

THE ARCHITECTS NEWSPAPER

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COURTESY DILLER, SCOFIDIO + RENFRO

BLURRING BROWNDRIES

Diller, Scofidio + Renfro are quietly completing their first freestanding building since the Institute of Contemporary Art in Boston. Recent critically acclaimed projects like the High Line and the lengthy renovation of the Lincoln Center campus have shown

their deft handling of existing buildings and infrastructure, as well as their ability to rethink and layer public and private programs. The new Perry and Marty Granoff Center for Creative Arts at Brown University has allowed the firm to approach

both architectural and programmatic goals starting from a clean slate.

The building will be open to students and faculty from all departments, with no single discipline claiming it. DS+R calls the building **continued on page 10**



COURTESY OLIN

NO MAN'S LAND BEHIND PHILLY'S ART MUSEUM GETS A FACELIFT

Backyard Front & Center

Soon the public will be able to set foot on a small island in the Schuylkill River that has kept watch over Philadelphia's Boat House Row for more than half a century. The island, which didn't exist until a buildup of sediment from a dam created the formation, is just one component of a larger park design **continued on page 14**

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COURTESY DLANDSTUDIO

CAPPING BQE COULD MEAN GREENER, CLEANER SOUTH WILLIAMSBURG

PARK PANACEA?

A new park design is moving forward in Southside Williamsburg, thanks to a plan to cap the Brooklyn-

Queens Expressway (BQE) trench running through the neighborhood. Brooklyn Councilwoman Diana Reyna

first proposed the idea in 2005, arguing that building a cohesive park in the area would help remedy health issues affecting local children, including asthma, obesity, and diabetes. Early last spring, Brooklyn-based dlandstudio was selected to research strategies for building atop the trench.

"The kids who play there have to play by a six-lane highway," said dlandstudio principal Susannah Drake. As for Southside Williamsburg's existing park areas, Drake said, "They're not well-equipped, they're disconnected, and they're often difficult to get to." Drake and her team spent the better part of 2010 helping **continued on page 5**

NOVEMBER BILLINGS JOG UPWARD, SO DOES OPTIMISM

UP IN THE AIR

In the second half of 2010, AIA's Architecture Billings Index was more like a ride at Coney Island than anything currently running at the old amusement park. But at least it's going out on a high note: The November Billings Index, released on December 22, rose more than three points, reaching the highest mark since December 2007. The month's score of 52 was up from 48.7 the previous month, that score a slide down from September, when the index climbed over the 50-point mark for **continued on page 4**



COURTESY MCGRAW-HILL

ARCH RECORD EIC TO TAKE UP THE AIA CROWN

IVY CLIMBS

As the editor in chief of *Architectural Record* since 1996, Robert Ivy's career has been long intertwined with architecture publishing of the highest pedigree. Ivy's especially nuanced—one might even call it "Southern"—skill at the diplomatic showcasing of architectural talent of every stripe and generation has earned him numerous **continued on page 15**

LITTLE BLACK BOOK

HERE'S OUR 6TH ANNUAL COMPILATION OF INSIDER RESOURCES THAT THE ARCHITECTS OF SOME OF THE MOST NOTABLE BUILDINGS OF 2010 CALL WHEN THEY NEED THE BEST CONTRACTORS, CONSULTANTS, SUPPLIERS, CUSTOM FABRICATORS, SPECIALISTS, AND MORE. PAGES 18-25

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BEAUTY & THE BUDGET

Last week I went to the opening of a new building featuring the kind of ideas-driven cladding, sveltely-molded Corian gestures, and imported acoustical drywall that one normally would expect to find only at a high-end condominium or private museum wanting to make a statement. But the Museum of the Moving Image designed by Thomas Leiser is a public building, almost entirely funded by various city and state agencies. This publicly funded derring-do flies in the face of long held assumptions among architects that public clients want the most-common-denominator-grade, traditional architecture.

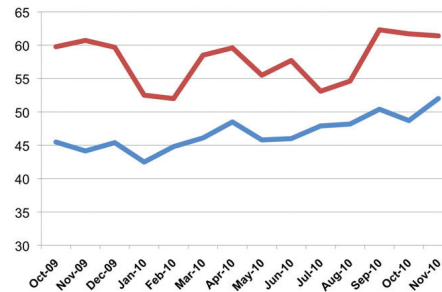
Not so, said Rochelle Slovin, outgoing director of the museum. How did she get away with it? Simple, she said: Staying within budget.

That reminded me of another event a few months ago, moderating an Architectural League-sponsored panel of Parks and Department of Design and Construction folk alongside a couple of architects who had worked for them. The audience was packed with practitioners hoping to learn the secret handshake for getting public work. The featured architects shared various anecdotes about how they cleverly made a design idea come true, remained patient in the face of boggling frustrations, and negotiated solutions to overcome challenging budgets. The city reps were much more blunt: First, just tell us what it's going to cost, and then make it cost that much. Period.

As the economy slowly begins to seem to be picking up—AIA Billings Index is the highest it has been since December 2007—public work still remains the most promising option, and antidote to hard times, for many architects. Thanks in large part to the success of the city's Design Excellence program, projects like the Moving Image museum—and others by Toshiko Mori, Work AC, LTL Architects and many more—are happily swelling the lists of excitingly modern work found in the public realm.

Such projects make the needed argument that there is no predilection for conservative design inherent to public building. We are well past the days when over-budget and contemporary design seemed to go in lockstep to the cutting room floor. Just five years ago, Eric Owen Moss's winning design of billowing glass drapes quickly became the lightning rod for the sorry miscommunications, lost opportunities and over-budget last straws that derailed the Queens Museum of Art. People compared Moss's design to something from the London Blitz—plus the city felt it cost too much—and it was finished.

Often, architects believe they can convince any client to go that extra mile, to splurge for the impact, to get carried along by the enthusiasm they themselves feel for their own design. It's good to find that a new generation seems to know that there's no point sweeping a client off their feet toward something they didn't bargain for at the beginning. **JULIE V. IOVINE**



UP IN THE AIR continued from front page

the first time since January 2008. (Any score above 50 indicates an increase in billings or inquiries.)

Kermit Baker, AIA chief economist, was heartened if professionally cautious: "Month-to-month changes can be overblown in terms of understanding what's going on. I try to see the larger trends. We started the year at 42.5, a steep downturn, and now we are seeing a trend showing continuous swings upward and above 50. We could see another month below 50, but since three of four regional sectors are now modestly above the mark, it's easier to believe the uptrend is staying with us."

In November, Baker noted that the South for the first time eked up to 50.5—"joining the club"—while the Northeast led the pack with billings at 51 and the Midwest followed at 50.9. The West, though still below the waterline at 48.7, is heading in the right direction and was up from 44.3 in October.

The breakdown by sector held some surprises. Residential averages rose steeply to 51.1, up two points, but commercial/industrial dipped down to 49.8, ending a streak above 50 for over six months. "I didn't see that one coming," said Baker. While anecdotal evidence suggests that university projects are picking up, the institutional index held pretty steady, a negligible shift to 49.3 from 50.8.

Architects are accustomed to a certain amount of volatility in the field, and riding the professional roller coaster seems to come with the territory. But there is little indication so far that the steep dive of the past two years is going to be offset by a joyride back to over-the-top flush times. Improvements continue at a snail's pace. According to Baker, that's good news if it means a new paradigm that is less cyclical overall, but not good news if modest upturns are accompanied by full-force downturns. "The upturn needs to be steep enough to get new jobs going again," Baker said. **JVI**

PRATT CAMPUS IS EXPANDING WITH CONTEMPORARY STYLE

MYRTLE MODERN

When a university expansion goes ahead as planned without the usual neighborhood objections and media fallout, that's almost news in itself. Such is the case with Pratt's new Myrtle Hall, a multi-use structure housing admissions, studios and offices, that quietly opened to the public on January 10. WASA/Studio A designed the building.

Widely expected to meet the LEED Gold standards, the new sliver of a building crams

over 100,000 square feet into its 75 foot by 205 wide plot; the ground floor is filled with retail storefronts.

"If there was ever a site that required two different responses this was it," said design partner Jack Esterson, referring to a "sea of parking lots" to the south and Fort Greene's brownstones nearby. "We wanted something that was resolutely contemporary, but responsive," he said.

The building is a four-story masonry volume intersecting a six-story glass volume. The third and most visible element is large glass cutout with Pratt's logo etched onto the glass. The cutout reveals a two-story atrium

that will function as the school's art gallery.

TOM STOELKER



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WHILE THE MOMA BIG CHEESE WAS AWAY...

TAN's own well-mannered mice, **William Menking** and **Diana Darling**, along with architects **Michael Morris** and **Yoshiko Sato** and a special few attended a swellegant New Year's Eve bash hosted by stylist, chef, and house-sitter **Melissa Feldman** at the North Fork home of **Barry Bergdoll** and **Bill Ryall**. The MoMA chief curator and architect were themselves a few thousand miles away in Africa exploring Ethiopian architecture, before Bergdoll, on a sabbatical from MoMA through March 20, heads off to Cambridge University to deliver the prestigious Slade Lectures on, what else but, the trials, tricks, and triumphs of exhibiting architecture.

NICOLAI OF ARABIA

While most American architects are still waiting for the recovery, *New York Times* architecture critic **Nicolai Ouroussoff's** helicopter seems to have gotten stuck in the Middle East. He devoted the last two months to four omnibus pieces on that region, a series that alternated between the enlightening and the repetitive. The capstone was the last one, a Page One critique of recent developments in Mecca, where he seemed to be courting Salman Rushdie cred. Casting the remake of the holiest city in the Islamic world as a money grab by the Saudis was a charge made all the more shocking because he didn't even visit the city, a fact buried deep in the fourth paragraph. Eavesdrop wonders if he's got a plum book deal, is pulling out for a Pulitzer, or is just trying to impress the PEN writers' crowd.

GET SOME KICKS

Santa didn't fill our stocking with any **Oscar Niemeyer**-designed H. Stern baubles, but more than a few got the next best thing—construction site detritus-inspired footwear! **Steven Weinreb**, founder of the Secaucus, New Jersey-based Civic Duty Shoes has made sneakers from Tyvek, the DuPont-engineered paper-film-fabric hybrid familiar from building wraps and FedEx envelopes. For that vintage look, the shoes come in various "pre-wrinkled" colors and styles, including an especially charitable one: Profits from Civic Duty's "Donation 2011" shoe will go to Common Ground Relief, an organization based in New Orleans' 9th Ward.

WATCH OUT, SWIMSUIT MODELS

Pier 57, just south of Chelsea Piers, was recently approved for conversion into a destination marketplace by **LOT-EK** (with a restoration assist by architect of record **Beyer Blinder Belle**) with the Tribeca Film Festival taking over the roof. Someday it's going to be very cool, right now though the 60-year-old pier turned bus storage then abandoned space is just dark, dank, and freezing. That hasn't stopped Nike from renting it for a January promotional event for magazine editors, even though they'll need to import their own heating, lighting, seating, and—hopefully—booze to raise the temperature a few degrees.

SEND HOOKAHS, MITTENS AND SHOELACES TO EAVESDROP@ARCHPAPER.COM

PARK PANACEA? continued from front page
Councilwoman Reyna drum up support for the plan from community organizations and government agencies, relying on scientific evidence about noise and air pollution to gain public and private interest. The team is drawing upon several California studies that linked the proximity of major highways to asthma rates, and spurred state legislation prohibiting construction of schools within 150 feet of heavily trafficked arteries. According to dlandstudio, there are five public elementary schools and two junior high schools within the general vicinity of the proposed park area.

This month, the firm will begin preparing cost-benefit and health analyses while creating a design model for public presentation. Existing park spaces flank the BQE from Broadway to Borinquen Place, and the plan's conceptual drawings show these spaces united by a tree-lined lawn, a baseball diamond, and a soccer field. By enclosing the expressway between South 3rd and 5th streets, the team hopes to significantly reduce traffic pollution and noise, which is ten times that of Park Avenue. "We're trying to reach out to the Columbia School of Public Health to engage thesis students in research," said dlandstudio associate Rebecca Hill. "We're relying on data that exists, and making that data more available to more people, but if we're going to be making more public health claims, we need to have more proof behind it."

The structural feasibility of capping the expressway walls will also be examined. Though putting an active recreation area such as a baseball diamond over the proposed deck area is structurally easier because it requires a much thinner soil profile than a building, the BQE was not built to current Federal Highway Administration standards, and so any changes would have to comply with new regulations.

As part of a Phase 1 to be carried out over the next two to five years, the new decks require approval from the city and state departments of transportation, both of which have already expressed support. "Many of the moves we identified in the first phase can be done right now and without much money," said Drake, who has been given an estimated budget range of \$85 to \$175 million for the full scope of the project. But some of the park's components—a large community center, for instance—could be completed at a later date, once the initial groundwork has been laid and more public and private funding secured.

Beyond the aesthetic and holistic value of a BQE park, legislators and residents involved see it as way to change the neighborhood's social dynamic. "We heard from the community that the parks were dangerous, due to gang activity—there's this side of the BQE versus that," said Drake. "The objective is to create a place that will bring the community together."

JENNIFER K. GORSCHÉ



> **GRAFFIT**
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Garrett Singer Architect

Graffit, a new restaurant on Manhattan's Upper West Side, is more than just a showcase for the chef and owner Jesús Núñez Rábano's culinary creations. It's an homage to his former life as a graffiti artist in his native Madrid. The owners worked with Garrett Singer Architecture & Design (Soho Park, Havana Central) to make the uptown brownstone space look as though "a graffiti artist had moved in," said Dena Singer, the firm's director. The interior space is divided up into three main areas—tapas and bar, dining room, and garden room—each with its own distinct personality and color palettes inspired by the chef's vivid comestible constructions. Though this space was formerly home to another restaurant, its interior was essentially gutted, reconstructed, and then finally deconstructed to give it a patina of age and "make it seem abandoned," according to Singer. Chilean-born graffiti muralist Dasic is responsible for much of the wall art, including the faux greenery on the brick walls of the garden room, and the wall in the dining room that features a matador and bull engaged in battle, alluding to the restaurant's roots in Spanish cuisine.

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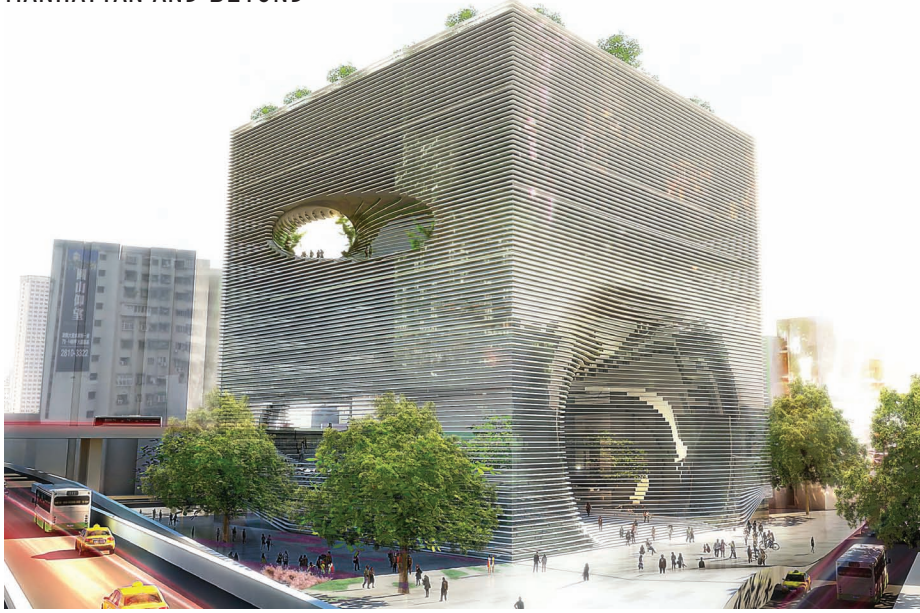
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DANISH ARCHITECT READY TO LEAVE FOOTPRINTS IN MANHATTAN AND BEYOND



ONLY BIG PLANS

Danish architect Bjarke Ingels, principal of Bjarke Ingels Group (BIG), has set his sights on the Big Apple. Since September, he has been jet-setting back and forth between his Copenhagen headquarters and his new Manhattan office in preparation for a closely-watched mystery debut.

Already an established member of the young architectural vanguard (with an icon of his own in the shape of a figure-eight-shaped

housing complex in Copenhagen), Ingels told *AN* that he is prepared to take American real-estate development head-on: "Everyone has been warning us that it's impossible to work with American developers—that they're too profit-driven," Ingels said. "But it's really exactly the same with developers everywhere."

While some architects balk at the idea of working with big-time developers, Ingels enjoys finding overlapping interests. In fact,

Technology, Education, Knowledge (TEK) Center in Taipei, Taiwan will house activities related to contemporary technology and media.

Ingels is working on a new book tentatively called *Bigamy*, detailing this manifesto of inclusivism, much of which he said he sees all around New York. "It's what America is all about," the architect said. "Bigamy is a radical embrace of different interests and ideas. To accommodate instead of eliminate. America's surf-and-turf is the best example of bigamy. Combining two opposite things into a new hybrid is really quite delicious."

For Ingels, developer and architect can be allies. "People want nice apartments with good views, day light, and good public spaces. That's also good marketing for a developer. When you increase the quality, you increase the value. We're designing for overlap."

After completing a series of large-scale residential blocks in Copenhagen, BIG's first American commission pushes the boundaries further and appears tailor-made for sustainable-minded Ingels. Last year, the Durst Organization, developer of the ultra-green Bank of America Tower, invited BIG to evaluate a massive site along Manhattan's West Side for a planned residential project. "Durst is really innovative, especially in terms of the sustainable highrise," said Ingels.

BIG's 57th Street project isn't their first foray into North American architecture, either. Ingels worked on the Seattle Public Library while still at the Office for Metropolitan Architecture in the 1990s and is currently working on a high rise in Vancouver, a museum competition on the East Coast, and recently partnered with SOM on a proposal for the St.

Louis Gateway Arch design competition (the Michael Van Valkenburg team won).

Ingels' own big plans are to also go west: "Chicago hasn't found its form yet, but we're in talks with [developer] Dan McCaffery about a large, mixed-use New Urban waterfront development," he explained. The project would be part of the four-billion-dollar, SOM-planned South Works, on the site of an old U.S. Steel plant.

While the physical forms of BIG's designs can seem radically new, Ingels insists they are the product of continuous evolution rather than revolution. "I believe in the exchange of ideas over time. Revolutions are messy. You lose a lot of stored cultural knowledge by starting from scratch, and end up making the same mistakes anew."

Ingels sees New York in its own evolutionary period brought about by financial and climate stress. "These crises are allowing for a reconsideration of the parameters that created a city like New York," he said, pointing to the city's advances in bike lanes, amenities like the High Line, and an initiative to plant one million trees as evidence of this shift. Already raring to go like a real New Yorker, the architect said, "We're blurring the boundary between urban and suburban, and merging them into a hybrid that allows us to explore more interesting typologies."

Ingels is keeping a closed mouth on further details about the anticipated 57th Street project. "All I can say is that 57th Street represents the marriage between the European courtyard building and the American skyscraper. But there's a lot of room in there. Even if you know what the parents look like, you can't tell how the child will end up." **BRANDEN KLAYKO**

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COURTESY SITE

ARCHITECT WANTS NOTHING TO DO WITH BILLION-DOLLAR MUMBAI RESIDENCE

TOWERING INSULT

It wasn't even silly season a few months ago when the design media started going bananas over the world's most expensive house, a 27-story concrete tower in Mumbai with six floors of parking, nine elevator banks, three helipads, a four-story open garden, health club, swimming pool, 50-seat theater, and cooling "snow" room, for starters.

The Antilia Tower is nearing completion and belongs to Mukesh Ambani, India's wealthiest citizen and chairman of Reliance Industries. Journalists have called it "Godzilla-sized" and a "behemoth Tower of Babel," while other reports delve deeper,

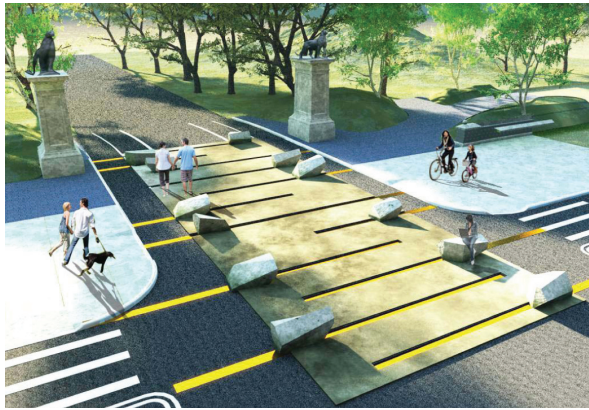
SITE's original competition concept.

casting its Vaastu principles of organization and living walls as a modern-day Hanging Gardens of Babylon.

James Wines of SITE is not amused. The longer copy is lifted directly, he says, from descriptions of a project he entered into the original competition for the Ambani residence in 2004. Besides SITE, the short list included Ken Yeang, Foster + Partners, Wilkinson Eyre, and Perkins+Will, the ultimate winners of the commission. SITE's submission was for a stack of public gardens with a residence at the top: "Within this Vaastu tradition, the spine is regarded as the main source of support of the building, symbolically leading upward toward enlightenment. The various floor planes encompass a variety of garden tiers, terraces, water falls, ponds, recreational facilities, and enclosed living areas."

This description has been largely appropriated as the description of the origins of the completed building. Wines is perturbed by the conflation: "I am sure SITE's dilemma represents an archetypal scenario for a lot of architects these days who find themselves working in countries where there is little respect for ideas and no laws protecting 'intellectual property'."

Perkins+Will has had complaints of its own, expressed as early as 2007 in *Architectural Record*. The firm emphasized then that the project is as much corporate meeting facility as residence, and that hydroponically grown plants will create, according to Perkins+Will design principal Ralph Johnson, a green area "five to 10 times what it would be if you just did a green roof." The comparisons to Indian traditions of Vaastu, an integral part of SITE's concerted sustainable proposal, still often show up in descriptions of the Perkins+Will tower for Ambani. "We sent them a protest letter but never heard back," Wines said. "We really don't want to be associated with this level of economic obscenity." **JVI**



COURTESY YAMADA AND ZAHARATOS

PROPOSED GATEWAY FOR PROSPECT PARK FEATURES GIANT SLIDING STONES

BOULDER APPROACH

Since Prospect Park's Third Street entrance closed to non-essential automobile traffic in 2009, a dowdy metal police barricade has served as the formal entryway for pedestrians and cyclists. In December, the Park Slope Civic Council, seeking to rally support for designing a new approach to the park, announced a concept

by New York architects Jordan Yamada and Peter Zaharatos as the winners of its Prospect Park Gateway Design Competition.

Their proposal, *Stone Garden*, arrays a series of 12 movable granite stones outfitted with casters and set in parallel bronze tracks. Each megalith invites public interaction while

creating an ever-changing field to control traffic. Yamada and Zaharatos envisioned a tranquil entry space that blends with the park's landscape. Drawing inspiration from the mysterious movement of desert sailing stones, the concept also takes on the meditative qualities of a Zen garden.

Architect Gilly Younger, who organized the gateway competition, hopes the concept might prove viable at other Prospect Park entrances to create a uniform appearance and streamline maintenance costs. Deborah Marton, executive director at the Design Trust for Public Space, lauds the neighborhood's efforts to advocate for better entryway design, but also notes practical considerations. "It makes most sense to have a comprehensive plan taking into account traffic flows at all entrances," said Marton. Private funds are currently being sought to build a prototype of *Stone Garden* as an art installation. **BK**

RIPPLE EFFECT



Standing out on the NYC skyline doesn't have to cost a lot. When Forest City Ratner hired **Frank Gehry** to create a signature tower at **8 Spruce Street**, he responded with a shimmering facade whose radical intricacies stand out high above Lower Manhattan. For this dynamic design to be realized in today's rocky economy, Gehry Partners teamed with Permasteelisa to ensure the curtain wall's 10,300 stainless steel and glass panels could be fabricated and installed without a premium. Now, the tallest residential tower in the city is also unsurpassed in originality and is sure to effect a new wave of curtain wall design.

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IN DEBT, SEMINARY PUTS PRIME REAL ESTATE ON THE BLOCK

WITH HOPE & A PRAYER

Even after a sleek sweep of condos took up residence along the Ninth Avenue side of their property, General Theological Seminary (GTS) in Chelsea is still crying broke—really broke, \$41 million broke. They've proposed to sell the land beneath the recently completed condos, known as Chelsea Enclave, along with three other properties on and near the campus through a strategy called "The Plan to Choose Life." GTS signed contracts for the sale of 90,000 square feet to the Brodsky Organization on November 29.

With finials soaring and redbrick reflecting the late afternoon sun, the historic central court, known as The Close, could easily be compared to Chelsea, London. The property encompasses an entire city block from Ninth to Tenth avenues and from 20th to 21st streets. The land beneath Chelsea Enclave (designed by Polshek Partnership, now Ennead), two 19th-century buildings on the south side of The Close, and an apartment building across the street are all to be included in the sale. The

ensemble of buildings along 21st Street would remain part of the campus. GTS is also seeking a partner within the Episcopal Church to leverage a \$30 million debt on the newly restored hotel and conference center called the Desmond Tutu Center. The Center stretches across the Tenth Avenue side of the property.

"We need to get out from under our debt and rebuild our endowment," said GTS spokesperson Bruce Parker. "The endowment is at \$13 million and to be viable it needs to be \$30 to \$40 million."

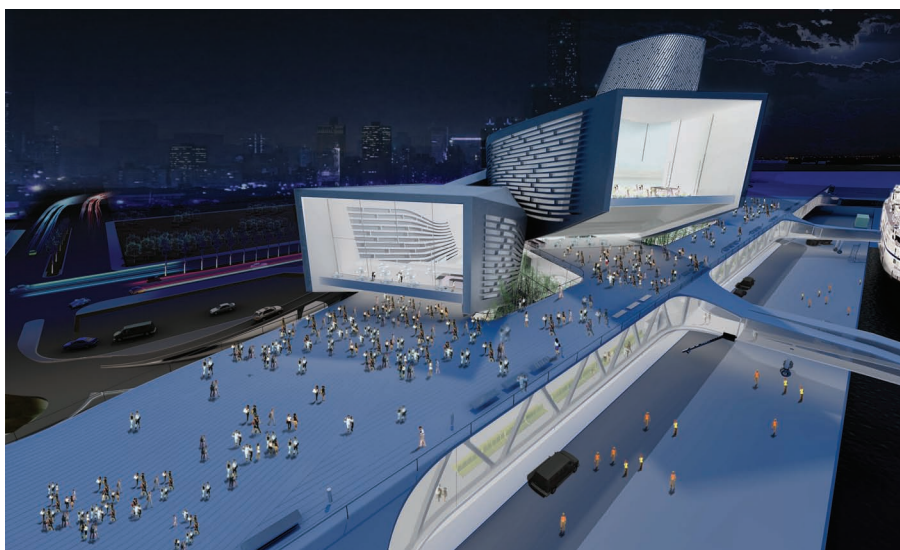
Parker said that deferred maintenance fees of \$100 million are the root cause of the problem. The seminary expects the proceeds to exceed the \$41 million debt. Despite the sale of church property, he added there would be no tax implications for the seminary.

"Most of our buildings are over a century old," he said. "Emotionally, it's a loss to us, but they will be restored in a way that we just can't do. We feel the end result is worth it."

In a statement, State Senator Tom Duane called the sale "regrettable" and referred to the 60-guest-room conference center as a "tourist hotel." The seminary asserts that all marketing for the conference center is aimed at not-for-profits, but they don't pick and choose who rents the space.

Duane also complained that there was insufficient community outreach before announcing the sale. Parker said that the seminary has tried to remain transparent throughout the crisis, but Lesley Doyel co-president of Save Chelsea, a neighborhood preservationist group, disagreed.

"We found this out by accident," said Doyel. "A neighbor ran into someone from the seminary and they told them. We were like, 'Whoa, that's a lot of property being sold.' Brodsky is going to own it all, and it'll be luxury. It's going to change everything—again." **TS**



COURTESY REISER + UMEMOTO

UNVEILED

KAOHSIUNG PORT TERMINAL

The curvilinear forms and patterned skin of the competition-winning proposal for a new cruise ship terminal in Kaohsiung in southern Taiwan may evoke for some aquatic life. For the architects at Reiser + Umemoto (RUR), the project grew out of a desire to balance good urban design with a strong

architectural statement.

"We approached it as an urban planning issue, as part of the redevelopment of the larger waterfront," Jesse Reiser, a principal at RUR, told AN. "We were looking at how you can create an object building that functions as a part of a larger terrain." An accessible, raised esplanade allows access on top of the building, while arriving and departing passengers circulate at grade. According to Reiser, three

large wings offer "destination views" of the harbor, the coastline, and the city itself. Circulation and structure are concealed within the building's double skin, which also prevents heat gain through the large expanses of glazing.

ALAN G. BRAKE

Architect: Reiser + Umemoto
Client: Kaohsiung Harbor Bureau, Ministry of Transportation
Location: Kaohsiung, Taiwan
Completion: 2014

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RICHARD CADAN/COURTESY DIOR

Architect Peter Marino, go-to designer for luxury retail, is behind Christian Dior's new look. The fashion brand recently unveiled its New York flagship on East 57th Street, a store whose decor pays homage to Dior's boutique on Avenue Montaigne in Paris, but with a New York twist. According to Marino, the reimagined space "combines 18th century details blended with modern elements to achieve a feminine and glamorous aesthetic," inspired by the timeless yet modern fashions at Dior. The first floor devotes two rooms to Dior's opulent bags, and another to fine jewelry (plus a special room for VIP jewelry clients). The stair, featuring a custom wrought iron railing, leads past a wall of screens (playing videos by French filmmaker Yoram Mevorach Oyoram) to a second-floor room dedicated entirely to shoes, two ready-to-wear salons, and another private space for special clients. Even if you're not a VIP, the art alone is worth a trip to the East Side to see newly commissioned installations from artists Claude Lalanne, Philippe Hiquily, Timothy Horn, David Wiseman, Alisdair Cooke, Veronique Rivemale, and Philippe Bradshaw. **AN**



COURTESY DILLER SCOFIDIO + RENFRO

BLURRING BROWNDRIES
continued from front page

"open-source architecture." The roughly 40,000-square-foot project includes studios, a recital hall, recording studios, and a multimedia lab. It has a single traditional classroom. "A lot of the programming of the building is up for grabs. It's a calculated risk on the part of the university," said Charles Renfro, a principal at DS+R. "The provocation of the building is that it will lead to new kinds of work."

After looking at precedents of all types of art spaces, the architects returned to the iconic art spaces that emerged in the middle of the

last century: the loft. "The building is quite simple. We were trying to think very directly about what artists and performers need. The building is a series of stacked loft floorplates, which is still the best type of space for creative production," Renfro said.

With an entirely sheer wall of double-glazing facing the campus, the four-story building is supposed to read as a section, with all of the shared performance spaces on display. "Ever since our proposal for Eyebeam, we have been looking at the spatial possibilities of architecture that performs," he said. Informal meetings will

The zinc-covered building clusters communal spaces on the campus side, and studios on the back.

happen on the fly: The staircase has extended landings, outfitted with seating and low tables, so it can function as a series of lounges. "The program is quite tight, so we teased these casual spaces out of the circulation areas," Renfro said. "We never think of circulation spaces as neutral."

The sides of the building are clad in zinc, which wraps around the back of the building where there are more private artist studios. The zinc cladding is pulled up at the corners, as if it were pleated, to create openings for windows in the studios. "The building changes as you move past it," he said.

Given the opportunity to start from scratch, Renfro said they were pleased to keep this project simple. "It's quieter, more elegant, than some of the more muscular moves in our other recent projects," he said. The building is expected to open to students this semester.

AGB



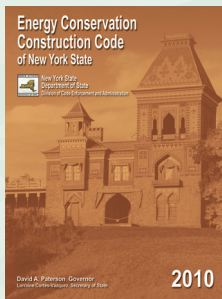
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AMBITIOUS ART DEVELOPMENT AIMED AT NEGLECTED SOUTHWEST D.C. NEIGHBORHOOD



BLIGHT CLEARANCE

In 1964, the federal government displaced almost 6,000 families in Southwest D.C. through slum clearance, hiring the likes of Marcel Breuer, I.M. Pei, and Paul Goodman to tackle the area's—and by extension, America's—urban decay. For Bing Thom, a young Canadian architect visiting D.C. at the time, it was a career-defining moment that served as both inspiration and cautionary tale.

"It was a kind of magazine of architects trying to solve the problem," recalled Thom, now heading up Bing Thom Architects in Vancouver, and the architect of the recently completed and highly praised Arena Stage at the Mead Center for American Theater, which sits across the street from Pei's housing complex.

More than 40 years later and in part due to the success of the Arena Stage expansion, Southwest D.C. is on an upswing. Don and Mera Rubell of Miami's Rubell Family Collection Foundation have commissioned Thom to design an ambitious gallery and mixed-use development on the site of an abandoned school purchased earlier this year from the Corcoran Gallery of Art for \$6 million (the Corcoran purchased the Randall School in 2006 as a satellite campus).

The move has whetted the appetite of D.C. art lovers, who sustain themselves on world-class yet somewhat conservative museum collections. The privately owned and operated Rubell Collection, known for cutting-edge contemporary art, will be something of an anomaly in a town where the government holds the purse strings of most museums.

Plans are still in the very early stages. The architect and the couple are just getting to know each other, but their common vision includes galleries and retail integrated into the repurposed school, topped with a hotel and mixed-income residences. The main floor-area ratio is expected to come in at 490,000 square feet, with at least 25,000 feet devoted to the gallery space. The project includes nearly 200 hotel rooms and 200 housing units, of which 20 percent will be set aside for middle- to lower-middle-income residents. Client and architect will focus on community outreach and education, with a goal of weaving the new arts center

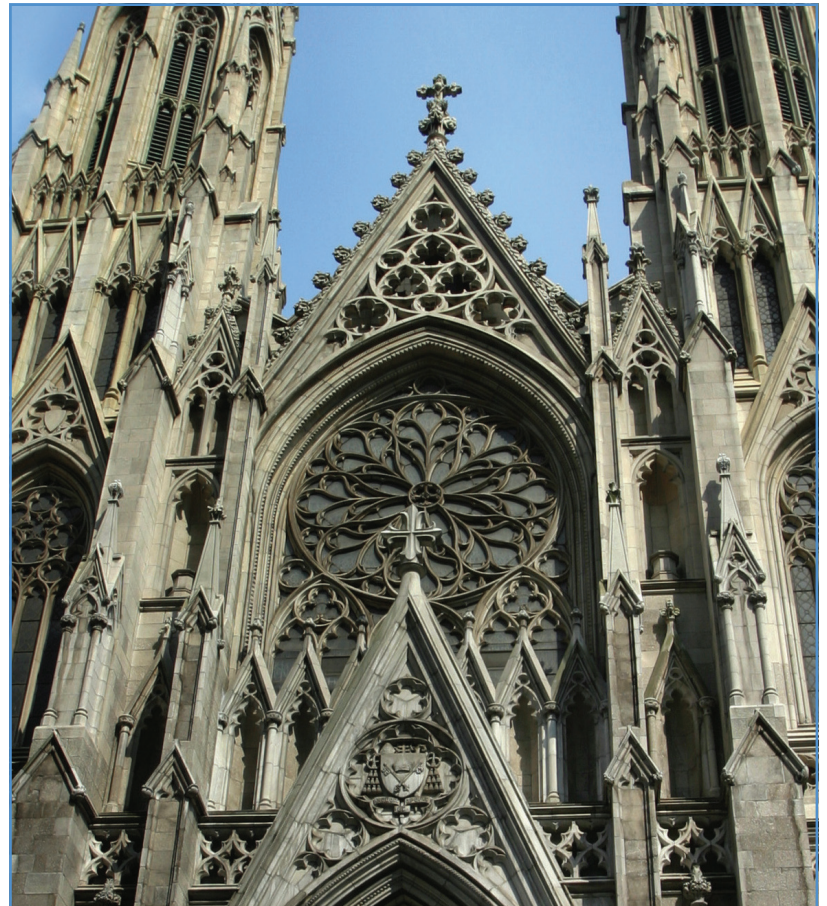
into the existing neighborhood. "I think we've burned through the age of excess," said Thom. "It's got to do with fulfilling a social mission."

The Rubells own and have restored the Capitol Skyline hotel designed by Morris Lapidus in 1960 on a site near to the project. The positive reception of Thom's Arena played heavily into the Rubells' choice of him as architect. "There wasn't anyone who had won the hearts of the community like he has," Mera Rubell said by phone from Miami, where the couple lives most of the time.

In line with both the client and architect's desire to be sensitive to the community, the project is being developed in partnership with Marilyn Melkonian, president of Telesis Corporation, who sits on several housing boards and is founder of the National Housing Trust, where she still serves as chair. Melkonian foresees a future for the neighborhood not unlike that of New York's East Village, where public and middle-income housing co-exist with boutiques and galleries.

For their part, the Rubells said they are already engaged with D.C.'s rich artistic diversity. The foundation is loaning the work of 30 African-American artists to the Corcoran next fall for a show that features the work of African-Americans from the last three decades. Rubell said the show merely hints at the kind of art they will bring to the Southwest neighborhood, noting that the changing nature of contemporary art will dictate what lands in the gallery three years from now when, if all goes as planned, the new Bing-designed complex will be open. **TS**

The abandoned Randall School.



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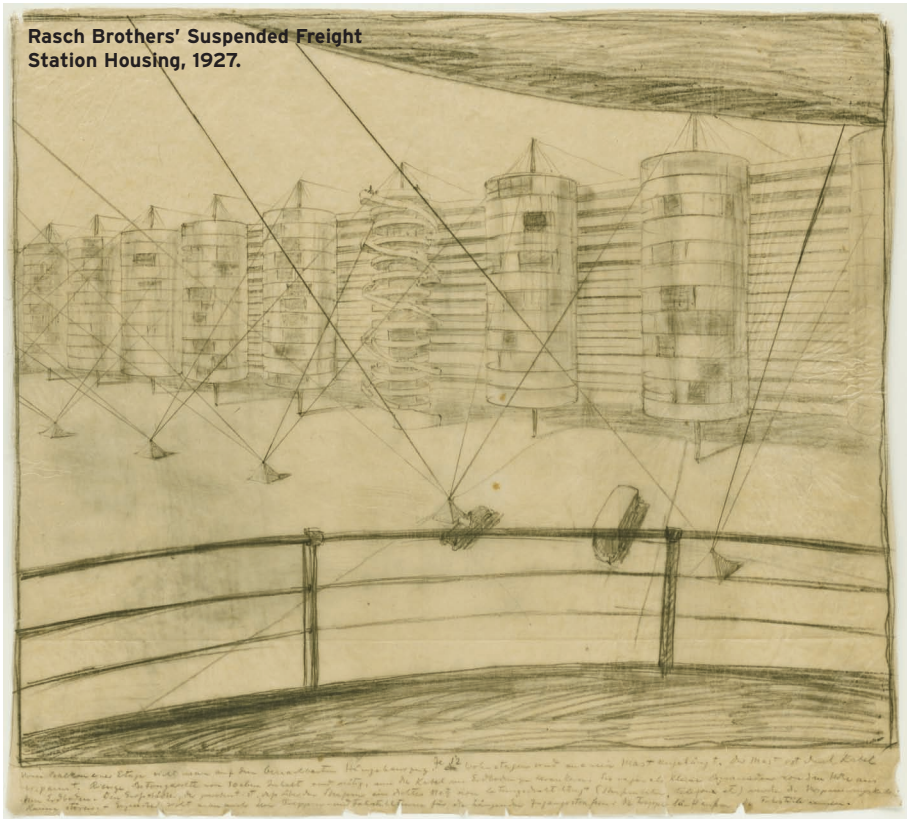
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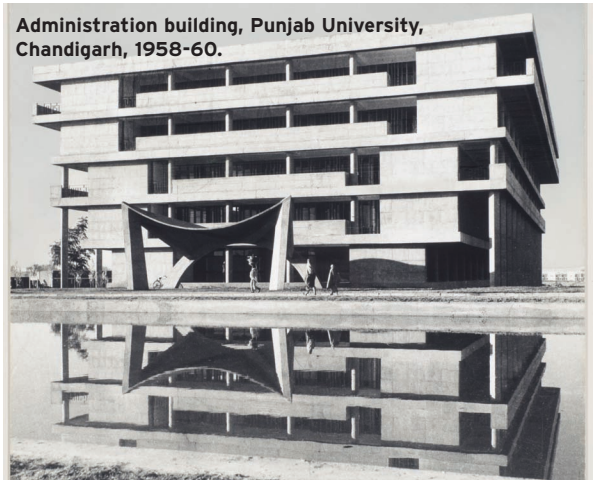
NEW ACQUISITIONS ARE POTENT REMINDERS OF THE POWER OF DRAWINGS

IN HAND

There are probably less than a handful of museums worldwide that actively collect architectural drawings, models, and theoretical projects. There are libraries and archives that take entire collections of a single architect or practice; for example, the Getty holds the complete work of photographer Julius Shulman and the letters of Reyner Banham. But of the museums that strategically collect architectural work to display as a part of a public collection, perhaps, the best known are the Centre Pompidou and the FRAC Centre, both in France; the San Francisco Museum of Modern Art; the Canadian Centre for Architecture (CCA) in Montreal; and, of course, the Museum of Modern Art,

which started the first architecture collection under Philip Johnson's patronage. The CCA, which began as a collection of historical architecture photographs when it was once housed in the Seagram Building in New York, has evolved to become a broad collection of architectural drawings and models. The Centre has just announced its acquisition of the papers of Swiss-born architect Pierre Jeanneret—cousin of Le Corbusier—including eight linear meters of documents, drawings, and other ephemera concerned with the design and construction of Chandigarh, India. This archive, as both Chief Curator Mirko Zardini and CCA founder Phyllis Lambert point out, add

immensely to the important contribution that the design and construction of the Punjab capital has made to modern architecture, and urban and landscape design. The MoMA architecture and design collection is arguably the greatest one in the world, and it has deepened and widened since Barry Bergdoll became its chief curator. Bergdoll is a scholar with an appreciation for the diverse worlds of professional and theoretical practice, and has mounted an exhibition, *Building Collections: Recent Acquisitions of Architecture*, that highlights the museum's additions since 2005. The show sometimes juxtaposes newly acquired material with works long held in the collection in order “to underscore the rationale and motives behind collecting architecture at MoMA.” It features work from Louis Sullivan, Ant Farm, and UN Studio, as well as a brilliant poster for a 1923 Vienna Trade Fair. There is much to admire and study in this exhibition—most on view for the first time—but of special interest are the 1932 Jean Tschumi drawings for his Stockholm master-plan and the spectacular Suspension Houses Project (1927–1928) by Heinz and Bodo Rasch. The exhibition not only highlights MoMA's deep collection, but reminds us that bricks and mortar displays still offer the best way to study where architecture comes from.



PIERRE JEANNERET/COURTESY CCA

WILLIAM MENKING



Clockwise, from top: Foster's latest courtyard facing his new Art of Americas Wing; exterior of new wing; gallery interior; new wing viewed from along Forsyth Way.

Fame isn't always glory. That's one lesson of the career of I.M. Pei, that most underrated of overexposed architects. Though best known for later baubles like the Louvre's glass entrance pyramid, in the '70s and '80s he produced buildings of remarkable (yet all-too-often unremarked) competence and diligence. Many of these are to be found in Boston, a city whose small size, long history, and hub-of-the-universe aspirations complemented Pei's sense of scale and proportion, his balance of deference and showbiz, and his capacity to complement old sites with new interventions. His works in that city, such as the 1974 Christian Science complex and 1971 Harbor Towers, evince monumentality without grandiosity, modernity without brutality, and the acknowledgement of historical neighbors without maudlin imitation of their forms.

The best of these is his 1981 West Wing at the city's Museum of Fine Arts (MFA): a long laconic bar along the edge of Guy Lowell's original neoclassical edifice of 1909. With a confident economy

of means—a single window, a single coppery cylindrical column, a single sly inward curve of the lower facade at the entrance, a single glass vault above an attenuated atrium—Pei brought legibility and lucidity to the experience of entering, accessing critical amenities like a cafe, coat check, and gift shop, and embarking on a drifting navigation into the inviting warren of rooms containing the museum's pedigreed collection of Sargents and Monets.

Now that intervention is joined by a recently-opened 120,000-square-foot addition from Foster + Partners, which inserts galleries, administrative offices, period rooms, and 12,000 square feet of atrium into a courtyard-like inlet facing Boston's downtown across a picturesque Olmstedian park. Unlike Pei's work, Foster's addition has very many parts. The new atrium fills the inside half of the inlet, and adjacent to it are four levels of galleries on a similar footprint. At the outside corners sit two cubical pavilions (which in their studied casualness of vertical glass and stone veneer

striations recalls the best work of Foster's compatriot David Chipperfield), and these flank a big glass curtain wall. The atrium has a big cantilevered staircase, and big peripheral columns between glazing. A cafe with dainty grayish counter-cubicles sends the reassuring scent of espresso and mayonnaise up through the atrium's 63-foot height.

As usual with a Foster + Partners production, the details are flawless, from the firm's signature washroom sinks through the pleasantly panelled-and-channeled metal cladding of auxiliary spaces, to the comfortably compulsive alignments of everything from switch-plates to air vents. And also as usual, it's almost certain that this building prevented a worse one from happening in its place: one in which a more self-fascinated designer might have attended more to formal polemic than to Foster + Partners' sensitivity about architectural fundamentals like daylight, circulation, and distribution of program.

And yet here, some of that characteristic sensitivity seems

wanting. The many gallery rooms are underscaled, requiring artworks to be arranged with visible intelligence but palpable determination. The freestanding walls are literally baffling, constricting circulation to the edges of key thresholds; the thickness of the two middle walls of the gallery block's tripartite plan (while useful for HVAC) prevents otherwise useful oblique views between rooms. The landings on that big staircase are strikingly shallow, with merely six feet or so between railings and a glass wall where one would expect an entrance, requiring a fussy little turn where a grand glide is desired. The top of the atrium (unlike that balletic swoop with which Foster + Partners spanned the British Museum courtyard) is a heavy-looking suspension of milky glass rectangles that presumably attain the usual environmental efficiency, but without Foster's customary élan. In short, not much mediates between airport-scale and human-scale. Being in that atrium, closely hemmed in by adjoining courtyard walls under a not-uncom-

mon grayish Boston sky, is a surprisingly cramped experience for a space of such dimensions. Pei, with his glass-vaulted promenade in the West Wing, did more with less.

Indeed, the entire East-West cross-section of the new addition could usefully be flipped: the glassy East facade would then illuminate atrium and cafe, not narrow stone corridors and two tiny auxiliary galleries. And the best visual connection with skyline and landscape would be with the social and circulatory heart of this part of the museum rather than, as now seems to be the case, with staff offices. The feints at contextual classicism—the quasi-stringcourse that runs along the base of those corner pavilions, and the tectonic misdirections where what appear to be Miesian I-beams (apparently themselves mere millimeters thick) suspend stretches of glass and stone veneer—would discourage Foster's teachers Paul Rudolph and Buckminster Fuller.

What makes Foster + Partners an essential institution in world architecture is their neo-modern seriousness, both technological and rhetorical, about architecture as a form of environmental and cultural problem-solving. This powerfully counterbalances a contemporary tendency towards trivial formalism and material excess, especially in large-scale cultural buildings of this type. Their work at the MFA, while no doubt effectively addressing some dilemmas particular to this museum, falls short of that mission. While Boston is famous for its red-brick Georgian gingerbread, it's also a city graced by the modern diligence of Gropius, Sert, Rudolph, and indeed Pei. It deserves something still more glorious.

THOMAS DE MONCHAUX



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BACKYARD FRONT & CENTER
continued from front page

behind the Philadelphia Museum of Art, overseen by Susan Weiler of OLIN. Access to the island will replace public land lost to parking when the museum's expansion plans (designed by Frank Gehry) are realized. OLIN's new project will act as a gateway between the Benjamin Franklin Parkway, which runs from City Hall to the museum, and the adjacent Fairmount Park.

"The art museum is the pivot point," said Fairmount Park Executive Director Mark Focht, though he noted that the area behind the museum is a key "transitional space."

A traffic circle acts as a centerpiece of the new park design. At its center sits a fanciful reproduction of a Borghese Gardens fountain by Christoph Untenberger, a gift to the United States from the Italian government in 1926. Four winged horses, whose hindquarters morph into fish, support the fountain's basin on flowing travertine manes and fins.

"The revitalization of the fountain acts as a visual terminus. It makes the whole ensemble work seamlessly," said Weiler.

The designers were

charged with incorporating existing parking and providing access to a newly completed green-roofed garage, also designed by OLIN, that sits next to the museum. The challenge was to merge the needs of cars, park, and people. OLIN's success with traffic circles, notably New York's Columbus and Philadelphia's Logan, provided precedents, though the scale of the new circle is much smaller. To put some room between pedestrians and cars, the designers expanded the circle 19 feet beyond the existing curb. The proposal transforms a two-foot-wide blacktop path into a 14-foot-wide pedestrian plaza paved with permeable bricks. A swath of lawn replaces the foreboding thorns of rose and barberry bushes, and a thick berm of new plantings quell noise.

"The plantings are all native and Italian-inspired," said OLIN's project manager Leigh Ann Campbell. "If there is something there, like the Italian fountain, then it's a major responsibility to address it. But this design was more about the movement and the feeling of the space. I think we're definitely moving away from the styles of the past."

As the park extends west toward the river and north toward the boathouses, the flow of the design draws foot traffic into the park, toward the river's edge, and out to the island. A grove of cherry trees, a gift from the Japanese government, graces the northern edge of the park. Between the grove and the circle, a long path meanders through bio-swailes that capture and deposit rainwater into an "infiltration garden". To the south, a small bridge connects the mainland to the island, which is already a popular destination for local wildlife.

Over the years, native red-bellied turtles have competed with invasive red-eared slider turtles for basking rights, and while the design can't influence which group gets the most sun, it does make efforts to stay out of their way. A boardwalk winds across only one half of the island, and stays above ground at all times. The turtles can anticipate company in about 2013, and the project is expected to be completed in three phases over the course of the next three years at a cost of \$4 million. **TS**

Cross section looking north, with Boathouse Row in background.



COURTESY OLIN

IVY CLIMBS continued from front page

accolades, including the 2009 Crane Award for lifetime contributions to business media, the title of Commissioner of the American Pavilion at the Venice Architecture Biennale in 2006, and a Master Architect title from the national architecture fraternity, Alpha Rho Chi.

And now Ivy, a fellow of the American Institute of Architects since 1993, is heading for an even wider platform as the AIA's new executive vice president and chief executive officer, effective February 1.

Shortly after the announcement, we caught up with Ivy and asked him a few questions:

You went through three interviews, first with the headhunters Association Strategies, and then with the AIA Search Committee. There were hundreds of applicants. What did you say that won over the committee?

I don't think it was anything in particular that I said. I think the committee saw someone who is an architect, who is a leader, someone who has practiced and has been a partner in a successful firm [Ivy Architects, 1993 to 1996; managing partner with Dean/Dale, Dean and Ivy, 1981 to 1992, both in Jackson, Mississippi]. I have sat up with school boards, faced the same challenges, put buildings together, and I am intimately familiar with the act of architecture. And I know there is no place in architecture for arrogance.

It was nothing I said, it was what I've done and my attitude: I am unfailingly enthusiastic; not a booster, but a lover of architecture.

You'll have 206 employees and a \$56 million

budget. What changes are highest on your To Do list at the AIA?

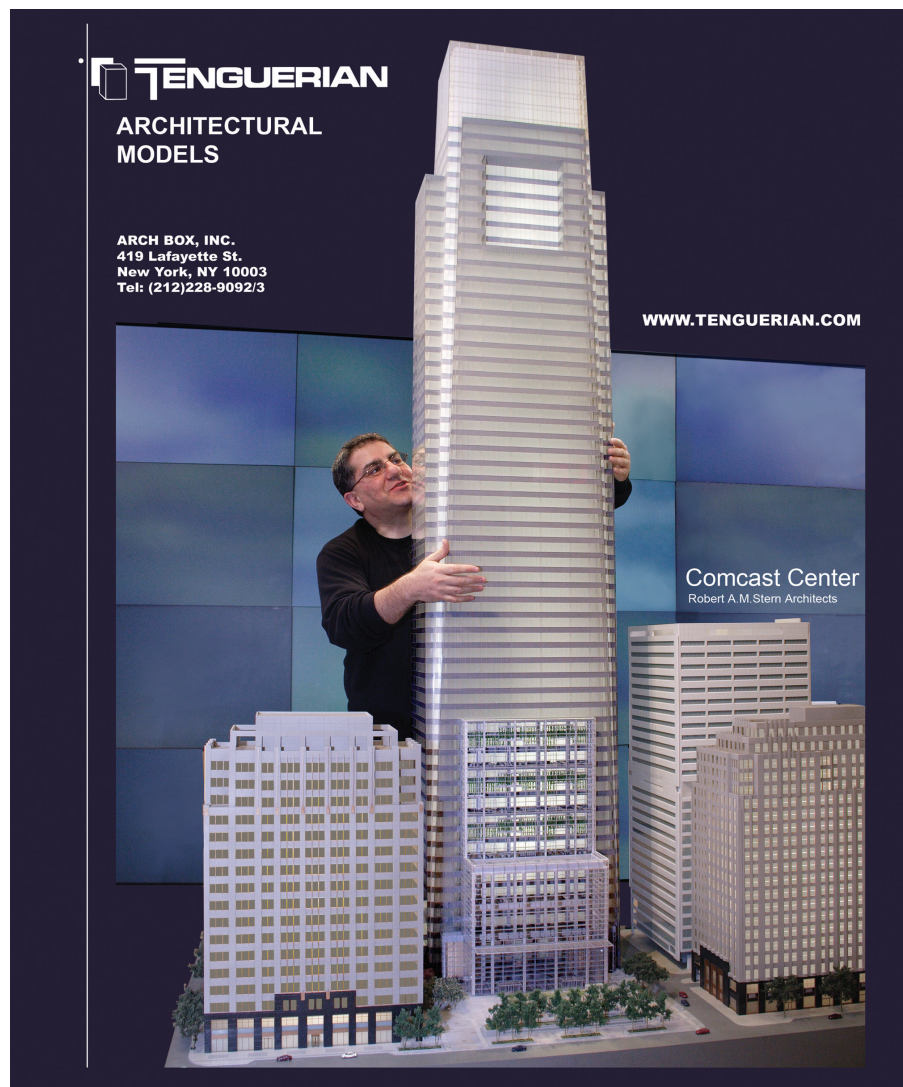
I'll be spending part of the first year assessing the state of the institution and the state of architecture at this challenging time. I know the difficulty that architects are having finding employment. I believe we have to prove the value of the membership to the individual architect at a time when dues-paying is hard. We have to find what value architects want from the AIA, whether it's more information, more education, or the chance to network. There are 300 AIA chapters, ranging in membership from 300 to 17,000. I am going to go to individual chapters—from the biggest in California to the smallest in South Dakota—to really find out where they are and what they need.

Will you be keeping an eye on *Architect* magazine?

Absolutely! It's ironic and perfectly natural, too. The publishing world is very small, and we have all known each other and even worked with each other for years. I was a contributing editor to *Architect* for 15 years. I bring knowledge and care into the new job, and I am going to promote the relationship with *Architect* and the value it brings. Not that I'll be a hands-on editor; I will allow other people to be actively involved, but that doesn't preclude my writing a column or blog.

Who should replace you at *Architectural Record*?

Good question! It's a new world that's a lot more global and collaborative, and whoever it is will need to have a refreshed perspective.



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AT DEADLINE

LAUREL WREATHS

December saw a slew of architecture prizes given away to some very large and some not-so-large firms. To name but a few, Teddy Cruz became a fellow of United States Artists and received a grant of \$50,000 in unrestricted funds for the caliber and impact of his work. AIA's 2011 Gold Medal went to the groundbreaking Metabolist architect Fumihiko Maki. He will be honored next May at the AIA National Convention in New Orleans. Finally, the University of Notre Dame School of Architecture named Robert A. M. Stern the 2010 Richard H. Driehaus laureate. A Stern staffer told *AN* that the architect will be donating his \$200,000 purse to Yale, where he is the Dean of the School of Architecture.

MAXXIMUM EXPOSURE

In a surprise twist of curatorial intrigue, two months after announcing finalists for the prestigious Young Architects Program, the Museum of Modern Art and MoMA PS1 said they will host a second component to the outdoor installation more than 4000 miles away in Rome at the Zaha Hadid-designed National Museum of 21st Century Arts, a.k.a. MAXXI. MoMA's chief curator of architecture and design, Barry Bergdoll, told *AN* that when he attended the MAXXI opening he suggested the idea, noting that both museums have similar programming and large outdoor spaces in which to hold the event. "They immediately said they wanted to do it," Bergdoll said. The plan: the five U.S. finalists will be shown in New York and the five European finalists will be shown in Rome, and the two exhibits will open simultaneously. To mix things up, one or two of the judges from each side will fly in to join their counterparts—nice gig, that.

DEPARTMENT OF THE INTERIOR

The Landmarks Preservation Commission has put the Gordon Bunshaft-designed Manufacturers Hanover Trust Company Building onto its February 1st Public Meeting/Public Hearing agenda. Up for discussion will be the building's first and second floor interiors, including the entrance lobby, escalators, teller counters, and floor and ceiling surfaces. The iconic vault designed by Henry Dreyfuss, which is visible from Fifth Avenue, and Harry Bertolia's multifaceted metallic screen (last seen lying face down on the floor) both made the cut. *AN*'s Jennifer K. Gorsche joined a chorus of alarmed bloggers back in October and turned up renderings of a proposal for a teen clothing store, Forever 21. Bunshaft must be spinning.

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LITTLE BLACK BOOK

Produced by Aaron Seward

Every architect has one. It may not be black, and it may not be little, but somewhere, in some form or another, every designer in the profession keeps a list of the names and numbers of his or her most trusted sources: engineers, consultants, fabricators, and suppliers of all stripes, each one cherished for its own peculiar virtue.

Just as sure as these prized directories are like a poker player's cards (best kept close to the chest), *AN* sets out on a quest each year to ferret them out, calling our own best sources, button-holing architects in New York and across the region to shake them down for the those to know in the building industry. The result, which you now hold

in your hands, is our most anticipated feature of the year, our own little black book of sorts: *AN's* favorite sources issue.

As always, these sources have been culled from the best buildings completed in 2010. As is appropriate, you will notice many familiar names—the ineluctable cornerstones of the business—but you will also be pleasantly surprised to find more new faces among the crowd. From bricklayers in Baltimore and master plasterers in Massachusetts to multinational engineering firms and global door-hardware dealers, this best of the best file is the place to start thinking about whom to hire for your own projects in the works.

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Joe Pryse
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“Working on Sperone Westwater, **Sciame** was really familiar with the Bowery, which was helpful, especially when it came to the below-grade aspects of the project. It's quite tricky in that neighborhood; there's a lot of old stuff, water mains and pipes, and you don't know what's there until you test the site.”
Michael Wurzel
Foster + Partners

“**J.F. White** worked on the foundation, utilities, and sitework for the Cambridge Public Library, and demonstrated great teamwork on a very difficult site. They're about getting the job done and are very responsive.”
William Rawn
William Rawn Associates Architects

“Ted Kalriess of **KCM** actually built a mock-up of the Kogod Cradle [theater] in his backyard to show the drywall contractors that they could install the inner wall as easy as baseboard by bending poplar strips instead of the steamed cedar. I don't know of many GC's who would go that extra distance.”
Michael Heeney
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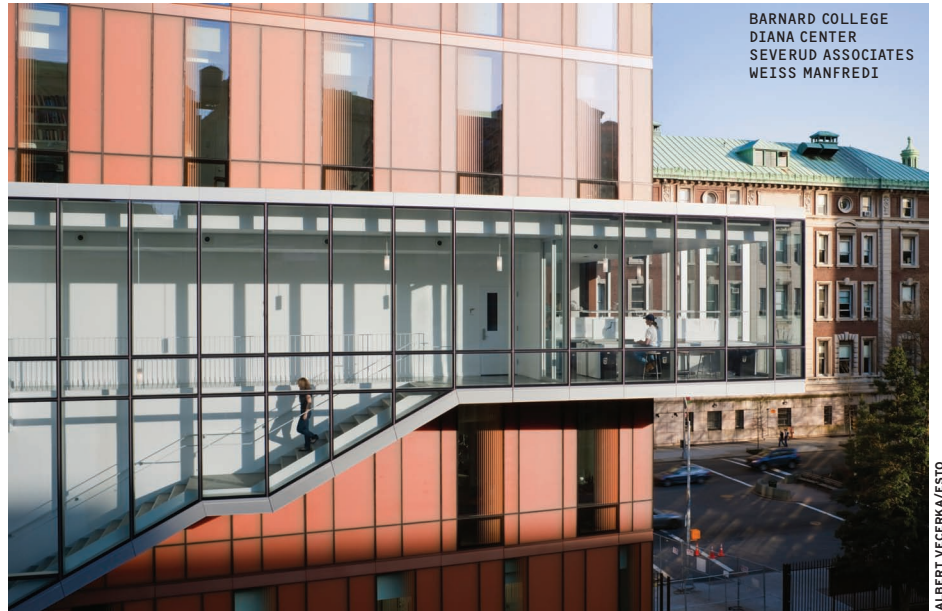
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Carl Stein
Elemental Architecture

“In order to save critical program space at the Diana Center, and to feature views of the campus, one of the fire stairs and two key classrooms were cantilevered from the side of the building. Severud helped develop a concrete-steel hybrid structure with cantilevered concrete portions grafted on a steel frame, allowing for greater interior spans and considerable savings in cost and time.”

Michael Harshman
Weiss Manfredi

“Weidlinger Associates was very creative in figuring out how to implement Maki’s custom details, such as the unique atrium stair at the MIT Media Lab. The construction level was of the quality of Japanese construction.”

Joe Pryse
Leers Weinzapfel Associates

“We don’t usually have good luck with MEP engineers, but James Posey Associates were a pleasant surprise. Gilman Hall required a lot of close coordination with the existing architecture and they delivered. They drew sections and understood where their ducts were going.”

Alex Diaz
Kliment Halsband Architects

“The engineers from Robert Silman Associates were an important part of Eldridge Street Synagogue team from the beginning of the project. Something as simple as curving a rib created variable stresses across the window, and the engineers took it upon themselves to load it with weights to find out what the maximum force would be when the window expanded.”

Deborah Gans
Gans Studio

“One Madison would not have happened without Cantor Seinuk, as it is a very narrow building with a 12:1 height-to-width ratio. This is the narrowest possible range to build on, and they helped develop a cruciform

structural system with six columns and sheer walls buried in the structure. This meant that the exterior curtain wall could be opened up, so there was virtually no structure to block the views, helping to create a sense of openness. They also convinced us to use high-strength concrete, which had at the time never been used in a residential building. Finally, they designed a liquid-mass damper system of three large tubs of water to reduce the swaying of the building.”

John Cetra
Cetra Ruddy Architecture

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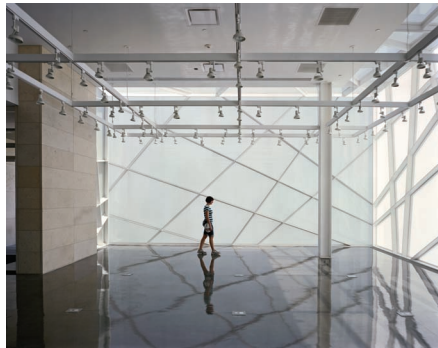
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Heng-Choong Leong
FxFowle

“**Gartner Steel and Glass** played a central role working on the double-skinned curtain wall of the Cambridge Public Library. Gartner listens to what needs to be done and does it.”

William Rawn
William Rawn
Associates Architects

“For the Boston MFA, we wanted a minimal and elegant glass and metal enclosure, and were privileged to work with **Seele**. They were able to deliver the refinement of detail and structure we were looking for. The visual simplicity of the envelope belies its complexity.”

Michael Jones
Foster + Partners

“**Spectrum** worked with us to develop the red metal back pan of the translucent etched glass that simulates the surrounding brick at the Diana Center. The combination creates differing color and texture effects, depending on the time of day, and was tested on site at full scale with the glass.”

Michael Harshman
Weiss Manfredi

“The atrium at the Peace Institute essentially links three buildings with large office windows overlooking the space. We wanted large, 11-foot-tall, single-glazed and tempered glass, unusual for interiors. **Tidewater Glazing** did an impressive job installing with all-concealed frames so you don’t see anything but glass from floor to ceiling.”

Paul Gross
Safdie Architects

“You usually see **Wausau** on big, high-profile towers, but they were happy to work with us on residential to get the maximum height and sound insulation we needed.”

Sara Loperголо
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CHRIS COOPER PHOTOGRAPHER



MICHAEL MORAN

“During the design of Juilliard, **A. Zahner Company** perfected the seamless, smooth, bent metal ‘slow stair’ along the east facade on Broadway. In construction, they produced both a mockup and a final product that achieved the design requirements and has become a signature feature on the interior and the exterior of the building.”
Michael Syracuse
FxFowle

“**Competition Architectural Metals** handled metal restoration and new railings at the Morgan Library. Their work on the central oculus skylight demonstrated great craftsmanship on the most complicated design component of the project with appropriateness for a historic setting.”
Cleary Larkin
Beyer Blinder Belle

“We were looking for a liquid feeling from the ceiling of the Riverpark Restaurant that somehow also looked like a found object. We’ve worked with **M. Cohen & Sons** for a long time. We’ll come to them with a crazy idea, and they always say, ‘let’s see what we can do’.”
Peter Bentel
Bentel & Bentel
Architects and Planners

“Greg Emore of **Geronimo** is a great metal forger and caster, but he’s also a hands-on artist. You give him an idea and he’ll find a way to build it.”
Jun Aizaki
crème

ABOVE, LEFT: JUILLIARD SCHOOL EXPANSION
A. ZAHNER COMPANY
FXFOWLE

ABOVE, RIGHT: COLUMBIA UNIVERSITY NORTHWEST CORNER BUILDING
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BEYER BLINDER BELLE

“We wanted to make sure that the millwork at the Riverpark Restaurant was beautiful but also expressed a sense of wind and weather. **Allegheny Millwork** was really interested in getting it right.”
Peter Bentel
Bentel & Bentel
Architects and Planners

“**Eastern Millwork’s** work is an extension of the curtain wall experience at the Rockefeller University Collaborative Research Center. They were very sophisticated in understanding the three dimensional modeling and with changes that worked with their milling.”
Paul Broches
Mitchell/Giurgola
Architects

“**Mike Meline** is great because he gets the whole value engineering thing. He’ll suggest alternatives with materials, finishes, he comes up with great ideas.”
Jun Aizaki
crème

“In the kitchen of a Long Island City residence, we used **MJA Millworking** to custom fabricate the cabinetry. The reclaimed teak from Terramai was hand-rubbed with essential oils and lap-joined to create the kitchen’s shell, suffusing the design with a warm texture.”
James Ramsey
Raad

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MICHAEL VAN VALKENBURGH ASSOCIATES



MARTIN EDWARDS

“The light color is great at the Rockefeller University Collaborative Research Center, and it was very important to get a uniform level from the ceiling to the floor, which is very difficult. **Cline Bettridge Bernstein** kept it conceptually in line with the rest of the building.”
Paul Broches
Mitchell/Giurgola Architects

“Susan Tillotson of **Tillotson Design Associates** worked tirelessly to create a beautiful lighting design for The Wright that was also practical to implement. And she secured excellent prices with a number of manufacturers.”
Andre Kikoski
Andre Kikoski Architect

“Beyer Blinder Belle has worked with **Renfro Design Group** before on numerous projects and we’ve enjoyed a good working relationship. Renfro has extremely talented lighting designers who understand how to be effective while also being unobtrusive. It helps when the architect and lighting designer share the same goal.”
Cleary Larkin
Beyer Blinder Belle

“**Linea Light’s** new LED fixtures are these perfect cubes of crystal glass with a satin-like finish. They’re very elegant.”
Peter Bentel
Bentel & Bentel Architects and Planners

We have worked with **Phoster Industries** on several projects. They specialize in bigger LED installations of 200 5th Avenue and the pendant lighting in the lobby along with a custom crystal enclosure. because it was custom they were manufacturing the heat sink for the LED. We wanted to minimize what was visible so it was like a glowing crystal. Getting the wire integrated into it so it was a beautiful finished project was a challenge.”
David Burns
STUDIOS Architecture

TOP:
BROOKLYN BRIDGE PARK
DOMINGO GONZALES ASSOCIATES
MICHAEL VAN VALKENBURGH ASSOCIATES

ABOVE:
RIVERPARK RESTAURANT
LINEA LIGHT
BENTEL & BENTEL ARCHITECTS AND PLANNERS

“**Domingo Gonzalez Associates** have got a very keen design sense about landscape. Every designer likes to be on show, but Gonzalez is a lot more subtle than that.”
Stephen Noone
Michael Van Valkenburgh Associates

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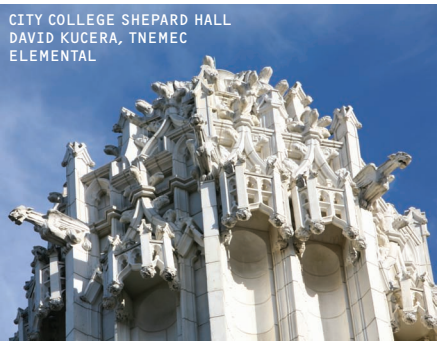


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NATIONAL MUSEUM OF
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“There aren’t many people manufacturing tiles in this country anymore and **Boston Valley** has been around forever. They not only do restoration work, they’ll work with you to custom-make anything you need. They are real artists.”
Sara Lopergolo
Selldorf Architects

“**Hilgartner** was the stone subcontractor for Gilman Hall. They also did the wall veneer and painting, and did a very good job. The floor of the atrium is marble salvaged from old 19th-century book stacks. They pulled out the stone, re-cut it, polished it, and installed it beautifully.”
Alex Diaz
Kliment Halsband Architects

ABOVE:
GILMAN HALL
HILGARTNER NATURAL
STONE COMPANY
KLIMENT HALSBAND
ARCHITECTS

“We wanted the whitest concrete we could get for the Riverpark Restaurant. We worked closely with **Oso Industries** and developed a relationship with them to get the color and the finish we wanted.”
Peter Bentel
Bentel & Bentel
Architects and Planners

“The public spaces at the Institute of Peace have Portuguese limestone floors, and **Lorton Stone** took a lot of care installing it with very tight joints to get the seamless look we were after.”
Paul Gross
Safdie Architects

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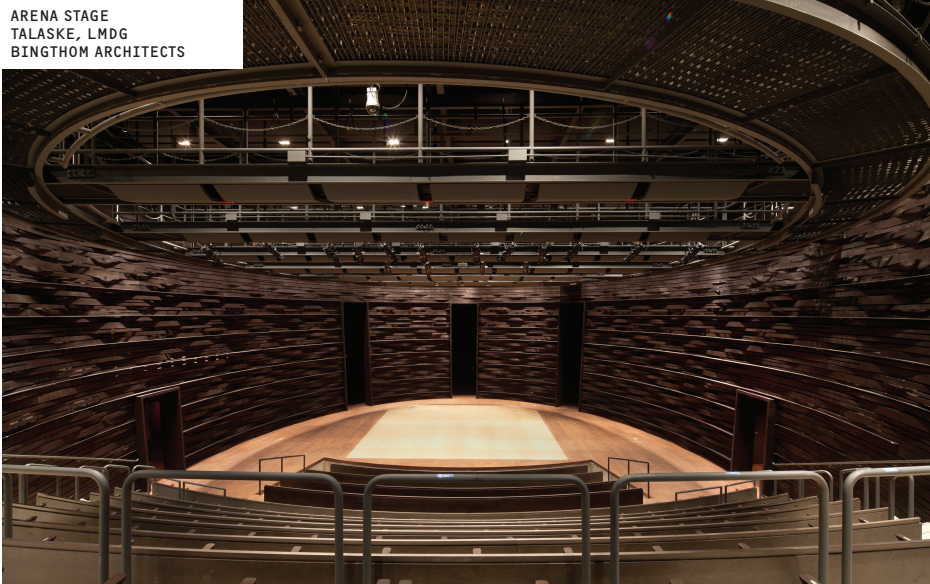
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“The glass-covered courtyard at the MFA presented complex challenges. It had to be a durable space, but at the same time had to provide an acoustical environment suited to a broad variety of functions. We worked with **Acentech**. The result has been remarkable. I personally have attended jazz concerts, choir recitals, and speeches in the space, and in spite of its seemingly solid surfaces of glass and stone, it has performed exceptionally well in ever instance.”
Michael Jones
Foster + Partners

“**Rick Talaske’s** acoustics team from Chicago were incredible working on the Kogod Theater at the Arena Stage. They were willing and able to go way beyond the black boxes when they understood we wanted an oval space. No easy task, but they were as determined as we were.”
Michael Heeney
BingThom Architects

“At the New Meadowlands Stadium, the AV and IT all run off of one giant, structured cabling system, what they call in the industry a fiberoptic backbone. It also controls the security cameras and access control systems. We worked with **WJHW**. They’re one of the best—if not the best—consultants in the industry, for stadiums particularly.”
Craig Schmitt
Ewing Cole

“We worked with **Great Eastern Ecology** on what life already existed at the Brooklyn Bridge Park site and what we could introduce.”
Stephen Noone
Michael Van Valkenburgh Associates

“Glenn Boornazian at **Integrated Conservation Resources** is the expert in the material conservation field. After an initial survey of issues at the Morgan Library, we were able to leave the restoration up to them.”
Cleary Larkin
Beyer Blinder Belle

“**Donald Kaufman** is an incredible color consultant and a gem at what he does—and very few people do what he does! You bring him a project or an idea and he finds custom colors or a palette that are specific to the project. You work back and forth with him and he fine-tunes the color until it is just right. He works with interiors and exteriors and really considers the light.”
John Keenan
K/R Architects

“The state-of-the-art black box Willson Theater at Julliard required a theater consultant who could understand and solidify the client’s needs and also coordinate with the architectural, electrical, and mechanical requirements. **Fisher Dachs Associates** spoke the language of the whole team and provided an integrated design.”
Michael Syracuse
FxFowle

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“Linda Ross of **Ross Art Studio** does lots of cast glass for major artists. Her love of glass and understanding of complex three-dimensional forms allowed her to really grasp the kind of piece we were looking for to complete the new rose window at the Eldridge Street Synagogue.”
Deborah Gans
Gans Studio

“Working on a large art piece like the new rose window was a very collaborative project that required craftspeople at **The Gil Studio** to actively interpret our drawings and translate them into materials. They were also game to try stained glass technology that hadn’t been used before in this country.”
Deborah Gans
Gans Studio

“**Moduline**, in our experience, has always been an excellent resource where a window solution that isn’t “off the shelf” is required. On The Setai, their engineering division took the challenge in hand, working closely with the design team and construction management team to develop a product that met the design intent as well as the technical, temporal, and cost criteria.”
Gregory Karn
Gwathmey Siegel & Associates Architects

“PS90 is not a New York City landmark, but it is on the National Register of Historic places. It was a strange situation because no one knew how to proceed. **Northern Window** worked with landmarks to get historic profiles for new windows that would also be energy efficient.”
Mark Ginsberg
Curtis + Ginsberg

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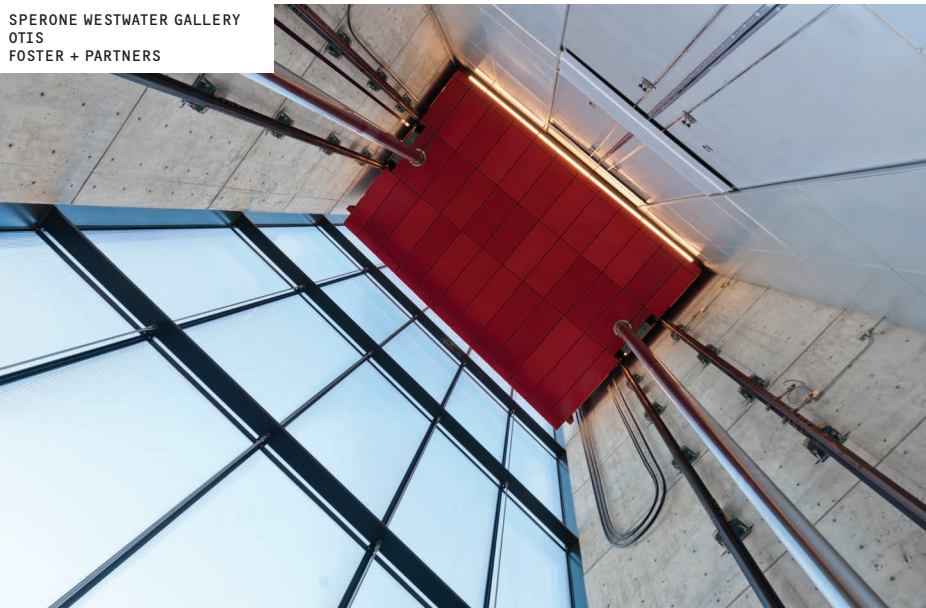
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“Red Bull wanted a natural grass pitch for the stadium. The turf consultant we worked with was **Millenium Sports Technologies**. They’re the preeminent playing field consultants in the country. This one has a sub-air system that blows warm air under the field to get it growing earlier in the season.”
Andrew Leeson
Rossetti

“The facade of PS90 had some major issues. There was some gorgeous terracotta at the parapet, but the rest was crumbling. **Old Structures** worked with the contractor, L&M, to take down the terracotta, mark where it was, and rebuild the parapet with a new CMU backing.”
Mark Ginsberg
Curtis + Ginsberg

“We worked with Edgett Williams and **Otis** to create the moving gallery at Sperone Westwater. Engineering the device was a lengthy process. We wanted it to move as smoothly and slowly as possible because during the journey visitors will be looking at art.”
Michael Wurzel
Foster + Partners

“We worked closely with **California Skateparks** on the design for Pier 25. They did all the shop drawings and build out and were certainly fun to work with.”
Signe Nielsen
Mathews Nielsen Landscape Architects

“The open weave acoustical fabric combined with the eye-level installation of graphics at the Glorya Kaufman Dance Studio required perfect, aligned, and precise printing and installation. Fine Painting and Color X put in the time to perfect the nuances of the printing technology and materials.”
Michael Syracuse
FxFowle

“**Richter Spielgeräte** is European play equipment that breaks the mold. They allow the children to create the play equipment and they use natural materials and wood.”
Stephen Noone
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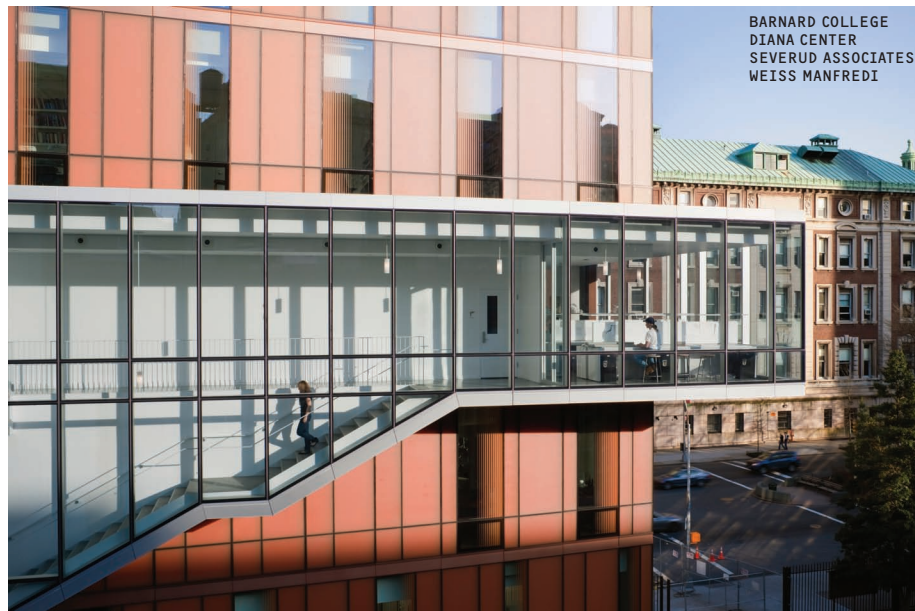
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“Altieri Sebor Wieber would be our first choice of doing mechanical engineering on any complicated project. They tend to be a little more expensive than some, but they’re just great to work with.”

Carl Stein
Elemental Architecture

“In order to save critical program space at the Diana Center, and to feature views of the campus, one of the fire stairs and two key classrooms were cantilevered from the side of the building. Severud helped develop a concrete-steel hybrid structure with cantilevered concrete portions grafted on a steel frame, allowing for greater interior spans and considerable savings in cost and time.”

Michael Harshman
Weiss Manfredi

“Weidlinger Associates was very creative in figuring out how to implement Maki’s custom details, such as the unique atrium stair at the MIT Media Lab. The construction level was of the quality of Japanese construction.”

Joe Pryse
Leers Weinzapfel
Associates

“We don’t usually have good luck with MEP engineers, but James Posey Associates were a pleasant surprise. Gilman Hall required a lot of close coordination with the existing architecture and they delivered. They drew sections and understood where their ducts were going.”

Alex Diaz
Kliment Halsband
Architects

“The engineers from Robert Silman Associates were an important part of Eldridge Street Synagogue team from the beginning of the project. Something as simple as curving a rib created variable stresses across the window, and the engineers took it upon themselves to load it with weights to find out what the maximum force would be when the window expanded.”

Deborah Gans
Gans Studio

“One Madison would not have happened without Robert Cantor Seinuk, as it is a very narrow building with a 12:1 height-to-width ratio. This is the narrowest possible range to build on, and they helped develop a cruciform

structural system with six columns and sheer walls buried in the structure. This meant that the exterior curtain wall could be opened up, so there was virtually no structure to block the views, helping to create a sense of openness. They also convinced us to use high-strength concrete, which had at the time never been used in a residential building. Finally, they designed a liquid-mass damper system of three large tubs of water to reduce the swaying of the building.”

John Cetra
Cetra Ruddy
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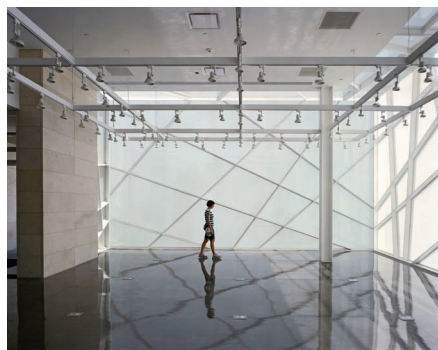
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Heng-Choong Leong
FxFowle

“**Gartner Steel and Glass** played a central role working on the double-skinned curtain wall of the Cambridge Public Library. Gartner listens to what needs to be done and does it.”

William Rawn
William Rawn
Associates Architects

“For the Boston MFA, we wanted a minimal and elegant glass and metal enclosure, and were privileged to work with **Seele**. They were able to deliver the refinement of detail and structure we were looking for. The visual simplicity of the envelope belies its complexity.”

Michael Jones
Foster + Partners

“**Spectrum** worked with us to develop the red metal back pan of the translucent etched glass that simulates the surrounding brick at the Diana Center. The combination creates differing color and texture effects, depending on the time of day, and was tested on site at full scale with the glass.”

Michael Harshman
Weiss Manfredi

“The atrium at the Peace Institute essentially links three buildings with large office windows overlooking the space. We wanted large, 11-foot-tall, single-glazed and tempered glass, unusual for interiors. **Tidewater Glazing** did an impressive job installing with all-concealed frames so you don’t see anything but glass from floor to ceiling.”

Paul Gross
Safdie Architects

“You usually see **Wausau** on big, high-profile towers, but they were happy to work with us on residential to get the maximum height and sound insulation we needed.”

Sara Lopergolo
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“The LEED consultants for One Bryant Park played a critical role in the project, and **e4**

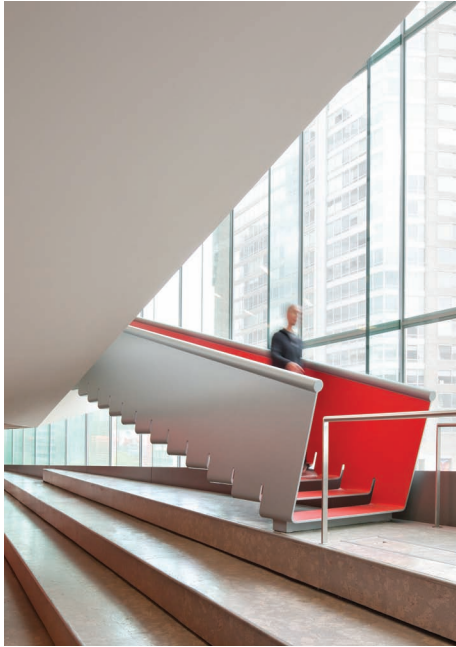
handled the very long process very efficiently.”

Serge Appel
Cook + Fox

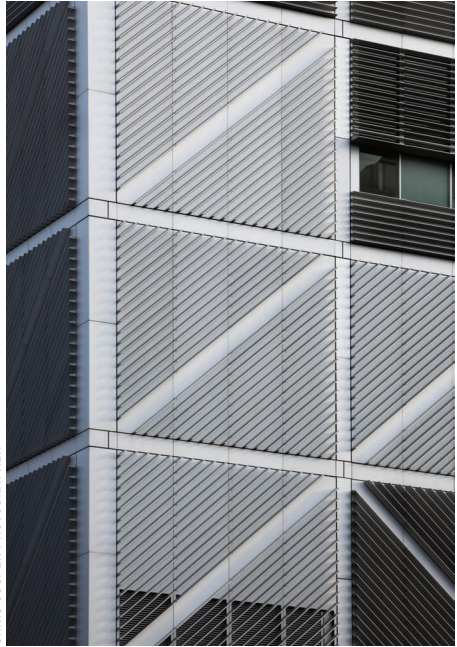
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CHRIS COOPER PHOTOGRAPHER



MICHAEL MORAN

“During the design of Juilliard, **A. Zahner Company** perfected the seamless, smooth, bent metal ‘slow stair’ along the east facade on Broadway. In construction, they produced both a mockup and a final product that achieved the design requirements and has become a signature feature on the interior and the exterior of the building.”
Michael Syracuse
FxFowle

“**Competition Architectural Metals** handled metal restoration and new railings at the Morgan Library. Their work on the central oculus skylight demonstrated great craftsmanship on the most complicated design component of the project with appropriateness for a historic setting.”
Cleary Larkin
Beyer Blinder Belle

“We were looking for a liquid feeling from the ceiling of the Riverpark Restaurant that somehow also looked like a found object. We’ve worked with **M. Cohen & Sons** for a long time. We’ll come to them with a crazy idea, and they always say, ‘let’s see what we can do’.”
Peter Bentel
Bentel & Bentel
Architects and Planners

“Greg Emore of **Geronimo** is a great metal forger and caster, but he’s also a hands-on artist. You give him an idea and he’ll find a way to build it.”
Jun Aizaki
crème

ABOVE, LEFT:
JUILLIARD SCHOOL
EXPANSION
A. ZAHNER COMPANY
FXFOWLE

ABOVE, RIGHT:
COLUMBIA UNIVERSITY
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BEYER BLINDER BELLE

“We wanted to make sure that the millwork at the Riverpark Restaurant was beautiful but also expressed a sense of wind and weather. **Allegheny Millwork** was really interested in getting it right.”
Peter Bentel
Bentel & Bentel
Architects and Planners

“**Eastern Millwork’s** work is an extension of the curtain wall experience at the Rockefeller University Collaborative Research Center. They were very sophisticated in understanding the three dimensional modeling and with changes that worked with their milling.”
Paul Broches
Mitchell/Giurgola
Architects

“**Mike Meline** is great because he gets the whole value engineering thing. He’ll suggest alternatives with materials, finishes, he comes up with great ideas.”
Jun Aizaki
crème

“In the kitchen of a Long Island City residence, we used **MJA Millworking** to custom fabricate the cabinetry. The reclaimed teak from Terramai was hand-rubbed with essential oils and lap-joined to create the kitchen’s shell, suffusing the design with a warm texture.”
James Ramsey
Raad

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MICHAEL VAN VALKENBURGH ASSOCIATES



MARTIN EDWARDS

"The light color is great at the Rockefeller University Collaborative Research Center, and it was very important to get a uniform level from the ceiling to the floor, which is very difficult. **Cline Bettridge Bernstein** kept it conceptually in line with the rest of the building."

Paul Broches
Mitchell/Giurgola
Architects

"Susan Tillotson of **Tillotson Design Associates** worked tirelessly to create a beautiful lighting design for The Wright that was also practical to implement. And she secured excellent prices with a number of manufacturers."

Andre Kikoski
Andre Kikoski Architect

"Beyer Blinder Belle has worked with **Renfro Design Group** before on numerous projects and we've enjoyed a good working relationship. Renfro has extremely talented lighting designers who understand how to be effective while also being unobtrusive. It helps when the architect and lighting designer share the same goal."

Cleary Larkin
Beyer Blinder Belle

"**Linea Light's** new LED fixtures are these perfect cubes of crystal glass with a satin-like finish. They're very elegant."

Peter Bentel
Bentel & Bentel
Architects and Planners

We have worked with **Phoster Industries** on several projects. They specialize in bigger LED installations of 200 5th Avenue and the pendant lighting in the lobby along with a custom crystal enclosure. because it was custom they were manufacturing the heat sink for the LED. We wanted to minimize what was visible so it was like a glowing crystal. Getting the wire integrated into it so it was a beautiful finished project was a challenge."

David Burns
STUDIOS Architecture

TOP:
BROOKLYN BRIDGE PARK
DOMINGO GONZALES
ASSOCIATES
MICHAEL VAN VALKENBURGH
ASSOCIATES

ABOVE:
RIVERPARK RESTAURANT
LINEA LIGHT
BENTEL & BENTEL
ARCHITECTS AND PLANNERS

"**Domingo Gonzalez Associates** have got a very keen design sense about landscape. Every designer likes to be on show, but Gonzalez is a lot more subtle than that." Stephen Noone
Michael Van Valkenburgh Associates

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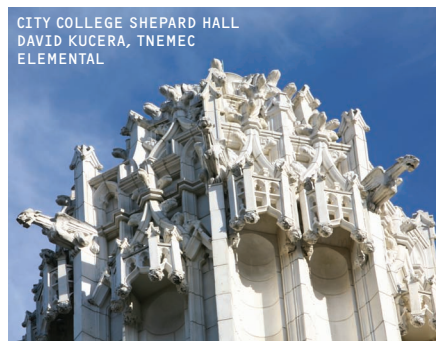
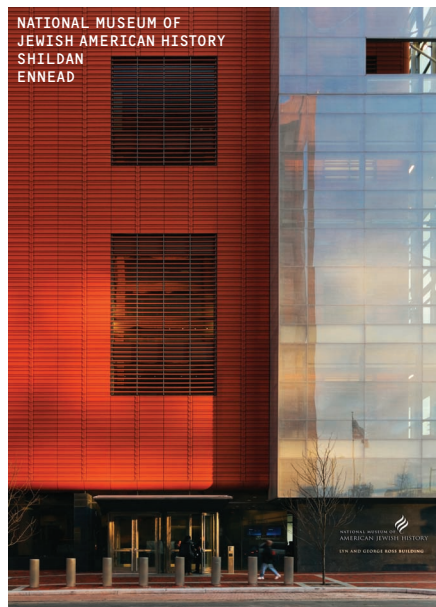
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"There aren't many people manufacturing tiles in this country anymore and **Boston Valley** has been around forever. They not only do restoration work, they'll work with you to custom-make anything you need. They are real artists." Sara Lopergolo
Selldorf Architects

"**Hilgartner** was the stone subcontractor for Gilman Hall. They also did the wall veneer and painting, and did a very good job. The floor of the atrium is marble salvaged from old 19th-century book stacks. They pulled out the stone, re-cut it, polished it, and installed it beautifully."

Alex Diaz
Kliment Halsband Architects

ABOVE:
GILMAN HALL
HILGARTNER NATURAL
STONE COMPANY
KLIMENT HALSBAND
ARCHITECTS

"We wanted the whitest concrete we could get for the Riverpark Restaurant. We worked closely with **Oso Industries** and developed a relationship with them to get the color and the finish we wanted." Peter Bentel
Bentel & Bentel Architects and Planners

"The public spaces at the Institute of Peace have Portuguese limestone floors, and **Lorton Stone** took a lot of care installing it with very tight joints to get the seamless look we were after." Paul Gross
Safdie Architects

PHOTOGRAPHY

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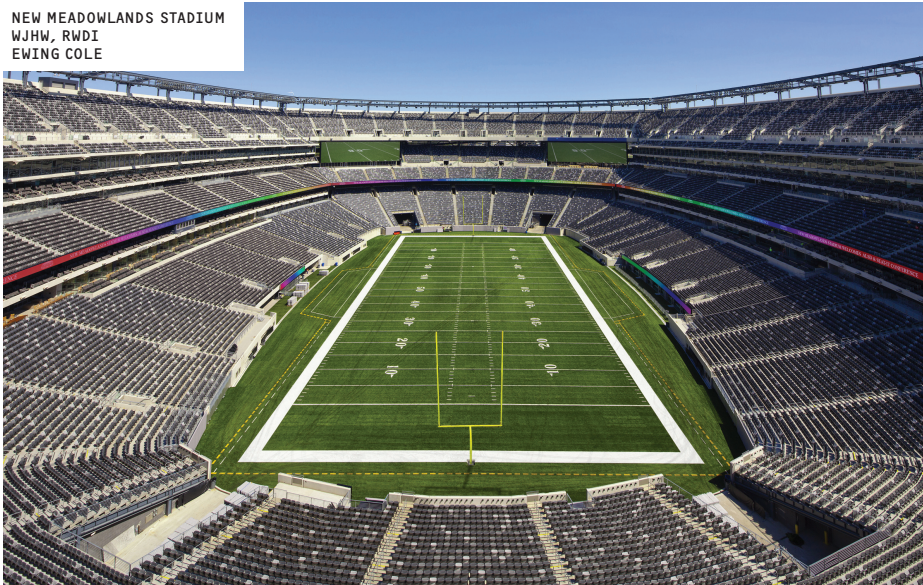
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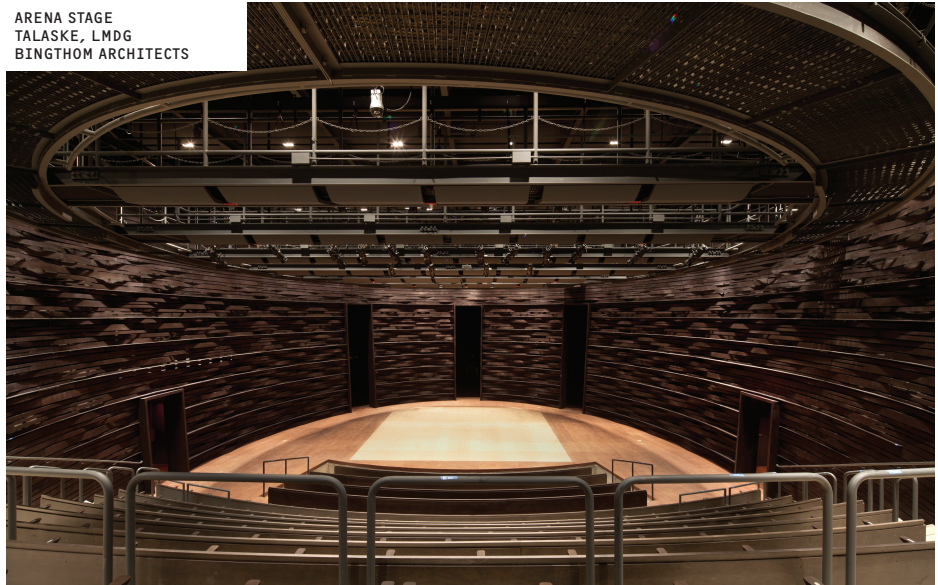
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"The glass-covered courtyard at the MFA presented complex challenges. It had to be a durable space, but at the same time had to provide an acoustical environment suited to a broad variety of functions. We worked with **Acentech**. The result has been remarkable. I personally have attended jazz concerts, choir recitals, and speeches in the space, and in spite of its seemingly solid surfaces of glass and stone, it has performed exceptionally well in every instance."

Michael Jones
Foster + Partners

"**Rick Talaske's** acoustics team from Chicago were incredible working on the Kogod Theater at the Arena Stage. They were willing and able to go way beyond the black boxes when they understood we wanted an oval space. No easy task, but they were as determined as we were."

Michael Heeney
BingThom Architects

"At the New Meadowlands Stadium, the AV and IT all run off of one giant, structured cabling system, what they call in the industry a fiberoptic backbone. It also controls the security cameras and access control systems. We worked with **WJHW**. They're one of the best—if not the best—consultants in the industry, for stadiums particularly."

Craig Schmitt
Ewing Cole

"We worked with **Great Eastern Ecology** on what life already existed at the Brooklyn Bridge Park site and what we could introduce."

Stephen Noone
Michael Van Valkenburgh
Associates

"Glenn Boornazian at **Integrated Conservation Resources** is the expert in the material conservation field. After an initial survey of issues at the Morgan Library, we were able to leave the restoration up to them."

Cleary Larkin
Beyer Blinder Belle

"**Donald Kaufman** is an incredible color consultant and a gem at what he does—and a very few people do what he does! You bring him a project or an idea and he finds custom colors or a palette that are specific to the project. You work back and forth with him and he fine-tunes the color until it is just right. He works with interiors and exteriors and really considers the light."

John Keenan
K/R Architects

"The state-of-the-art black box Willson Theater at Julliard required a theater consultant who could understand and solidify the client's needs and also coordinate with the architectural, electrical, and mechanical requirements. **Fisher Dachs Associates** spoke the language of the whole team and provided an integrated design."

Michael Syracuse
FxFowle

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“Linda Ross of **Ross Art Studio** does lots of cast glass for major artists. Her love of glass and understanding of complex three-dimensional forms allowed her to really grasp the kind of piece we were looking for to complete the new rose window at the Eldridge Street Synagogue.”

Deborah Gans
Gans Studio

“Working on a large art piece like the new rose window was a very collaborative project that required craftspeople at **The Gil Studio** to actively interpret our drawings and translate them into materials. They were also game to try stained glass technology that hadn’t been used before in this country.”

Deborah Gans
Gans Studio

“**Moduline**, in our experience, has always been an excellent resource where a window solution that isn’t “off the shelf” is required. On The Setai, their engineering division took the challenge in hand, working closely with the design team and construction management team to develop a product that met the design intent as well as the technical, temporal, and cost criteria.”

Gregory Karn
Gwathmey Siegel &
Associates Architects

“PS90 is not a New York City landmark, but it is on the National Register of Historic places. It was a strange situation because no one knew how to proceed. **Northern Window** worked with landmarks to get historic profiles for new windows that would also be energy efficient.”

Mark Ginsberg
Curtis + Ginsberg

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Andrew Leeson
Rossetti

"The facade of PS90 had some major issues. There was some gorgeous terracotta at the parapet, but the rest was crumbling. **Old Structures** worked with the contractor, L&M, to take down the terracotta, mark where it was, and rebuild the parapet with a new CMU backing."
Mark Ginsberg
Curtis + Ginsberg

"We worked with Edgett Williams and **Otis** to create the moving gallery at Sperone Westwater. Engineering the device was a lengthy process. We wanted it to move as smoothly and slowly as possible because during the journey visitors will be looking at art."
Michael Wurzel
Foster + Partners

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"We worked closely with **California Skatепarks** on the design for Pier 25. They did all the shop drawings and build out and were certainly fun to work with."
Signe Nielsen
Mathews Nielsen Landscape Architects

"The open weave acoustical fabric combined with the eye-level installation of graphics at the Glorya Kaufman Dance Studio required perfect, aligned, and precise printing and installation. Fine Painting and Color X put in the time to perfect the nuances of the printing technology and materials."
Michael Syracuse
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"**Richter Spielgeräte** is European play equipment that breaks the mold. They allow the children to create the play equipment and they use natural materials and wood."
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JANUARY

THURSDAY 20 LECTURES
Nasser Rabat:
When Religion Becomes the mbodyment of Politics
6:30 p.m.
Yale School of Architecture
180 York St.
New Haven
www.architecture.yale.edu

Hansel Bauman:
Designing “DeafSpace”:
Gallaudet University’s New Design Guidelines
5:30 p.m.
AIA D.C.
1777 Church Street NW
Washington, D.C.
www.aiadc.com

Jay Krueger:
Preserving the Washington Color School Paintings
6:30 p.m.
Corcoran Gallery of Art
500 17th Street NW
Washington, D.C.
www.corcoran.org

RD Chin
6:45 p.m.
Modulightor
246 East 58th St.
www.aiany.org

Mosette Broderick:
Triumvirate:
McKim, Mead and White
6:30 p.m.
Institute of Classical Architecture & Classical America
20 West 44th St.
www.classicist.org

Stan Douglas, Michelle Grabner, and Josiah McElheny PennDesign Fine Arts Lecture Series
6:00 p.m.
Institute of Contemporary Art
118 South 36th St.
Philadelphia
www.icaphila.org

Jessica Harris:
High on the Hog: A Culinary Journey from Africa to America
6:30 p.m.
Tenement Museum
108 Orchard St.
www.tenement.org

FRIDAY 21 EXHIBITION OPENING Access/ABILITY
9:00 a.m.
Please Touch Museum
Memorial Hall,
Fairmount Park
4231 Avenue of the Republic
Philadelphia
www.pleasetouchmuseum.org

SYMPOSIUM
Middle Ground/ Middle East: Religious Sites in Urban Context
Yale School of Architecture,
Paul Rudolph Hall
180 York St.
New Haven
www.architecture.yale.edu

SUNDAY 23 EXHIBITION OPENING
Sergej Jensen + Laurel Nakadate
12:00 p.m.
MoMA P.S.1
22-25 Jackson Ave.
Long Island City
www.ps1.org

FILM
The Art of Romare Bearden
4:00 p.m.
The Studio Museum
144 West 125th St.
www.studiomuseum.org

TUESDAY 25 LECTURES
Greg Sottile:
Building in the 21st Century: Advancing Sustainability and Security Goals Using Architectural Smart Glass
12:30 p.m.
National Building Museum
401 F Street NW
Washington, D.C.
www.nbm.org

Susan Stewart:
In View of Ruins
6:00 p.m.
NYU Institute of Fine Arts
1 East 78th St.
www.nyu.edu/gsas/dept/fineart

WEDNESDAY 26 LECTURES
Colin B. Bailey:
Frick, Duveen, and the Creation of the Fragonard Room
6:00 p.m.
The Frick Collection
1 East 70th St.
www.frick.org

SHoP Architects
7:00 p.m.
Cooper Union
7 East 7th St.
www.cooper.edu

EXHIBITION OPENING
George Condo: Mental States
12:00 p.m.
New Museum
235 Bowery
www.newmuseum.org

FILM
Dooman River
7:00 p.m.
MoMA
11 West 53rd St.
New York

SYMPOSIA
For the Greener Good: Inspired by Nature
6:30 p.m.
National Building Museum
401 F Street NW
Washington, D.C.
www.nbm.org

Painting Brooklyn: Telling Stories Through Painting, Oral Histories, Poetry & Writing
6:00 p.m.
Brooklyn Historical Society
128 Pierrepont St.
www.brooklynhistory.org

THURSDAY 27 LECTURES
A History of East Village Rowhouses
6:30 p.m.
Third Street Music School Settlement
235 East 11th St.
New York

Michael Beirut:
Typography and Architecture
6:30 p.m.
Institute of Classical Architecture & Classical America
20 West 44th St.
www.classicist.org

Joel Kotkin:
The American Landscape in 2050
6:30 p.m.
Yale School of Architecture
180 York St.
New Haven
www.architecture.yale.edu

Bob Hanbury and Dennis Robb:
Living with the New Lead Rules: The EPA Lead Paint Regulations
1:00 p.m.
AIA Connecticut
370 James St.
New Haven
www.aiact.org

THURSDAY 27 EXHIBITION OPENINGS
Pablo Helguera:
Committed Explanations in Geography
6:00 p.m.
Cooper Union
7 East 7th St.
www.cooper.edu

Tracey Moffatt:
Plantation & Other
6:00 p.m.
Tyler Rollins Fine Art
529 West 20th St.
www.trfineart.com

SYMPOSIUM
The Military-Industrial Complex Revisited: Eisenhower’s Warning at 50
7:00 p.m.
The New School,
Wollman Hall
65 West 11th St.
www.newschool.edu

TOWN HALL
Harlem’s Future
7:00 p.m.
Museum of Art and Design
2 Columbus Circle
www.madmuseum.org

FILM
Joan Mitchell: Portrait of an Abstract Painter
7:00 p.m.
Corcoran Gallery of Art
500 17th Street NW
Washington, D.C.
www.corcoran.org

FRIDAY 28 LECTURE
Kim Mockler: Maurice Fatio: Palm Beach Architect
7:00 p.m.
The Wolfsonian
1001 Washington Ave.
Miami
www.wolfsonian.org

SYMPOSIUM
How to Publish Book Reviews
6:30 p.m.
The New School
Arnold Hall
55 West 13th St.
www.newschool.edu

FILM
A Proposition by Chus Martinez: aren’t we living in a world where headless men only desire decapitated women?
7:00 p.m.
New Museum
235 Bowery
www.newmuseum.org

SATURDAY 29 LECTURE
2010 ADA Accessibility Standards & The NYC Construction Code
Trespa New York
Design Center
62 Greene St.
www.sarany.org

MONDAY 31 SYMPOSIUM
The Man Who Saved New York: Hugh Carey and the Great Fiscal Crisis of 1975
6:30 p.m.
Tenement Museum
108 Orchard St.
www.tenement.org

FEBRUARY

TUESDAY 1 LECTURE
Christopher Heuer: Durer’s Folds
6:00 p.m.
NYU Institute of Fine Arts
1 East 78th St.
www.nyu.edu/gsas/dept/fineart

EXHIBITION OPENING
The Emperor’s Private Paradise: Treasures from the Forbidden City
9:30 a.m.
Metropolitan Museum of Art
1000 Fifth Ave.
www.metmuseum.org

EVENT
Edible Manhattan
6:30 p.m.
Tenement Museum
108 Orchard St.
www.tenement.org

WEDNESDAY 2 EXHIBITION OPENINGS
Luis Camnitzer: A Retrospective
11:00 a.m.
El Museo del Barrio
1230 Fifth Ave.
www.elmuseo.org

Plywood: Material, Process, Form
10:30 a.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

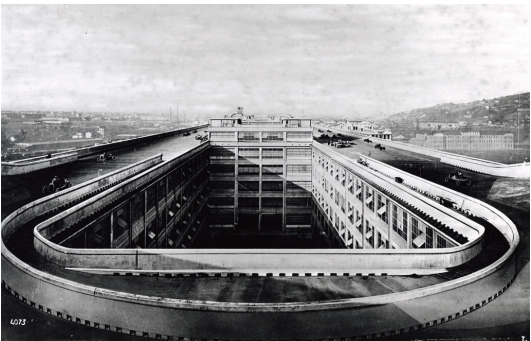
Gabriel Kuri: Nobody needs to know the price of your Saab
10:00 a.m.
Institute of Contemporary Art
100 Northern Ave.
Boston
www.icaboston.org



C. BAY MILIN

EZRA STOLLER
Yossi Milo Gallery
525 West 25th St.
Through February 12

The works of award-winning American photographer Ezra Stoller are the subject of a new show at New York’s Yossi Milo Gallery. Using a large-format camera, the Chicago-born Stoller documented the interiors and exteriors of many architectural landmarks of the 20th century, including the Guggenheim Museum, the Seagram Building, the Salk Institute, Fallingwater, and the TWA terminal at JFK Airport. Often hired by the leading architects of the day, the pioneering architectural photographer was valued for his ability to make the images seem almost three-dimensional, despite the two-dimensional medium. Stoller often worked with black-and-white film, waiting hours, sometimes even days, for just the right light to capture the essence of a structure. (A building photographed by him was said to have been “Stollerized.”) The current exhibition also features Stoller’s photographs of less imposing buildings, like Marcel Breuer’s Starkey House in Duluth, Minnesota and Paul Rudolph’s Walker Guest House in Sarasota, Florida.



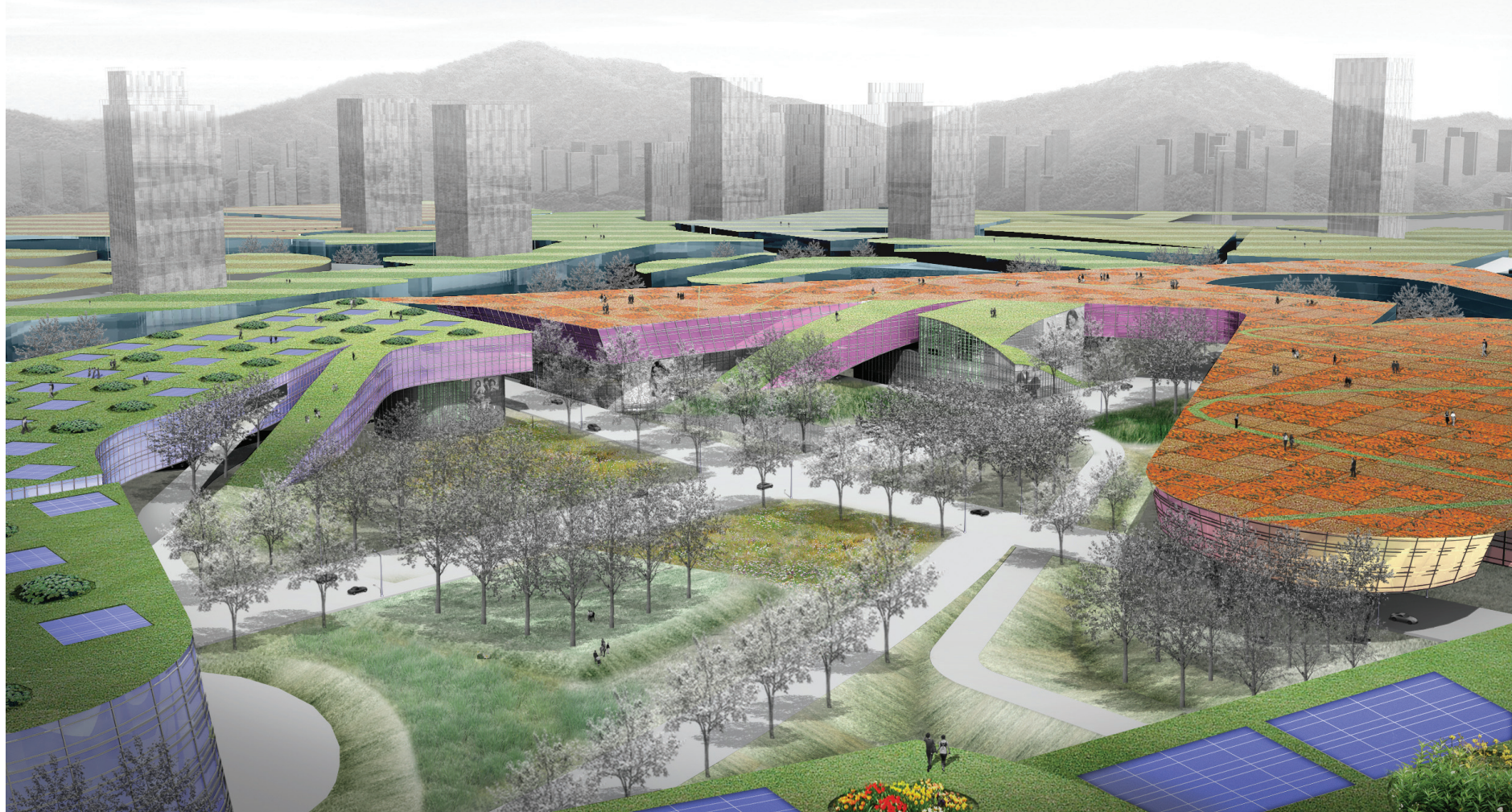
DYLAN LATHROP

VERTICAL URBAN FACTORY
Skyscraper Museum
39 Battery Place
January–June 2011

Manufacturing was the bedrock of many American cities—steel in Pittsburgh, cars in Detroit; even costume jewelry was synonymous with Providence, Rhode Island. A new exhibit at the Skyscraper Museum in Battery Park City takes a look at urban manufacturing and its uniquely vertical history. Guest-curated by Nina Rappaport, the show is divided into three sections—Modern, Contemporary, and New York—and features over 200 images, drawings, and diagrams, as well as nine architectural models created with state-of-the-art computer fabrication. A series of films by Eric Breitbart takes a peek at factories’ inner workings, leading the viewer on a tour via the many conveyor belts and assembly lines. In addition to typical American factories like Henry Ford’s Highland Park in Detroit, the exhibition looks at Hong Kong’s “flexible factories” of the 1960s, and modern manufacturing facilities that aim to reuse older spaces and bring industries back to urban centers. The exhibition also gives a voice to the manufacturing history that existed in New York City, including the Garment District in Midtown and the “vertically-integrated skyscraper factories” that published *The New York Times* and *The Daily News*.

MARSHING ORDERS

A Landscape Manifesto
Diana Balmori
Yale University Press, \$65.00



COURTESY BALMORI ASSOCIATES

She calls it a “manifesto” but Diana Balmori’s book is much more—a history of landscape, a study of attitudes toward nature, a monograph, and a call to arms with a very radical battle plan.

Balmori traces the ecological disaster we face today to the 18th-century English Landscape School (William Kent, Capability Brown, Humphry Repton) which, influenced by classical landscape paintings, created consciously designed land-

scapes that erroneously came to be associated with “nature.” Revered as the opposite of the “industrial” and “fueled by the Romantic movement,” the idealized English landscape was brought to America, where there was a very different climate. Here, native forests were cleared, first for grazing, then for 19th-century suburbs and parks where grass-covered land was considered “natural,” though it was grown with seeds from Europe. As

this country settled into regions with varying climates, “the American Lawn” persisted in increasingly unnatural ways until it became what Balmori calls “the Industrial Lawn.”

The Industrial Lawn demands pesticides, sucks from the water supply, creates pollution and waste, and minimizes species diversity. “The machines (mowers, aerators, leaf blowers, weed whackers, edgers) that groom our grass all consume fuel,” explains Balmori,

which contributes “to the formation of acid rain, ozone, and greenhouse gases, and cause respiratory problems.” The Environmental Protection Agency “estimated that in 1984 more synthetic fertilizers were applied to American lawns than the entire country of India applied to all its food crops.”

Balmori may be uniquely qualified to consider ways to alleviate the problems a romantic idea of landscape has created. An architect

Public Administrative Town Masterplan, Sejong, Korea

trained in Argentina, she later earned a PhD in the Urban History at UCLA and a Certificate in Landscape Design at Radcliffe College. She has worked primarily as a “landscape artist” for the last two decades and taught the subject at Yale, and her firm, Balmori Associates, has won numerous international competitions. Matte finish, soft focus drawings, computer renderings, **continued on page 29**

SPACE MAKERS

Bloomberg’s New York: Class and Governance in the Luxury City
Julian Brash
University of Georgia Press
\$69.95, cloth; \$24.95, paper

It’s always bracing to read urban studies not written by architects. *Bloomberg’s New York: Class and Governance in the Luxury City* is an

exhumation of the three (and counting) terms of Mayor Mike, written by Julian Brash, who is an anthropologist and therefore refreshingly uninterested in arguments based on aesthetics. Brash is primarily concerned with issues of class—always a tricky and elusive subject—and the commodified “place-making” promoted by Bloomberg stalwart and former deputy mayor Daniel Doctoroff, described here as a “youthful man blessed with a preternatural ability to maintain both a set jaw and an ingratiating grin.”

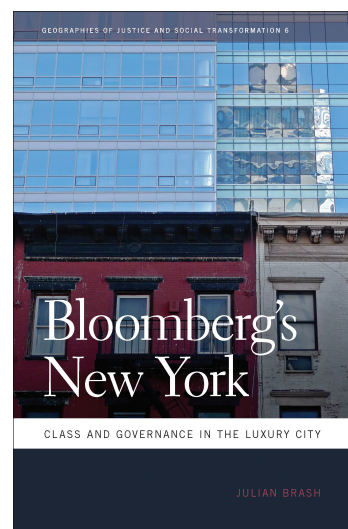
Brash makes it clear that his allegations of class warfare are tied to “the production of space,” and it is that focus that makes *Bloomberg’s*

New York worthwhile reading for architects and planners. He examines the Bloomberg administration’s various over-scaled proposals for Hell’s Kitchen (“Hudson Yards”), a key puzzle piece in Doctoroff’s unsuccessful attempts to bring the 2012 Olympics to New York. Brash reveals that the plan’s ultimate defeat was due in large part to the ability of neighborhood groups, including the Hell’s Kitchen Neighborhood Association and Community Board Four, to co-opt the Bloomberg administration’s use of rhetoric and renderings that promoted an idealized, “elite” city.

Beyond issues of who’s part of “the elite” and who’s not (and Brash

applies the term too often and too vaguely) the “luxury city” has, in fact, become a reality, and Brash smartly ties class politics to place-making. By examining Hudson Yards in detail, Brash shows how a supposedly “placeless” group he calls the “Transnational Capitalist Class”—bankers, investors, and developers with global aspirations—don’t “transcend space,” but in fact inhabit and change the city on a very local scale. Brash’s insights here are thoughtful and intricate, offering a more vivid, not to mention more accurate, explanation than the tired and simplistic label “gentrification.”

In fact, **continued on page 29**



MARSHING ORDERS continued from page 28 and photographs of their projects (along with some by other designers) are shown here to illustrate the approaches she advocates. The images have a slightly abstract quality, because they are propositional, as well as in many cases, real.

This author has studied the ways that water, pollutants, chemicals and other aspects of the ecosystem interact, and how design can correct some disastrous contemporary practices. Balmori wants to create places where humans, plants, and various forms of animal life can coexist. She also believes that ecological processes need to be visible—and beautiful. Bemoaning the fact that “there are no great visual images emerging from sustainability as there were from industrialization,” Balmori invokes the very strong images of modernism by comparison: “The modern movement’s invention is basically an object (architecture) standing on a flat plain (landscape).”

Balmori’s intention is to stitch these disparate elements back together. She is interested in “shaping spaces... not objects within the landscape” and “in connecting *visibly* with as many elements of the rest of nature as possible.” The term she uses to describe “the new area *between* water and land, or the seam *between* architecture and landscape” is “interface,” a concept she developed with archi-

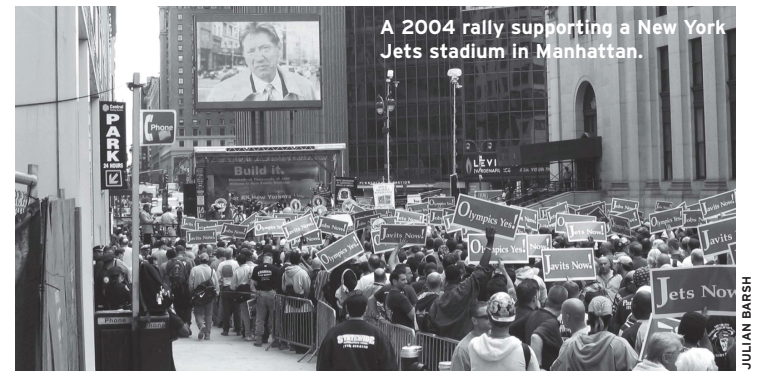
tect Joel Sanders at Yale.

The best example of interface shown in the book is the Public Administrative Town of Sejong, Korea, about an hour from Seoul. Balmori Associates won an international competition to develop its masterplan and to design its first government building, though later ones will be awarded to other architects in subsequent competitions. The plan, at first, looks revolutionary—more like a game board or park than the center of a city. All the buildings have green roofs, which she advocates, especially if they are visible. Since pedestrians can walk on the tops of the buildings as well as on the ground, there are entrances on both levels. Sejong, which is under construction now, seems radical, if not impossible, before you read *A Landscape Manifesto*. But after soldiering through the book (not always easy, since though it is very clearly written, it is densely packed with ideas), this completely new kind of town makes an enormous amount of sense.

Balmori herself would be the last to see Sejong as a final solution, as she is ruthlessly self-critical. She views every project as an experiment. Hers is a manifesto with hypothetical bent.

HISTORIAN AND CRITIC JAYNE MERKEL WRITES FOR ARCHITECTURAL DESIGN, ARCHITECTURAL RECORD, AND OTHER PUBLICATIONS.

SPACE MAKERS continued from page 28 I would go a step further than Brash and say that while “transnationals” do indeed occupy and transform physical space in the city, they often do so in a deliberately non-contextual way that is the very definition of placelessness. Many of the startlingly daring condominiums, for example, built during Bloomberg’s first two terms from 2002 to 2009, were promoted more often as good investments than nice places to live. Some of the flashier projects seem completely shrink-wrapped and divided from the city, marketed as opulent interior worlds uncorrupted by the neighborhood lurking outside. Tsao & McKown’s William Beaver House in the Financial District has an indoor dog run, a movie theater, and an on-site auto mechanic. Annabelle Selldorf’s 200 Eleventh Avenue in West Chelsea has an elevator that lifts your car directly into your apartment. Meanwhile, Trinity Real Estate president Jason Pizer, who manages Trinity Church’s six million square feet of space in a neighborhood north of the church that he insists we call “Hudson Square” (in honor of the previous Hudson Square neighborhood that Trinity helped to destroy between 1867 and 1918), refers to the church’s vast parcels of land as “the portfolio.” Under Bloomberg, much of the physical space of New York became a kind of three-



JULIAN BARSH

dimensional futures market.

There is much to enjoy in New York City under Mayor Bloomberg, notably new public spaces like Hudson River Park and Brooklyn Bridge Park and the High Line. And I certainly don’t feel nostalgia for the “good old days,” 20 or so years ago, when there were 2,605 murders in a single year (1990) and New Yorkers regularly carried “hold-up money” (usually a crisp \$100 bill) in order to have something to offer the inevitable mugger. But over the last decade, things have definitely swung towards a monocultural, less sustainable city. Brash points to New York’s lack of economic diversification as a disturbing trend, and this is where his argument against the “Bloomberg Way” is most convincing. A city overbuilt with offices, condominiums, and chic restaurants for the “creative class” isn’t actually very creative urban planning. When I first moved

to Cobble Hill in Brooklyn 15 years ago, there was still an active furniture factory at the corner of Smith and Warren Streets. Now it’s a condo. It’s impossible to imagine light manufacturing in my neighborhood today; industrial spaces have universally transformed into boutiques and bars.

Pizer, in a recent interview in *Trinity News*, practically crowed about the death of industry in Hudson Square: “[In] 1999 we were still primarily a printing area, and to see the portfolio morph from light industrial into the creative office tenants we have now is very exciting.” Exciting? I find the over-reliance on “creative office tenants” a precarious gamble. A city built only for the “elites” means that if they go down, we all go down.

FRAN LEADON IS AN ARCHITECT AND CO-AUTHOR, WITH NORVAL WHITE, OF THE FIFTH EDITION OF THE AIA GUIDE TO NEW YORK CITY.

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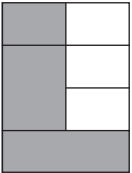
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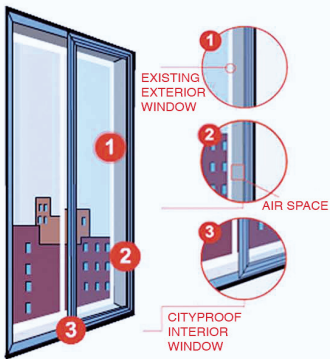
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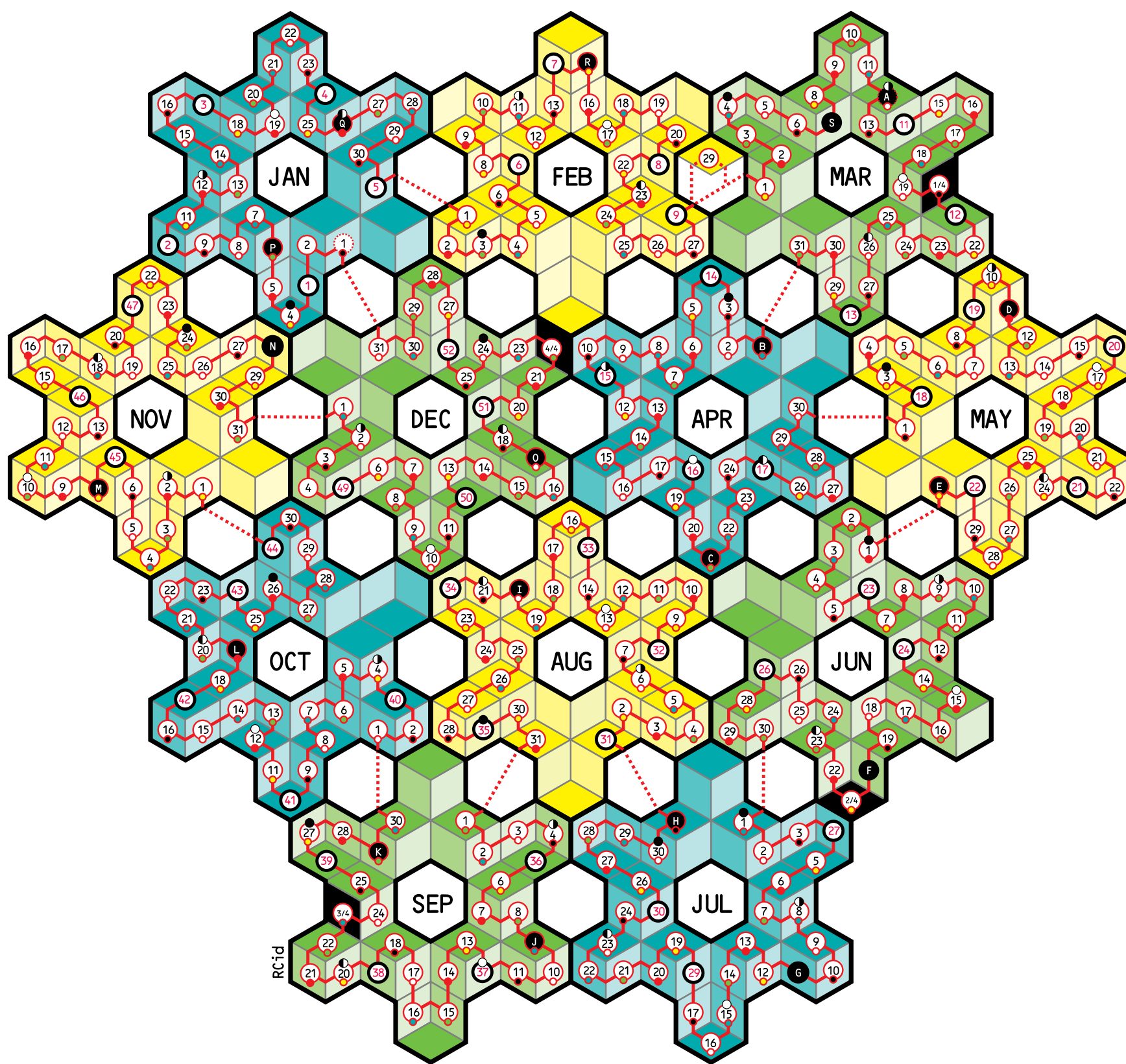
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2011



Ricid

RICARDO CID

BACK AT SQUARE ONE

While contemplating a World Cup soccer calendar last year, Mexican artist and designer Ricardo Cid was reminded of the ancient Aztec calendar in the shape of a circle. Cid had an epiphany: Why not create a new calendar form that is a mash-up of different ways of tracking the year? The result is his 2011 "Neo Aztec" calendar, above. It folds the linear Gregorian year

we follow today into the circular format of the Mayan year adapted by the Aztecs. Cid's diagram represents one earth year. Each numbered square equals one day and each color group one month, with dotted lines indicating a change in months. Mondays are outlined with black circles, demarcating the Gregorian week (and other colored dots reflect car-coding

for congestion control in Mexico City), while black-filled circles with letters from A to S show the first day of each Mayan month (the Mayan "Mexico" New Year is on March 12). Every grouping of blue, yellow, and green days adds up to a trimester, and the beginning of each season (winter, spring, summer, fall) is marked with a black square in each of the

equinoxes (March 20, September 23) and solstices (June 21, December 22). As a whole the diagram evokes a molecular structure or—for fans of '80s video games—the tessellated screen of Q*bert. As you start hopping through 2011, be sure to note the dotted detour that loops back to capture an extra square for Leap Year. Got it. **MOLLY HEINTZ**

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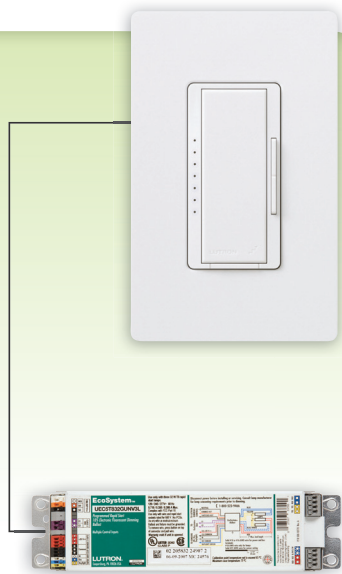
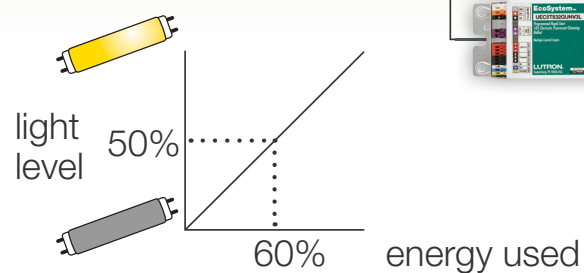
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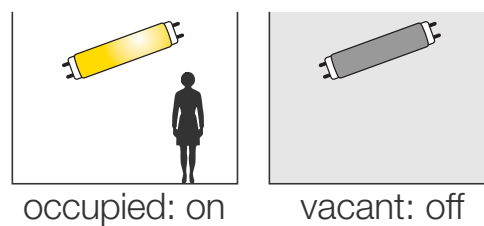
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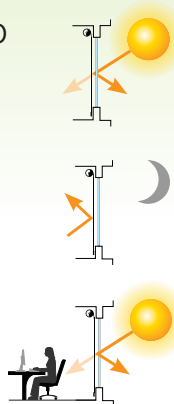
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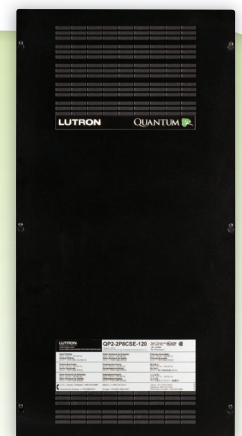
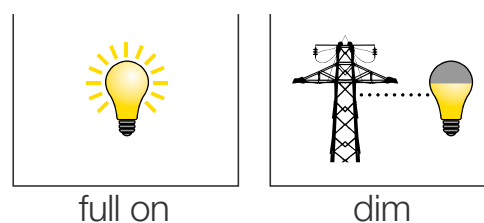
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Produced by Aaron Seward

Every architect has one. It may not be black, and it may not be little, but somewhere, in some form or another, every designer in the profession keeps a list of the names and numbers of his or her most trusted sources: engineers, consultants, fabricators, and suppliers of all stripes, each one cherished for its own peculiar virtue.

Just as sure as these prized directories are like a poker player's cards (best kept close to the chest), *AN* sets out on a quest each year to ferret them out, calling our own best sources, button-holing architects in New York and across the region to shake them down for the those to know in the building industry. The result, which you now hold

in your hands, is our most anticipated feature of the year, our own little black book of sorts: *AN's* favorite sources issue.

As always, these sources have been culled from the best buildings completed in 2010. As is appropriate, you will notice many familiar names—the ineluctable cornerstones of the business—but you will also be pleasantly surprised to find more new faces among the crowd. From bricklayers in Baltimore and master plasterers in Massachusetts to multinational engineering firms and global door-hardware dealers, this best of the best file is the place to start thinking about whom to hire for your own projects in the works.

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NIC LEHOUX

“**Bond Brothers** brought their A-team to work on the MIT Media Lab, demonstrating an unusually high level of construction, as close as possible to Japanese quality as can be found in the U.S.”

Joe Pryse
Leers Weinzapfel
Associates

“Working on Sperone Westwater, **Sciame** was really familiar with the Bowery, which was helpful, especially when it came to the below-grade aspects of the project. It's quite tricky in that neighborhood; there's a lot of old stuff, water mains and pipes, and you don't know what's there until you test the site.”

Michael Wurzel
Foster + Partners

“**J.F. White** worked on the foundation, utilities, and sitework for the Cambridge Public Library, and demonstrated great teamwork on a very difficult site. They're about getting the job done and are very responsive.”

William Rawn
William Rawn
Associates Architects

“Ted Kalriess of **KCM** actually built a mock-up of the Kogod Cradle [theater] in his backyard to show the drywall contractors that they could install the inner wall as easy as baseboard by bending poplar strips instead of the steamed cedar. I don't know of many GC's who would go that extra distance.”

Michael Heeney
BingThom Architects

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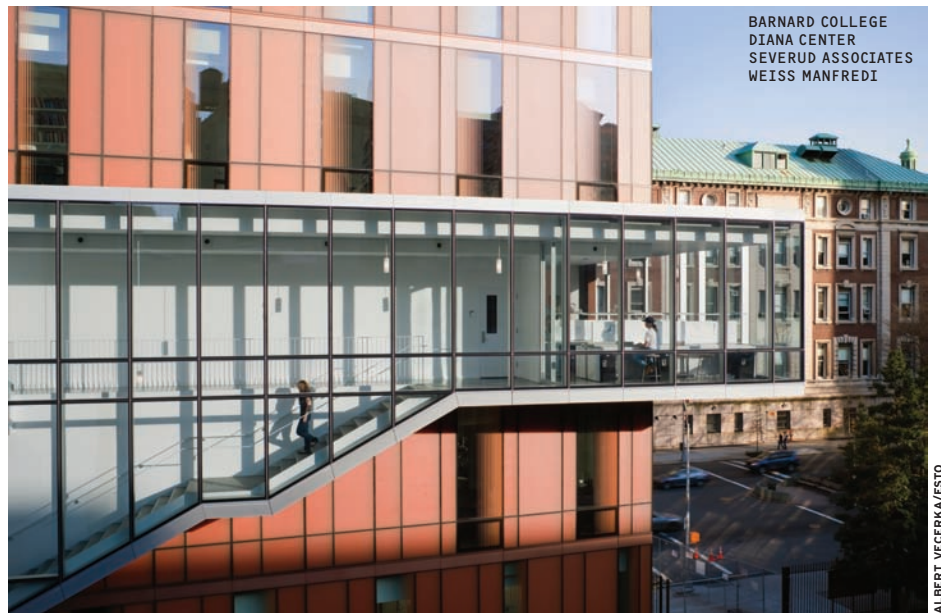
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NIC LEHOUX

“Altieri Sebor Wieber would be our first choice of doing mechanical engineering on any complicated project. They tend to be a little more expensive than some, but they’re just great to work with.”

Carl Stein
Elemental Architecture

“In order to save critical program space at the Diana Center, and to feature views of the campus, one of the fire stairs and two key classrooms were cantilevered from the side of the building. Severud helped develop a concrete-steel hybrid structure with cantilevered concrete portions grafted on a steel frame, allowing for greater interior spans and considerable savings in cost and time.”

Michael Harshman
Weiss Manfredi

“Weidlinger Associates was very creative in figuring out how to implement Maki’s custom details, such as the unique atrium stair at the MIT Media Lab. The construction level was of the quality of Japanese construction.”

Joe Pryse
Leers Weinzapfel Associates

“We don’t usually have good luck with MEP engineers, but James Posey Associates were a pleasant surprise. Gilman Hall required a lot of close coordination with the existing architecture and they delivered. They drew sections and understood where their ducts were going.”

Alex Diaz
Kliment Halsband Architects

“The engineers from Robert Silman Associates were an important part of Eldridge Street Synagogue team from the beginning of the project. Something as simple as curving a rib created variable stresses across the window, and the engineers took it upon themselves to load it with weights to find out what the maximum force would be when the window expanded.”

Deborah Gans
Gans Studio

“One Madison would not have happened without Cantor Seinuk, as it is a very narrow building with a 12:1 height-to-width ratio. This is the narrowest possible range to build on, and they helped develop a cruciform

structural system with six columns and sheer walls buried in the structure. This meant that the exterior curtain wall could be opened up, so there was virtually no structure to block the views, helping to create a sense of openness. They also convinced us to use high-strength concrete, which had at the time never been used in a residential building. Finally, they designed a liquid-mass damper system of three large tubs of water to reduce the swaying of the building.”

John Cetra
Cetra Ruddy Architecture

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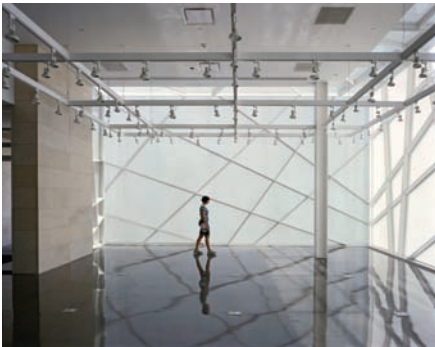
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ROBERT BENSON



BRIAN ROSE

TOP:
CAMBRIDGE PUBLIC LIBRARY
GARTNER STEEL AND GLASS
WILLIAM RAWN ASSOCIATES
ARCHITECTS

ABOVE:
QUEENSBOROUGH COMMUNITY
COLLEGE, KUPFERBERG
HOLOCAUST RESOURCE CENTER
TEK ARCHITECTS

“We achieved the smooth, sloped ceiling of parallelogram panels below the Juilliard cantilever with **Cladding Corp’s** Eternit fiber reinforced cement panel. Creating a continuous skin from the exterior to the interior, this was the first time this material was used in a horizontal orientation. And Cladding Corp collaborated closely with us to develop the detail.”

Heng-Choong Leong
FxFowle

“**Gartner Steel and Glass** played a central role working on the double-skinned curtain wall of the Cambridge Public Library. Gartner listens to what needs to be done and does it.”

William Rawn
William Rawn
Associates Architects

“For the Boston MFA, we wanted a minimal and elegant glass and metal enclosure, and were privileged to work with **Seele**. They were able to deliver the refinement of detail and structure we were looking for. The visual simplicity of the envelope belies its complexity.”

Michael Jones
Foster + Partners

“**Spectrum** worked with us to develop the red metal back pan of the translucent etched glass that simulates the surrounding brick at the Diana Center. The combination creates differing color and texture effects, depending on the time of day, and was tested on site at full scale with the glass.”

Michael Harshman
Weiss Manfredi

“The atrium at the Peace Institute essentially links three buildings with large office windows overlooking the space. We wanted large, 11-foot-tall, single-glazed and tempered glass, unusual for interiors. **Tidewater Glazing** did an impressive job installing with all-concealed frames so you don’t see anything but glass from floor to ceiling.”

Paul Gross
Safdie Architects

“You usually see **Wausau** on big, high-profile towers, but they were happy to work with us on residential to get the maximum height and sound insulation we needed.”

Sara Loperголо
Selldorf Architects

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MICHAEL VAN VALKENBURGH
ASSOCIATES

“The LEED consultants for One Bryant Park played a critical role in the project, and **e4**

handled the very long process very efficiently.”

Serge Appel
Cook + Fox

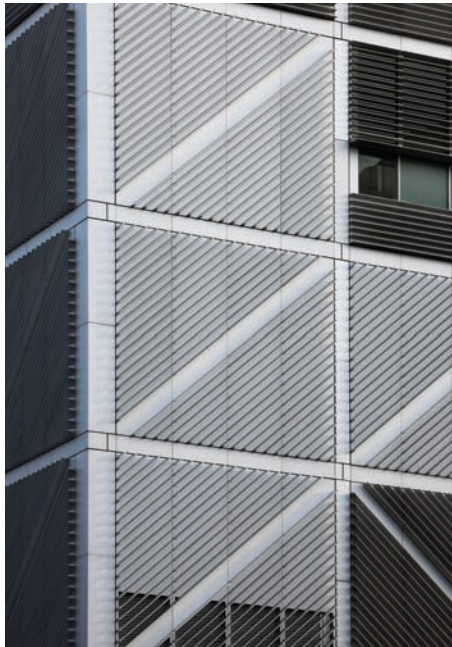
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CHRIS COOPER PHOTOGRAPHER



MICHAEL MORAN

“During the design of Juilliard, **A. Zahner Company** perfected the seamless, smooth, bent metal ‘slow stair’ along the east facade on Broadway. In construction, they produced both a mockup and a final product that achieved the design requirements and has become a signature feature on the interior and the exterior of the building.”
Michael Syracuse
FxFowle

“**Competition Architectural Metals** handled metal restoration and new railings at the Morgan Library. Their work on the central oculus skylight demonstrated great craftsmanship on the most complicated design component of the project with appropriateness for a historic setting.”
Cleary Larkin
Beyer Blinder Belle

“We were looking for a liquid feeling from the ceiling of the Riverpark Restaurant that somehow also looked like a found object. We’ve worked with **M. Cohen & Sons** for a long time. We’ll come to them with a crazy idea, and they always say, ‘let’s see what we can do’.”
Peter Bentel
Bentel & Bentel
Architects and Planners

“Greg Emore of **Geronimo** is a great metal forger and caster, but he’s also a hands-on artist. You give him an idea and he’ll find a way to build it.”
Jun Aizaki
crème

ABOVE, LEFT: JUILLIARD SCHOOL EXPANSION
A. ZAHNER COMPANY
FXFOWLE

ABOVE, RIGHT: COLUMBIA UNIVERSITY NORTHWEST CORNER BUILDING
BANKER STEEL
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“We wanted to make sure that the millwork at the Riverpark Restaurant was beautiful but also expressed a sense of wind and weather. **Allegheny Millwork** was really interested in getting it right.”
Peter Bentel
Bentel & Bentel
Architects and Planners

“**Eastern Millwork’s** work is an extension of the curtain wall experience at the Rockefeller University Collaborative Research Center. They were very sophisticated in understanding the three dimensional modeling and with changes that worked with their milling.”
Paul Broches
Mitchell/Giurgola
Architects

“**Mike Meline** is great because he gets the whole value engineering thing. He’ll suggest alternatives with materials, finishes, he comes up with great ideas.”
Jun Aizaki
crème

“In the kitchen of a Long Island City residence, we used **MJA Millworking** to custom fabricate the cabinetry. The reclaimed teak from Terramai was hand-rubbed with essential oils and lap-joined to create the kitchen’s shell, suffusing the design with a warm texture.”
James Ramsey
Raad

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MICHAEL VAN VALKENBURGH ASSOCIATES



MARTIN EDWARDS

“The light color is great at the Rockefeller University Collaborative Research Center, and it was very important to get a uniform level from the ceiling to the floor, which is very difficult. **Cline Bettridge Bernstein** kept it conceptually in line with the rest of the building.”
Paul Broches
Mitchell/Giurgola Architects

“Susan Tillotson of **Tillotson Design Associates** worked tirelessly to create a beautiful lighting design for The Wright that was also practical to implement. And she secured excellent prices with a number of manufacturers.”
Andre Kikoski
Andre Kikoski Architect

“Beyer Blinder Belle has worked with **Renfro Design Group** before on numerous projects and we’ve enjoyed a good working relationship. Renfro has extremely talented lighting designers who understand how to be effective while also being unobtrusive. It helps when the architect and lighting designer share the same goal.”
Cleary Larkin
Beyer Blinder Belle

“**Linea Light’s** new LED fixtures are these perfect cubes of crystal glass with a satin-like finish. They’re very elegant.”
Peter Bentel
Bentel & Bentel Architects and Planners

We have worked with **Phoster Industries** on several projects. They specialize in bigger LED installations of 200 5" Avenue and the pendant lighting in the lobby along with a custom crystal enclosure. because it was custom they were manufacturing the heat sink for the LED. We wanted to minimize what was visible so it was like a glowing crystal. Getting the wire integrated into it so it was a beautiful finished project was a challenge.”
David Burns
STUDIOS Architecture

TOP:
BROOKLYN BRIDGE PARK
DOMINGO GONZALES ASSOCIATES
MICHAEL VAN VALKENBURGH ASSOCIATES

ABOVE:
RIVERPARK RESTAURANT
LINEA LIGHT
BENTEL & BENTEL ARCHITECTS AND PLANNERS

“**Domingo Gonzalez Associates** have got a very keen design sense about landscape. Every designer likes to be on show, but Gonzalez is a lot more subtle than that.”
Stephen Noone
Michael Van Valkenburgh Associates

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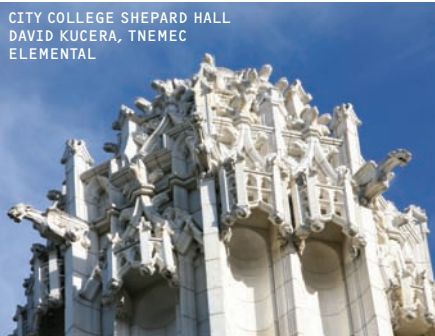


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“There aren’t many people manufacturing tiles in this country anymore and **Boston Valley** has been around forever. They not only do restoration work, they’ll work with you to custom-make anything you need. They are real artists.”
Sara Lopergolo
Selldorf Architects

“**Hilgartner** was the stone subcontractor for Gilman Hall. They also did the wall veneer and painting, and did a very good job. The floor of the atrium is marble salvaged from old 19th-century book stacks. They pulled out the stone, re-cut it, polished it, and installed it beautifully.”
Alex Diaz
Kliment Halsband Architects

ABOVE:
GILMAN HALL
HILGARTNER NATURAL
STONE COMPANY
KLIMENT HALSBAND
ARCHITECTS

“We wanted the whitest concrete we could get for the Riverpark Restaurant. We worked closely with **Oso Industries** and developed a relationship with them to get the color and the finish we wanted.”
Peter Bentel
Bentel & Bentel
Architects and Planners

“The public spaces at the Institute of Peace have Portuguese limestone floors, and **Lorton Stone** took a lot of care installing it with very tight joints to get the seamless look we were after.”
Paul Gross
Safdie Architects

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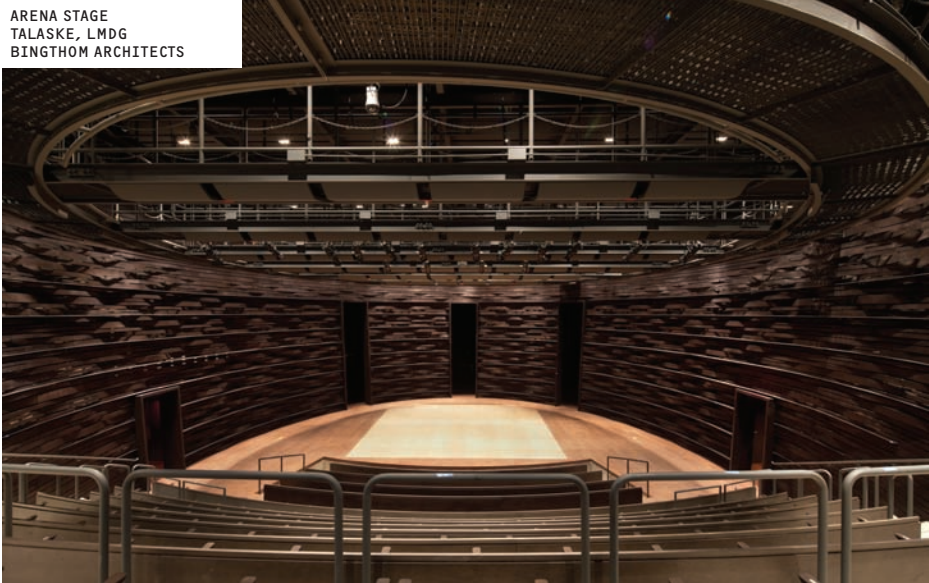
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“The glass-covered courtyard at the MFA presented complex challenges. It had to be a durable space, but at the same time had to provide an acoustical environment suited to a broad variety of functions. We worked with **Acentech**. The result has been remarkable. I personally have attended jazz concerts, choir recitals, and speeches in the space, and in spite of its seemingly solid surfaces of glass and stone, it has performed exceptionally well in ever instance.”
Michael Jones
Foster + Partners

“**Rick Talaske’s** acoustics team from Chicago were incredible working on the Kogod Theater at the Arena Stage. They were willing and able to go way beyond the black boxes when they understood we wanted an oval space. No easy task, but they were as determined as we were.”
Michael Heeney
BingThom Architects

“At the New Meadowlands Stadium, the AV and IT all run off of one giant, structured cabling system, what they call in the industry a fiberoptic backbone. It also controls the security cameras and access control systems. We worked with **WJHW**. They’re one of the best—if not the best—consultants in the industry, for stadiums particularly.”
Craig Schmitt
Ewing Cole

“We worked with **Great Eastern Ecology** on what life already existed at the Brooklyn Bridge Park site and what we could introduce.”
Stephen Noone
Michael Van Valkenburgh Associates

“Glenn Boornazian at **Integrated Conservation Resources** is the expert in the material conservation field. After an initial survey of issues at the Morgan Library, we were able to leave the restoration up to them.”
Cleary Larkin
Beyer Blinder Belle

“**Donald Kaufman** is an incredible color consultant and a gem at what he does—and very few people do what he does! You bring him a project or an idea and he finds custom colors or a palette that are specific to the project. You work back and forth with him and he fine-tunes the color until it is just right. He works with interiors and exteriors and really considers the light.”
John Keenan
K/R Architects

“The state-of-the-art black box Willson Theater at Julliard required a theater consultant who could understand and solidify the client’s needs and also coordinate with the architectural, electrical, and mechanical requirements. **Fisher Dachs Associates** spoke the language of the whole team and provided an integrated design.”
Michael Syracuse
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“Linda Ross of **Ross Art Studio** does lots of cast glass for major artists. Her love of glass and understanding of complex three-dimensional forms allowed her to really grasp the kind of piece we were looking for to complete the new rose window at the Eldridge Street Synagogue.”
Deborah Gans
Gans Studio

“Working on a large art piece like the new rose window was a very collaborative project that required craftspeople at **The Gil Studio** to actively interpret our drawings and translate them into materials. They were also game to try stained glass technology that hadn’t been used before in this country.”
Deborah Gans
Gans Studio

“**Moduline**, in our experience, has always been an excellent resource where a window solution that isn’t “off the shelf” is required. On The Setai, their engineering division took the challenge in hand, working closely with the design team and construction management team to develop a product that met the design intent as well as the technical, temporal, and cost criteria.”
Gregory Karn
Gwathmey Siegel & Associates Architects

“PS90 is not a New York City landmark, but it is on the National Register of Historic places. It was a strange situation because no one knew how to proceed. **Northern Window** worked with landmarks to get historic profiles for new windows that would also be energy efficient.”
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Upland, CA;
909-949-1601
www.californiaskateparks.com
Fiber Soils
P.O. Box 80198,
Baton Rouge, LA;
225-757-9136
www.fibersoils.com
Kelco Landscaping and Construction
40 Austin Blvd.,
Commack, NY;
631-462-2952
www.kelcoland.com
Let It Grow
52 Ackerson St.,
River Edge, NJ;
201-489-9499
www.letitgrow.com

**MODEL MAKER /
RENDERER**
Arch Box
419 Lafayette St., New York;
212-228-9092
archbox.com
dbox
110 Leroy St., New York;
212-366-7277
www.dbox.com
radii
66 Willow Ave., Hoboken, NJ;
201-420-4700
www.radiiinc.com

NURSERIES
Pinelands Nurseries
323 Island Rd.,
Columbus, New Jersey;
609-291-9486
www.pinelandsnursery.com

Halka Nursery
240 Sweetmans Ln.,
Millstone Township, NJ;
732-462-8450
halkanursery.com
Moon Nurseries
145 Moon Rd.,
Chesapeake City, MD;
800-803-TREE
www.moonnurseries.com
Red Hill Nursery
123 Red Hill Rd., Holmdel, NJ;
732-546-5410
www.redhillnurseryonline.com

**PAINTING, PLASTERWORK
& DRYWALL**
Fine Painting
1160 US Highway 22,
Mountainside, NJ;
908-301-1040
www.finepainting.com
Island Diversified
4062 Grumman Blvd., Bldg. 81
Calverton, NY;
631-953-6990
www.islanddiversified.com
**Sweeney Drywall
Finishes Corporation**
316 Codman Hill Rd.,
Boxborough, MA;
978-635-1516
www.sweeneydrywall.com
Zack Painting Company
900 King Georges Rd.,
Fords, NJ;
732-738-7900
www.zackpainting.com

PERMITTING
Goulston & Storrs
400 Atlantic Ave., Boston;
617-482-1776
www.goulstonstorrs.com

PLAYING FIELD
Millenium Sports Technologies
1893 West Kettle Ave.,
Littleton, CO;
303-881-6181

PLAYGROUND EQUIPMENT
Richter Spielgeräte
137 East 25th St., New York;
212-213-6636
www.richter-spielgeraete.de

**PRESERVATION /
CONSERVATION /
RESTORATION**
Artistic Doors and Windows
10 South Inman Ave.,
Avenel, NJ;
732-726-9400
www.artisticdoorsandwindows.com
Gianfranco Pocobene Studio
193 Maple St., Malden, MA;
781-397-0606
Lite Makers
30-55 Vernon Blvd.,
Long Island City, NY;
718-729-7700
www.litemakers.com
Old Structures Engineering
111 Broadway, New York;
212-244-4546
oldstructures.com
Stony Brook Manufacturing
652 Scott Ave., Calverton, NY;
631-369-9530
www.stonybrookmfg.com
**Superstructures
Engineers + Architects**
32 Ave. of the Americas,
New York;
212-505-1133
www.superstructures.com
The van Bergen Company
The van Bergen Company,
Traveler’s Rest, SC;
800-544-8820
www.vanbergen.com

SOIL SCIENTIST
Pine and Swallow Associates
867 Boston Rd.,
Groton, MA;
978-448-9511
www.pineandswallow.com

TENSILE MEMBRANE ROOF
Newmat USA
81 Mahan St.,
West Babylon, NY;
631-261-1498
www.newmatusa.com
Van Deusen & Associates
7 Penn Plaza, New York;
212-868-9090

TECH SUPPORT
Control Group
233 Broadway, New York;
212-343-2525
www.controlgroup.com
Microdesk, Inc.
330 7th Ave., New York;
800-336-3375
www.microdesk.com
Microsol Resources
214 West 29th St.,
New York;
212-465-8734
www.microsolresources.com
Sinu
285 West Broadway,
New York;
212-380-1230
www.sinu.com
Valiant
307 7th Ave., New York;
646-775-2771
www.valiant-ny.com

**VERTICAL
TRANSPORTATION**
Lerch Bates
8089 South Lincoln St.,
Littleton, CO;
303-795-7956
www.lerchbates.com
Otis Elevator Company
10 Farm Springs Rd.,
Farmington, CT;
860-676-6000
www.otisworldwide.com
Van Deusen Associates
7 Penn Plaza, New York;
212-868-9090
www.vdassoc.com

SPERONE WESTWATER GALLERY
OTIS
FOSTER + PARTNERS



JG DOMESTIC
ALIVE STRUCTURES
CRÉME



“Red Bull wanted a natural grass pitch for the stadium. The turf consultant we worked with was **Millenium Sports Technologies**. They’re the preeminent playing field consultants in the country. This one has a sub-air system that blows warm air under the field to get it growing earlier in the season.”
Andrew Leeson
Rossetti

“The facade of PS90 had some major issues. There was some gorgeous terracotta at the parapet, but the rest was crumbling. **Old Structures** worked with the contractor, L&M, to take down the terracotta, mark where it was, and rebuild the parapet with a new CMU backing.”
Mark Ginsberg
Curtis + Ginsberg

“We worked with Edgett Williams and **Otis** to create the moving gallery at Sperone Westwater. Engineering the device was a lengthy process. We wanted it to move as smoothly and slowly as possible because during the journey visitors will be looking at art.”
Michael Wurzel
Foster + Partners

“We worked closely with **California Skateparks** on the design for Pier 25. They did all the shop drawings and build out and were certainly fun to work with.”
Signe Nielsen
Mathews Nielsen Landscape Architects

“The open weave acoustical fabric combined with the eye-level installation of graphics at the Glorya Kaufman Dance Studio required perfect, aligned, and precise printing and installation. Fine Painting and Color X put in the time to perfect the nuances of the printing technology and materials.”
Michael Syracuse
FxFowle

“**Richter Spielgeräte** is European play equipment that breaks the mold. They allow the children to create the play equipment and they use natural materials and wood.”
Stephen Noone
Michael Van Valkenburgh Associates