallery Pavilion) and artists (Anish Kapoor on the sculpture *Temenos* and a tower for London's 2012 Olympics), a feat perhaps unprecedented in contemporary architecture. “I didn't have to fight for it,” he said. “It just happened as part of the flow.” But he doesn't see the roles of architect and engineer melding, suggesting it's a matter of “scale and ambition.” On routine projects, each practitioner naturally and necessarily remains distinct, with one bringing “scientific rigor” and the other an awareness of “program and past references.”

As for his legacy at Arup, Balmond spoke of his role in expanding the firm's European presence and in pioneering a relationship with the Serpentine Gallery Pavilion, now an influential rite of summer in London. Though Arup employees number thousands in over 30 countries, Balmond's studio will remain small and concentrated, a maximum of 14 to 16 people with different skills; he already has a philosopher from Oxford on board. “Now that I am free from corporate duties, I can concentrate on my agenda,” he said. “It's a very good place to be.” **JVI**

LETTERS

THE CHINA SYNDROME

Thank you for publicizing the architectural scam in China (“China Confidential,” *AN* 16_10.06.2010). We who got entangled with the fraudulent “developers” in Henan Province want to sound the alarm, so that other architects don't get taken in by the tempting promise of a commission to design a big building in China. Julie V. Iovine is incorrect, however, to write that “relatively little money was lost by any of the architects.” I was lucky, late, and suspicious enough to have bowed out of the deal before actually going to China, yet I still wasted an enormous amount of staff time and thousands of dollars in legal fees for the preparation of a contract. (My attorney is mercifully discounting her bill.) One less-fortunate colleague who did go to China to meet with the “clients” told me

that between travel expenses, legal fees, and gifts, he spent in excess of \$40,000—of which only a very small portion ended up in the pockets of the scammers. The shockingly high ratio of victims' cost to perpetrators' profit makes this fraud particularly noxious and hard to believe. I liken it to the crime of the poacher in Africa who kills a giraffe only to cut off its tail to sell as a fly whisk.

BELMONT FREEMAN
BELMONT FREEMAN ARCHITECTS
NEW YORK

Regarding your article about questionable business practices in China, you may wish to advise your readers to consult the Commercial Section at U.S. embassies or consulates when doing business abroad, where specialists can brief them on local business oppor-

tunities and practices and alert them to possible scams. More information can be found at www.export.gov.

GREG MIGNANO
U.S. AND FOREIGN COMMERCIAL SERVICE
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MODERN LIVING KEEPS ON GIVING

Your fine review of *Design Research* (“Retail Love Affair,” *AN* 16_10.06.2010) has made its way to the folks who made the book and even participated in the store, way back.

As Ben's partner in the store (and all architectural projects from Faneuil Hall on), I want to express admiration for your perceptive description of the book, its mood and intents, and its design. Your treatment reached for some of the exceptional moments that one has to really read for—Muschamp and Janet

Malcolm, for instance. And you got the message of the emotional energy behind all the participants.

It is really astonishing to me that so many people of many ages feel strongly and even passionately about their experience in the store and with the products they found there. It says a lot about the hunger for aesthetic pleasure and sensory communication in the environment of selling as well as its content. **JANE THOMPSON
THOMPSON DESIGN GROUP**

CORRECTION

An In Detail column on New Meadowlands Stadium (*AN* 16_10.06.2010) omitted a credit for the project. While Ewing Cole served as architect of record, 360 Architecture was the stadium's design architect.

HOLDING COURT

On October 21, **James Carpenter** was honored at the annual dinner of the Associates of the Art Commission, held in the marbled halls of Surrogate's Court where tables were decorated with 25 potted saplings briefly diverted from joining the one million Mayor Bloomberg has designated for the city's streets. While DDC commish **David Burney** stood in a corner swapping information with colleagues, **Joan Davidson**, **Richard Olcott**, **Jean Parker Phifer**, **Toshiko Mori** (Carpenter's wife) and other well-wishers watched as **Larry Silverstein** slipped in (and out) to pay his respects. Carpenter explained that apart from working on several projects together, Silverstein often dropped in on the couple's summer home in Maine when out on his yacht.

AMERICAN IDYLL

We think it's only a matter of time before a design-savvy network executive greenlights *Dancing with the Starchitects* (something tells us **Zaha Hadid** can tango), but until then, we're looking forward to a new Discovery Channel series that will focus on building an entire home, not just surviving rapid-fire renovations, flipping quirky white elephants, or selecting the perfect paint color. **Jean-Michel Villot**, an assistant producer on the still untitled series, is looking for "grand" residential projects in the United States due to start construction over the next six months. He's particularly interested in "projects that are the result of an individual or family's vision for the home of their dreams." Think 10,000-square-foot-and-up-type dreams. "We hope to feature homes that are either impressive in terms of their sheer scale or the ambition of the design," Villot told us. The plan is to document the construction process from planning to completion; major conversions also welcome. Ready for your star turn? Email jeanmichel.villot@pioneertv.com.

TOWER OF BIBELOT

Alas, television cameras were not permitted to capture the seven-year odyssey of erecting Antilia, the 27-story, 400,000-square-foot Mumbai home of **Mukesh Ambani**, India's richest man. Designed by Perkins+Will, which impressed the intensely private Ambani with its previous work on his Reliance Group HQ, the home is valued at \$1 billion, thanks to Mumbai's skyrocketing property values—although actual construction costs are pegged at around \$70 million. That financed a 568-foot-tall, glass-and-steel stack that contains a blinged-out ballroom, dance studio, nine elevators, three helipads, and enough parking for 160 cars. Our invitation to the housewarming party, held earlier this month, got lost in the mail, but we hear the four-story hanging garden is not to be missed.

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> LINCOLN

Lincoln Center Plaza
142 West 65th Street
Tel: 212-359-6500
Designer: Diller Scofidio + Renfro

With all of Diller Scofidio + Renfro's changes to Lincoln Center, it might be easy to overlook Lincoln, the Patina Restaurant Group's newest addition to the nearly 50-year-old complex. Lincoln is tucked underneath 7,203 square feet of turf and Kentucky Bluegrass. Located along 65th Street in the place of the former Milstein Plaza, this Italian offering from chef Jonathan Benno is conspicuously designed around its roof, which Kevin Rice, an associate at DS+R, describes as a "really simple, really pure form." The parabolic lawn extends beyond the glass restaurant walls, as does the custom-stained mahogany ceiling, integrating diners with life on the plaza and the street below, and establishing an open atmosphere. Diners can enter Lincoln at either plaza or street level, from which they ascend a grand Corian-and-glass staircase before being seated in one of four public dining areas, all situated along the glass periphery. In keeping with this exposed and almost performative atmosphere, the kitchen sits in the center of the plaza level for all to see. Lincoln encompasses approximately 11,000 square feet, much of which is covered in photo-printed travertine carpet—a nod to Lincoln Center's iconic facades—and seats a total of 194 people, including a bar and small private dining area where several custom-fabricated banquettes are almost entirely enclosed. **ROBERT THOMAS**



The Harry Bertoia screen sculpture as it was at the Manufacturers Hanover Trust Bank in the 60s.

EZRA STOLLER/ESTO

BERTOIA BUNGLE? continued from front page Vornado Equities, to whom Chase Manhattan Bank sold the building in late 2000. As part

of the earlier sale, Chase leased the first two floors and retained ownership of the Bertoia screen and mobile, agreeing to leave them there as long as the building was owned by Tahl Propp, whether or not the Chase branch was still open at the address.

Now, neither provision is being met, as the Chase branch has moved to 44th Street. Under the lease, the bank was required to remove artwork and furniture from the interior before the end of October to make way for a potential retail tenant. "It will be preserved until we deter-

mine a new location for it," said a Chase representative of the screen; the mobile also "will be preserved."

Due to the facade's transparency, the NYC Landmarks Preservation Commission has been involved with past interior renovations that visually affected the exterior, including the replacement of the luminous ceiling tiles (containing asbestos). But not this time. In an email, a Landmarks representative wrote: "Given that the sculpture is owned by Chase and not the landlord, the Commission cannot require

Chase to leave the sculpture or require the landlord to keep it in place."

Theo Prudon, the president of modern preservation organization Docomomo U.S., was shocked to hear of the sculpture's removal, especially because he had written about its importance recently in an article for the *Docomomo Journal*. "Even the interiors downstairs until recently were quintessential Skidmore: 1950s corporate without being traditional," he said.

In 1954, soon after it opened, the bank reportedly

attracted some 40,000 visitors, who came to see what were at the time the largest panes of glass in the U.S. and the vault door, visible through the first-floor windows, by industrial designer Henry Dreyfuss.

The next grand opening is unlikely to rival its first. Last year, signs for a "big-box" opportunity appeared in the building's third-floor windows, and now a 3-D illustration firm, Neoscape, has created a rendering of the building occupied by a ground-floor MAC Cosmetics shop and a mezzanine-level Forever 21 clothing store. **JENNIFER K. GORSCHÉ**

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Children's Hospitals and Clinics of Minnesota, Minneapolis Campus Expansion, Minneapolis, MN USA

The Minneapolis campus of Children's Hospitals and Clinics of Minnesota merges architecture, landscape, science and art to transform the healthcare experience of visitors. The hospital renovation, expansion and new LEED Gold-certified Children's Specialty Center exude a sense of welcome uncommon for large urban institutions.

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THE ARCHITECT'S NEWSPAPER NOVEMBER 3, 2010

Up the Newtown Creek.



VERBUNKS/LICKR

HOLD THE MAYO continued from front page mix of stormwater and wastewater. The creek has no current, but its problems do not sit still: Tidal movements and combined sewer overflows affect the whole local estuary.

"We took core samples from the Riverkeeper boat back in December 2005," said Phillip Musegaas from the environmental watchdog group of the same name. "It doesn't even look like sediment. It basically looks like gelatinous black ooze, and it smells like petroleum." Some call it "black mayonnaise."

Without attracting the publicity of an Exxon Valdez or a Deepwater Horizon, Newtown Creek has quietly become New York's grimmest example of what industries can do to water. Nearly two centuries of abuse, however, are winding down. On September 27, the Environmental Protection Agency (EPA) added Newtown Creek to Superfund's National Priorities List, bringing federal expertise and enforcement muscle to the site's multiple remediation efforts.

The Newtown Creek Alliance, Riverkeeper, and nonprofit developer Greenpoint Manufacturing and Design Group (GMDC) have now hired Perkins+Will, along with engineers Gannett Fleming, for a ten-month planning project, funded under the state's Brownfield Opportunity Area (BOA) program. Investigating 1,000 acres in Newtown Creek's watershed, the team will identify three sites for interventions aimed at transforming the area to a greener waterfront and a healthier aquifer. The deliverable result, said Perkins+Will's Philip Palmgren, will be a report envisioning Newtown Creek's evolution two, five, 10, and 30 years from now. The project also includes public meetings, which began on October 28.

Five corporate landowners (ExxonMobil, BP, Chevron/Texaco, Phelps Dodge, and National Grid) have joined forces as the Newtown Creek Companies, focusing on land-side remediation, while Superfund efforts focus on the creek. These firms, said spokesman Sam Ostrow, have been working with the EPA for a while and with the City of New York as well, "so the project really

is not affected by the listing."

The area's problems are not limited to petrochemicals. Used for whale-oil refining since the 1830s, Newtown Creek also hosted fertilizer and glue factories, copper-smelting plants, coalyards, tanneries, and other industries. Refineries began producing (and spilling) kerosene, gasoline, and naphtha in the 1860s through the late 1960s. Dredging and bulkheading in the late 19th century converted the creek to a wholly industrial channel where diverse firms discharged waste. Longstanding contamination from multiple sources makes it difficult to identify individual polluters, but the end product is distinctly hazardous. The new BOA study recognizes that the creek remains commercially active; unlike many studies, it does not consider the site to be abandoned or anticipate conversion to residential use after remediation (as at nearby Hunter's Point South, where the city's mixed-use masterplan awaits revived private investment). Palmgren notes that its M3 zoning is unlikely to change, even as environmental concerns, market vectors, and PlaNYC 2030 push firms toward greener technologies.

"The point is not to take away industrial uses," Palmgren said, but to "introduce open green space into manufacturing zones." Simply dredging the creek is impossible because the city relies on keeping the water-treatment plant running. The Superfund process, Palmgren said, represents "one of the original public-private partnerships... it isn't simply that the feds take over the effort. The feds actually help find the responsible parties, [which] put a certain amount of money into the cleanup, and the private entities then are responsible for the cleanup as well." It's a contentious process, he admitted.

Paul Parkhill, director of planning and development at GMDC, said, "We're looking for everybody's ideas, but we're putting it in a framework of industrial redevelopment. It's a significant maritime industrial area, and we're interested in working with the folks on the ground to figure out what 21st-century industry looks like."

The challenge is to manage that transition, retaining or even expanding employment, while maintaining essential operations during remediation. "It's not a matter of driving someone out," said Palmgren. "It's that the markets will adjust. How can we make Newtown Creek part of that adjustment rather than being left as a brownfield that has no industry, no jobs, no manufacturing, because the city is moving away from petroleum-based energy?" **BILL MILLARD**



Before



After

DUTCH ARCHITECTS HONORED FOR RESCUING MODERNIST SANATORIUM

MINDFUL PRESERVATION

The World Monuments Fund has named Bierman Henket architecten and Wessel de Jonge architecten the recipients of the 2010 World Monuments Fund/Knoll Modernism Prize for the restoration and rehabilitation of the Zonnestraal Sanatorium in Hilversum, the Netherlands, a complex of delicate concrete-and-glass structures with an elegant glazed tower.

Designed in 1926–1928 by Johannes Duiker and Bernard Bijvoet and completed in 1931, the sanatorium is considered a seminal work of early modernism. Though it was well known when it was built, the structure was eventually abandoned, and since then nearly subsumed by the surrounding landscape. Portions of the three-building complex were almost completely lost, so many parts of the sanatorium had to be meticulously reconstructed, including formerly mass-produced elements that had to be recreated by hand.

"The prize recognizes projects that are completed through a heroic effort," said Henry Ng, executive vice president at the World Monuments Fund. Projects, which are solicited through an open call, are evaluated for their architectural significance, the urgency of the project's plight, and the success and practicality of the solution. According to Ng, the architects directed a careful restoration, while simultaneously devising adaptation and funding strategies that would make the project succeed over the long term. "They crafted a practical and sustainable solution that was also programmatically possible," he said.

Much of the complex is again being used for medical facilities. In addition, the Zonnestraal project is important not only for its architectural significance, but also for its pivotal role in the preservation of modernism. The project grew out of a cultural resources

survey and preservation plan, which eventually led firm principals Hubert-Jan Henket and Wessel de Jonge to found Docomomo.

Jurors for the prize include chair Barry Bergdoll, chief curator of architecture and design at the Museum of Modern Art; Kenneth Frampton, Ware Professor of Architecture at Columbia; Jean-Louis Cohen, Sheldon H. Solow Professor in the History of Architecture at New York University; Dietrich Neumann, professor of the history of art and architecture at Brown; Theo Prudon, president of Docomomo U.S., and writer, teacher, and critic Karen Stein.

"Now that Hubert-Jan Henket's and Wessel de Jonge's stabilization work on the restoration is complete, it reconfirms Zonnestraal's standing as one of the most experimental designs in the fervently creative decades of modernism between the two world wars," Bergdoll said in a statement. "It is at once a beacon of Dutch rationalism and a major work of modern architecture internationally, one that can now be experienced in a way that resonates with its architect's intentions."

This is the second time the biennial prize has been awarded, which, according to Ng, is meant to highlight the role architects play in modern preservation. "The preservation of modernism often requires the knowledge and advocacy of architects," he noted. The winners will receive a \$10,000 award and a Barcelona chair. **ALAN G. BRAKE**



Zonnestraal Sanatorium in Hilversum.

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Building on the last remaining site in McKim Mead & White's **Columbia** campus wasn't the only challenge architect **José Rafael Moneo** faced in designing the university's new science center. It also had to be built atop a gymnasium without disrupting athletics. So **Arup** engineers envisioned the new structure as a large truss—its diagonals reflected in a daring crisscross façade—and erected it using an ingenious system possible only with structural steel. This innovation not only kept the gym in operation but also produced the vibration-free spaces so critical for laboratory work. As the final piece in a century-old campus puzzle, this new classic in a Beaux Arts setting proves there's more than one way to bridge a generation gap.

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Architect: José Rafael Moneo
Executive Architect: Davis
Brody Bond Aedas
Structural Engineer: Arup
Photo: © Adam Friedberg



The newly opened East Conservatory Plaza at Longwood Gardens makes this Brandywine Valley attraction greener than ever. Designed by British landscape architect Kim Wilkie in association with Philadelphia-based landscape firm Wells Appel and London-based architects from Michaelis Boyd, the new space features a variety of sustainable design elements, most notably the country's largest indoor "living" wall.

Wilkie's initial design recognized the need for an entry plaza, but it also solved a problem that is not unusual

for popular tourist destinations—the need for more restrooms, which he cleverly hid away under five tiers of step-like, grass-covered terraces. The design for the domed, naturally lit lavatory cabinets inside is unprecedented. This novel approach of using earth insulation makes the structure energy-efficient while still allowing natural light to pour in through a small oculus in each domed chamber.

Accessed through an extension just off the East Conservatory is a sinuous, glass-roofed corridor that runs between the two rows of

lavatories. Lining this passageway is a 4,072-square-foot living or green wall. GSKy Plant Systems in Vancouver, British Columbia supplied the Green Wall Panel System that anchors and irrigates the living wall, allowing this indoor vertical garden to support more than 47,000 plants.

"Longwood has world-class expertise in growing plants under glass and the local project landscape architects Wells Appel, together with their contractors Ambius, collaborated with us all to create the wall," said Wilkie.

ALYSSA NORDHAUSER



LPC QUASHES APPLICATION FOR
GUGGENHEIM FOOD KIOSK

Frankfurter Lloyd Wright?

At a public hearing on October 19, New York City's Landmarks Preservation Commission denied an application by the Solomon R. Guggenheim Foundation to build a food kiosk outside the entrance of its Frank Lloyd Wright-designed home on 5th Avenue's Museum Mile.

Designed by Andre Kikoski Architect, the proposal called for a teardrop-shaped, double-skinned structure, clad in brushed stainless steel with an outer layer of cast-resin panels. During the hearing, museum officials, including the institution's council and deputy officer for operations, expressed the desire to clean up the area around the museum, which is popular with food and merchandise vendors, as well as capture some of the revenues that go to the vendors. Kikoski described the atmosphere outside the museum derogatorily as "carnival-like"

and "cluttered."

The proposal called for the roughly 12-by-6-foot kiosk to be placed underneath the museum's cantilevered entrance portico, with a solid wall facing the street. The only opening in the 9-foot-tall structure would face the bookstore, just north of the entrance, and a series of menu stanchions would guide lines around the curved perimeter. Kikoski argued that the "diaphanous" effect of the steel and resin skin would differentiate the structure from Wright's design, while paying subtle homage to his formal language.

Preservation groups ranging from the Historic Districts Council to the Friends of the Upper East Side to Docomomo all rallied against the project. Speaking on behalf of Docomomo, John Arbuckle warned that the kiosk would disrupt Wright's famed entry sequence—the feeling of compression upon entering the portico followed by the release of the vast rotunda.

The size, location, and permanence of the structure all proved objectionable to the commissioners. "While I admire the design and find the material selection interesting," said Fred Bland, a commissioner and principal at Beyer Blinder Belle, "at no level can I accept the design. The quality of the museum and particularly the cantilevered entrance would be violated." Chairman Robert Tierney concurred: "All the standards by which we judge applications are not met in this proposal."

Kikoski previously designed the eye-catching Wright restaurant inside the museum, as well as a discreet coffee and wine counter within the galleries. Several commissioners suggested that a movable cart, like those of the street vendors lining the sidewalk, would be more appropriate. **AGB**

AKIH HOSPITAL



166 MONTAGUE



JAMAICA STATION PLAZA



THE MAYNARD



SITE 8



Founded in 1963, RKT&B Architecture and Urban Design made a name for itself in the 1970s as a pioneer of the adaptive reuse movement, turning old warehouses into dramatic lofts like the Turtle Bay Towers, Sofia, and the Eagle. In the decades since, the firm has branched out quite a bit from its residential focus, expanding the portfolio to include education, health care, performing arts, and public work.

Now, partners Carmi Bee and Peter Bafitis and their 22-person team are focused on developing a few core philosophies that tie their diverse

practice together. One goal is to break out of standard building design ruts in the service of good urbanism. Recent examples include persuading a firehouse to be the first in the city with a transparent facade; giving a staircase pride of place at the front of a condo, rather than buried inside; and springing for dramatic glass corners in affordable housing in the Bronx. Keeping the firm in motion is another key philosophy: “Every project we do has to have at least one innovation,” said Bee.

JULIA GALEF

AKIH HOSPITAL
ABUJA, NIGERIA

Commissioned by a Nigerian doctor with a dream of building the first world-class hospital in his home country, the Akih Hospital is set in a rugged landscape outside the capital, Abuja. It is the first phase in a large-scale masterplan that will eventually include a hotel, convention center, and housing. The hospital is anchored by a gentle arc that curves around a man-made pool, with long branches of patient rooms projecting like rays off the central form. Sunshades over low-energy glass protect the interior from the punishing sun.

166 MONTAGUE
BROOKLYN

Completed this fall, 166 Montague is a gut renovation of a 10-story 1891 Brooklyn Heights landmark, called a “gem” by the *AIA Guide to New York City*. RKT&B’s design, which won quick approval from the city, community, and preservation groups last year, converted it into 25 lofts, offices for the owner, and an elegant lobby in Jerusalem marble, granite, and cherry wood. The exterior remains mostly unchanged, except for a one-story glass addition in an adjacent alleyway serving as an entrance to the owner’s ground-floor offices.

JAMAICA STATION PLAZA
QUEENS

No strangers to principles of good urban design, RKT&B has only recently taken on actual large-scale urban design projects. “It’s an area we’re both very interested in,” Bafitis said. Currently, the firm is working in conjunction with Mathews Nielsen and HDR Engineers to overhaul a transit hub in Jamaica, Queens. Jamaica Station will include two plazas with redesigned subway entrances, two sustainable new buildings to house retail and markets, and a renovation of the Long Island Railroad underpass, transforming it from a dark and forbidding tunnel into a vibrant pedestrian link.

THE MAYNARD
BROOKLYN

Fifteen years ago, RKT&B created a Smart Housing prototype in collaboration with the Community Preservation Corporation, but its roots go even farther back, to Carmi Bee’s undergraduate thesis. As an inexpensive, modular way to fill vacant lots, the template has been adapted to a large handful of projects by RKT&B and other firms. The Maynard, in Crown Heights, is the firm’s latest. A four-story walkup, the building sports the characteristic Smart Housing glass-walled stair, running up the front of the building rather than buried at its core. “Going up the stairs is as important to the living experience as having the windows,” Bee said.

SITE 8
BRONX

Working for Artemis Development, RKT&B took pains to avoid the typical “affordable housing” feel at a pair of neighboring apartment buildings in the Bronx by integrating precast concrete elements with three different warm tones of brick, breaking down the scale of the structure while simultaneously picking up the colors of nearby buildings. Corner windows—a more expensive engineering approach rarely seen in affordable housing—create luxurious-feeling living rooms with park views.



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PEI SCALE continued from front page

Architects designed the new fourth tower and are also working in collaboration with Toshiko Mori and Michael Van Valkenburgh Associates on NYU's expansion plan. The current proposal is an alternative to NYU's original plan of building on a corner plot where a Morton Williams supermarket stands. The team reconsidered after concluding that completing the pinwheel composition begun by the existing three towers would preserve views, and the Pei planning aesthetic, better than the Morton Williams location. John Beckman, NYU's vice president for public affairs, said, "The towers are oriented in a way that none of the buildings are in the way of the windows of the other."

Trying to pay homage, not replicate the original buildings, Grimshaw's tower will be made of the same precast concrete, in a slightly lighter hue, finished with high performance glazing. Its footprint is composed of four quarters, whose heights alternate between 375 and 355 feet, staggered to echo the placement of the four towers on the site. They also mimic the distinctive vertical pattern of the original towers, in which sheer concrete walls and a deep punched-window facade alternated in vertical stripes around each building. "We pushed pieces of the facade in, so they had more depth like the punched facades of Pei, and left some parts of the facade flush with the structure," said Mark Husser, Grimshaw's lead architect on the project.

The new tower would also update the flat tops and bottoms and monotonous proportions of the pre-existing towers, features that hark back to midcentury Brutalism. "The Pei towers have a fairly relentless articulation of the windows, that basically continues in the same proportions all the way

up the building, and the building truncates at the ground and the sky," Husser said. The articulated rooftop of the new tower would be paired with a bottom floor set back about four feet from the outer building envelope in a stepped pattern. Grimshaw also updated Pei's identically repeating rows of windows by designing the new tower in stacked modules that get taller as the building rises, lightening the building's form.

Not everyone is happy. Andrew Berman, executive director of the Greenwich Village Society for Historic Preservation (GVSHP), the organization responsible for securing a landmark designation for the Silver Towers site in 2008, is organizing against NYU's proposal on the grounds of its height and its effect on Pei's composition. "This arrangement of three towers in a pinwheel fashion, with one side left open around a central space, was a motif you see throughout his works," Berman said. "It was not an accident or an incomplete design awaiting a fourth element." He also warned that allowing development on a landmarked site could set the stage for development of open space in other modernist landmarks.

According to Berman, NYU's argument that building a tower is preferable to the Morton Williams alternative is a false dichotomy. Why not consider alternate neighborhoods, he asks, noting that community boards in the financial district have openly invited the kind of development NYU is proposing. "The fact that building on the supermarket site would also be bad doesn't make building on the landmark site any less terrible," Berman said. The GVSHP is organizing a rally at the site on Sunday, November 7, the day before the plan is put to a vote by Manhattan Community Board 2's Landmarks Committee.

JG

AT DEADLINE

BILLINGS SURGE IN SEPTEMBER

Defying the global economic doldrums, numbers released on October 20 by the AIA show that billings at design firms broke into positive territory for the first time since January 2008, reaching 50.4. Inquiries for new projects shot up to 62.3 from 54.6, hitting their highest point since mid-2007. Regionally, the Northeast logged its third month of positive growth, jumping to 56.7 from 50.9, while among the sectors, commercial and industrial work surged ahead 6 points to 56.3.

CONSTRUCTION SLUMP CONTINUES

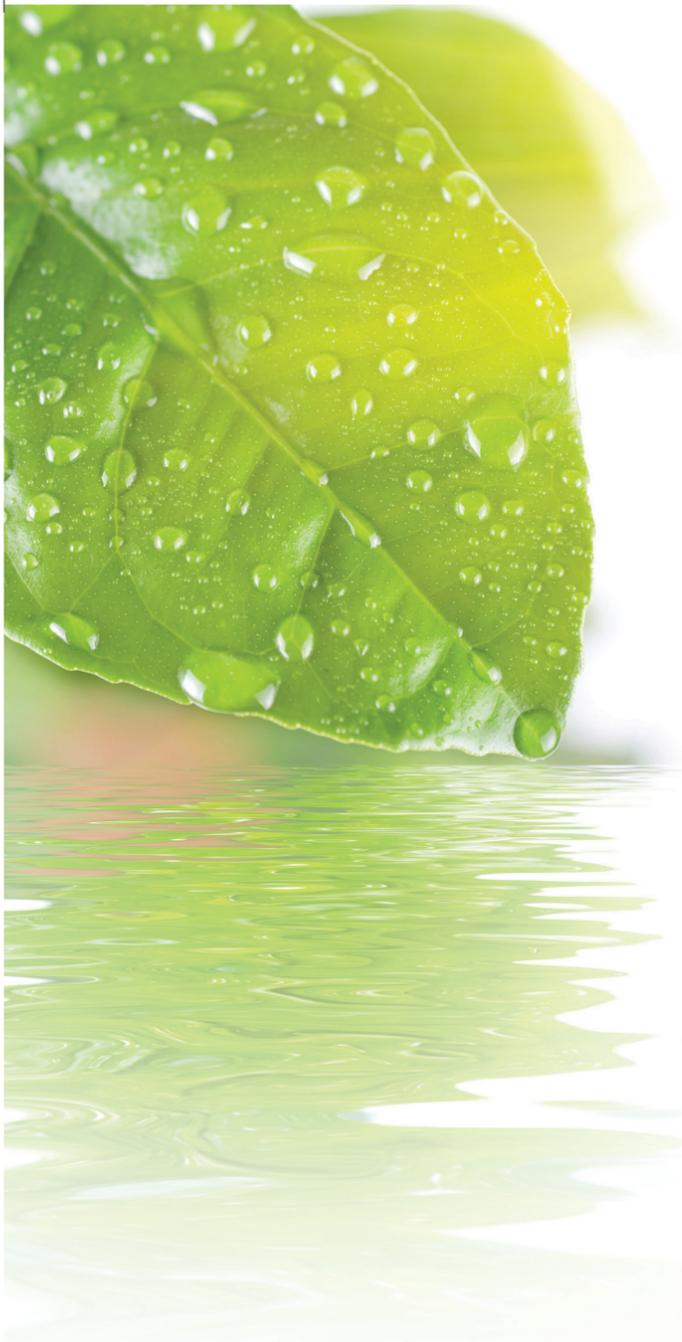
Meanwhile, the New York Building Congress reports that the downturn is still savaging the construction sector. On October 26, the group released its forecast for 2010-2012, predicting that construction spending in New York City will reach \$23.7 billion in 2010, a 23 percent drop since 2008, with employment down 16,000 in the last two years. On the bright side, future spending is expected to grow to \$25.8 billion in 2011 and \$28.6 billion in 2012, but the latter hopeful number depends on the Metropolitan Transportation Authority securing new funding for capital projects—a tenuous projection at best.

HIGH LINE, HERE WE COME

That was the take-home message, anyway, when the Whitney Museum unloaded its portfolio of six brownstones near the institution's Madison Avenue flagship on October 14. Investor Daniel E. Straus paid \$95 million for the properties, and has hired Beyer Blinder Belle to advise on a renovation project. All told, Whitney officials say they have now raised \$475 million of the \$680 million needed to build a new Renzo Piano-designed museum along the High Line.

LEEDING THE WITNESS?

There has long been grumbling that the LEED rating system is not all it's cracked up to be, and now Brooklyn energy consultant Henry Gifford is taking matters into his own hands. On September 8, Gifford filed a class-action suit against the U.S. Green Building Council and its founders for alleged fraud and "deceptive marketing claims" that LEED-certified buildings perform 25 percent more efficiently than the U.S. Department of Energy's average data for non-LEED buildings. According to *Environmental Building News*, Gifford's suit relies on his 2008 analysis showing that LEED buildings are, on average, actually 29 percent less efficient than non-certified buildings.



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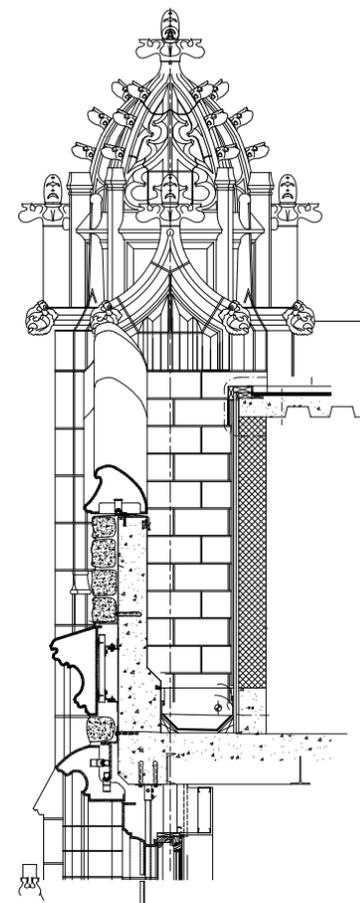
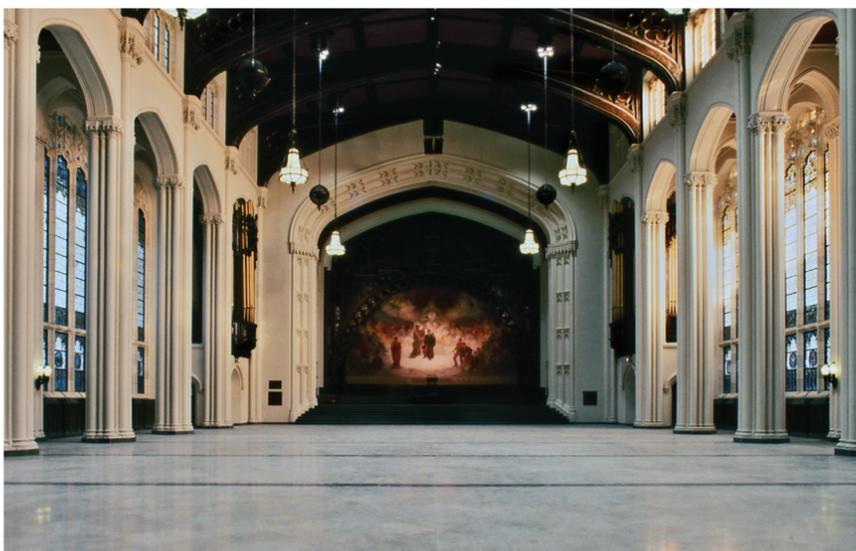
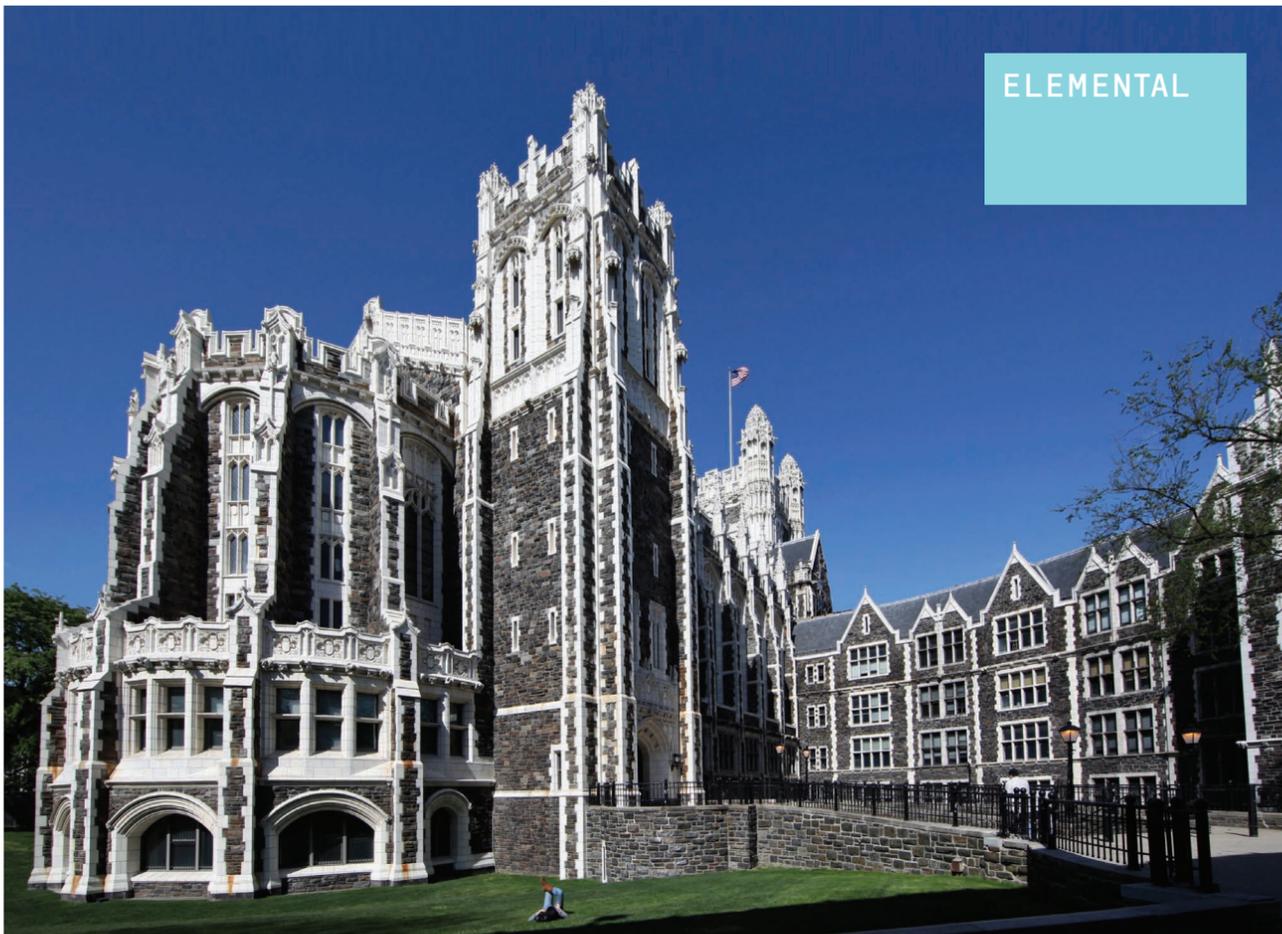


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IMAGES COURTESY ELEMENTAL

Clockwise from top left: The Gothic revival Shepard Hall was built in 1907; section detail of a rebuilt spire reinforced with concrete; Elemental developed thin-shell glass fiber-reinforced concrete replacements for the detailing; Shepard's Great Hall is aptly named.

Designed by George B. Post and completed in 1907, City College's Shepard Hall is in all probability the most faithful specimen of English Perpendicular Gothic revival architecture in the United States. The first structure to inhabit the institution's Hamilton Heights campus, it was modeled on a cathedral plan, its main entrance within a bell tower on St. Nicolas Terrace that connects two flanking academic wings and a central great hall for assemblies. Like many of its Gothic predecessors, unfortunately, the building also featured certain flaws that, over time, led to severe deterioration in the building's fabric and the threat of catastrophic structural collapse.

Post constructed the hall primarily from local schist—stone quarried during the excavation of the site—and terra cotta, which makes up the decorative elements. He used the terra cotta, however, structurally, as if it were just another piece of masonry. While terra cotta is very strong under compression, it has almost no tensile properties. As a result, when water infiltrated the walls and as the building

swelled and contracted with the changing seasons (it was built without expansion joints), the terra cotta could not handle the stresses as well as the schist, and so it began to crack, break up, and come loose. By 1986, when architecture firm Elemental (then The Stein Partnership) answered an RFP to restore and reconstruct Shepard Hall's envelope, pieces of terra cotta the size of grapefruits had been falling off the building with regularity for some ten years. Only one third of the original material remained. The rest had been filled in with bricks and stucco.

From the outset, the architects decided that in replacing the terra cotta, they would employ a rain screen system with a light, thin-shell material fulfilling the decorative aspects and a separate material taking on the structural role. The material would also need to be mass-produced in order to meet the reconstruction schedule. Some 70,000 pieces of terra cotta needed replacing, 3,000 of which were completely unique sculptures—allegorical representations of academics, gargoyles and

grotesques, and vegetative motifs. The team considered terra cotta, but the material was quickly ruled out since it would have taken decades to produce the needed pieces by the two manufacturers in the country who could do it at all. They settled on reinforced concrete (GFRC), basically a Portland cement with significant chemical variations. It uses only fine-grain aggregate, a small amount of polymer, glass, and carefully controlled sand.

A sprayed product about 3/4-inch thick, the GFRC offered the possibility of speeding up the fabrication of all of the repetitive pieces and keeping cost down. The sculptural elements took a little more time. Those that remained more or less intact were removed from the building, touched up, and used to form rubber-lined production molds. Those that had vanished were recreated from old photographs or extrapolated from fragments. The GFRC system offered a much higher level of precision than did the original process. To be as faithful as possible to the original, Elemental took care to introduce the

imperfections characteristic of terra cotta, including tooling marks, irregularities on flat planes, and slight variations in the "white" color from piece to piece.

The team filled in the structural gaps left by the terra cotta with traditional masonry structure, and bolted each thin-film replica back to the new masonry. This allowed the creation of soft joints between each piece and the existing schist. When taken across an entire elevation, these small, soft joints comprise a de facto expansion-joint system capable of accommodating significant building movement.

In the course of replacing the terra cotta, the architects uncovered a number of other issues that needed attention. The bell tower was discovered to be in a state of structural failure. Steel supports in the existing masonry had corroded to the point of no longer being there. All that was holding it up was the terra cotta, some rubble stone, and a chicken-wire wrapper placed there to keep the gargoyles from falling onto students below. It was completely rebuilt, the cladding removed, a new precast, post-tensioned concrete structure inserted, and then the new thin-film elements attached. Elemental divided the project into ten contract packages, ordered according to severity of need, and tackled them when the budget became available. The firm is now finishing the ninth package. Although not among the gargoyles, the spirit of George B. Post might well sit smiling, twirling his Edwardian whiskers in hearty approval.

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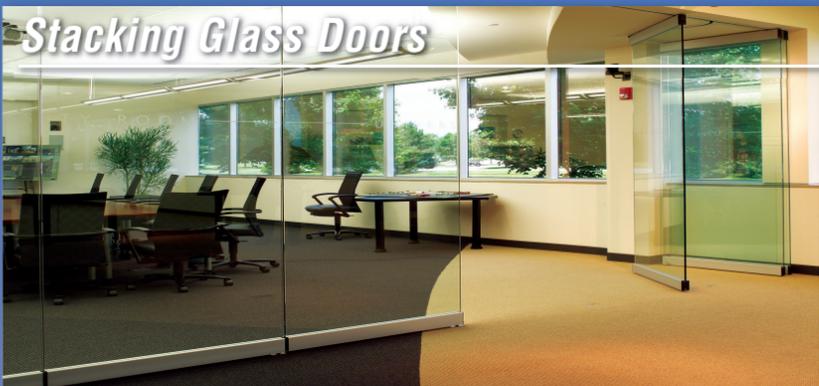
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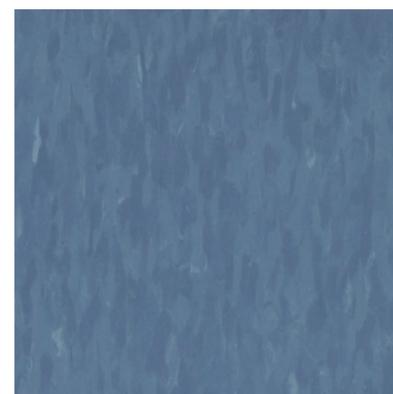
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6



7

CARE PACKAGE

HEALTHCARE MATERIALS TAKE IMPRESSIVE STRIDES IN LOOKING GOOD AND BEING GREEN. BY JENNIFER K. GORSCHÉ

1 KIDS GLASS SKYLINE DESIGN

Skyline's NeoCon Gold-winning Kids Glass line uses tempered glass for architecture and entertainment, allowing children to draw and play games with any marker on the front face of the 100 percent recyclable low-iron PPG Starphire panels—ink wipes away easily without stains or ghost marks. Low-VOC painted patterns are available in opaque and translucent glass options and sizes, suitable for nurses' stations and information boards. www.skydesign.com

2 SAFETOUCH SHARKLET

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3 EVERYWHERE SINA PEARSON

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4 HEALTHCARE CURTAINS KVADRAT

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5 ESSENTIALS COLLECTION CARNEGIE

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6 MIGRATIONS BIOBASED TILE ARMSTRONG

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7 GRANIT SAFE-T JOHNSONITE

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DAVID WAKELY

GOOD MEDICINE

THE NEXT WAVE OF HEALTHCARE DESIGN MAKES ARCHITECTURE PART OF THE PRESCRIPTION.
BY ANGELA STARITA

While it may seem self-evident that a patient's experience should be the central factor in the design of healthcare facilities, the average medical setting, however, is hardly salubrious. The typical hospital encounter, notes Turan Duda, principal of Duda/Paine in Durham,

North Carolina, involves waiting in a sterile room with a television on and being seen in a clinical, often intimidating environment. "It does nothing to reassure you, to care for you, or comfort you—so part of the architecture can do those things," Duda said.

That sentiment has spread across the healthcare field, due in part to the advent of evidence-based design, which considers the impact of hospital environments on patient care. Studies have found, for example, that spending time in a garden offers therapeutic benefits—the

more soothing the setting, the more quickly patients are likely to recover. At the same time, patients today are far more informed about hospital choices than earlier generations. Statistics on readmission, infection rates, and procedures are widely available, making consumers ever



ROBERT BENSON PHOTOGRAPHY

Previous page: An oculus skylight illuminates therapy pools at Laguna Honda in San Francisco.

Above, left: Therapy gardens outside Laguna Honda's new pavilion building include raised planting beds for vegetables and flowers.

Left: Laguna Honda's "main street" serves as a civic esplanade with access to art studios, a beauty shop, library, and other services for the center's 780 residents.

Top: The Duke Integrative Medicine center's holistic design includes a circular library and sitting room, with soaring glass walls that open onto the surrounding forest.

Above: Undulating, bench-lined corridors at the Duke center offer ample natural light and warm materials to create a non-clinical environment.

choosier about facilities. This competitive market approach to healthcare means that hospitals and clinics need to make spaces as appealing to patients—read customers—as possible.

Duda/Paine's design for the Duke Integrative Medicine facility in Durham is a case in point. Preventive medicine is—however slowly—becoming an accepted part of treatment plans, especially as insurance companies begin to cover procedures such as acupuncture and massage. The Duke project is the first facility built expressly to combine alternative medicine with traditional treatment options, offering acupuncture, acupressure, yoga, meditation, and a nutrition center. The building, which won an AIA National Healthcare Design award in September, responds to its setting in the Duke Forest by using exposed wood for beams and

columns meant to echo both the Gothic flavor of the Duke campus and the canopy created by the forest. The plan of the building includes "fingers," projections into the wooded area to frame views and increase staff and patient comfort. "The arrival sequence and how you walk through the site was very carefully thought about," Duda explained. For instance, the front desk includes a piece of sculpted wood that patients inevitably touch when they first enter. "Part of our mission," he added, "was to make people more aware of their senses."

That strategy has been echoed in San Francisco, where Anshen + Allen Architects, in collaboration with Stantec, have designed Laguna Honda, a new public health-care facility for skilled nursing and rehabilitation, comprised of two residential towers and a central pavilion. The architects strove to

give patients, many of them receiving long-term care, as many diverse settings as possible. Although they did not have the advantage of a nearby forest as at Duke, they used the notion of "household" and "neighborhood" to explore various scales. "That concept was articulated by the nursing staff at the beginning of the project," said Jeff Logan, director of design at Anshen + Allen. "We tried to develop an architecture around it." The residential floors are organized around a household—a set of 15 patient rooms—with four to a floor making up a neighborhood. Each has a living room and dining room so that patients can dine with their fellow householders, while other options can be had in the larger setting of the third-floor cafeteria in the esplanade, which also includes a beauty shop, art studios, library, theater, and an aviary offering access to the natural world. "Even if

you're by yourself, you're connected to life," Logan said. "We were really trying to think about how that makes you feel better." Other features include a wellness center with therapeutic swimming pools, as well as new green space for the 150-year-old hospital campus, making the project the first green-certified hospital in California, earning a LEED Silver rating.

Combining sustainable strategies with patient-centered services in an urban setting has also been central in Chicago, where Perkins+Will has led a ten-year redesign at Rush University Medical Center called the Rush Transformation. Much of the plan has been focused on how to make the center more responsive to patients' needs. Last year, the firm completed the medical center's Orthopedic Building, the largest of its kind in the Midwest. A five-story structure with a green roof that

reduces stormwater runoff by 25 percent, the Orthopedic Building houses research, educational, and clinical facilities under one roof to encourage communication across departments. A new hospital building, the centerpiece of the project, is being erected across the street. Its striking form corresponds to different programmatic needs, with upper floors, which are divided into four rounded wings, holding 386 hospital beds for acute, critical, maternity, and neonatal care. The bottom section houses diagnostic facilities, with imaging and examination rooms in close proximity for the convenience of patients and staff, along with the Center for Advanced Emergency Response.

Michael Hess, healthcare managing principal for Perkins+Will's Chicago healthcare group, emphasizes the close connection between patient-centered design and the



ROBERT BENSON PHOTOGRAPHY



RUSH PHOTO GROUP



COURTESY PERKINS+WILL

Left: Treatment rooms flank the heart of the Duke Integrative Medicine facility, a contemplative courtyard garden with a water wall and arched wooden trusses that filter sunlight.

Top: The butterfly-like shape of the East Tower at Chicago's Rush University Medical Center allows clear sight lines to every room from nurse's stations.

Above: The Rush tower's Smith Family patient lounge will offer expansive views of the city.

Right: NYU's Kimmel Pavilion will include spaces for families on patient floors, with respite areas and accommodations for in-room overnight stays.



COURTESY ENNEAD ARCHITECTS

bottom line for medical providers. "Patient comfort is a key component, while demand and competition in many markets are significant," he said. "So healthcare networks are always positioning themselves to capture more patients. Depending on the type of care or specialty, the environment and experience for patients and their families is very important."

Staying ahead of the competition is getting tougher at a time of rapid technological change. A. Ray Pentecost III, director of healthcare architecture at Norfolk-headquartered firm Clark Nexsen and president of the AIA's Academy of Architecture for Health, notes that the fast pace of revolutionary innovations—proton therapy, advanced imaging systems—is making traditional hospital buildings obsolete. Pentecost, an architect who is also a doctor of public health, explains: "The technological breakthroughs

are so potentially paradigm-changing that when you build a facility that is supposed to last 30, 50, 100 years—if you can't build it to accommodate those future changes, then you have a building that is almost useless." While upcoming advances can't be predicted, what's certain is that spaces will eventually need to be reconfigured, so flexibility has become another watchword of healthcare design.

The dueling demands of patient-centered care and adaptable facilities are now guiding an overhaul of NYU's Langone Medical Center, which has embarked on a ten-year design project—a collaboration of NYU, Ennead, and NBBJ—to reinvent its campus on Manhattan's East Side. According to Vicki Match Suna, senior vice president and vice dean for real estate development and facilities at the medical center, planning for the project began with

user groups that explored every aspect of the hospital, including clinical care, materials management, food and nutrition, patient and visitor services, information technology, and public spaces. Now in the schematic design phase, the team plans to erect a new, 800,000-square-foot acute-care building, the Helen and Martin Kimmel Pavilion, and connect it to the existing Tisch Hospital. The lower part of Kimmel will house operating and procedure rooms, while the adjoining tower will include patient rooms that can be easily converted from ICU to step-down rooms for patients with less acute needs.

Joan Saba, principal of NBBJ, notes that evidence-based design informed the team's decision to use a standardized room layout and size. "It helps to minimize errors," he said. "Be it a day-to-day event or an emergency, staff knows just what

to do and they never have to reorient themselves." All rooms will be single-patient rooms to avoid any concerns related to infection control or gender. Ennead's Duncan Hazard, partner-in-charge of the project, added that Langone will be the first hospital in New York City to use the 2010 criteria from the Facility Guidelines Institute, which provides widely followed standards for healthcare design and construction.

As they work to put patients first, projects like Langone are facing tectonic shifts in the American healthcare landscape. According to AIA's Pentecost, one of the main forces driving healthcare design today is dwindling insurance payments to providers—what he calls the "downward pressure on reimbursement" that has hospital administrators making cautious decisions about how their new facilities should be designed. Kenneth

Kaufman, CEO of Kaufman Hall, a financial consulting firm for healthcare organizations, explained, "Everybody expects a much more demanding reimbursement payment environment, and will have to reorganize their cost structure in a significant way." While that could mean cutbacks for primary care facilities—shifting resources to outpatient care and the use of technology to monitor patients at home—Kaufman suspects that there will also be greater emphasis on prevention and wellness initiatives. And these important nontraditional programs—which take healthcare well beyond the bounds of old-school hospital wards—can offer a world of opportunities to tap architecture's power as a healing art.

BROOKLYN-BASED WRITER ANGELA STARITA IS A FREQUENT CONTRIBUTOR TO AN.

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Hara, and John Maeda
America Meets MUJI**
6:30 p.m.
Japan Society
333 East 47th St.
www.japansociety.org

**Festival of Fame
Speaker Series
Dan Wieden, David Kennedy,
and Jeff Goodby**
6:00 p.m.
ADC Gallery
106 West 29th St.
www.adcglobal.org

**Carlo Ratti and
Heather Rogers
Refuse Refuse:
Waste Stream**
6:30 p.m.
Columbia GSAPP
Wood Auditorium, Avery Hall
www.arch.columbia.edu

THURSDAY 4
LECTURES

**Alexander Garvin,
Jaquelin T. Robertson, et al.
Paul Rudolph and the Lower
Manhattan Expressway**
6:30 p.m.
Cooper Union Great Hall
7 East 7th St.
www.cooper.edu

**Alejandro Zaera-Polo
Envelopes**
6:30 p.m.
Yale School of Architecture
Hastings Hall
180 York St., New Haven
www.architecture.yale.edu/
drupal

EXHIBITION OPENINGS
**Tiffany Chung
Scratching the
Walls of Memory**
Tyler Rollins Fine Art
529 West 20th St.
www.trfineart.com

**Erwin Wurm
Gulp**
Lehmann Maupin
540 West 26th St.
www.lehmannmaupin.com

EVENTS

**Women in the
Arts 2010 Luncheon**
11:00 a.m.
Brooklyn Museum of Art
200 Eastern Pkwy., Brooklyn
www.brooklynmuseum.org

Hall of Fame Gala
7:00 p.m.
ADC Gallery
106 West 29th St.
www.adcglobal.org

FRIDAY 5

EXHIBITION OPENING
**Glorious Sky:
Herbert Katzman's New York**
Museum of the City of
New York
1220 5th Ave.
www.mcny.org

SATURDAY 6
LECTURE

**Peter Cook,
Billie Tsien, Quilian Riano,
and Ralph Appelbaum
Conversations/Travel**
2:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.aiany.org

EXHIBITION OPENINGS
**Simon Patterson
Anthology**
Benrimon Contemporary
514 West 24th St.
www.bcontemporary.com

**Kim Dorland
New Material**
Mike Weiss Gallery
520 West 24th St.
www.mikeweissgallery.com

WITH THE KIDS

Growing Great Architects
10:00 a.m.
New-York Historical Society
2 West 77th St.
www.nyhistory.org

SUNDAY 7
LECTURE

**Robert de Saint Phalle,
Amie Siegel, and
Matthew Rich
3x3@3**
3:00 p.m.
Institute of
Contemporary Art
100 Northern Ave.
Boston
www.icaboston.org

MONDAY 8
LECTURES

**Peter Del Tredici
Wild Urban Plants of
the Northeast**
6:30 p.m.
Horticultural Society of
New York
148 West 37th St.
www.hsnny.org

**Azam Khan,
Jacquelyn Martino, et al.
Post Parametric 3:
Research**
6:30 p.m.
Columbia GSAPP
Wood Auditorium
Avery Hall
www.arch.columbia.edu

TUESDAY 9
LECTURES

**Joshua Mosley
Landscape as
Animation in the
Open Air**
6:30 p.m.
Harvard Graduate
School of Design
48 Quincy St.
Cambridge
www.gsd.harvard.edu

**Debra Pickrel
Frank Lloyd Wright in
New York:
The Plaza Years,
1954-1959**
6:30 p.m.
Mid-Manhattan Library
455 5th Ave.
www.nypl.org

**Mark Lamster
How to Write a Book**
6:00 p.m.
School of Visual Arts
136 West 21st St.
dcrit.sva.edu

Tom Rankin

**Time Being:
Photography and the
Documentary Impulse**
12:00 p.m.
Corcoran Gallery of Art
500 17th St. NW
Washington, D.C.
www.corcoran.org

WEDNESDAY 10
LECTURES

**Frank Gehry, Yael Reisner,
and Julie V. Iovine
Architecture and Beauty:
A Troubled Relationship**
3:00 p.m.
Pratt Institute
Memorial Hall
200 Willoughby Ave.
Brooklyn
www.pratt.edu

**Raj Barr-Kumar
Building in the 21st Century:
Common Sense, The Context
for Sustainable Design**
12:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org

**Kurt Forster
Stirling on the Continent:
A Truly Grand Tour (de Force)**
6:30 p.m.
Yale Center for British Art
1080 Chapel St.
New Haven
www.architecture.yale.edu/
drupal

**In Conversation:
Patrick Jouin**
7:00 p.m.
Museum of Arts and Design
2 Columbus Circle
www.madmuseum.org

EXHIBITION OPENINGS
**"Our Future Is In The Air":
Photographs from the 1910s**
Stieglitz, Steichen, Strand
Metropolitan Museum of Art
1000 5th Ave.
www.metmuseum.org

**Building Collections:
Recent Acquisitions of
Architecture
Artifact or Idea?
Photography in MoMA
Exhibition Design, 1937-1979**
Museum of Modern Art
11 West 53rd St.
www.moma.org

**Pat Steir
The Nearly Endless Line**
Sue Scott Gallery
1 Rivington St.
suescottgallery.com

EVENT

**Discover Classical New York:
Tour of the Park Avenue
Armory**
4:00 p.m.
Park Avenue Armory
643 Park Ave.
www.classicist.org

THURSDAY 11
LECTURE

**Paula Deitz
The Rockefeller
Family Gardens:
New York and Maine**
6:30 p.m.
Horticultural Society of
New York
148 West 37th St.
www.hsnny.org

EXHIBITION OPENINGS

**Adler A.F.,
Kim Holleman, et al.
Trash**
NY Studio Gallery
154 Stanton St.
www.nystudiogallery.com

**Artist and Artifact:
Re|Visioning Brooklyn's Past**
Brooklyn Historical Society
128 Pierpont St.
Brooklyn
www.brooklynhistory.org

FRIDAY 12
EXHIBITION OPENINGS

**Carrie Ann Baade, Chris
Conte, et al.
Another Roadside Attraction**
ISE Cultural Foundation
555 Broadway
www.iseny.org

**Kondo Yutaka:
The Transformation of a
Traditional Kyoto Family**
Joan B. Mirviss LTD
39 East 78th St.
www.mirviss.com

SATURDAY 13
SYMPOSIUM

**Five Architects: The North
American Anthology**
10:00 a.m.
Columbia GSAPP
Wood Auditorium, Avery Hall
www.arch.columbia.edu

WITH THE KIDS

Lego City
11:00 a.m.
Cooper-Hewitt, National
Design Museum
2 East 91st St.
www.cooperhewitt.org

MONDAY 15
SYMPOSIUM

Factory Cities
6:00 p.m.
Pratt Institute
200 Willoughby Ave.
Brooklyn
www.pratt.edu

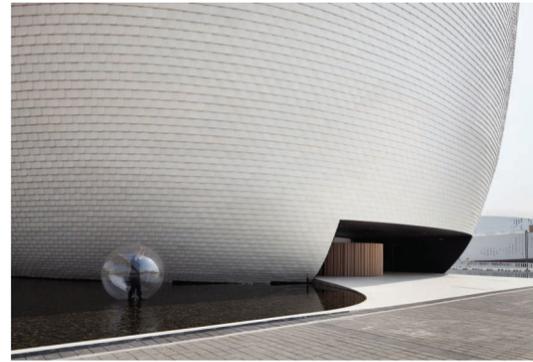
TUESDAY 16
LECTURES

**Susan Lake
Willem de Kooning:
The Artist's Materials**
7:00 p.m.
Hirshhorn Museum
Independence Ave. and
7th St. NW, Washington, D.C.
www.hirshhorn.si.edu

**Brad McCrea
Smart Growth:
Planning for Rising Tides**
12:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org

**Elizabeth Cowling
Objects as Sculpture**
6:30 p.m.
Solomon R. Guggenheim
Museum
1071 5th Ave.
www.guggenheim.org

**Jeffrey Kipnis and
Reinhold Martin
What Good Can
Architecture Do?**
6:30 p.m.
Harvard Graduate
School of Design
48 Quincy St., Cambridge
www.gsd.harvard.edu



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The American-Scandinavian Foundation is kicking off its centennial year with an exhibition celebrating new Nordic architecture and design, curated by Snøhetta, the fast-rising stars of the Oslo and New York architecture scenes. Selecting the work of 35 artists and designers who hail from Denmark, Finland, Iceland, Norway, and Sweden, the firm's principal Craig Dykers highlights the outside impact that Scandinavian designers are making worldwide. Focusing on Nordic principles as opposed to specific countries or art forms, the exhibition emphasizes the shared yet diverse sensibilities of the region's designers, from Helsinki-based architecture firm JKMM's Shanghai Expo Pavilion—known as "Kirnu," or "Giant's Kettle," and fronted with a shingled facade of wood-plastic composite (2010, above)—to Iceland-born Fannee Antonsdóttir and Dögg Guðmundsdóttir's lamps made of codfish skin and Mathias Bengtsson's geometric *Spun Chair*. The installation, designed by Brooklyn's own Situ Studio, also shows off Scandinavia's trademark blend of style and sustainability, being fabricated without creating any excess physical waste. A two-day symposium, "Nordic Design Now," will be held on November 10 and 11 in conjunction with the Cooper-Hewitt's 2010 triennial exhibition *Why Design Now?*, focusing on social responsibility and national design policies in Nordic countries.



JAMES CASEBERE/COURTESY SEAN KELLY GALLERY

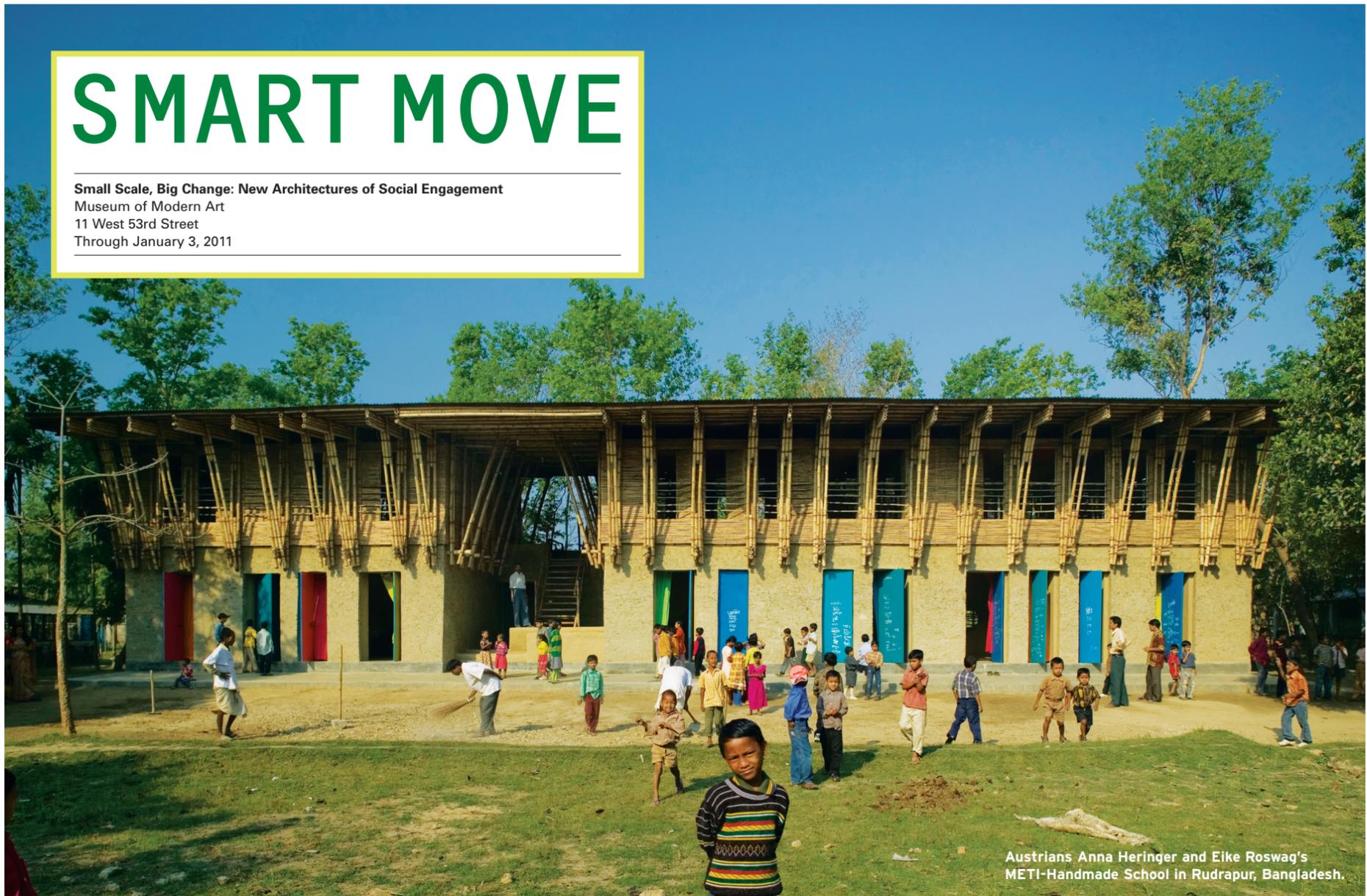
JAMES CASEBERE
HOUSE

Sean Kelly Gallery
528 West 29th Street
Through December 4

James Casebere constructs models of buildings and then photographs them. It sounds simple, but the Michigan-born artist's beguiling images elevate model-making to a high art. The muse for *House*, his latest set of carefully conceived photographs, is an area of Dutchess County, about two hours north of New York City, that the artist happened upon during an upstate road trip. Casebere's fascination with his chosen subject is evident in his largest architectural model to date, a sprawling construction that took two years to build. Including color photographs for the first time in his career, *House* marks an evolution in Casebere's work: Previous black-and-white images, some of which are on view in this show, were much more pared down and abstract. By contrast, *House's* crisp, ingeniously lit pictures include details such as a garden hose left on the lawn, as in *Landscape with Houses (Dutchess County, NY) #7*, (2010, above), that occasion a double-take to make sure you're not looking at the real thing. Already garnering critical praise—two photographs in this series were shown in the 2010 Whitney Biennial—Casebere's oddly distanced images capture the American suburb, a landscape at once surreal and sublime.

SMART MOVE

Small Scale, Big Change: New Architectures of Social Engagement
Museum of Modern Art
11 West 53rd Street
Through January 3, 2011



Austrians Anna Heringer and Eike Roswag's
METI-Handmade School in Rudrapur, Bangladesh.

KURT HÖRST

Timing is everything in the exhibition world. With the October 2 opening of MoMA's *Small Scale, Big Change* show, the curators got it right. In the past, this hallowed institution has been chastised by the art world's cutting edge for its too little/too late endorsement of emerging trends. As evidence, MoMA's sometimes imperious cultural arbiters have tended to remain on safer ground by repeatedly staging epochal art and design surveys, primarily gleaned from the stellar permanent collections for which the museum is globally famous. This propensity for prudence has been a rather embarrassing confirmation of Gertrude Stein's prophetic assessment of MoMA's mission, when she turned down founding director Alfred Barr's request for her art collection: "You can be a museum, or you can be modern, but you can't be both."

Stein's critique was challenged during the museum's heady years under American Art curator Dorothy Miller, who from the 1940s through the 1960s was acclaimed for her passionate progressivism and advocacy of seminal new talent. Since then, unfortunately, there has been a discernible aura of detachment from the untidy turbulence of the avant-garde. As a consequence, MoMA's curatorial elite has often been con-

tent to mine the past for aesthetic content and avoid controversy by cautiously back-peddling its way through the contemporary art scene. This has resulted in the showcasing of a peculiar "if-you-please" brand of new work, which circuitously (but often too feebly) reflects the museum's modernist foundations. The tendency has been particularly characteristic of architecture and design shows, which have continued to confirm a formalist bias and MoMA's unwavering commitment to its modernist, Cubist, and Constructivist origins.

In terms of social/environmental principles and theoretical relevance, curators Andres Lepik and Margot Weller have pulled together a brilliant exhibition that contributively folds into the current flow of advanced architectural thinking. Any overview of student drafting tables and computer desktops in leading design schools over the past five years reveals a highly motivated generation, with a strong commitment to more socially, economically, and ecologically aware building agendas. In fact, for a vast and growing number of young designers, the preceding generation's proclivity for sculptural bombast, exaltation of toxic materials, waste of fossil fuels, and break-the-bank budgets is pure

anathema. At the same time—and citing an even more reviled chapter of recent history—this new generation rejects the fading postmodernist tradition, as embodied in those rather cloying pastiches of regional/historical style. In particular, their targets of disdain include Disneyland main streets and travelogue Vegas casinos, as well as New Urbanism's decorous offspring in Celebration and Seaside, Florida.

While the *Small Scale, Big Change* exhibition reveals its fair share of design clichés and modernist-derived formal strategies, the fundamental dedication to economy of means and social concern is commendable in the extreme. This being said, the most difficult task in designing for politically oppressed, racially segregated, and economically challenged communities is understanding the inhabitants' day-to-day realities. For example, when disenfranchised people at the poverty level create their own habitat—especially that highly inventive garbage housing so often cited for praise by the design world—their gut-level vitality and enterprising invention is based on a radical state of urgency. It is a condition of basic survival and expediency that, in all probability, is rarely understood by those "socially responsible" archi-

itects who have been conditioned by the comfort zones of economic security and haute conception sensibilities. While expressing compassion and understanding, their imported solutions for destitute neighborhoods are too often conceived from a combination of Harvard/Yale aesthetic, alien social sensibility, and naïve idealism.

The best works in *Small Scale, Big Change* have confronted and worked successfully with these complex problems of contextual response. The METI/Anna Heringer Handmade School in Rudrapur, Bangladesh demonstrates a sensitive awareness of regional scale, materials, and construction processes. The architect knew and deeply understood the community's standards and aspirations from her long-term residence. Also, by choosing a school environment, she enabled a building type that everyone could enthusiastically endorse from the outset as a necessary, unifying force in the township. Furthermore, by engaging local labor and materials, her final work achieves that rare integration of high aesthetic, appropriate technology, and communicative imagery. Masterfully conceived, the completed structure seems like it has always been there.

The main virtues of Diébédo Francis Kéré's Primary School in the West African village of Gando are its careful attention to sustainable values and regionally available materials. Over nine years, the structure has proven to be not only a successful educational institution in terms of spatial organization and air circulation, but also extraordinarily durable in spite of consistent and punishing occupancy. At the same time, the highly formalized design resolution seems to have come more from the architect's education in Berlin than from his inherent sensitivity to local ambience and the more imaginative ideas that might have been extracted from West Africa's richly varied psychological and cultural sources.

Moving on through the exhibition, Hashim Sarkis' Housing for Fishermen in Lebanon demonstrates a great deal of sympathy for inside/outside living accommodations and response to climate and efficient planning issues. The final resolution, however, in terms of form and color, seems to have popped out of some academic institution's regional design manual, as opposed to being a deeply researched and creatively orchestrated extension of Middle Eastern housing over the centuries. Michael **continued on page 18**

THE ARCHITECT'S NEWSPAPER NOVEMBER 3, 2010

SMART MOVE continued from page 17 Maltzan's Inner City Arts complex in Los Angeles ended up a little too sanitized for the constituency it is intended to serve. Given the idiosyncratic character of this Skid Row community, it would seem that rather than pristine white walls, the surroundings should offer myriad surfaces for spontaneous wall paintings, stages for nascent rap groups, automobile enhancement shops, and meeting places full of neighborhood-related artifacts. It is always a mistake for critical writers to offer design input; but in this case, it does seem that a rough and tumble collage of local participation might have been the better choice.

Dave's House by Rural Studio, consistent with the imaginative productions of this Alabama-based educational ensemble, is admirably simple, economical, and green. It also possesses a faintly perverse character, because it seems like the exact replica of a dumb habitat, elevated to art status by its subtle interventions. Reminiscent of numerable regional house styles ranging from New Orleans to the Southwest, this archetypal dwelling achieves a special brand of aesthetic nobility, which becomes simultaneously acceptable to any local user and applauded by a MoMA curator. The only regrettable legacy of Rural Studio's founder, Sam Mockbee, is his widespread influence on archi-

tectural education across the U.S. What has emerged is a kind of "frugal ideal" kit of parts—now endlessly appropriated by any faculty member or student who aspires to socially conscious design. The frugality part is great, but the assimilation of Sam's stylistic influence is fast becoming an academy in itself.

Some of the projects included in the exhibition are well-designed solutions for less-than-urgent situations. The compelling community need, culturally responsive habitat, and minimum cost exigencies that seem to have shaped the primary objective of the exhibit also tend to marginalize certain endeavors. In this context, some structures seem more passively contributive to the collective ambitions of the show. The works include Elemental's Quinta Monroy Housing in Iquique, Chile, where the issues of density and low-cost dwelling space have been very successfully resolved within a previously depressed area of the city. Similarly, the Druot/Lacaton/Vassal transformation of Tour Bois-le-Prêtre in Paris represents the reinvention of a dreary housing block into a masterfully orchestrated symphony of delicately wrought balconies and spatially enhanced apartment extensions.

The work of Estudio Teddy Cruz has long been admired in the design world for its social conscience and edgy imagination. The firm's Casa

Familiar housing in San Ysidro, California contains all of the deft formal means identified with Cruz. Still, the project seems to lack the insouciant wit, cultural absorption, and social advocacy characteristic of his best work. There is a satisfying choice of formal interaction among the collective "Living Rooms," yet the ensemble effect is somehow too proper and politically correct to reinforce Cruz's oft-stated anti-establishment mission.

One of the more frustrating contributions to the show is the Urban Think Tank's Metro Cable in Caracas. Here was the pinnacle opportunity to bring mass transport to a previously isolated, garbage-housed section of the city, capping off the whole endeavor with a truly site-specific architectural response. Regrettably, the architects chose to ignore the veritable mountain of imaginative collage construction directly underneath the metro station, and instead impose a high-tech, starship-like facility on top of this wealth of gritty source material. In some ways, a number of the projects in this show suffer from a similar lack of "pushing the envelope," in terms of contextual inclusion.

Any nitpicking is not intended to diminish the vast importance of the show. The bottom line here is the fact that the MoMA team of Lepik and Weller has assembled a cohesive and beautifully mounted

Plug-in balconies transformed the dreary Tower Bois-le-Prêtre in Paris.



COURTESY DRUOT/LACATON/VASSAL

exhibition, while contributing significantly to the ultimate 21st-century discourse on human habitat. Smaller scale, economic imperatives, environmental initiatives, and the ability to transform frugality itself into art, are the new raw materials of progressive

design. In the end, this soul-searching challenge is just as much about aesthetic innovation as it is about socially responsible action.

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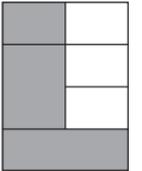
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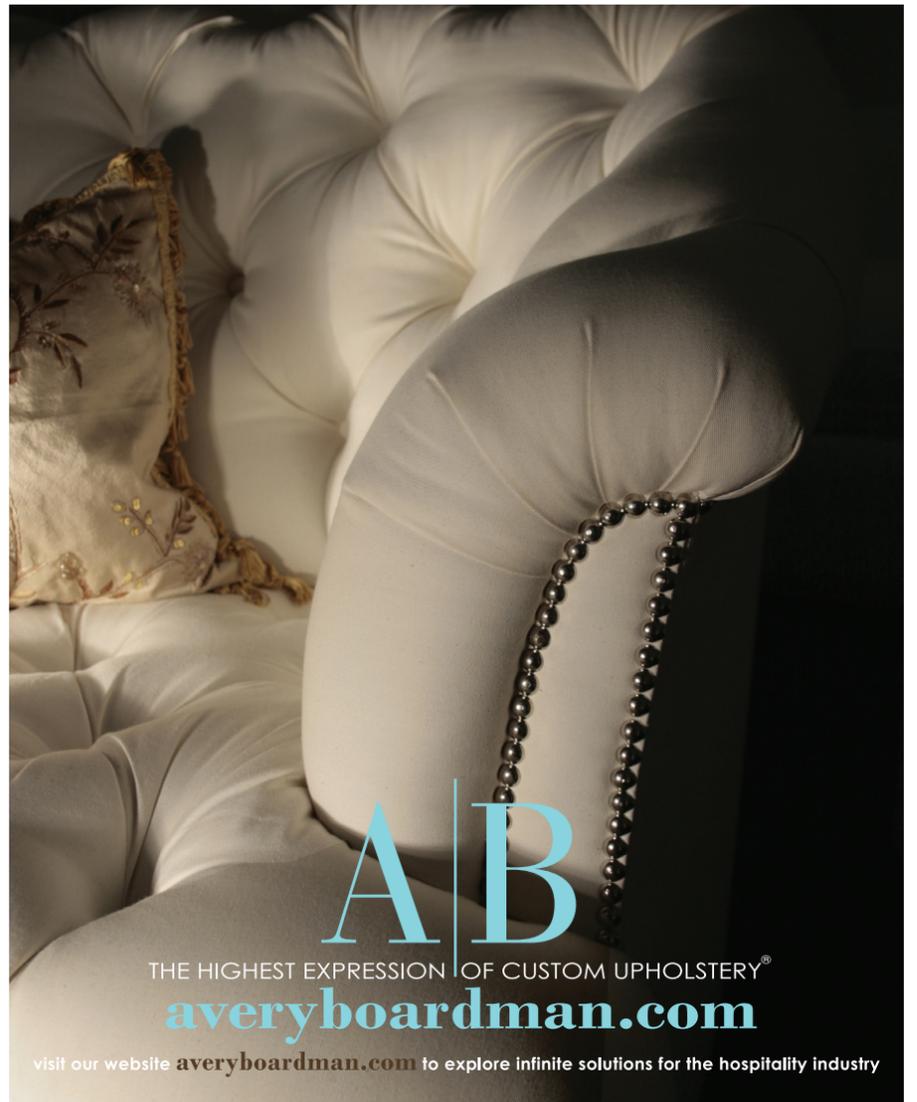
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(Leadership in Energy & Environmental Design)

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Eco-Priora® is compliant with ADA guideline recommendations for permeable paving.

Eco-Priora® with Series 3000® finish shown in background



The Solaire - New York, NY

From concept to completion

A green roof is about more than just being "green"; its success also depends on keeping the building dry. American Hydrotech's Garden Roof® Assembly is setting the standard by which all other green roofs are measured and our Monolithic Membrane 6125® is the key. MM6125® was developed specifically for wet environments and is a seamless membrane that is bonded directly to the substrate. It's the perfect choice for a green roof and the only one Hydrotech recommends for a Garden Roof Assembly.

Additionally, our Total Assembly Warranty provides owners with single source responsibility from the deck up. This is a warranty that only American Hydrotech can offer, and peace of mind that only American Hydrotech can provide.

To learn more about the Garden Roof Assembly, please call **800.877.6125** or visit us online at www.hydrotechusa.com.



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