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FABRICATION IS AT THE FOREFRONT OF ARCHITECTURAL EXPLORATION. AN REPORTS ON WHAT TO MAKE OF IT ALL. SEE PAGES 13-15

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HOWARD+REVIS

MEMPHIS MAKEOVER

The National Civil Rights Museum (NCRM), located at Memphis' Lorraine Motel where Martin Luther King, Jr. was assassinated in 1968, will undergo an estimated \$20 million *continued on page 5*

PASS THE SALT

On November 15, the Public Design Commission approved an icon-striving design for a salt shed, effectively clearing the way for its crystalline form to emerge just north of Canal Street in Soho. Designed

by Richard Dattner, the multifaceted concrete form with more than \$10 million allocated toward its completion will be by far the most expensive salt shed yet. Michael Kramer, a lobbyist and member *continued on page 8*

**CONDO TOWER TESTS LIMITS OF GANSEVOORT HISTORIC DISTRICT****TWIST AND SHOUT**

Last month, the Landmark Preservation Commission debated plans for an architecturally ambitious condominium-and-retail project

designed by Morris Adjmi in the Gansevoort Market Historic District. While the commission lacked the votes to decide on the project, the

commissioners sent a strong signal to the developers that the project would need to be significantly reworked in order to gain approval.

The project raised a number of questions about how and where contemporary architecture can fit into a historic district, especially one as *continued on page 10*

BILLINGS DRIFT DOWNWARD AFTER SHARP SEPTEMBER GAINS**Rough Ride**

Following a breakout September in which the American Institute of Architects' index of billings at design firms surged into positive territory, the numbers slipped back below the all-important 50 mark in October, confirming widespread evidence of a stop-start recovery.

The previous month's increase had brought the AIA's Architecture Billings Index to 50.4, surpassing 50 for the first time since January 2008, but those gains were all but wiped out in October as the index dropped nearly two points to 48.7. Meanwhile, inquiries dipped slightly from 62.3 in September— *continued on page 3*

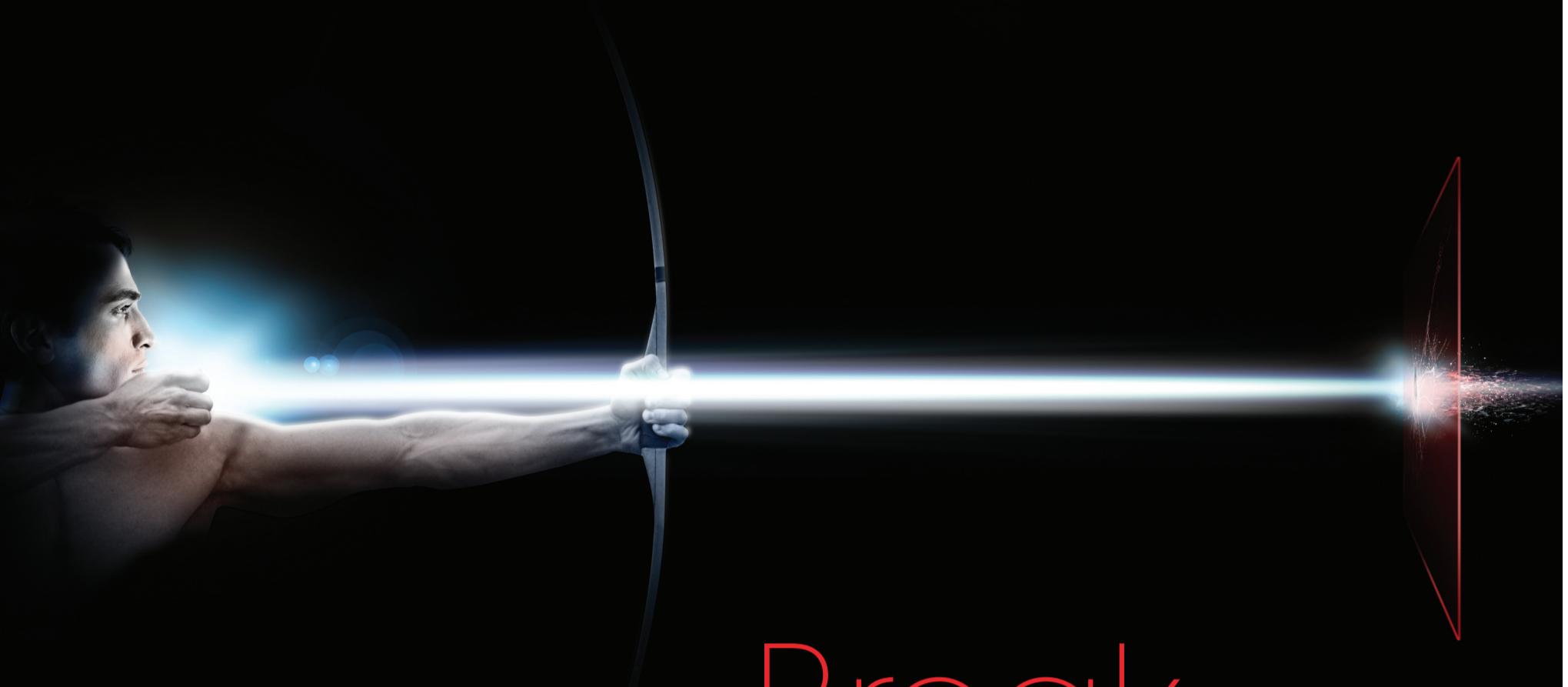
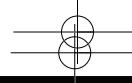


FABRICATION IS MAKING IT BIG, AND SMALL. SEE PAGE 13

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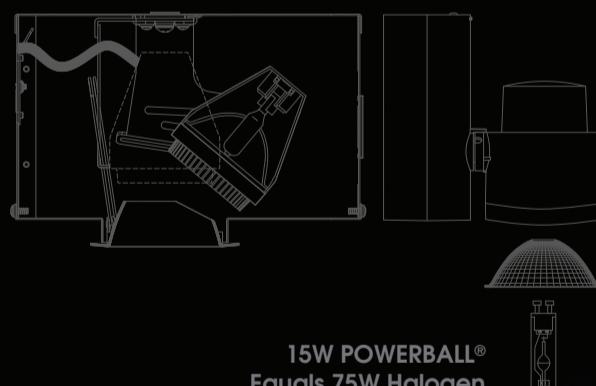


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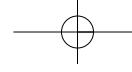
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LETTERS**ARC TUNNEL, R.I.P.**

For the last eight years, I have studied New Jersey transportation issues as a key to redesigning the state ("Tunnel Trouble," AN 17_10.20.2010). I have found that good design is the simplest and most cost-effective way of achieving anything. I have also learned that to make an omelet, you have to break eggs. But politics won't let you break eggs. Instead, projects get studied to death, and what takes the private sector two years takes government 20, and is so convoluted it blasts budgets into the sky. The ARC tunnel is classic government omelet-making.

First, the statement that existing tunnels are at capacity of 23 trains per hour is false and misleading. Modern control systems routinely handle 60 trains per hour, and 12-car train sets with 140 seats per car amounts to 120,000 people per hour through the tunnel.

Double up the trains as in Japan, and you can move 240,000 people per hour through the tunnel.

Penn Station is the problem. Its intricate switching layout has slowed capacity 20 percent over when the station first opened. Narrow platforms prevent people from getting out of the way for the next train, and outgoing passengers must wait upstairs until incoming passengers clear the platform. In addition, five of NJT's tracks are dead-ends: Trains have to back out after unloading. These five tracks and other storage and switching complexities are what limit operations to 23 trains per hour, two less than in 1910.

The solution? Redesign Penn Station by eliminating dead-end tracks. Double the length of each platform to handle two trains. And simplify switching by computerizing the entire operation. From wider platforms,

provide enough elevators, escalators, and stairs to exit 2,000 passengers in four minutes with large openings in the floors above to give passengers a sense of welcome and wayfinding. These and other improvements can offer almost five times today's capacity at Penn Station.

The ARC project is proof-positive of reactive, wasteful design. ARC planners decided that it was impossible to simply build new tunnels alongside the old, and embarked upon the greatest Rube Goldberg creation of all time. They made a big loop south, then way under to the north, increasing tunnel length by at least 50 percent and making the project beholden to 11 blocks of New York real-estate cats who will wheedle and scheme and hold it up.

LIRR's tunnel at 65th Street, which bends down to Grand Central, is a classic case. The

ROUGH RIDE continued from front page their highest point since mid-2007—to 61.7, offering continued signs of client life despite the index's downward drift. (Any score above 50 indicates an increase in billings or inquiries, and below 50 a decrease.)

The October numbers were not unexpected by analysts who have tracked the industry's arduous climb back from its nadir in January 2009, when the billings index hit a record low of 33.3. "This is disappointing news, but not altogether that surprising," AIA Chief Economist Kermit Baker said in a November 17 release. "We were anticipating a slow recovery period, and it is likely that there will be some fits and starts before conditions show consistent improvement. Right now, reluctance from lending institutions to provide credit for construction projects and a sluggish economy are the main impediments to a revival of the design and construction industry."

Regionally, the Northeast remained relatively strong, even as it slipped two points to 54.5, marking a third straight month above 50. The Midwest also showed resilience, rising nearly a point to 51.8 and logging its second consecutive month of positive growth. The South continued its climb out of the trough, rising modestly to 48.6. Only the long-suffering West declined in October, slipping two-tenths to 44.3.

Among the sectors, the survey also pointed to gradual improvement: Commercial and industrial work continued a streak of six straight months above 50, hitting 54.5 in October. Institutional work increased to 50.8 and multifamily residential was up to 49.1, while mixed practice ended the month down a point to 43.2.

The broad economic picture indicates that good times are still some way off, with the housing sector offering a particularly gloomy outlook. In October, private housing starts plunged nearly 12 percent over the previous month, according to the Commerce Department, hitting their lowest level in 18 months and signaling a tumble back into the trough for multifamily home construction. Meanwhile, the Federal Reserve has cited both "continued growth" and "widespread signs of a deceleration" in economic activity—mixed messages that point to more jittery months ahead. **JB**

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STATES ON THE MAKE

Last month's elections passed with a shrug of resignation among urban advocates, many of whom stoically endured Tea Party triumphs around the nation, along with the onslaught of contempt for "stimulus spending sprees" and "government takeovers" that is bound to grow more shrill as the coming year unfolds. For better or worse—if not entirely the latter—shrinking budgets, dwindling public ambitions, and an anti-urban agenda all come with the territory in 2011.

The federal-level follies are already under way. To take a prime example, late last month a coalition of 27 House Republicans moved to grab \$12 billion in unspent stimulus funds as a deficit-reduction maneuver, including \$2 billion pledged to California's high-speed rail program. The group aimed to make an example of the nation's "priciest public works project" and, as the *Mercury News* reported, thereby deprive the state's ambitious rail effort of the cash necessary to kick off construction.

But as the ever optimistic Brookings Institution noted in a recent report, prospects for architecture and urban design are much brighter at the state level, where 37 governors are due to take office in January, and with them a growing hope that states are riding "a new wave of policy creativity" to plan for their own low-carbon, locavore-nourished, infrastructure-rich, and economically sustainable future.

Nowhere is this pragmatic streak clearer than in New York, where Governor-elect Andrew Cuomo has released a sheaf of detailed proposals that outline a wholehearted commitment to integrating smart growth, urban revitalization, environmental justice, public transportation, and infrastructure, even at a time of budgetary cutbacks. A centerpiece of Cuomo's plan is that holy grail for transportation advocates: a state infrastructure bank that could finance major projects through revolving loans and loan guarantees. He also aims to tap funds for affordable housing and community development, including the National Housing Trust Fund that could catalyze new construction. And along with emphasis on energy efficiency and smart growth—including the state's new Smart Growth Public Infrastructure Policy Act, which requires state agencies to fund infrastructure that furthers smart-growth principles—New York can expect long-term support for jobs in green architecture, planning, and design.

Among other refreshing proposals is a focus on urban agriculture. In particular, Cuomo's plan would revitalize the Hunts Point produce market, allowing local farmers to sell produce directly to New York's wholesale buyers in what could be an annual \$866 million business. He also advocates for expanded community supported agriculture programs and mobile markets that could play an integral part in New York City's ongoing reinvention of its streetscapes, parks, and public spaces, in this case with new infrastructure connecting local food producers with consumers.

To say the least, Albany has never been a hospitable place for good ideas, and Cuomo has his work cut out for him. But it is encouraging to see renewed vision and ambition in New York, and the dawn of a vigorous, state-level activism that might save not only the metropolitan cores but the rest of the country, too. **JEFF BYLES**

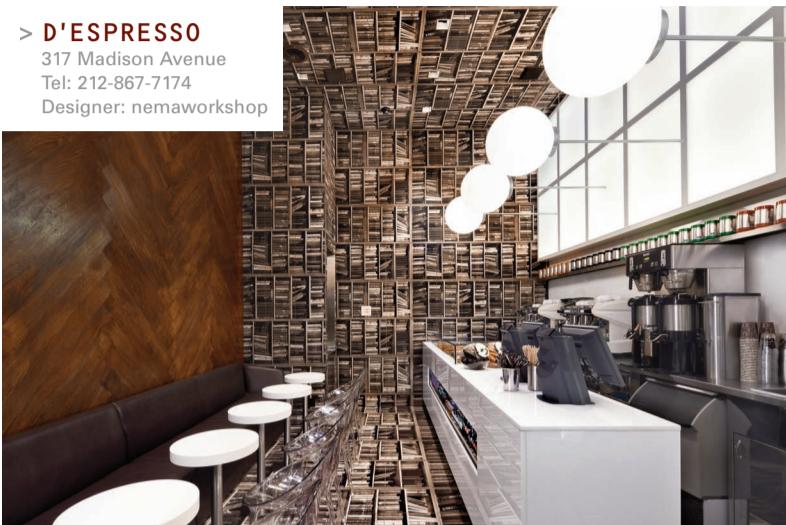
designers do not join the existing tracks, but burrow 150 feet underground and stop two blocks north, so they have to build a concourse all the way to 43rd Street, a 10-minute walk. Grand Central is the largest train station in the world—it has 67 places to offload and reload a train—yet LIRR decides it needs to build six more. Only a culture of trying to make an omelet without breaking eggs could envision and create a reason for this stupidity! A billion dollars could have been saved and all five train systems could have been integrated for the benefit of the traveling public and the public treasure.

Let us throw off the shackles of 1910 planning and create 2020 concepts to welcome our own future!

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DAVID JOSEPH

Don't be fooled: You won't be able to grab a book from the walls—or the floor—of this coffee bar near Grand Central Terminal. D'Espresso's new Midtown space has been transformed into a library and turned on its side, with help from New York-based nemaworkshop and a little gravity-defying design. Cafe owner Eugene Kagansky asked designer Anurag Nema to draw inspiration from the nearby New York Public Library at Bryant Park, but wanted this latest location of his fast-expanding empire to be more creative. The \$500,000 project also had to provide a space where local businesspeople felt comfortable sipping a latte alongside the inevitable crowd of tourists. Nema's book-centric display offers a pleasantly surreal setting where both can caffeinate in style. Inside D'Espresso, a herringbone-patterned oak "floor" climbs up one wall of the 500-square-foot space, while opposite, a series of spherical light fixtures, typically seen suspended from the ceiling, here protrude from a wall behind the service counter, which is further illuminated by frosted-glass panels. Custom ceramic tiles emblazoned with sepia-toned books fill the space's floor, ceiling, and another 15-foot-high wall to complete the sideways library effect. **BRANDEN KLAYKO**



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ALL IN THE NAME

We hear that the Shanghai office (who knew!) of Philip Johnson Alan Ritchie is growing by leaps and bounds to some 50 designers and climbing. **Alan Ritchie** is reportedly negotiating to sell his share to the Shanghai partners for a cool two million. Those partners seem to believe they know the secret of the firm's steep success and are thinking of changing the firm name to Saint Philip Johnson.

BIRD'S EYE VIEW

New York landmarks, greedy real estate developers, and... penguins? That's the formula Twentieth Century Fox is banking on for its big-screen adaptation of the 1938 children's classic *Mr. Popper's Penguins*, starring rubbery comic **Jim Carrey** as Thomas Popper, a businessman who finds himself in possession of a parcel of penguins on Park Avenue. A copy of the script obtained exclusively by Eavesdrop reveals the pre-penguin Popper to be a ruthless developer ("Fifteen FAR! I'm gonna gut it. Add a few floors. Carve it up like condos!" he says of the Flatiron Building) before moving on to the real prize: Tavern on the Green, owned by a Brooke Astor type played by **Angela Lansbury**.

Popper's dream is to raze the landmark and erect Tower on the Green, with "the most exclusive condos in the world." He's even hired an architect: "I've commissioned architectural designs from **Rafael Viñoly** and paid all the upfront expenses out of my own pocket," he tells his bosses in a surreal twist. Wackiness ensues with the penguins in full flight swanning down **Frank Lloyd Wright's** famed ramp at the Guggenheim.

IN A COLD CLIMATE

A recent Cooper-Hewitt panel discussion entitled "Nordic Design Now" got off to a slow start when panelist **Nille Juul-Sørensen**, an associate director in Arup's Copenhagen office, admonished, "We don't talk that much. We get things done." Artek design director **Ville Kokkonen** then offered that "Not talking is the best way to avoid too much comment... And the historical scarcity of materials [in the region] has made it so if you do things, you do them very well." **Lavrans Løvlie**, the Oslo-based director of service design company live|work, countered that "being on the periphery of Europe, we can kind of allow ourselves to be a little strange." After discussing the relative rates at which cars are taxed in Scandinavian countries (300 percent is the norm), talk turned to Nordic superiority at sustainability: "Earlier today at the museum, when we were going from the second floor to the basement, we all headed for the stairs," said Juul-Sørensen, gesturing to his fellow panelists before pointing to moderator **Matilda McQuaid**. "And you went to the elevator." The deputy curatorial director looked sheepish. "I was just being polite!"

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Paul Nelson said the RFP process lacked transparency; others said they had only learned of the proposals 48 hours before. "The RFP must include a public review," said Nelson. "We're being asked to give away a property for free."

From inside the roofless factory, a series of Roman redbrick arches frame the bridge's gothic span. Suggestions called for the building to remain frozen in a state of preserved decay, but board member Henry Gutman said several ruins are already preserved in the park, including the piles of one pier and a remnant of a railroad transfer bridge.

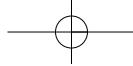
The challenge then for St. Ann's architect Geoff Lynch of H³ Hardy Collaboration Architecture was to keep the shell's stand-alone integrity and maintain an interplay with the bridge while providing shelter for the theater. "The structural approach is critical," he said. "We're basically building a free-standing building inside."

An angled wall of the building's original four follows the bridge span. The proposal breaks that space into two sections. A new rectangular building sits inside the ruin and meets three of the original corners, leaving a triangular courtyard café open to the sky and bridge views. Park visitors can enter the courtyard through the original arches. Two interior spaces include a large performance space on Water Street and an indoor bar/café facing the riverbank. The bar maintains the large arches and river view, though enclosed in glass. St. Ann's hopes to occupy the updated space by 2013.

TOM STOELKER

WAREHOUSE SWAP

When developer David Walentas began planning a 17-story building for the site of their current location, performing arts center St. Ann's Warehouse knew it was time for a new home. The indie theater company set its sights on the abandoned Tobacco Warehouse in Brooklyn Bridge Park. And on November 17, they got their wish. With just two proposals to choose from, board members of the Brooklyn Bridge Park Corporation chose St. Ann's' design by H³ Hardy Collaboration Architecture over a bright yellow pyramid by Lava, the trapeze group. But a hastily convened neighborhood meeting drew calls not to touch the beloved ruin at all. At a follow-up board meeting, several complained the vote appeared to be a mere formality, and the selection of St. Ann's a forgone conclusion. Board member



Rendering of the new National Civil Rights Museum in Memphis. Below: the entrance lobby.



MEMPHIS MAKEOVER

continued from front page
renovation updating its facilities and exhibit spaces. Spearheaded by D.C.-based design firm Howard+Revis, the project marks the first renovation since the museum's opening nearly 20 years ago.

"When the museum opened in 1991, we were the first museum to chronicle the modern civil rights movement's history," said Tracy Lauritzen Wright, the museum's director of administration and special projects. "Since it was the first exhibit to closely examine this history, there was a motivation on the part of the designers to put in a lot of information, so it is very text-heavy. It's time to update our presentation methods and tools."

Working with local firm Self +Tucker Architects, whose principal Juan Self worked on the original NCRM design for D.C. firm McKissack & McKissack, Howard+Revis will add the multimedia and artifact displays that have been lacking from the museum's exhibits, in spite of a significant number of donations over the years. Although it was not conceived as a collecting institution, said Wright, "people felt compelled to donate and share their own experiences."

The museum is also developing its own oral history archive as a major part of the new exhibits. "It's unusual for a project to be put out and have the exhibit designers be the prime contractor, but they wanted the design to

flow from what the exhibit and media needs are," said Howard+Revis principal Jeff Howard.

With nearly 220,000 visitors last year, more than twice its initial numbers, the popular exhibits—the Rosa Parks bus and a sit-in lunch counter—may have to be rearranged to improve traffic flow. The museum's total footprint will remain around 60,000 square feet. In the theater, a new sliding screen will allow visitors to exit alongside photography of civil rights marchers after viewing an introductory film.

In 2002, the museum annexed the nearby Young and Morrow boarding house, in which King's convicted assassin James Earl Ray stayed, with a connecting underground tunnel and

amphitheater. The design team will create a more cohesive campus for the two buildings, adding annex facade signage to correspond with a new entry portal and second-story glass overlook on the motel side. Because the Lorraine facade—designated a historic site by the Tennessee Historical Commission—is the museum's most significant artifact, signs and pathways directing visitors to Room 306, where King was staying at the time of his assassination, will be improved. Outdoor listening posts, sculpture, and banners will give the museum more of a street presence, whether open or closed. "The site is a pilgrimage site and people show up when the museum is closed, or at night," said Howard.

Though some new exhibits will be open in time for the NCRM's 20th anniversary next year, construction will be staggered over four years to allow the museum to remain open during much of the renovation. The goal is to keep the Room 306 exhibit

open throughout, reinforcing the historic importance of the place where King was shot. "Our president Beverly Robertson likes to say that the site has transformed from a site of tragedy into an educational triumph," Wright said. **JENNIFER K. GORSCHE**



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American University's School of International Service (SIS) was founded at the urging of President Dwight D. Eisenhower at the height of the Cold War. It is this country's premier training ground for young idealists looking to cut their milk teeth in the world of multinational relations. Located at the intersection of Nebraska and Massachusetts avenues in Washington, D.C., each year the school enrolls some 2,500 students from all over the world who are interested in international security, communications, development, economics, peace and conflict resolution, and good old red-white-and-blue foreign policy. It is the largest and most prestigious division of AU—a private research and liberal arts higher education institution—but until very recently SIS had no facility to merit this privileged position. The school's original home was too small and the student body was spread out across the campus. The campus itself offered no central meeting space, no "living room" for the university at large where students could mingle and exchange ideas.

With an eye toward killing both of those birds with one mighty stone, university leadership hired William McDonough + Partners and local firm Quinn Evans Architects to design a facility that would provide a suitable home for SIS, and create a nexus where all of the institution's wandering gametes could bump into each other. A parking lot at the southeast corner of the campus quad, next door

to the existing SIS facility, was the perfect location. In addition to needing 75,000 square feet of classrooms, offices, meeting spaces, and a cafe, the university requested a below-grade extension of the adjacent Bender Library and plenty of underground parking. Of course, it also wanted the new building to meet the highest sustainability standards, a task for which the design team was well suited.

The site presented the primary challenge in fulfilling these demands. D.C.'s height restrictions meant that to accommodate all of the square footage, the team would need to use the entire footprint, creating a wider, squatter building than McDonough + Partners usually likes in order to facilitate optimal daylight penetration. In answer, the team arranged the program elements in a three-storyed horseshoe shape around a central, glass-enclosed atrium that opens onto the quad. That, however, gave rise to another concern. Since the building's entrance had to be both prominent and inviting, the designers worried that this north-facing facade would appear gloomy and dark. To head off that eventuality, the team angled the atrium's skylight so that it directs southern sunlight to illuminate the northern glass wall.

Daylighting motivated other aspects of the design as well. High-performance perimeter glazing was optimized to allow maximum daylight penetration. Exterior shades block high-angle sunlight to mitigate



heat loading, and interior light shelves bounce indirect daylight deeper into the offices and classrooms. While the SIS needed privacy for its work, the designers also provided transom windows to keep the light moving into the enclosed corridors.

This daylighting strategy cut down on the need for electrical lighting during the day, but the building goes further than that in its quest for energy sustainability. The team outfitted the roof with a 3,200-square-foot photovoltaic array, as well as a solar hot water system. The HVAC system is similarly designed. During the winter, a solar system preheats fresh air as it is drawn in at the perimeter. The ventilated air winds up eventually in the atrium, where it is exhausted through vents in the skylight. To further cut down on heating and cooling energy demands, the atrium itself—primarily a place through which people pass without lingering—is not fully conditioned.

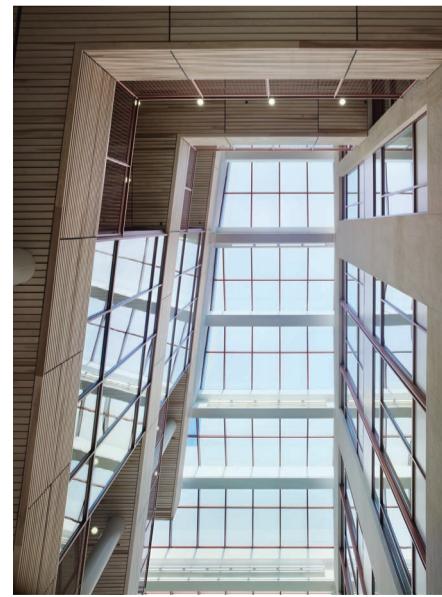
The new building also manages storm water responsibly. Localized surface water flows into a below-grade leaf filter system and a swale garden rife with native and adaptive plantings. Both features slow and filter the effluent before it enters the city sewers. There is one cistern that collects water from the rooftop for use in the building's toilets. Another cistern collects water from the gardens and paved courtyard for the irrigation of the landscaping.

Of course, McDonough + Partners applied its usual cradle-to-cradle protocol in its material selection. However, in this case the client helped the firm to broaden its horizon even further. The architects consulted the students and faculty throughout the design process. One result of this interaction was that rather than focus on

obtaining as many local materials as possible, the firm looked globally. Spurred by the school's international mission, the goal became not to just minimize embedded energy through the transport of building matter, but to find communities around the world who might benefit from the economic stimulus that the construction of this structure could create.

AARON SEWARD

Clockwise from top left: Interiors are arranged around a three-story atrium; the new building is located at Nebraska and Massachusetts avenues; photovoltaic panels on the roof and solar walls heat fresh air as it is drawn through the building and out through vents in the atrium; the atrium skylight is angled toward the south.



PRAKASH PATEL/WILLIAM MCDONOUGH + PARTNERS



SPANNING GENERATIONS

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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In one proposal, highrises allow for 85 percent open space.



concentrated development on the easternmost segment and western at-grade parcels."

Hyman agrees that a park should be central—his proposals call for 50 to 85 percent open space—but when Jersey City officials opposed zoning changes for the project, Hyman countered with a court-approved, as-of-right plan with no park space that removes the embankment outright. Preservationists then successfully landmarked the embankment, and a hardship exemption for demolition was denied by the city.

At the core of a pending lawsuit over the project is whether the embankment was legally sold in the first place. On September 28, a federal judge sided with the developer, and an appeal has since been filed in federal court. Jersey City officials declined to comment.

"It's going to take some time to weave its way through," Hyman said of the project. He doesn't know how the embankment may end up, but believes something will be built in the end. As he put it, "I have too much money in the fight to walk away." **BK**

DERAILED? continued from front page

to carry freight to and from the Hudson River, the abandoned embankment sprawls 100 feet wide for six blocks, and like New York's High Line has clear potential for reuse as public space in a greenway linking Jersey City with Philadelphia. "After seeing trails across the country," said Tom Sexton, regional director of the Rails to Trails Conservancy, "the uniqueness of this space and what it could become as park space is clear."

But reconciling that vision with development plans has sparked community debate. In 2005, developer Steve Hyman purchased the embankment from Conrail for \$3 million, with plans to develop housing and a green

pedestrian and bike link between the Hudson River and downtown. Dean Marchetto, Hyman's architect, has drawn up nine proposals since 2004, ranging in size from 200 to 800 units. His favored plan, winner of a 2004 AIA New Jersey Smart Growth Award, calls for a continuous pedestrian greenway lined with townhouses.

The idea of dense development alarms preservation groups that want a project more fitted to the surrounding neighborhoods and with more emphasis on park space. "We've envisioned a habitat-oriented park and trail," said Stephen Gucciardo, president of the Embankment Preservation Coalition. "In an effort to compromise, we support

A rendering of the truck garage and salt shed across Spring Street.



COURTESY DATTNER ARCHITECTS

PASS THE SALT continued from front page of the Community Sanitation Steering Committee, opposed the structure at the hearing, saying that the design was not the issue.

"No matter how much money the city has decided to spend on this design project, it's in the wrong place, and we wish they'd consider otherwise," he said.

Concerns of rock salt toxicity to people and trees in the nearby Hudson River Park persisted at the hearing, backed by a lawsuit filed by area property owners at the appellate State Supreme Court. The proposal includes a truck garage for the Department of Sanitation to be placed adjacent to the shed, exacerbating the not-in-my-hood outcry. Kramer argued that the design precludes an opportunity for adopting an alternate and more contained plan—known as the Hudson Rise and proposed in June 2009—that would include a rooftop park over the garage and eliminate the salt shed.

Dattner said the two buildings were designed together as part of a cohesive whole. For the garage with a "diaphanous, scrim-like surface," the firm teamed with WXY Architecture, but Dattner claimed the shed for himself.

The building takes up 7,700 square feet of the 14,575-square-foot site situated in a manufacturing district, and holds 5,000 tons of salt. Most of the mass remains above the sidewalk, fluted outward and rising to heights ranging from 43 to 67 feet. Various panels contain concave triangular facets. Dattner, whose father was a diamond cutter, explained that convex facets would have made the structure look as though it were bulging and ready to burst. At the base, a 4-inch moat of roughly textured glass contains a series of lights that skim the form from below. Little flakes of mica embedded into the cement are intended to play off car headlights rolling on West Street, as are slightly protruding glass plugs at the seams. Dattner said the overall effect would be like "a thousand nonpolitical points of light."

Nina Bassuka, professor of urban horticulture at Cornell, submitted a protest letter presented at the hearing. "With all the best of intentions, it's impossible to stop rock salt from blowing, spilling, or leaking out of the storage shed, particularly when trucks are being loaded," she wrote. Once the Public Design Commission takes a last look at the plans on December 12, Dattner expects construction to begin in 2012. **ts**

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THE ARCHITECT'S NEWSPAPER

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**A FLASHIER FULTON MALL**

While much of the New York real estate market may still be frozen, a bud of hope has sprouted on a troubled lot in downtown Brooklyn. On April 7, the Public Design Commission approved a scheme by Cook+Fox Architects for a new, 50,000-square-foot retail building on the dilapidated Fulton Mall.

continued on page 7

**FORD FOUNDATION LARGESSE FUNDS NEW ARTS SPACES**

Artists have long pioneered the rebirth of hard-hit urban districts, but rarely as part of a larger vision for social welfare. On April 5, the Ford Foundation announced a bold effort aimed at offering just that kind of neighborhood-based support: a \$100 million program

continued on page 4

ARTS ON THE RISE

Over the past two decades, fly ash has become a staple of the sustainable building materials movement, but that could change if the Environmental Protection Agency (EPA) goes ahead with rules proposed last fall that would designate fly ash and other coal

continued on page 14

**EPA FLY-ASH BAN COULD STUNT USE OF GREEN MATERIALS**

PAIN IN THE ASH

Over the past two decades, fly ash has become a staple of the sustainable building materials movement, but that could change if the Environmental Protection Agency (EPA) goes ahead with rules proposed last fall that would designate fly ash and other coal

continued on page 14

**CITY TAKEOVER PRIMES FIRST PHASE OF GOVERNORS ISLAND****SETTING SAIL**

After winning the competition to redesign Governors Island in 2007, the team of West 8, Rogers Marvel, Diller Scofidio + Renfro, Mathews Nielsen, and Urban Design+ toiled for

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**D.C. TROLLEY STATION SEEKS NEW LIFE AS ART GALLERY****TUNNEL VISION**

When Washington, D.C.-based architect Julian Hunt first started looking into the possibility of revitalizing the abandoned trolley station underneath D.C.'s Dupont Circle, he discovered that it was even more abandoned than it looked. Not only could no one tell him whose jurisdiction it fell under, the old station was no longer even on the city's list of properties. "I couldn't get a building permit for it because it had no registration number," Hunt said.

The station had operated from 1949 until 1964, at which time it was turned into a Cold War fallout shelter, and was finally boarded up in 1975. Although proposals had surfaced to restore it over the following years, none were successful. Only one attempt got off the

continued on page 9



PLUG IN TO THE LATEST IN DESIGN. SEE PAGE 22

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THE ARCHITECT'S NEWSPAPER DECEMBER 8, 2010



The proposed tower is at the corner of Washington and 13th streets.

industrial structure, and compared to some of its more distant neighbors like the Standard Hotel or the architectural bubbles of far West Chelsea, the design looks comparatively low-key.

Both the High Line and the Standard fall outside the boundaries of the Gansevoort historic district, and the commissioners appeared unconvinced of their relevance to the new project barely a block away, and worried about setting a precedent for towers above the lowrise market buildings. "I need a better story. I need to understand why that building should be allowed to be turned into a base for a tower," said commissioner Margery Perlmutter.

Other commissioners praised the project's architectural merits, but felt they could not approve it, given their obligations to the landmarks law. "I love the project's design, and I hope you have clients in other parts of the city, but Morris, I hated to have to say, not here," said commissioner Libby Ryan. Several preservation and community groups seemed equally conflicted, praising the design but questioning its appropriateness for the district.

Adjmi remains undeterred for now, and may present the project again in only slightly modified form for a full up-or-down vote. "Each of these projects needs to be evaluated on its own merits," he said. "Time doesn't end when you get a designation. I feel very strongly about this design, and I hope we can figure out a way to keep it intact."

ALAN G. BRAKE

TWIST AND SHOUT continued from front page unique as the formerly scruffy and low-slung meat market district.

Adjmi and developer Taconic Investments want to build a seven-story torqued apartment tower atop a two-story art moderne market building dating from 1938 at 13th and Washington streets. A massive masonry core anchors the addition, with each floor rotating within an exposed black metal frame that encloses the terraces and the apartments. "This particular site lends itself to something dynamic," said Adjmi, who is also the architect of 450 West 14th, one of the last buildings to straddle the High Line. This project overlooks the High Line and draws on the forms and materials of that

AT DEADLINE

PEI PUTS PAID TO NYU TOWER

New York University has long battled neighborhood activists over its controversial plan to add a fourth tower to I.M. Pei's landmarked Silver Towers complex in Greenwich Village. But when the master himself joined the chorus of naysayers, the university finally relented, agreeing not to disrupt the project's pinwheel site plan. Much to the consternation of local preservation groups, however, the university has not altogether scrapped plans to build the Grimshaw-designed high-rise. Instead, it has opted to move the 400-foot tower west, where a Morton Williams grocery store now stands. On November 18, NYU began work on a Uniform Land Use Review Procedure application seeking approval to build on the supermarket site. Lynne Brown, the university's senior vice president, explained in a statement that NYU officials initially thought Pei was on board. "We believed that among those who agreed was Mr. Pei himself, who expressed no opposition to the concept of a tower on the landmarked site when we spoke with him directly in 2008," Brown said. "Mr. Pei has now had a change of heart. The clarity Mr. Pei has now provided—that the Morton Williams site is 'preferable'—is helpful to us in understanding how to proceed with our ULURP proposal."

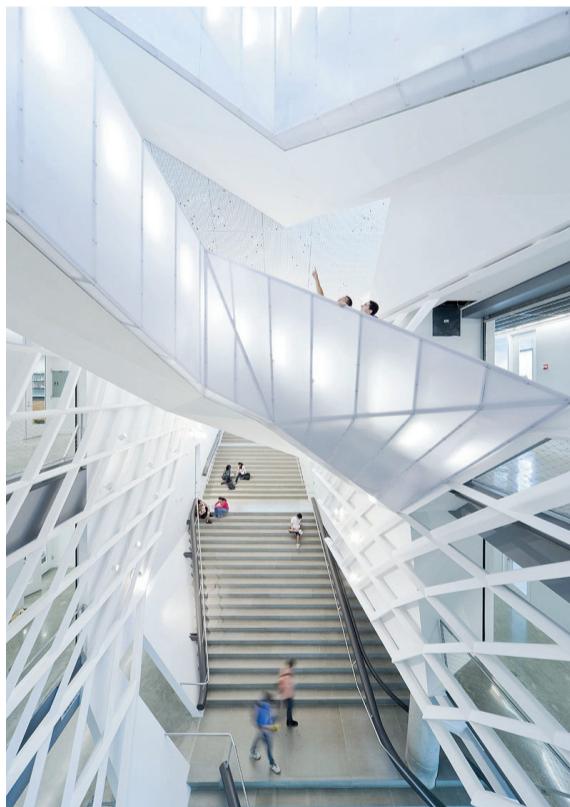
RUDOLPH PARTY PAD LANDMARKED

The Landmarks Preservation Commission anointed the Paul Rudolph Penthouse at 23 Beekman Place with protected status on November 16. Though not always loved by Rudolph's classic-six-dwelling neighbors, the commission said the penthouse "stands out as one of the architect's most personal and experimental works." The four-story penthouse cantilevers atop an 1860 townhouse and appears from street-level like a three-dimensional black-and-white Mondrian painting. The home acted as a kind of idea laboratory for the architect in his more than 40 years on one of Manhattan's most exclusive streets.

PS1 YOUNG ARCHITECTS SHORTLIST

MoMA PS1 announced its finalists for the 2011 Young Architects Program on November 18. The plum prize provides the winner an opportunity to design the courtyard space for MoMA PS1 in Long Island City, Queens. This year's contenders include Brooklyn's FormlessFinder, Interboro Partners, and Matter Architecture Practice. MASS Design Group comes from Boston, and IJP Corporation Architects are based in London. The winner will be announced in February.

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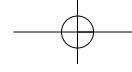


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THE ART OF PRESENTATION

SMART TECHNOLOGIES ARE TRANSFORMING THE POWER OF SHOW AND TELL.
BY JENNIFER K. GORSCHE

1 MESSENDER ABSTRACTA

Available in three sizes, Messenger is a conference cabinet that doubles as a writing surface. Laterally sliding doors are made with SilverPro glass board, on which whiteboard markers can be used. The cabinet's interior can be equipped with a second SilverPro writing/projection surface or an LED, LCE, or plasma screen. www.abstracta.se

2 CERAMIC SPEAKER NENDO

Dedicated to revitalizing traditional crafts in Japan, Nendo partnered with potter Mitsuke Masagasa to design a ceramic speaker with unique graphic appeal. Its red-glaze designs are fused to a 1-millimeter-thick ceramic substrate with a precise, computer-controlled manufacturing technique normally used for LED bulbs and other heat-emitting internal components, creating a visually distinctive wall-mounted speaker compatible with a range of devices. www.nendo.jp/en

3 VPL-FX500L SONY

Sony is expanding its line of high-brightness 3LCD business projectors with a new fixed-installation model called VPL-FX500L, which delivers 7,000 lumens of color light output with one lamp, but has a second automatic backup lamp for a total lamp life of 8,000 hours. Suitable for university lecture halls and corporate auditoriums, the white projector blends into the ceiling when mounted. pro.sony.com

4 CP-AW250N HITACHI AMERICA

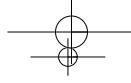
The new CP-AW250N from Hitachi America is an ultra-short throw projector that can project an 80-inch screen at a distance of 22 inches. A new free-shaped lens and mirror improves throw ratio and also makes the projector smaller, lighter, and increases the display quality of high-definition images. The device includes wired networking, allowing for data transmission and simultaneous control of several projectors at once. www.hitachi-america.us

5 INTERACTABLE 3.0 WILKHAHN

Wilkhahn has introduced the third generation of its InteracTable, a 37-inch-high table with an integrated 50-inch interactive screen. When connected to a compatible computer, the surface allows for group work on project plans and engineering drawings. The tabletop is made from barrel-shaped MDF, in a variety of finishes, atop a powder-coated aluminum frame. A smaller ConsulTable is also available. usa.wilkhahn.com

6 S2 MULTIMEDIA CABINET SIEMATIC

Viewing the kitchen as another living room, SieMatic has introduced its new tall S2 multimedia cabinet that can integrate an audiovisual system, developed with T+A, and the SieMaticGrid user interface. The handle-less cabinet can become an iPod dock, CD, DVD, TV, and radio, with internet access and other individually configurable options available, in addition to integrated storage for high-tech components. www.siematic.com



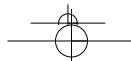
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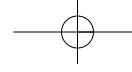
fab labs

FABRICATION HAS BEEN A FAST-GROWING PART OF ARCHITECTURAL STUDIO WORK. AS THE NOVELTY WEARS OFF, IT'S TIME TO START ASSESSING FABRICATION'S IMPACT ON ARCHITECTURE, AND TO ASK WHERE IT'S GOING AND WHAT CHALLENGES LIE AHEAD. **JULIE V. IOVINE** CHECKS IN WITH PRACTICES LARGE AND SMALL THAT HAVE EMBRACED THIS HIGH-TECH ART OF MAKING.

"About four or five years ago, we really started noticing fabrication across every program," said Anne Rieselbach, program director at the Architectural League of New York, summing up the machine-shop mode that has taken architects' studios by storm. "From Young Architects Forum to Emerging Voices, everything was about CNC milling, routing, bending, laser- and water jet-cutting, and on and on. It was crazy. But now we're seeing more architects going beyond that kind of fetishization. It's second nature to them now."

For those who understand it, fabrication technology offers a breathtaking sense of potential, along with an insider lingo

TY COLE



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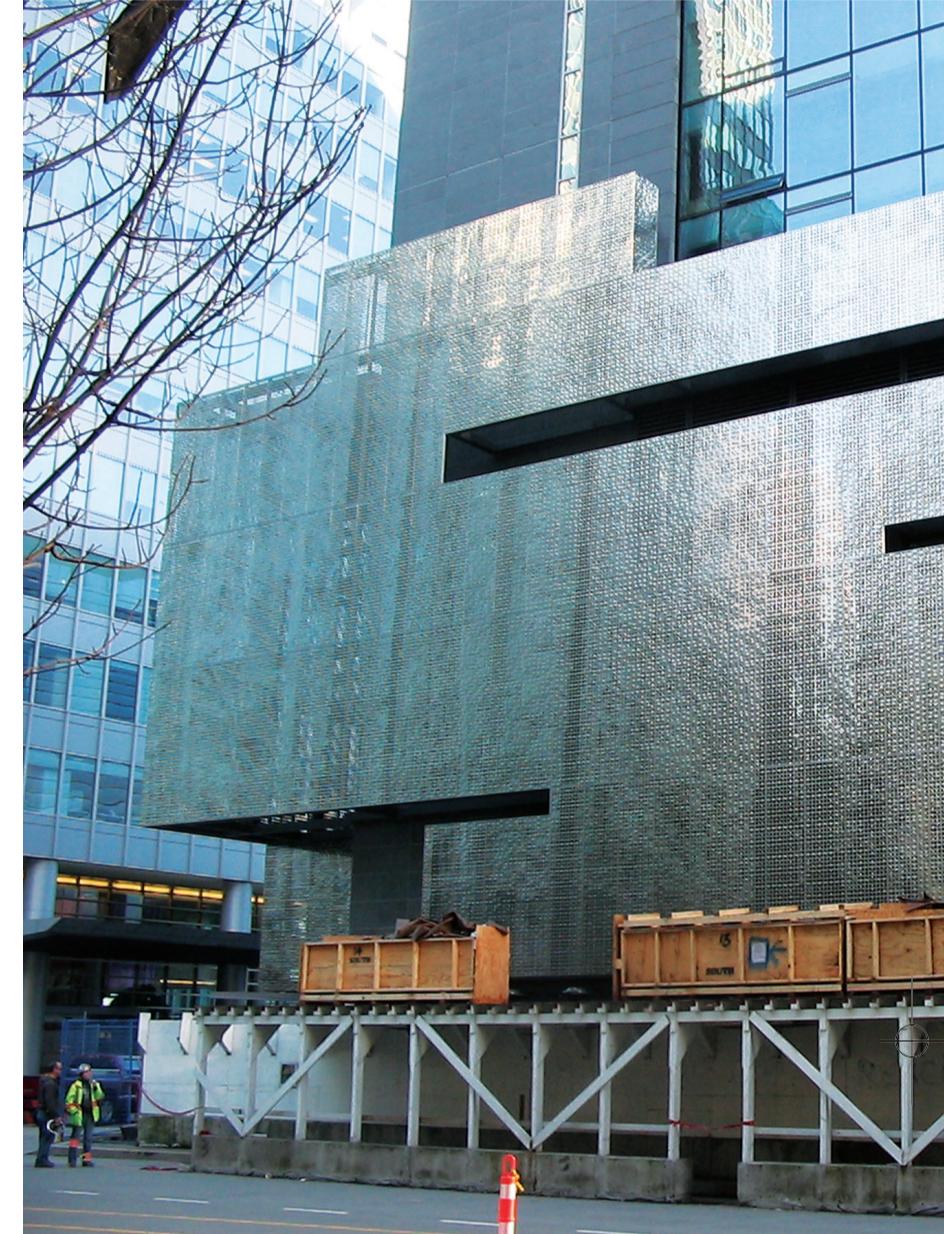
COURTESY POINT B

Previous page: For a private residence, Caliper Studio designed and fabricated the stainless-steel Genetic Stair using a fully integrated generative design approach exploiting advanced conceptual and digital techniques.

Above, top and below: For a gallery to house a private collection, Point B of Philadelphia explored a variety of material applications for the exterior using parametric modeling to ensure efficient development from design through fabrication. Inside, every stringer and rod of the custom-designed stair is unique.



PAUL REUTER



that sounds like speaking in tongues to the uninitiated and tools that take up a vast amount of space—physically, financially, and even psychically in terms of how architects identify with what it means to be both designer and maker. While this movement has obvious parallels to design-build, whose roots go back to the return-to-basics 1960s and earlier, architects of the latter movement tended to yield to the role of builders. Not so with the newer generation of fab-focused designers.

"Fabrication comes out of technology rather than construction, like design-build," said Ben Pell, who teaches at the Yale School of Architecture and is the author of the fabrication manifesto *The Articulate Surface* (Birkhauser, 2010).

"Fabrication represents more direct control over production amid a lot of talk about the return of the master builder and eliminating the middle person." Ironically, this rally to increased power and the ability to directly control the building process belongs to younger architects, particularly those recently out of schools where a growing number of programs have given them access

not only to the computers and the machinery with which to refine their skills, but also to professors like Pell who are preaching it as gospel.

A sampling of fabricators, both at small design studios with in-house shops and at larger custom manufacturers, shows that the evolving field is already changing how architecture is practiced. That was the case for architects Stephen Lynch and Jonathan Taylor, who in 2003 founded Caliper Studio in Brooklyn with metal worker/sculptor Michael Conlon as two separate businesses. Their plan was to use metal fabrication as a way to support design work. In a 7,000-square-foot "old-school shop," as Lynch recently described it, they were soon making things with laser cutting and bending that had never before been possible. "We started doing very complicated pieces simply because we could," the architect said, while their clients were drawn to the 3D parametric drawings "because they loved to see that level of detail." A stainless-steel stair connecting two floors in a Manhattan apartment turned out to be both intellectual exercise and tour-de-force fabrication. Using 3D

modeling wedged to structural design software, the designers generated a succession of stair designs to arrive at the most structurally sound. Lynch described this experiment in automated evolution as the sweet spot of fabrication "between exuberance and rationality." Installed, the glass-and-steel stair rises through three 90-degree turns with no intermediary supports.

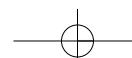
While delighted with the control made possible by sending design coordinates straight to machines, the architects realized that the challenge was going to be handling all that data. It was now possible and even tempting to design a structure with "a thousand unique parts," recalled Lynch, "but not many operations are set up to deal with that in terms of responsibility down the line." Making complex, self-determining components can be easy, many architecture fabricators have found, but it's not so easy to convince general contractors to also go with the flow. Currently, the Caliper partners are exploring going into production with a sustainable window-wall product. The idea of small-scale manufacturing of their

own designs is appealing, but the distraction from design work is a concern.

For Point B in Philadelphia, reconciling design and production has led to a number of new opportunities. The firm started out custom-building doors, cabinets, and furnishings using a table saw, and graduated to full-fledged separate laboratories for design, digital work, and fabrication. All architects work in the shop, and every fabrication is assembled by a designer on equipment that includes a digital mill, though precision cutting is outsourced. When the design lab was commissioned to work on D. Gallery in Philadelphia, the b.Fab (as that portion of the firm

is called) was able to provide building-scale components completely in sync with the design, and on budget. The success of the project was less about creative production, according to firm co-founder John Shields, and more about the efficiencies of integrated teamwork. "In the 1980s, I saw how the beeper affected construction and then the fax machine and then cell phones," Shields said. "It's really all about communication and seamless information management."

At the other end of the spectrum, family-run Zahner in Kansas City has been fabricating metal works for over 100 years. The business has witnessed and appreciated a steady





COURTESY ZAHNER



COURTESY RFR PETER ARBOUR



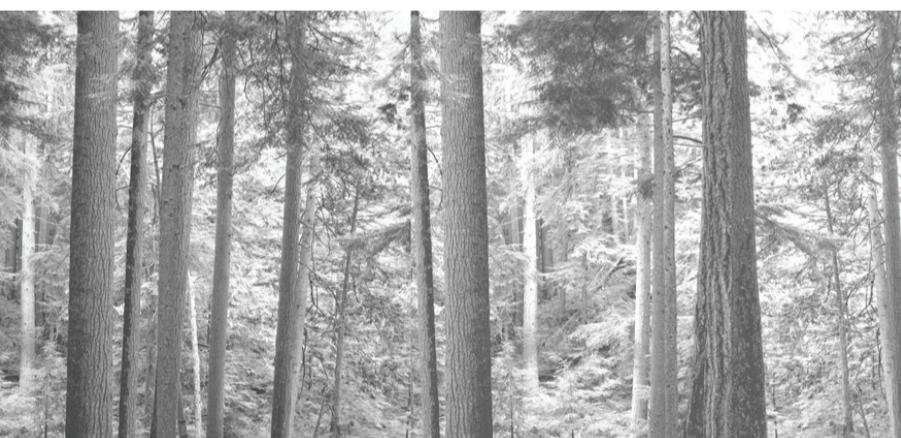
COURTESY RFR PETER ARBOUR



COURTESY 3FORM

Left, top and below:
For a parking garage at the Fairmont Hotel in Vancouver, Zahner worked with architect James K.M. Cheng, using their latest wall panel technology, Zira Visualizer, capable of translating any drawing, photo, or image to metal panels. For the garage, they translated a photograph of a forest scene provided by the architect into custom bumps and perforations legible as an image.

Right, clockwise from top:
A recladding proposal for a London hospital complex by architect-engineer Peter Arbour; 3Form developed a material integrated with energy-generating photovoltaics for a San Francisco bus shelter designed and rendered by Lundberg Design; a 19-foot prototype section of Arbour's Liquid Wall on display at the Center for Architecture.



COURTESY JAMES K.M. CHENG ARCHITECT

increase in the sophistication of architects' knowledge and skill at using the new fabrication tools of their trade. For instance, rain screens, now being developed with much expressive innovation thanks to digital fabrication, were a mystery to architects just ten years ago, according to Zahner spokesman Gary Davis. "They understood there was a massing wall and this air pocket," he said, "but now they have made the leap and they are pushing us further to make that screen intrinsically much more interesting. It's great."

At Zahner, however, architects and their computers are not connecting directly to the fabricator's machinery.

The old divisions between designer and maker have shrunk, but not entirely disappeared. "We get a lot of 3D drawings from architects," Davis said, "but we don't use them to guide our drawings. We do our own Catia directly over the model." Still, there is a strong connection between production advances and architectural inspiration. For instance, the metal rain screen designed by Herzog & de Meuron for the de Young Museum in San Francisco, which was executed by Zahner to create impressions of dappled light, led the company to develop the ZIRA Visualizer, a new technology that can translate any image, photograph, or drawing

directly onto metal with a combination of pixilated bumps and perforations.

Davis said the next step is for more architects to become bolder with digital fabrication experiments. "The easy part is to get what it can do conceptually; the hard part is to understand the total freedom it offers," he said, adding that architects need to push Zahner to discover for themselves what fabrication can really do. "When they come here, we tell them to design something, not pick it out from a catalog."

Ruben Suare, architect and business development director at another fabricator, 3Form, believes that it is the manufacturers—long working with the most advanced machinery—who must be aggressive in showing architects what is possible. "There is an unbelievable focus on fabrication," Suare said. "Everyone is turning into a fabricator when they should be concentrating on what it means to be a collaborator." And collaboration, he contends, is the key to combining aesthetic quality and efficiency with reasonable cost.

While both Zahner and 3Form

feel only a slight pinch from architects doing it themselves, all share the realization that it is the construction site that will change the most as a result of off-site fabrication. Increasingly, construction is giving way to manufacturing with larger components being not only fabricated but also assembled in the factory or shop rather than on site.

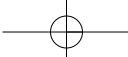
The future is coming fastest to facade fabrication. Consider the Liquid Wall, winner of AIANY's Open Call for Curtain Wall Design in 2010, designed by RFR Peter Arbour. This ultra-high performance concrete cast wall system, constructed by direct-transfer 3D modeling to CNC-milled molds, is integrated with photovoltaic spandrel "cassettes" that channel liquids (thus, in part, the name) deployable for radiant heating, hot-water production, and dehumidifying ventilating systems. A 19-foot, six-panel prototype of the assembly is on display through January 15 at the Center for Architecture, showing off the Ductal concrete's flexible detailing and expandability that Arbour equates with a potential not seen since the days of cast iron and cast terra

cotta facades.

"Facades are at the forefront of total integration," Arbour said from his office in Paris. "By using a cast material, we can manipulate fabrication for custom form-making within a unitized system. The idea is to provide something that others can also use, not just a one-off museum piece." In product development phase, with a patent pending for the Liquid Wall, Arbour is now looking to collaborate with a facade contractor.

Whether it's small firms with a shop intent on controlling production or experimental studios eager to collaborate by outsourcing, the excitement around fabrication only continues to mount. Rieselbach at the Architectural League attributes it to a reconnection with the "sheer joy of making," along with the spread of a radical craft aesthetic where components are computer-driven in the first phase and then completed by hand. Others might simply see it as the thrill of building the bridge that will carry the profession into the future.

JULIE V. IOVINE IS AN'S EXECUTIVE EDITOR.



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DIARY

THE ARCHITECT'S NEWSPAPER DECEMBER 8, 2010

DECEMBER / JANUARY 2010-2011

DECEMBER

WEDNESDAY 8
LECTURES

Pam Koch, Marion Nestle, Fabio Parasecoli, et al. **Living Concrete: Engaging the University in Urban Agriculture**
6:30 p.m.
Parsons the New School for Design Sheila C. Johnson Design Center 2 West 13th St. www.parsons.edu

Deborah Goldberg **On Line: Drawing Through the 20th Century**
1:30 p.m.
Museum of Modern Art 11 West 53rd St. www.moma.org

Betsy Pinover Schiff **New York City Gardens**
6:30 p.m.
Horticultural Society of New York 148 West 37th St. www.hsnyc.org

FILM **Celebrating the City Symphony: 3-D Films Inspired by "Manhattan"**
6:30 p.m.
Museum of the City of New York 1220 5th Ave. www.mcny.org

EVENT **Cooper-Hewitt Studio Visit: Selldorf Architects**
6:30 p.m.
860 Broadway www.cooperhewitt.org

THURSDAY 9
LECTURE **Kenneth T. Jackson Encyclopedia of New York City**
6:30 p.m.
Museum of the City of New York 1220 5th Ave. www.mcny.org

EXHIBITION OPENING **Marco Maggi: American Ream**
Palitz Gallery Syracuse University Lubin House 11 East 61st St. lubinhouse.syr.edu/gallery/index.html

FRIDAY 10
LECTURES **Engelbert Daldrup and Peter Zlonicky Large-Scale Projects in German Cities**
6:00 p.m.
Center for Architecture 536 LaGuardia Pl. cfa.aiany.org

Gregg Bordowitz **General Idea: Imagevirus**
7:00 p.m.
Artists Space 38 Greene St. www.artistsspace.org

EXHIBITION OPENINGS **Great European Libraries: Photographs by Massimo Listri**
Morgan Library & Museum 225 Madison Ave. www.themorgan.org

Day Job

Drawing Center
35 Wooster St.
www.drawingcenter.org

SATURDAY 11
WITH THE KIDS
Family Affair: Holiday Party

1:00 p.m.
Bronx Museum of the Arts 1040 Grand Concourse, Bronx www.bronxmuseum.org

SUNDAY 12
LECTURE
Francis Morrone **The Fort Greene and Clinton Hill Neighborhood and Architectural History Guide**

2:00 p.m.
Brooklyn Flea at One Hanson www.brooklynhistory.org

MONDAY 13
LECTURES

Samuel Zipp **Manhattan Projects**
6:30 p.m.
Skyscraper Museum 39 Battery Pl. www.skyscraper.org

Gina Pollara **Constructing the New York City Drinking Water System: A Pictorial History**
7:00 p.m.
St. Jean Community Center 184 East 76th St. nyc20historyinictures.eventbrite.com

Robert Herrmann Risk Management

6:00 p.m.
Center for Architecture 536 LaGuardia Pl. cfa.aiany.org

TUESDAY 14
LECTURES

Guillermo Reynés in Conversation with Ana María Torres
8:00 p.m.
Architectural League 594 Broadway archleague.org

Victoria Milne **We Built This City: How Art, Graphics, and Design Policy Take Shape for New Yorkers**
6:00 p.m.
School of Visual Arts 136 West 21st St. dcrit.sva.edu

Pete Hamill They Are Us

6:30 p.m.
Tenement Museum Shop 108 Orchard St. www.tenement.org

Thomas Geisler From Imperial to Contemporary: A Rediscovery of Traditional Austrian Craft and Manufacturing
6:30 p.m.
Cooper-Hewitt, National Design Museum 2 East 91st St. www.cooperhewitt.org

WEDNESDAY 15
LECTURES

New Practices 2010: Leong Leong
6:00 p.m.
Center for Architecture 536 LaGuardia Pl. cfa.aiany.org

Wendy Talarico Understanding Rain Screen Walls

5:30 p.m.
Superstructures Engineers + Architects 32 Ave. of the Americas www.superstructures.com

THURSDAY 16
EVENTS

Swing Space Open House
2:30 p.m.
LMCC Arts Center Building 110 Governors Island www.lmcc.net

CityVision Final Presentation

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

AIANY Women In Architecture Holiday Party

6:00 p.m.
GE Monogram Design Center 150 East 58th St. www.aiany.org

SATURDAY 18
WITH THE KIDS

Draw Your Own City Cartoon
2:00 p.m.
Museum of the City of New York 1220 5th Ave. www.mcny.org

THURSDAY 30
EVENT

Gallery Tour: Seeing Water
7:00 p.m.
Brooklyn Museum of Art 200 Eastern Parkway Brooklyn www.brooklynmuseum.org

JANUARY

WEDNESDAY 5
SYMPOSIUM

Is Returning to the Past Modern?
1:00 p.m.
Solomon R. Guggenheim Museum 1071 5th Ave. www.guggenheim.org

THURSDAY 6
LECTURES

New Practices 2010 Winner Presentation: Manifold
6:00 p.m.
Center for Architecture 536 LaGuardia Pl. cfa.aiany.org

Robert Gatje What Makes Great Public Squares?

12:30 p.m.
National Building Museum 401 F St. NW Washington, D.C. www.nbm.org

Susan Shirk, Benjamin Liebman, et al.

China's New Media Landscape
6:30 p.m.
Asia Society 725 Park Ave. www.asiasociety.org

EXHIBITION OPENINGS

McDermott & McGough: Of Beauty and Being
Ghada Amer: 100 Words of Love
Cheim & Read 547 West 25th St. www.cheimread.com

Ezra Stoller

Yossi Milo Gallery 525 West 25th St. www.yossimilo.com

EVENT

Parks Design Manual Launch
6:00 p.m.
Center for Architecture 536 LaGuardia Pl. cfa.aiany.org

FRIDAY 7
EXHIBITION OPENINGS

112 Greene Street: The Early Years (1970-1974)
Christopher Williams David Zwirner Gallery 519 West 19th St. www.davidzwirner.com

EVENT

First Fridays: Jazz in the Bronx
6:00 p.m.
Bronx Museum of the Arts 1040 Grand Concourse, Bronx www.bronxmuseum.org

SUNDAY 8
LECTURE

Nina Talbot Painting Brooklyn Stories of Immigration & Survival
2:00 p.m.
Brooklyn Historical Society 128 Pierrepont St., Brooklyn www.brooklynhistory.org

WEDNESDAY 12
LECTURE

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

THURSDAY 13
LECTURES

Witold Rybczynski Makeshift Metropolis
6:30 p.m.
Tenement Museum Shop 108 Orchard St. www.tenement.org

Yvonne Saavedra Limb & Brian Wannersten Up to Speed on LEED

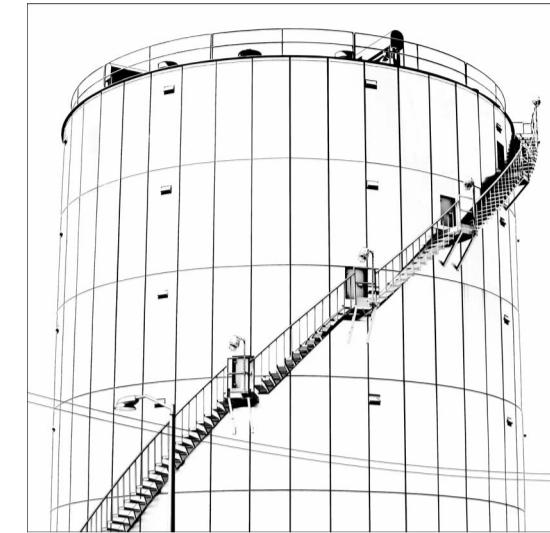
6:30 p.m.
Center for Architecture 536 LaGuardia Pl. cfa.aiany.org

EXHIBITION OPENING

Jennifer Murray Displaced Fables/Damaged Dreams
Raandes Gallery of Art 16 West 23rd St. www.raandesgallery.com

SUNDAY 15
LECTURE

Steve Duer, Allan Smith, Alexandra Mosca, and Peter Nash New York Cemeteries
2:00 p.m.
Brooklyn Historical Society 128 Pierrepont St., Brooklyn www.brooklynhistory.org



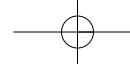
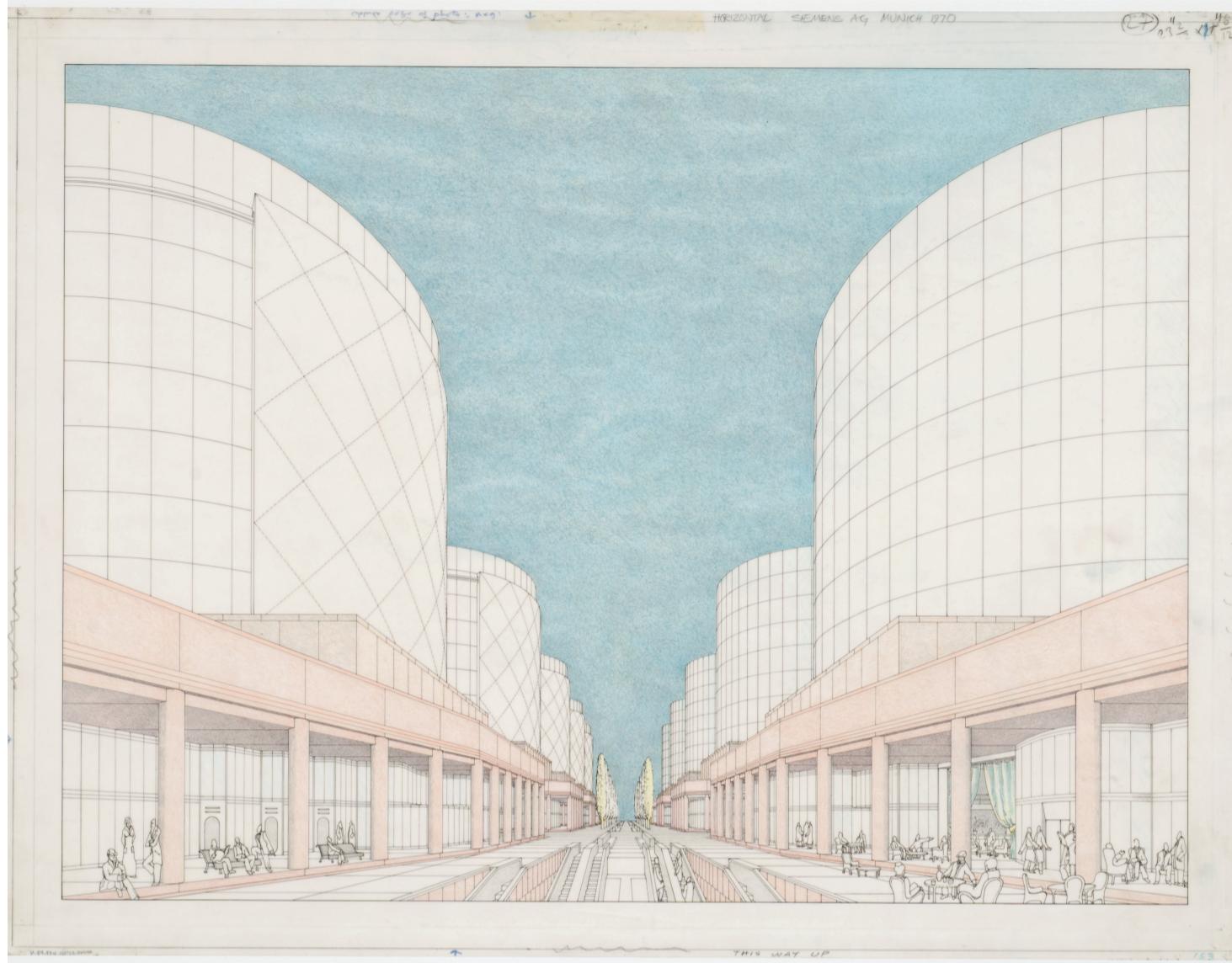
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COURTESY BRIAN HEALY ARCHITECTS

BRIAN HEALY
CONTINUITIES: 2000-2010
Spitzer School of Architecture
141 Convent Avenue
Through April 29, 2011

Over the past 25 years, Boston-based architect Brian Healy has championed civic-oriented designs that work at many scales to create embracing public spaces. This show highlights the last decade of his practice, spanning residential, cultural, and civic works such as his recently completed addition to the Korean Church of Boston. Built in the suburb of Brookline, Massachusetts, this competition-winning scheme adds a new children's chapel (2010, above) to a midcentury church structure, while opening the campus to its Harvard Street surroundings through an inviting courtyard and public plaza. Healy, who worked with Cesar Pelli and Richard Meier before establishing his firm in 1986, reinterprets those architects' clean-lined modernism in other projects such as Boston's Lincoln Street Garage, whose dynamically layered street presence celebrates what Healy calls the "emotive edge of the city."

REVIEW
17

Perspective drawing of Siemens AG Headquarters, Munich (1969-70).
Below: Worm's eye view of Nordrhein-Westfalen Museum, Düsseldorf (1975).

the entrails of Cedric Price into their larder (but this is all for another essay, I think).

It explains, however, the embarrassed silence that has recently existed toward Stirling's work in his own country. Too formalist, too fruity, too chunky, too enamored of Classical motifs and candy colors. Too hedonistic, by far. We don't want our young architects to grow up actually enjoying life, do we?

Yet that was exactly what Jim did. As a party to several conversations with his students from Düsseldorf (and I doubt very much that the procedure was too different from that at Yale), it seems he would sit by their side and draw dozens of little squiggles or diagrams—mostly of armatures. Some of these are there, for the connoisseur, in the Vidler exhibition: rotations of colonnades or paths, wavering diagonals or revisions and adjustments of trajectory that are all too familiar if you try to concoct a building. In fact, a close scrutiny of certain series of these sketches can elucidate the evolution of Stirling's best built piece: the Staatsgalerie in Stuttgart (1977–84). For it was one of a series: the Nordrhein-Westfalen Museum, Düsseldorf; the Wallraf-Richartz Museum, Cologne; both competitions lost in 1975, but with ideas not abandoned but honed and rather brilliantly transposed to the particularities and potential of the Stuttgart site. Indeed, for the frequent observer of a visually tricky city, the building not only defines an edge of the small "formal" center but deals with the business of meandering down the wooded hill *into* it. We might debate endlessly the merits or demerits of the delayed climax as architectural experience, but certainly the fire of a certain set of ideas was hardly quashed in the process.

The respect for Stirling's sheer creativity has remained with architects such as Thom Mayne—a similarly brilliant manipulator of the armature. **continued on page 18**

LUCKY JIM

Notes from the Archive: James Frazer Stirling, Architect and Teacher
Yale Center for British Art
1080 Chapel Street, New Haven
Through January 2, 2011

An Architect's Legacy: James Stirling's Students at Yale, 1959–1983
Yale School of Architecture
180 York Street, New Haven
Through January 28, 2011

Without wishing to flatten the impact of these two intriguing—and somewhat frustrating—shows, I cannot resist the temptation to develop out of them a number of observations about ways in which we can be inspired by others' work.

For my generation arriving in London at the end of the 1950s, the two poles of influence were James Stirling on the one hand and Peter and Alison Smithson on the other. Practically the same age and all from the north of England, their differences begin as soon as we look further. Of Scottish blood, Stirling studied at Liverpool, famed in the years either side of World War II as a brilliant "Beaux-Arts" school (at least in terms of presentation, despite Modernist leanings). The Smithsons, born and trained on the

other—more Calvinist—side of the Pennines, attended the Newcastle school.

Outside London, one had been far better informed about the latter couple because of their utterances, exhibits, installations, and a conspicuous series of alliances with international groups, such as CIAM and Team 10. It was only on one's arrival in London that the grapevine suggested that there was a naughty young man around town who was constantly being referred to by the cognoscenti. Handsome (and still not too large), he would appear at Hampstead parties, charming all the best girls—particularly those with their own creative talent.

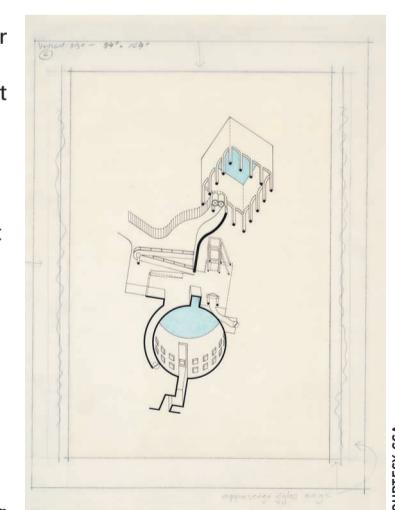
As his student, I found that Peter Smithson (out of Alison's hearing) was gruff, practical, concerned

about bits and pieces of building and dryly humorous—as were Stirling and his partner James Gowan. To Southerners and Londoners, this toughness and gruffness gave them all a certain kind of authenticity and seemed almost to *imply* the use of "brute" concrete, the recollection of hard stone walls insinuating themselves across the moors or the creation of strange shadows in simple cottages. But as an outsider who just looks at what he sees, I was struck by the similarity of the village housing for CIAM of 1955 coming from both the Smithson and Stirling corners.

And corners they were. Curator Anthony Vidler is not shy to expose this fact. Indeed, his book-catalog, *James Frazer Stirling: Notes from the Archive*, which accompanies the show, is certainly the best and clearest writing to have emerged on Stirling. (Mark Girouard's book *Big Jim* (Chatto & Windus, 1998) is a tad more gossipy, but lacks Vidler's insight into the business of motivation as a response to a designer's maneuvers—a limitation for most writers on architecture who never went through the process themselves.) Yet my recollection (and it is Vidler's too, I think) is that many key people in London respected *both* corners. You needed to select: Smithsons for statements, truths, a certain kind of abstracted Romanticism backed by extremely

piquant recollections of flowers, picnics, drawings colored by diluted tea, and juxtapositions of windows that were sweet-sour, beautiful-ugly, contrived-nonchalant? (Wait, never the latter, perhaps.)

Or Stirling's work, which was more fascinating to the manipulator of objects, to the student of the potentialities of an architectural situation. To push? To pull? To thrust? To meander? To glide? To cut back? Gradually, too, one began to notice that though the Smithsons' projects had a certain purity of statement, they also had a tendency to be grim. This is wonderful in the pages of a book, but sometimes tiresome on a wet, blustery Thursday in November. Thus Stirling and Gowan's espousal of the terra cotta tile and heroic forms at the Leicester University Engineering building was a response to weather and light that had already been made in 19th-century London. For the pure in heart, it might have been difficult to swallow the elaborate forms of Belgravia's Pont Street Dutch but not, I suspect, for the Jims. Today, these same partisan lines are still being fought out. The work of the Smithsons is celebrated by the moral, the hairshirt-wearing Londoners who rally to the current *Building Design* editorials, choosing to select the ethos of *Without Rhetoric* (the title of one of the Smithsons' books) and now clawing



COURTESY CCA

THE ARCHITECT'S NEWSPAPER DECEMBER 8, 2010

stirling in an undated portrait.
RAY WILLIAMS

LUCKY JIM continued from page 17 Perhaps it has remained, too, in quite other American circles that still hanker for the mannerisms of the École des Beaux-Arts but could never have brought themselves to be as playful with Classical forms as Big Jim was, a title that progressively attached itself as the forms of the objects (probably consciously) became bigger and chunkier. Once again in the book, Vidler clarifies the underlying motive of Stirling's language in the later buildings: "Stirling... reformulated these traditional 'forms' of historical representation—not so much like much postmodernist work, against the typifying, rationalizing mode of the modern movement, but rather as the logical extension of the modernist preoccupations that had been embedded in his work from the beginning."

At which point we must return to the exhibition at the Yale Center for British Art, a building which charms all but the brain-dead into a feeling of well-being, scholarship, and calmness, with its elegance of light and its intelligent personnel. Culture—the great university, the museum, the recognition of Kahn as a builder and of Stirling as a teacher wafts around you like a gentle perfume that softens any resistance to what is before you. Yet at

the same time it equivocates. It's all there: neat frame by neat frame, and ultimately it demands time and scrutiny. Or, as in my own case, with an already developed attitude that merely requires the physical manifestation as *reinforcement*. I applaud the Canadian Center for Architecture for the safe keeping of all these drawings and diagrams, and I recommend that those who might regard the perpetrator as a funny old English buffer of the recent past should take a serious look. But I vehemently don't want it all to go back into the cupboard as history, job done.

There was more to Stirling than that. Let's go back to the archive and posit it alongside some other work: The meandering line of the Selwyn College project of 1959 (with Gowan) particularly haunts one and echoes, perhaps, in the best of the "snaking line" syndrome found in the work of Howell, Killick, Partridge and Amis, and is evident in some of Smithsons' housing and certainly in the Park Hill Sheffield housing by Jack Lynn and Ivor Smith. Traceable in Jim's Florey Building at Oxford—all of these celebrate a particularly English predilection, not much documented.

More modestly, there is the love-hate relationship with the common backstreet typologies of English housing that resulted in the clever manipulation of brickwork elements in the Preston housing. Or a remembered article in *The Architectural Review*, where Stirling writes insightfully on the issue of the "backs" of English housing having energy (and of course, form) suppressed from the "fronts." Jim wasn't a great chatterer/writer but his comments have tended to stick.

So what then is the role of an exhibition: To mark the acts of scholarship or conservation?

To make a timely statement by the act of showing? To celebrate?

To re-kindle the spirit of a certainly spirited man? And if so, how? Our subject lived a pleasurable and slightly wayward life: Mary (his wife) would attempt to pack socks without holes and fresh blue shirts that maybe he would wear, but maybe not. At home he lived among beautiful pieces of furniture, stylish Italian appliances, and good art. Then he'd be off being naughty. His buildings have much of that: elegant devices—then suddenly something wacky to stop you feeling too pleased with yourself. How can a show possibly transmit that? Aped by coteries of Hampstead types who tried to do his architecture but ended up just being too cautious. An irritation to Mathias Ungers—who could never understand how such a series of offenses to the architectural tradition of Germany could be so admired. Or Stirling as a particular crony of Isozaki and Hollein who shared his creative eclecticism, and also Richard Meier who shared his formal sophistication. Of course, the four would constantly compete against each other: with a clutch of museums marking the fact.

How might we restore these quite recent histories before the witnesses all die off? By a film? By a strategic series of exhibitions? By further books as good as Vidler's that dig into parallels and relationships? Or a re-creation of the Belsize Park drawing room with Jim in laconic conversation with Colin Rowe, Alvin Boyarsky, Bob Maxwell, Sam Stevens, and Arata Isozaki as waxwork figures? Hold on, this kitschy suggestion is merely a cry in the wilderness of "correct" presentation, which is avoided in the spiritedness of the show across the road at the Yale School of

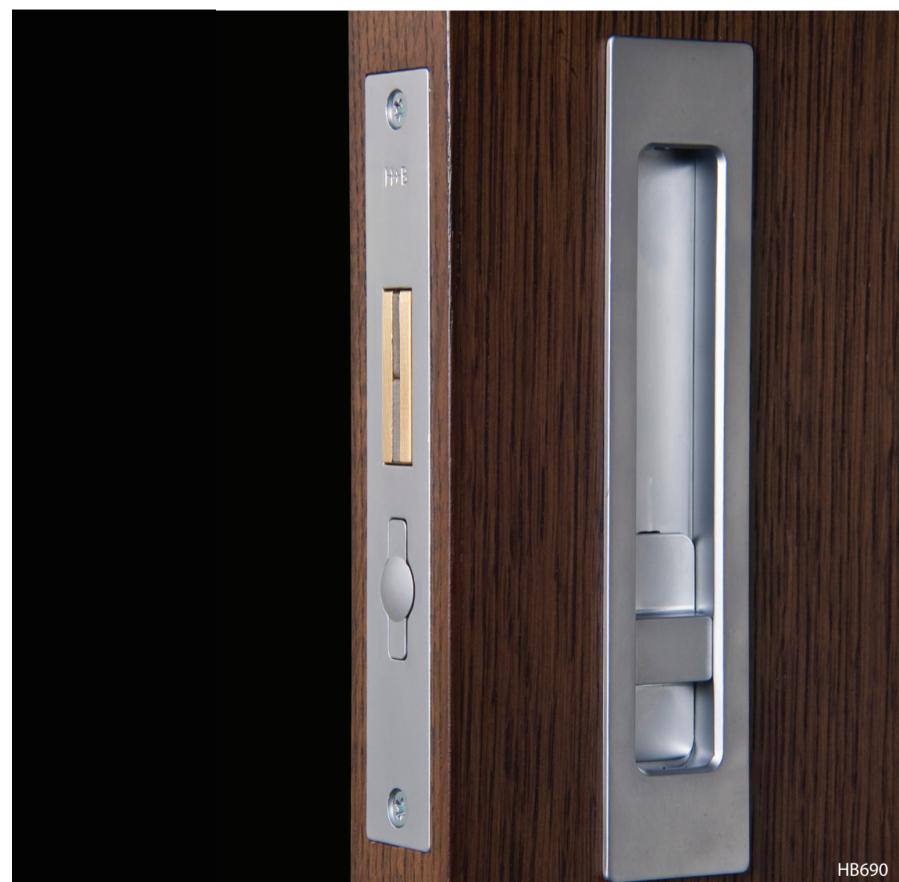
Architecture. The task here is to track the student work under his many years there as Davenport Professor.

The school show is almost a period piece in its own right, for the snaking PVC path upon which most of the exhibits are glued reminds me of so many jolly and el cheapo efforts of the past. We might assign it to the point at which Jim himself made a plastic clad building: the Olivetti Training School at Haslemere of 1969–77. Intriguingly, the most powerful work in the show comes from Craig Hodgetts and it is certainly gadgetry and plastic-y and brightly colored. (Which, before I forget, reminds me that Stirling liked to use color—not much in evidence back across the street.) Hodgetts was certainly not restrained by his teacher, and remains, in conversation, inspired by him. The exhibition also celebrates the wild, Expressionist drawings of Marion Weiss that were apparently hated by Jim. Certainly, his later students at Düsseldorf were more consistent and far more acquiescent than the healthy tradition of creative arrogance among Yalies.

Perhaps no student exhibition can bring back the atmosphere of the inspiration around a good designer tweaking bright students (whilst sitting within a great but acoustically impositional chamber made by another architect). Yet the keen observer can plot a progressive influence, over the years, of Stirling against this and other cultural backdrops.

The trip up to New Haven, flawed as it is, is worth it. The book is a great read. The revival of Stirling's reputation is *certainly* worth it.

SIR PETER COOK, A FOUNDING PARTNER OF CRAB STUDIO AND OF ARCHIGRAM, TEACHES, LECTURES, AND PUBLISHES WIDELY AND INTERNATIONALLY.



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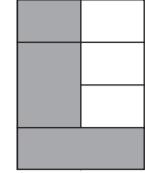
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The model was built during design development and is now on permanent display at Yankee Stadium Museum.

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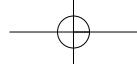
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Major architecture for the mega-ministry, from left to right, by Johnson, Johnson, Neutra, and Meier.

Hour of Power had no strong right-wing political agenda. Crystal Cathedral leaders were paid reasonable salaries and most of the construction, albeit by celebrity architects, was funded by contributions. In the past two years, as Robert Schuller's children miscalculated on internet expansion and funded a lavish money-losing production called *Creation*, those contributions fell 24 percent. (Most creditors are media firms or vendors, not builders.)

There's no clear prophetic element to the Schuller fall from grace besides the inherent risk in passing the reins of an empire to one's children. Charisma isn't transferable, nor is it always genetic, as the Schullers have learned to their chagrin. Another lesson is that the risk to any mega-church depends on how leveraged it is, and on its dependency on the personal appeal of a single pastor.

So far, none of Schuller's wealthy patrons has risen to ease the debt, although one might have found the money if Schuller's message echoed the Tea Party rhetoric. A revenue trickle comes from opening its parking lots to the public, yet a worsening crisis could force the Crystal Cathedral back to its roots. "A lot of those drive-ins didn't make money showing feature films," said Erica Robles. Possibilities range from flea markets to biker shows, to mergers with Christians who have capital. If I were choosing, the Meier building would be the first on the block. Jim Coleman, the Crystal Cathedral's creative director and Robert Schuller's son-in-law, swears that there are no plans to sell any of the campus architecture. "We are faithful people. Remember, the Israelites had their backs against the Red Sea when Moses took them there," he said.

Where on the dark side might the Schuller empire end up if things don't work out the way they did for Moses? What if they scheduled an apocalypse, and no cars drove in? Surely, icons for sale wouldn't be a sin. God knows.

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MEGA-CHURCH MELTDOWN

Crystal Cathedral Ministries, the gleaming Southern California mega-church conglomerate, has filed for bankruptcy, citing pressures from creditors and deep shortfalls in donations to its *Hour of Power* television appeals.

Once a pioneer in media ministries, thanks to the gentle charisma and entrepreneurial fervor of its founder, Reverend Robert Schuller, the Crystal Cathedral defined destination architecture in its era, with glass-sheathed buildings that pushed upward from the flat landscape by Richard Neutra and Philip Johnson, and a later addition to the Garden Grove campus by Richard Meier.

Those improbable architect-client combinations were rare cases where modern and postmodern design could be compatible with Evangelical Christianity. Who knew? As debts mount, could those structures have been part of the problem, and could they now be sold and put to other use, or seized by angry creditors?

The ministry's future did not always look so grim. In 1955, the Iowa-born Schuller of the Reformed

Church of America found a religious dimension in suburbia's motor culture, before Orange County became a suburb. He turned a local drive-in movie theater into the country's first drive-in church on Sunday mornings when he preached from the roof of a concession stand, and his wife Arvelle played the organ by his side.

Transforming a place that the movie industry categorized as a teenage "passion pit" into a sacred place required an act of faith and \$10 rent every Sunday. The wager paid off.

Schuller also bet that commissioning Richard Neutra in 1958 to build a glass drive-in/walk-in church one mile away from Disneyland would give the ministry a unique profile. It did. Worshippers drove to the church with the high steeple and to the parking lots with terraced sight lines, and televised services began in 1970. Even with the church in bankruptcy, the *Hour of Power* still airs globally every Sunday.

Only *Face the Nation*, *Meet the Press*, and *60 Minutes* have been on the air longer. Schuller's program has had

a longer life than many buildings.

Neutra's airy design—with a reflecting pool, walls that slid open, and a cross atop the Tower of Hope that could be seen for miles—established an affinity with Schuller's message of love, light, and "possibility thinking" (his new improved version of "positive thinking" from Norman Vincent Peale). The Jewish architect's notions of bio-realism and therapy through architecture seemed a world away from Schuller's Midwestern Calvinism that judged individuals by the "bottom line" of their achievements, yet the bond between the two was strong.

While graceful, the Neutra designs could only be called pioneering in Orange County. By 1964 Neutra's Tower of Hope and Disneyland's Matterhorn nearby were the two tallest points in the county. Neutra's memorial service in 1970 was held at Garden Grove.

As the ministry grew, another act of faith sought to differentiate the campus from the sea of concrete around it. Arvelle Schuller

was inspired by Philip Johnson's Fort Worth Water Gardens (1974) and Johnson was hired to design a new glass church that would be larger than the Neutra structure, where TV had taken over much of the space in the same way that residential subdivisions and commercial sprawl displaced the old drive-in theaters. Client and architect found a kinship again.

Johnson, an atheist who called himself "an artist and a whore," became Schuller's architect, and in 1980 the preacher got a new \$21 million silvery glass house, the Crystal Cathedral, one of Orange County's major tourist attractions. Worshippers sat in Johnson's radiant space during the *Hour of Power*, or listened in parked cars, or watched it all as television panned from his stage set to fountains outside. The cathedral's corporate sheen was reminiscent of Johnson's Pennzoil building in Houston, and upscale

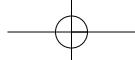
enough to convince the congregants that they were the Episcopalians of Revivalism.

By 1990, Johnson added The Bell Tower or Campanile, including melodramatic life-sized sculptures that reminded you that the man who loved modernism also shared cultural roots with the Liberace Museum.

Thanks to Armand Hammer (providing introductions to Mikhail Gorbachev) and Rupert Murdoch (satellite access to the former Soviet Union), Schuller's global reach widened. The architecture made for better television, according to Erica Robles, author of a forthcoming book on the Crystal Cathedral, architecture, and the media.

In 2003, the Crystal Cathedral campus expanded even further, and at greater cost, with a \$40 million International Center for Possibility Thinking, a generic visitors center in embossed curved steel and glass, designed by Richard Meier.

The dream-team campus' financial collapse defies familiar tales of greedy right-wing evangelists enriching themselves and spending lavishly on homes and luxuries. The



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