DS+R’S NEW PEDESTRIAN BRIDGE AT LINCOLN CENTER

CATWALK FOR CULTURE

Lincoln Center now hosts New York’s semi-annual Fashion Week, but this spring a different kind of catwalk will unfold at the culture hub. A slightly skewed pedestrian bridge designed by Diller Scofidio + Renfro (DS+R) will span across 65th Street, linking the main campus to the Rose Building and Juilliard. The bridge represents the last component of the Center’s renovation project.

DETLEF MERTINS, 1954–2011

Every now and then, we are lucky to spend time with someone who quietly ends up playing a big role in reshaping our imagination. Every now and then, our discipline is lucky to meet them, too. Such people change architecture’s aspiration. The field itself becomes more sensitive, more alert. It’s as if everything gets more detailed, and each detail starts to matter, inviting shared fascination and close observation but also offering opportunities for individual designers, scholars and teachers to intervene, to instigate or participate in an active...

HOWELER + YOON TO DESIGN NEW CENTER FOR BSA

Founded as a professional organization in 1867, the Boston Society of Architects (BSA) is one the oldest and the largest AIA chapters in the country. Long located in a historic, if cramped space at 52 Broad Street, the building lacks street frontage, preventing the chapter’s leadership from reaching a broader public. So with the same reinvigoration aims as New York’s Center for Architecture, the BSA is building a new headquarters, one it is hoped will engage chapter members as well as the public at large.

A HELL’S KITCHEN REMODEL

The Department of City Planning (DCP) is proposing a zoning ‘refresh’ for Hell’s Kitchen. On January 24, it presented Community Board 4 with a new zoning framework that attempts to merge community concerns with new uses, especially for 11th Avenue.

The proposed district is bound by 43rd Street to the south and 55th Street to the north and sits between 11th and 12th avenues. The area, once filled with manufacturing and shipping businesses, is now home to the...
Recently on Slate.com, the highly regarded architecture writer Witold Rybczynski in a short essay called “A Discourse on Emerging Tectonic Visualization and the Effects of Materiality on Praxis” took aim at an easy target: how architects express themselves.

With a curiously conditioned timeline—the implosion of Pruitt-Igoe in 1972 leads to the collapse of rigid modernism and the rise of postmodernism—driving architects to theoretical excess—Rybczynski arrives at a list of overworked words, among them discourse, assemblage, conditionality, that do sound vacuous out of context. He ends with a definition of “archispeak” from the Urban Dictionary, and a snicker: “Large, made-up words that architects and designers use to make themselves sound smarter than you (you being the client or the confused observer of design). It does nothing to inform or enlighten the consumer of architecture and mostly serves to numb them into obedience or self doubt.” That sounds about right,” he concludes. Ha. Ha. But now the joke may be on the critic. It is true that architects have an awful tendency to speak in jargons. There’s academic language, a truly codified secret handshake of a lingo teaming with references to books rarely consumed outside of the classroom and to concepts flung light years away from the act of building. Just as opaque are technical vocabularies used by the trade and merged with business and marketing verbiage to explain not much of anything: “propelled multitrade pre-fabrication of hospital components to a new level” is an all too typical example selected randomly from a popular architecture magazine.

That architecture schools are more likely to teach theory and criticism than basic writing in English does not help. Satire aside, complaints about the illegibility of architectural communication go back at least as far as Frank Lloyd Wright who often seemed to write and speak in secret incantations. Rybczynski and the inundation of press that this recently transplanted Dane with relatively patently self-promotional. But its excitement of purpose is contagious, architects strain too often to do, Ingels provides an animated backstory to a definition of “archispeak” from the

HALFWAY UP THE STAIR

Thomas de Monchaux’s article [“Crit. Museum of Fine Arts Boston,” AN_01.01.11] is a welcome critique of Foster + Partners’ modernistic design of the MFA’s new Art of the Americas Wing and a relief from the local architectural connoisseur’s pseu dovrausworthy reviews, albeit given out of respect for this venerable institution. De Monchaux justly cites the shortcomings of the grand staircase but doesn’t mention its ubiquitous hard-edged glass guardrail panels with utilitarian round metal handrails, and its menacingly slippery granite treads and uncomfortably difficult to manage raised step rail in contrast with the elongated tread and shallow risers of the major stair of Rafael Moneo’s Davis Museum in nearby Wellesley College, where visitors “glide” from floor to floor. As the major people mover between floors and the link between the great glass-enclosed atrium and the new galleries (the elevator is hidden from view), this difficult stair interrupts the momentum of flow between floors and disrupts the overall reviewing experience of this very distinguished collection of American Art.

CONTINUED...
PLAYING FAVORITES

What’s the greatest New York building ever? Justin Davidson recently convened an all-star panel to wrestle with the question for a Newsweek magazine feature on the best-ever things about the city, and the discussion heated up rapidly.

Bernard Tschumi got things rolling when he praised buildings such as SANAA’s New Museum for being “a bad citizen, in a good way.” The architect, uniformed as usual in red and black à la Stendahl, said that he used to have a hard time telling visitors what new buildings to see; the options were all too polite. “Now I can tell them about all these exciting new buildings that break the pattern and don’t play the typical New York game of the podium with the tower on top.” Tschumi’s shirking of civic duty didn’t sit well with Robert A.M. Stern. “Well, the buildings that entertain Bernard’s friends, who jet in from wherever, don’t really make any contribution except as big art objects,” he sniped, after Davidson brought up a certain blue building on the Lower East Side. Stern got stern:

“The city can take them, but what are they telling us? They don’t offer any new insights about how people live, or about the relationship to the street or to the sky. Just a new curtain wall, and a strange one at that.”

The panel, which also included Gregg Pasquarelli and Municipal Art Society president Vin Cipolla, eventually found common ground in a near-universal love for Grand Central Station. “It’s a very good citizen,” noted Stern, while the Architectural League’s Rosalie Genevro praised the star-crossed ceilings to, well, the heavens. Lone dissenters, Barry Bergdoll and Winka Dubbeldam, went with the Whitney, “I love the potted plaza below street level, and the little bridge,” said Dubbeldam.

CHEZ OVITZ

The January issue of W magazine devoted a full eight pages to LA architect Michael Maltzan, scoring the first joint interview with the architect and his client, Michael Ovitz. Entitled “The Client Whispers,” it included a Todd Eberle-photographed tour of the 28,000-square-foot house and art collection. The Hollywood powerhouse abandoned his former home, a neo-Georgian monstrosity that he had taken to expanding “every time I made $10,000 as an agent” thanks to some of a pointed advice from Robert A.M. Stern. The architect “walks into the foyer,” Ovitz told writer Kevin West, “looks around, and says, shaking his head, ‘Michael, this house is really a piece of shit.’”

Ovitz rejected some 25 concepts before approving Maltzan’s interconnected trio of steel-wrapped boxes. “I told Michael that I wanted multiple ‘wow moments,’” Ovitz said. “I love it when you walk in and this is going to sound stupid—non-theatrical.”

One major concern was for residents who were divided further east to protect late 19th-century walkups that characterize the neighborhood. Hotel uses will be eliminated throughout the zone, and no new adult entertainment would be able to open for business. For cars driving south down 11th Avenue, a clear divide would emerge: commercial operations to the right and residences to the left. The divide prompted several in the audience to refer to the west side of the corridor as “a wall.”

For a large swath of the area, there are currently no height restrictions. New regulations would place residential height limits at 126 feet (45 feet on the wider streets) and 95 feet on the commercial side. Within the residential zoning, an 80/20 exclusionary housing bonus allows developers to reach the maximum height provided that 20% of the floor ratio be set aside for low-to moderate-income housing. Very few members of the public who spoke said they were satisfied with the ratio. There was further disappointment expressed that the low-income housing did not have to be on site for developers to earn the bonus, though the units must be located within or in an adjacent community district.

One major concern was for residents who already live west of 11th Avenue. Several requested that an anti-harassment/no demotion provision, already provided east of the avenue, be extended to the river. But a spokesperson from DCP said the zoning provisions would be out of the scope of this proposal. Bob Gereke, a local business owner and longtime resident, expressed concern about the effects that investor landlords may have on the character of the neighborhood and on his elderly neighbors in particular. “We have groups of young tenants who we don’t know and who don’t speak to us in the hallways,” he said.

Several others recalled the bad old days of prostitution, drugs, and car theft. “We remember the time when Hell’s Kitchen was a description of this area,” one speaker said to laughter and cheers. “We’ve been here, and now they want to push us out.” For architect and longtime resident D. Lucian Iliesiu, there are aesthetics to consider.

Iliesiu argued that because the Hudson River Park extends into the neighborhood, most notably through Pier 83—making it a newly desirable address—12th Avenue should also be zoned. “It’s not logical to consider the blocks in between 11th and 12th avenues a lower status from a zoning point of view than the blocks eastward,” he said. While the hulking cruise ship terminals obstruct much of street level river views between 43rd and 55th Street, to the south the Intrepid and Pier 83 Park offer uncluttered views.

TOM STOELKER

Gwathmey Siegel’s undulating glass building towers over Cooper Square, but tucked inside you’ll find a much smaller architectural delight: bahr[ché], a new restaurant and wine bar designed by architect Richard Bloch (Dovetail, Bar Masa, Le Bernardin). The dramatic wine wall behind the bar is a feat of verticality, showcasing the restaurant’s collection of 1,500 bottles from around the world. “The wine wall is the focal point; it draws your attention the minute you walk into the room,” said Bloch, who believes that the “whimsy and liveliness” of the design will enhance the experience for patrons at this new venue, whose windows look onto bustling Cooper Square. The wine wall may have some competition from the attention-grabbing 14-foot ceiling, which is draped in metal mesh entwined with suspended pieces of glass, creating a “deconstructed chandelier” intended to evoke the magic twinkling of fireflies on a warm summer evening.

ALYSSA NORDHAUSER

SEND HOUSEWARMING GIFTS AND MICKEY MOUSE EARS TO EAVESDROP@ARCHPAPER.COM
GREEN ROOF AND COOL ROOF DRAINS
Engineered Products
Solution Based
Solution Based

Jay R. Smith Mfg. Co. has the right green roof drain for any drainage application. Our green roof and cool roof drains are adaptable to:
- Built-in-piece design, modular tray design, pre-vegetated mat system design, spiral
- Cool roof design applications.

The drainage off a green roof surface is a particularly important component:
- To maintain optimum growing conditions in the growth medium.
- To managing heavy rainfall without sustaining damage to growth media due to erosion or ponding of water.
- To ensuring the sound engineering and structural integrity of the roof.

CLOUD OVER SOLAR DECAHTON

Student teams working to design and build twenty solar homes in time for this October’s Solar Decathlon were taken by surprise when the Department of Energy (DOE), the competition sponsor, announced a change of venue. Traditionally held on the National Mall, the international exhibition of sustainability has yet to settle into a new home.

The move was announced January 11th but no new site has been named, confusing students who have based their designs on the climatic and site conditions on the National Mall. Citing wear and tear caused by crowds and construction, Bill Line at the National Parks Service said the venue wasn’t the right fit. “The Solar Decathlon is certainly a worthy cause, but construction of so many homes and the equipment involved literally rips up the National Mall,” Line said. “The American public has changed the National Parks Service with maintaining the National Mall as a place they can be proud of, not an area that’s torn up.”

In November the Parks Service completed the National Mall Plan, a document four years in the making that outlines a strategy to reverse the reverred public space. Line insists that the Parks Service did not kick the Solar Decathlon off the mall, rather in December, Secretary of Energy Dr. Steven Chu and Secretary of the Interior Ken Salazar mutually agreed to find a new home for the event. Tom Welch, a spokesperson for the DOE, said officials are searching for a new location and expect an announcement sometime in February, but he declined to give a date. “Everything is open to consideration,” Welch said. “We’re not limiting our search to Washington, D.C.”

Students involved with the competition have organized an online petition campaign, already amassing thousands of names in support of keeping the competition on the 700 acres often called “the nation’s front yard.” The petition points to official Solar Decathlon rules holding potential for damage to the mall.

“We’ve been working on this project for over a year and a half,” said Project Manager of SCI-Arc and Caltech’s entry, told AN. Their project, CHIP 2011, which includes a snug wrapping of vinyl over cellulose insulation, cantal rooftop PV panels, and a sloping cantilever intended—prior to the venue change announcement—to highlight a view of the Washington Monument, has involved 60 students and over $100,000 in donations. “The Mall gives exposure and credibility to what we’re doing,” he added. “I think they’ll be surprised with the backlash.”

GUGGENHEIM SELECTS FIRST SITE FOR TRAVELING COMMUNITY CENTER
MAKE WAY FOR LAB, RATS

The Guggenheim’s plans for a series of peripatetic pop-up pavilions have been closely guarded since last October, when the museum announced that it would partner with BMW to create a traveling urban think-tank and community center that investigates the contemporary urban experience through interactive public events and installations. Three pavilions, each by a separate designer, will travel the world over six years, culminating in a final exhibition at the Guggenheim in 2017 that examines the labs’ findings.

The museum recently tipped its hand, however, revealing project details and preliminary designs for a pavilion by Japanese architects Atelier Bow Wow at a New York City community board meeting in January. The first stop on the pavilion’s world tour will be a slender, vacant lot in Manhattan’s East Village, a site that if nothing else thrives into relief the project’s 2011 theme, Confronting Comfort: The City and You. Currently a rat-infested gravel lot, owned by the New York City parks department, East 1st Street extends though the block, connecting with an existing park at Houston Street and 2nd Avenue, enabling dual entrances to the BMW Guggenheim Lab. David van der Leer, assistant curator for architecture and design at the Guggenheim, declined to comment on the preliminary design, but renderings presented to Community Board 3 in January depict a metal-frame structure with a slightly projecting second story wrapped in mesh that hovers above the open pavilion. A café is shown on the south end of the site. Yoshiharu Tsukamoto of Atelier Bow Wow told AN last fall the lab must be lightweight to accommodate travel. “I like the idea of a courtyard, partially enclosed and also open to the sky,” said Tsukamoto. Van der Leer said the final design will be revealed in late April or May.

At the January meeting Community Board 3 gave the project a green light and plans to work with the Guggenheim to develop project programming. Museum officials told the community board that site preparation could begin in early April. The site would be operational from August to mid-October and open free of charge to the public. In November, the pavilion will be deconstructed and shipped to the next city in the series, whose location has yet to be announced.
NEW DIGS continued from front page

preserved facade—at 290 Congress Street, near the Greenway, developed by Boston Properties. The chapter benefitted from Chapter 91, a Massachusetts law that reserves public uses for waterfront properties; the site is alongside Congress just as it springs over the river. The BSA is paying roughly the same rent for three times the space of their old offices.

After a two-stage competition open to BSA members only, which garnered 19 submissions, the jury selected Howeler + Yoon (H+Y) as the winner. Other finalists included Single Speed Design, Merge Architects, and Hashim Sarkis Studio. The chapter wanted to "level the playing field" between large firms and small, according to BSA president Audrey O’Hagan, so they limited the competition to two weeks and only a single presentation board.

Howeler + Yoon’s design calls for a dramatic, brightly colored staircase visible at the ground level entrance. The staircase wraps up onto the wall and then curves onto the ceiling, drawing the eye and, the BSA hopes, visitors up to the second floor’s 5,000-square-foot gallery. Four conference rooms with curved walls divide the space but also allow for chance run-ins within the gallery. “The conference rooms contaminate the gallery space,” Howeler said. “In the old BSA, the most active space was the elevator. We want to retain the possibility of chance encounters.” Offices are located behind the gallery. A large auditorium is located elsewhere in the building and was not under the purview of the competition.

Though the competition board shows the sculptural staircase in vivid green, H+Y is toying with other color and graphics schemes. “We want it to be punchy,” Howeler said. “We tried not to be too prescriptive, to allow for some creativity in programming strategies,” O’Hagan said. H+Y is also investigating ways in which technology can be integrated into the architecture. “The BSA is a content producer, from lectures and webinars, to workshops on mold abatement,” Howeler said. “So we’re looking at ways in which technology within the space can make it more valuable to members and public.” He cited smart phone applications that would be available only within the space as one idea.

Howeler points out that the second floor gallery is twice the size of MoMA’s gallery for the architecture and design permanent collection. While there are university galleries and at least one alternative gallery—pinkcomma—there are no institutional galleries in Boston wholly devoted to architecture and design. Howeler also said the chapter intends to expand its exhibition program and hire its first full time curator.

For H+Y, the BSA’s stated goals for the competition were met. “Competitions like this are really important for younger firms to get opportunities so you’re not being judged solely on the number of architecture centers you’ve designed,” Howeler said.

ALAN G. BRAKE
In 1971, Moshe Safdie was one of the most famous architects in the world. He was only 33, but his face appeared on the cover of Newsweek as the designer of Habitat for the 1967 World Expo in Montreal. He had submitted the design—basically his master’s thesis for McGill University—while an apprentice in the office of Louis Kahn. Its selection made him an international design star overnight. In 1978 Safdie moved to Massachusetts in order to teach at Harvard’s Graduate School of Design. Many projects followed, notably among them the Yad Vashem Holocaust Museum in Jerusalem and the Montreal Museum of Fine Arts. The firm now maintains satellite offices in Jerusalem and Singapore, but the Somerville, MA, studio remains the firm’s primary home base. Here the staff of seven works in a state-of-the-art model shop from the conceptual stage through full-scale mock-ups for every project. Throughout, Safdie has remained true to the core principles established at the Habitat housing complex: buildability, integration into the public realm, and humanizing the mega scale. Finally, Safdie, not wanting to be a “fly in and fly out” academic, began a fellowship program in his office in 2004. The program endows two full-time architectural researchers, $65,000 each, to spend a year with him exploring a single project to be presented to the staff and inspire future work. The next two years will see an important handful of completed buildings opening in the United States, India, and Singapore.

WILLIAM MENKING

UNITED STATES INSTITUTE OF PEACE HEADQUARTERS
WASHINGTON, D.C.

A research facility, conference center, and museum dedicated to the theme of peacemaking, the $186 million facility is a public-private partnership that will significantly increase the Institute’s programming and activities. The building is organized around two atria, creating spaces for both scholarly research and public activity. The frame and translucent glass roofs suggest the wings of a dove, the symbol of peace.

THE KHALSA HERITAGE CENTRE
PUNJAB, INDIA

This museum and cultural center celebrating 500 years of Sikh heritage has been a work in progress for 13 years. At 70,000 square feet, it sits on a 100-acre site situated between the sand cliffs of the holy city of Anandpur Sahib and Punjab, just north of Chandigarh. It houses galleries for changing exhibitions and a two-level research and reference library centered on a grand reading room overlooking water gardens. Its two sandstone towers have upwardly curving roofs covered in stainless steel to provide communal spaces that respond to the needs of celebrating Sikh aspirations and traditions.

MARINA BAY SANDS
SINGAPORE

A high-density, $5.5 billion resort opening this month unites a 2,560-room hotel, convention center, shopping and dining, theaters, museum, and casino across the water from Singapore’s Central Business District. The 10-million-square-foot urban district anchors the Singapore waterfront and forms a gateway to the city. The three hotel towers are connected to a vertigo-inducing 2.5-acre sky park, which the firm describes as “an engineering marvel 656 feet above the sea that celebrates the notion of the Garden City—the underpinning of Singapore’s urban design history.”

CRYSTAL BRIDGES MUSEUM OF AMERICAN ART
BENTONVILLE, ARKANSAS

This project seamlessly integrates art, architecture, and landscape within a series of wood and concrete pavilions nestled around shallow ponds fed by a nearby natural spring. The design is focused on protecting the natural beauty of its forested site and emphasizes a strong sense of place by utilizing regional materials. Walking trails and a sculpture, including a site-specific work by James Turrell, will link the 100-acre site to downtown Bentonville.
DETLEF MERTINS, 1954–2011 continued from front page

In their own ways, even when with such a special person, architecture itself remembers how to think and maybe how to live in a changing world. The endless simulated warfare and low-resolution chatter in architecture magazines, classrooms, websites, blogs, and tweets is countered by something more subtle. Nuantastic detail starts to have massive effect. Less noise but more to listen to.

These pivotal life-affirming encounters with people that leave us in a simultaneously more thoughtful and active state are all too rare. It’s true that our ever increasingly networked, multi-tasking, and parallel processing environment brings a continuous and seemingly infinite array of people, ideas, images, and documents to us. With the lightest touch on the sensitive surfaces of our ever-present instruments, the world rushes in to our most private spaces. We can listen to almost anyone. And we share, like never before, not despite all that interconnectivity and interactivity, or even because of it, it’s in the end still an extremely small group of people or thoughts that seem to matter. Two ideas or friends are already a lot. And perhaps those that finally matter the most arrive and depart without so much fanfare. Or to say it another way, we don’t realize how lucky we are when they quietly arrive and how unlucky when they quietly leave. They simply become part of our imagination, a part you cannot lose without losing yourself.

When Detlef Mertins arrived for me, at Princeton in the late 80’s, he could not have been more nice, way beyond any Canadian obligations. He was even nice to the conversation itself. Every comment of his, like every text, was sharp without ever being cutting. Every observation was kind, even when critical. Detlef was loyal, forever loyal, to the shared dream of our discipline that architecture can provide the experimental image or even the possibility of a better society, and each discussion was a working through of that potential. He arrived at Princeton as a doctoral student, but he was already our colleague, highly experienced as a writer, curator, and teacher in Toronto. He was older than his age yet simulated the posture of a scholar more interested in what is said and what is not, or not yet exposed. His role was a very public one, as one of the leading scholars of powerhouse corporate firms to those in the archive. In thinking about what was so special about Detlef and therefore so sad in this moment, it is necessary to mention his sensitivity to the private, to the not yet known, to the hidden. His writing, including the failed thinking, that comes just before the definitive statements become public. Detlef’s interviews with architects, from the leading designers of powerhouse corporate firms to those in the boutique or the lab, are particularly revealing. His way of holding the past and the present in mutual respect, each giving space to the other, is unique. This is why he guided the evolution of architectural programs in Toronto and Philadelphia so beautifully, and was a key visiting influence in design schools in Houston, New York, and London, equally at home on the design jury as in the archive. In thinking about what was so special about Detlef and therefore so sad in this moment, it is necessary to mention his sensitivity to the private, to the not yet known, to the hidden.

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.

Transforming design into reality

For help achieving the goals of your next project, contact the Ornamental Metal Institute of New York.

Ornamental Metal Institute of New York
Publisher of Metals in Construction
211 E 42 St | NY, NY 10017 | 212-697-5556 | www.ominy.org

Architect: Gehry Partners
Structural Engineer: WSP Cantor Seinuk Group

NEW LIFE AS A LOBBY?

At press time, the Port Authority of New York and New Jersey was seeking a developer to create a boutique hotel adjoining the Eero Saarinen-designed TWA Terminal at JFK. If you think finding an adaptive reuse for the landmark building would be a no-brainer, then think again. Even temporary uses have had mixed results. It was the perfect backdrop for the movie “Catch Me if You Can”, but it was a disaster as a gallery space when a Jet Blue sponsored opening night party saw hipsters vomiting on the tiny tiled floor. After the airline built their new digs behind the Saarinen, it was thought that the landmark would once again serve as a gateway to planes, but that too became a no-go. Whoever takes up the new challenge to append a hotel, must be willing to work with FAA and Landmark Preservation Commission. Stay tuned.

SWELL TOWER

On a good day, driving north on the West Side Highway is usually stop and go until 57th Street, where traffic sweeps up onto the ramp at Henry Hudson Parkway. But the new Bjarke Ingels Group design for a 467-foot tower at that intersection could stop traffic cold. Unveiled on February 7, the new apartment tower was designed for the Durst Organization. The half-block wide design resembles a windswept sail and/or snow capped mountain. At the center of this curved triangle, a large rectangular atrium cuts a swath through the smooth surface at an angle. At press time, the building was about to be presented to the notoriously cantankerous Community Board 4.

CODE ORANGE

You can't miss the Department of the City Planning's 2011 Zoning Handbook introduced on February 7—it's bright orange. Clear and easily navigable, the book reads like an intermediate level foreign language textbook. The latest edition, like the 2006 version, includes user-friendly line drawings of buildings connected to cartoon balloons that provide detailed information. As expected, zoning changes and an update of the Special Purpose Districts were added. New initiatives make for an interesting read, including new waterfront design guidelines, a mechanism promoting fresh food stores in underserved neighborhoods, and incentives for buildings to provide bicycle parking. The book, $35, is available at the Department of City Planning Bookstore, 22 Reade Street.
Spanish furniture company ABR has turned its Latten stackable chair into a shelving system. Formed from six chairs and a frame of two horizontal and four colored vertical posts, the assembly is held together by transparent plastic zip ties. Colors of the vertical posts may be chosen by the client.

www.abrproduccion.com

Riveli is an adaptable shelving system for displaying art and objects. The units are composed of wall-mounted base kits and aluminum shelves, which pivot open and close with a resisted-drop movement and are customizable with interchangeable artwork, presentation surfaces, mirrors, or upholstery.

www.rivelishelving.com

The patent-pending Oblique Bookcase (and accompanying Oblique Tower) are designed to fit neatly together, allowing them to act as room dividers in a variety of spaces. Polished stainless steel feet prevent gloss-painted MDF or wood veneers from chipping, creating a discreet base for stability without compromising the look. The ¾-inch MDF bookcase and tower can be coated to match any color swatch or veneered with one of six wood options.

www.nolenniu.com

MDF Italia’s universal shelving system is made of square modules fitted with a variety of interchangeable shelves and cabinets, and includes an online design tool to find the best configuration. Mounted and legged designs are available with optional cable management for electronics. Made from MDF, modules are available in matte or white lacquer, with the matte option available in yellow, sand, and light blue.

www.mdfitalia.it

To celebrate its tenth anniversary, STO CUBO commissioned Cologne light artist Regine Schumann to design two new versions of its modular shelving system. Available in black or un-dyed MDF with aluminum clips, the design features luminescent acrylic drawers that appear milky white then glow green or blue in the dark. A second version includes fluorescent acrylic drawers that glow neon green, orange, or red in daylight. Both are available in three formats with a maximum of 150 drawers each.

www.sto-cubo.de

Rethinking the magazine rack, Kartell’s Front Page takes its inspiration from a book’s leaves blowing in the wind. Curved plastic forms a fan of shelves on which newspapers and magazines can be displayed or stored. The plastic is available in transparent crystal, smoke, yellow, pink, and red, or matte black or white.

www.kartell.it

FOLLOW US AT WWW.ARCHPAPER.COM, FACEBOOK.COM/ARCHPAPER AND TWITTER.COM/ARCHPAPER
NEW HAND AT HELM

MARGARET O’DONOGHUE CASTILLO TO JUMPSTART AIANY

A photograph on Helpern Architects’ website shows Margaret O’Donoghue Castillo with a harness strapped round her waist as she stands 132 feet above ground inspecting the dome of Columbia University’s Low Library. Castillo scaled to new heights earlier this year when she took over as president of AIANY in December. She hopes her years of hands-on experience will inform this year’s President’s theme, “Design for a Change.”

A native of Virginia, Castillo was first drawn to architecture after visiting the Jefferson-designed state university. And although she majored in math at Boston University, a semester in Rome sealed the deal—she wanted to be an architect. Castillo continued her studies at Harvard’s Graduate School of Design, where she was one of two women in a class of one hundred. Upon graduating, she headed to Chicago and the office of Dirk Lohan, the grandson of Mies van der Rohe, where she had the chance to work on choice projects like the restoration of the Farnsworth House.

Castillo returned to New York in 1984 and joined Helpern in 1996, becoming a principal in 2000. It was her work there that literally took her to the top of Columbia University, one of several restoration projects she has completed in New York City. Throughout her career, Castillo has been active with the AIA. Last year, when she served as chair of the AIANY Historic Building Committee, she found herself among 10,000 urbanists at the World Urban Forum in Rio de Janeiro. During a conference session, one presenter posed a question that stuck with her: “What are you industrial nations going to do? Why can’t you help?” asked the speaker. Castillo said her concerns for the planet have their roots in Earth Day circa 1970, but the question from Rio resonated. “I care about sustainability” and want to work on it with the city, especially while [Mayor Bloomberg] is still here,” she said.

Castillo’s tenure as AIANY president started off with a bang when the parks department introduced its new Landscape Guidelines at the Center. Looking out at the packed audience, she was bowled over by the throng. The rest of the year promises to be no less lively: Jugaad Urbanism, an exhibit focusing on resource strategies in India opened on February 10; this summer, an exchange of ideas and programming between the Center for Architecture and the Amsterdam Architectuur Centrum will consider the implications a warmer future has for seaside cities like New York and Amsterdam; and this fall the Center will present Buildings = Energy, an in-depth look at buildings and their direct relationship with the environment.

Castillo said that the chapter will continue to develop educational programming both at the Center and online through on-demand webinars. She hopes to help smaller firms in particular deal with a variety of concerns, from grappling with 1099 forms to gaining exposure in a competitive market. In early February she lobbied Congress for transportation needs and alternatives and for the loosening of credit. But her main focus, she reiterates, will be on sustainability. She pointed out that coordination among government, engineers, landscape architects, urban planners, and architects remains key. “I don’t think that architects alone should lead the charge,” she said. “It’s a collaborative effort. That’s why this year is so important—we want to reach out to the whole industry.”
**Catwalk for Culture** continued from front page extensive effort to remove the bulky Milstein Plaza, which loomed over 65th Street between Broadway and Amsterdam Avenue, the street finally saw daylight for the first time in decades. But foot traffic between Juilliard, the Rose building, and the main campus remains heavy. It’s a major concern for the dancers from the School of American Ballet, some as young as seven, who must now navigate the busy city street.

Kevin Rice, DS+R’s director for public spaces, said the bridge proposal turned out to be the most contentious element in the renovation of the complex. “City Planning has a goal to have lively streets, and bridges take that away,” said Rice, “it’s a valid concern.” As there are so few open pedestrian bridges in New York, Rice said that clear construction guidelines did not exist when the project started. But as DS+R simultaneously worked downtown on the High Line—itself one big pedestrian bridge—they helped the city establish new protocols for bridges, which ultimately found their way into the 65th Street project.

The bridge applies much of the same surgical implementation seen throughout the redesign, visually slicing through Modernist elements while maintaining much of the old pedestrian flow. The bridge will direct the traffic from the Rose and Juilliard buildings toward the north plaza, which was originally designed by Dan Kiley. As the two areas are on an angle from each other, a simple perpendicular design wouldn’t do. Also, the street rises from Amsterdam to Broadway, so the bridge needed to pitch up as well. For this reason, the design got its distinctive lower case “y” shape, with the short line of the letter anchoring itself onto lower level sidewalk. This helps raise the entire structure up above the traffic and creates a bend in the footpath three quarters of the way through.

“It’s basically a series of flat steel plates that have been welded together,” said project architect Michael Hundsnurscher. “But the main thing carrying the load is the stressed skin structure.” The metallic bulk also forms the guardrail on the east side, while the thinner west side utilizes a glass guard. Hundsnurscher worked with structural engineer Dewhurst Macfarlane and Partners to create an effect that makes the bridge appear very light when viewed from Broadway and almost sculptural when viewed from Amsterdam Avenue.

---

**“Truly effective design drives energy performance.”**

When I’m designing a building I begin at the nexus of design assumptions and real-world building performance: the envelope.

I specify InsulBloc® high performance spray foam insulation because I know and trust it. InsulBloc® gives me great flexibility in my designs, and can be used with poured concrete, primed steel, wood, CMU, and most other construction materials.

InsulBloc® adds solid LEED points, is safe, and can save up to 40% in energy costs.

If you want energy efficient, comfortable, sustainable, and healthy buildings you have to design and build them with great materials. InsulBloc® by NCFI is the ideal way to start.

Robert W. Ferris, AIA, REFP, LEED AP

CEO and Co-Founder of SFJ Architects, Co-Founder Firstfloor, Inc., providing turnkey development solutions to educational institutions.

www.insulbloc.com

---

Sculpture: Gyra, Thomas H. Sayre, N.C. Museum of Art
Golden Age of Groceries

THE NEW NIGHTCLUBS OF DAYTIME, TODAY’S FOOD HALLS ARE GLAMOROUS COMBO-PLATTERS OF EUROPEAN URBANITY AND INDUSTRIAL CHIC. ANGELA STARITA TAKES STOCK.

Top:
The meat isn’t the only thing marbled at Eataly’s butcher counter.

Right:
Gold mosaic tiles cover the wood-burning ovens at Eataly.

Waiting on a block-long line for fresh produce and ingredients is not standard fare, but customers for the new Chelsea food hall and market, Eataly, have been doing so willingly ever since it opened last summer.

Imported to New York by Mario Batali, Lidia Matticchio Bastianich, and Joe Bastianich, Eataly was founded in 2007 in Turin by Oscar Farinetti, and it is nothing less than a food revolution—at least in terms of the retail experience.

While the food—a staggering array of pasta, coffee, chocolate, cheese, fish, pastries, bread, fresh meats and produce—is the ostensible draw, it is the environment that elevates Eataly far above quotidian grocery shopping.

Located in the bottom floors of the resplendent Toy Building on 23rd Street between 5th and 6th avenues, Eataly is downright theatrical, exceeding the expectations of a shopping audience long primed in the stagecraft of food presentation. It’s preceded by such destination foodie experiences as Macy’s Food Cellar, Balducci’s, and even the relatively new national chain Whole Foods that is upscale enough in appearance to be a welcome tenant in luxury business towers such as the Time Warner Center on Columbus Circle.

“We are in a market renaissance
in this country,” said David K. O’Neill, a market consultant who helps bring what he calls “haute food courts” to parks, waterfronts, and campuses.

But even for food-savvy New Yorkers, Eataly represents a new level of immersive shopping. Shoppers enter under a grand Baroque arch. But the interior is in fact a mash up of 19th century New York, Roman food market, and mass transit food court: high ceilings, egg-and-dart molding, marble niches, terrazzo flooring, and high-tech pendant lamps over white-tiled stations. The bread area includes a gold mosaic wood-fired oven, turning out daily fare and crusty specials but also providing a postcard backdrop for tourist photo shoots. In a marble alcove, mozzarella making is raised to high performance as two men knead and stretch the taffy-like material into little mouthfuls or “bocconcini,” while elsewhere rustic signage explains esoteric meat cuts, shelves of regional products appear to be arranged according to the color of the labels, and dining tables are surrounded by the latest in Kartell plastic chairs. Such details, each calibrated to achieve an effect of classic tradition, artisanal dedication, or contemporary Italian chic, are easy to miss but still contribute to a collective ambiance emphasizing visual stimulus. Clearly convenience and easy access—not to mention price—are no longer the purpose or goal in this new kind of food emporium as spectacle.

At Eataly, visitors quickly get caught up in the pageantry of the place, a stage set for sumptuous offerings available at every turn—and the visitor does turn frequently in this interior, which cunningly recreates the bustling crowds of Italy. Most seem quite happy to be jostled and distracted. What they are shopping for hardly seems to matter: they are consuming the excitement that the market’s designers set out to create.

Clockwise from top left: A profusion of labels at Eataly becomes a design element on the well-stocked shelves; glass jars of tomato sauce add color to the end of an aisle; informational graphics with a rustic look; plastic Kartell chairs sparkle in front of the gilded pizza ovens; utilitarian enameled fixtures add an industrial element.

Below, left: Road-sign-themed wayfinding guides customers through Eataly’s cavernous space.
The precedent for the hall isn’t any actual space, said Alec Zaballero, principal at TPG Architecture, executive architect for the 42,000-square-foot Eataly, but what he calls “an embedded idea,” a common image of the market place of an Italian hill town. “It’s a great image—stalls, coffee bars, ice cream,” Eataly, he said, “is almost like walking into a public square. You’re dining in public.” To make the point, the design—a collaboration among TPG, Eataly, and the Batali-Bastianich group in New York—dispenses with walls between the informal dining areas and retail.

But Italy has no lock on inspiration for market architecture. In the Bushwick section of Brooklyn, Wyckoff Exchange, designed by Andre Kikoski, plays to a more hipster urban-age sensibility with a look that says “close to the source.” Covered in Cor-ten steel, the soon-to-open market’s façade transforms an ordinary warehouse into a rough-heaven insta-market. A motorized steel wall acts as a gate when closed and retracts upward, folding into an overhang that protects customers entering the glass-fronted market. The building pays homage to Bushwick’s industrial history while creating a venue for locally-made foods and even vegetables grown in the neighborhood’s urban farms. A new organic market is set to open inside Wyckoff Exchange this spring. Kikoski’s firm, AKA, designed the Guggenheim’s new restaurant, The Wright, which was awarded the 2010 James Beard Award for Outstanding Restaurant Design. He thinks his work for Wyckoff Exchange, owned by Cayuga Capital Management, could be a model for how neighborhood markets can be transformed through innovative but fairly unobtrusive interventions, a kind of pop-up architecture that suits marketplace informality.

Once the stage is set, market consultant O’Neil often steps in to make commercial sense of the interior layout. “In a market, frontage is where you make all the money; you don’t need deep spaces,” he says. “If you stand on a market aisle and looked at the different traffic patterns, you’d see that people hesitate to go into side aisles, especially cul de sacs.” He likes to say that the market tells a narrative, and getting the right story across depends on lighting. “It tells the eye where to go, yet can be incredibly cheap. You don’t want people to look at the architecture, you want them to look at something they can buy.” To that end, displays should be plentiful but neither too neat nor too high. They should offer a multitude of colors and prices. O’Neil says that what a designer places at the end of an aisle is critical to keeping customers moving through the market. “The beacon at the end of that sightline is very important. And it’s amazing how many times people don’t get that right.” That’s just as true for humble, temporary farmer’s markets as for places like Harrods, the quintessential London department store food hall whose motto is omnium omnibus ubique (“everything for everybody, everywhere”) and arguably one of the first grocery venues to realize that there is a food customer for whom price is no object.

The Plaza Food Hall by master chef Todd English tries to give diners and shoppers the excitement and upscale merchandise of Harrods in the context of the Plaza Hotel. “This is theatrical. Todd wants to showcase the preparation (of the food). It’s theater. Pure food theater,” said Jeffrey Beers about the 5,000-square-foot hall that he designed in collaboration with English and that opened last June. Considering its tonal location on Central Park South, and that the food is chosen by English from some of the best known purveyors in the city—such as Balthazar and Murray’s Cheese Shop—the hall offers surprisingly reasonable prices at its eight stations serving sushi, dumplings, cheeses, charcuterie, oysters, and baked goods, along with other specialties. Diners eat at high, closely arranged tables where a conversation with a stranger is bound to ensue. Kitchens are open so preparation becomes the central show. After a meal, customers may buy the same high-end ingredients used by English or even cookware, which is sold in niches around the room. The density, Beers points out, “brings people together. There’s not an awkward moment. It’s the new nightclub, a daytime nightclub.”

English and Beers, who have worked together on a host of restaurants since 2000, were dealt a tough hand: the hall sits in the basement of the Plaza in the center of an upscale but undistinguished shopping concourse. As a response both to the site and the reputation of the Plaza, they chose to create a room with fairly muted colors except for an occasional orange wall or the bright red of their brick pizza oven. The hall’s counters are made of dark-stained oak topped with marble, and floors are black-and-white mosaic tiles.

“What I like is there’s a patina already. It doesn’t feel new; it could have been here for eight months or 80 years,” said English. As far as trends go, it’s hard to say if food hall spectacles are here to stay, but as Epicurus might have said, “Eat, drink, and enjoy the shopping while it’s still fresh.”

ANGELA STARITA LAST WROTE FOR AN ON INNOVATIONS IN HEALTHCARE IN NOVEMBER 2010.
ARCHITECTURAL DIGEST
HOME DESIGN SHOW

March 17–20, 2011
Pier 94, 55th Street at West Side Highway, New York City

For tickets and show details, visit archdigesthomeshow.com or call 212-644-0833

CO-SPONSORED BY:
PHOTO: MICHAEL MORAN
SPONSORED IN PART BY
INTRODUCING
New to Pier 92, contemporary fine art by unrepresented international artists. theartistprojectny.com

CO-LOCATED WITH
While at Pier 94, be sure to experience a spectacle of dining environments at DIFFA’S DINING BY DESIGN NY 2011. diffa.org
AN_03_17_24_FINAL:AN_06_CHL_Mar25  2/8/11  4:46 PM  Page 2

Columbia University

artist Mary Ellen Carroll

Charles Renfro,
New Haven, CT

Yale School of Architecture
Paul Rudolph Hall
Hastings Hall

6:30 p.m.

Architecture as Environment
Eeva-Liisa Pelkonen
Philadelphia, PA

Institute of Contemporary Art
Tuttleman Auditorium

6:00 p.m.

Mika Rottenberg
536 LaGuardia Pl.
Center for Architecture

Columbia's Rising Star
www.arch.columbia.edu
536 LaGuardia Pl.
4:00 p.m.


Suad Amiry
Reactivation of Historic Centers: A Tool for Economic Development
6:30 p.m.
Wood Auditorium
Avery Hall
Columbia University
www.arch.columbia.edu

Lisa Iezema and Craig Scott
Syntethics
6:30 p.m.
Piper Auditorium
Harvard University
Cambridge, MA
www.gsd.harvard.edu

Rhona Bitner
Photographers Lecture Series
7:00 p.m.
School at ICP
1114 Ave. of the Americas
www.icp.org

Giancarlo Mazzanti
Columbia’s Rising Star
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Mika Rottenberg
6:00 p.m.
Tuttlemann Auditorium
Institute of Contemporary Art
118 South 36th St.
Philadelphia, PA
www.icp.org

Eeva-Lisa Pelkonen
Architecture as Environment
6:30 p.m.
Hastings Hall
Paul Rudolph Hall
Yale School of Architecture
180 York St.
New Haven, CT
www.arch.yale.edu

Andrew Dolkart
The Row House Reborn
6:30 p.m.
Library at the General Society
of New York
500 West 44th St.
www.classicist.org

Robert McCarter
Frank Lloyd Wright and Louis Kahn: Towards an Architecture of Presentation and Ritual
6:30 p.m.
Scuola Architettura
CUNY Spitzer School of Architecture
www.ccny.cuny.edu

EVENT

Felix Burrichter,
Eva Franch,
Leonard Matin
A New Order: Re-appropriations of Space and Life
7:00 p.m.

Yale School of Architecture
Paul Rudolph Hall

TUESDAY 22
LECTURES
Stephen Talasnik
Architecture and the Dead/If of Drawing
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

EVENTS

Jugaad Urbanism Film Series
6:30 p.m.
Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

Stephen Jones
Building Modeling as the Future
6:30 p.m.
Pratt Manhattan
144 West 14th St.
www.pratt.edu

Dennis Crompton
Roots: Everything is Very Ordinary
5:15 p.m.
Hofft E. Cornell Auditorium
Goldwin Smith Hall
Cornell University
Ithaca, NY
www.aap.cornell.org

THURSDAY 24
LECTURES
Kate Van Tassel,
Luc Vrolijks,
Sarah Parsons
Planning for the Future: Transforming NYC’s Industrial Frontier
6:00 p.m.
NYC Economic Development Corporation
110 William St.
www.nycedb.com

Michael J. Mills
An Iconic Piece for Guitar Collectors
6:30 p.m.
Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

Jugaad Urbanism Film Series
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

EVENT

Karen A. Franck, Teresa von Sarranho Howard
Design Discussion: A Panel Discussion with Architects and Clients
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

EVENT

ECHAP: STREET PHOTOGRAPHY FROM THE COLLECTION
Corcoran Gallery of Art
500 7th Street NW
Washington, DC
Through May 15

The Corcoran Gallery of Art, in Washington, DC has a long history of acquiring and archiving photographs, dating back to the late 19th century, when the art of photography was still in its infancy. In Framed: Street Photography from the Collection, the Corcoran delved into that extensive collection to look at how photographers work with the “unpredictable nature of the street.” The exhibition includes works by such famed photographers as Eugene Atget, Berenice Abbott, Walker Evans, Robert Frank, Helen Levitt, Josef Meinrath, and Frank Paulin. In the era of Studio 54 and the Palladium, Meyerson’s chromogenic print Young Dancer, 34th and 7th Avenue, 1973, above, captures a quiet but anticipatory moment in in Manhattan, as daylight turns to dusk.

FRIDAY 15
LECTURES
Andrew Genn
Waterfront Action Plan: Maritime and Industrial Uses and Areas
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

EVENT

Event: Urbanism: Designing, Writing, Teaching
Not My Real Job
6:00 p.m.
MFA Design Criticism
Department
School of Art and Visual Arts
136 West 21 St.
www.cdfil.sva.edu

GUITAR HEROES: LEGENDARY CRAFTSMEN FROM ITALY TO NEW YORK
Metropolitan Museum of Art
1000 5th Avenue
Through July 4

You may not have heard the names John D’Angelico, James D’Aquisto, and John Monteleone, but you probably have heard the results of their handiwork while listening to musicians like Les Paul, Simon, or Chet Atkins play instruments crafted by these master luthiers. Guitar Heroes, an exhibition at the Metropolitan Museum of Art, examines the artistic lineage of these expert craftsmen, exhibiting more than 50 works of D’Angelico, D’Aquisto, and Monteleone alongside pieces from the museum’s collection of historic stringed instruments. The 1994 D’Aquisto custom “Blue” Centura-Deluxe model archtop guitar, above left, is already an iconic piece for guitar collectors and was featured as part of an exhibit on blue guitars at the Smithsonian Institution’s National Museum of American History in 1987. For the first time in conjunction with an exhibition, the Met has commissioned a multimedia app that is designed to enhance each visitor’s experience by bringing the instruments, which sit quietly on display, to life through music, interviews and rarely seen video footage.
reconfigured the feminine silhouette,” quickly

tation surrounding the astronauts.

or by physiological adaption. Ultimately the

body, either by pressurized cabins and suits

ration and various attempts to protect the

of aviation from ballooning to space explo-

ations, they still, de Monchaux notes, “proved

ing the organizational atmosphere of

Apollo,” especially in systems management. ILC
could not provide the specific documentation
their clients demanded. ILC, winning its first contract in 1962,
developed spacesuits pragmatically through
hands-on experimentation. Because individual
astronauts’ dimensions differed, the seam-

esses handmade each spacesuit. Inherently

t at odds with Apollo’s systems management
organization this rankled government agencies
dependent upon paperwork, specifications
and precise documentation. To placate their
clients, ILC actually provided a film of a
space suit clad test subject playing football.

Growing directly from the space program,
this rational and prescriptive management
system soon pervaded many organizations
and disciplines, including city planning.
In 1967 Bernard Shriever, mastermind of the
military-industrial complex, created a for-
profit consortium of companies to address
urban revitalization. However, like trying to
tame the nuances of the spacesuit, systems
theory crumbled when faced with robust
organic topics. De Monchaux summarizes,
“In spacesuits and in cities both—complex
definition eluded such a systematic frame.”

Many of de Monchaux’s architectural
references seem gratuitous, especially
where he speeds through such topics as the
aesthetics of hard suits, the Bauhaus, an MIT
fashion exhibition, Bucky Fuller, Michael
Sorkin, and Georges Teyssot’s introduction
to Diller+Scofidio’s Flesh (Elizabeth Diller
provides this volume’s succinct foreword).

What could easily have been a dry technical
book stays lively throughout.

John F. Kennedy, fashion, cyborgs, city plan-
ing, architecture, and international politics
are a few topics that overlap in the history
of the Apollo spacesuit. While providing an
expose of the A7L spacesuit by International
Latex Company (ILC)— a division of Playtex,
yes the very same company that brought
us the Cross Your Heart bra—author Nicholas
de Monchaux critiques many issues facing
architecture today.

The Apollo missions aimed to get
astronauts out of space capsules and onto
the moon, which presented designers

with a unique challenge. The new spacesuits
required two functions, seemingly at odds:
maintain a livable microclimate within a
vacuum; and allow unimpeded comfortable
mobility and flexibility. De Monchaux, an
architectural historian at the University of
California, Berkeley, tracks solutions to this
problem. While Playtex offered a “soft,” pliable,
layered suit, ILC actually provided a film of a
prototype and precise documentation. To placate their
clients, ILC actually provided a film of a
spacesuit-clad test subject playing football.

Growing directly from the space program,
this rational and prescriptive management
system soon pervaded many organizations
and disciplines, including city planning.
In 1967 Bernard Shriever, mastermind of the
military-industrial complex, created a for-
profit consortium of companies to address
urban revitalization. However, like trying to
tame the nuances of the spacesuit, systems
theory crumbled when faced with robust
organic topics. De Monchaux summarizes,
“In spacesuits and in cities both—complex
definition eluded such a systematic frame.”

Many of de Monchaux’s architectural
references seem gratuitous, especially
where he speeds through such topics as the
aesthetics of hard suits, the Bauhaus, an MIT
fashion exhibition, Bucky Fuller, Michael
Sorkin, and Georges Teyssot’s introduction
to Diller+Scofidio’s Flesh (Elizabeth Diller
provides this volume’s succinct foreword).

What could easily have been a dry technical
book stays lively throughout.

John F. Kennedy, fashion, cyborgs, city plan-
ing, architecture, and international politics
are a few topics that overlap in the history
of the Apollo spacesuit. While providing an
expose of the A7L spacesuit by International
Latex Company (ILC)— a division of Playtex,
yes the very same company that brought
us the Cross Your Heart bra—author Nicholas
de Monchaux critiques many issues facing
architecture today.

The Apollo missions aimed to get
astronauts out of space capsules and onto
the moon, which presented designers

with a unique challenge. The new spacesuits
required two functions, seemingly at odds:
maintain a livable microclimate within a
vacuum; and allow unimpeded comfortable
mobility and flexibility. De Monchaux, an
architectural historian at the University of
California, Berkeley, tracks solutions to this
problem. While Playtex offered a “soft,” pliable,
layered suit, ILC actually provided a film of a
prototype and precise documentation. To placate their
clients, ILC actually provided a film of a
spacesuit-clad test subject playing football.

Growing directly from the space program,
this rational and prescriptive management
system soon pervaded many organizations
and disciplines, including city planning.
In 1967 Bernard Shriever, mastermind of the
military-industrial complex, created a for-
profit consortium of companies to address
urban revitalization. However, like trying to
tame the nuances of the spacesuit, systems
theory crumbled when faced with robust
organic topics. De Monchaux summarizes,
“In spacesuits and in cities both—complex
definition eluded such a systematic frame.”

Many of de Monchaux’s architectural
references seem gratuitous, especially
where he speeds through such topics as the
aesthetics of hard suits, the Bauhaus, an MIT
fashion exhibition, Bucky Fuller, Michael
Sorkin, and Georges Teyssot’s introduction
to Diller+Scofidio’s Flesh (Elizabeth Diller
provides this volume’s succinct foreword).

What could easily have been a dry technical
book stays lively throughout.
his latest book, Makeshift Metropolis: Ideas About Cities, astute historian of the built environment Witold Rybczynski is an insider to the way many critics and historians are not. He was trained as an architect, worked with Moshe Safdie, and has designed buildings on his own. Before becoming a professor in urbanism he taught design, specializing in low-cost housing for third world countries. One common thread that runs through his writing is a deep concern for the human qualities of space and place at all scales. While he never lost the eye of an architect, he has broadened his perspective as a student of urbanism in the United States. While acutely aware of the realities of cities—how they are designed, planned, and developed piece by piece—he can also insert his own understanding as a designer. Thus, he is well positioned to present a balanced view of the "what is" with the "what should be." Makeshift Metropolis provides a sweeping assessment of the most important city planning doctrines and debates of the 20th and 21st centuries. Rybczynski focuses on three dominant theories: the City Beautiful, the Garden City, and the Radiant City. He demonstrates how these ideas have continued to inform debates on urban planning and design up to the present. One of his conclusions is that Frank Lloyd Wright was a prophetic genius for envisioning the endless outward spread of cities into sprawling suburbs. Though this is not necessarily what we want or need, this is the way things are. Understanding that fact is a crucial foundation for determining future strategies.

These concepts are juxtaposed with the specter of Jane Jacobs' influential book, The Death and Life of Great American Cities. Jacobs' model of the city guided by its own crazy logic has come to pass, albeit in unexpected ways. Therefore, the metropolis, as Rybczynski defines it, has become "an unplanned, almost anarchic arena for individual enterprise." While the book is focused on the American experience, it is presented as an interesting framework from which to view cities in the developing world. It is easy to forget that our presumably advanced and well-regulated cities here in the West are possibly more Jacobsonian than they appear and that the new cities of the "East" are developing along similar trajectories. One question this raises is whether Western cities might exhibit similar characteristics to, say, Shanghai if they, too, were experiencing double-digit growth. The flow of capital exerts more influence than has been previously credited. So while we exoticize urbanism in the "third world" as "chaotic," the same principles underlie our own slower growth patterns. Perhaps they are just not as uneasy with the inherent logic of cities.

Along these lines, how easy it is to forget the explosive growth of American cities in our not-too-distant past, especially in the late 19th and early to mid-20th centuries. This is, after all, why concepts such as co-founder Leah Rinaldi, a trained vegan chef. Arriving in the middle of one such function, a visitor might have been forgiven for sitting on the art: Salazar’s piece (More Than) One Way is a chair upholstered in a plush white arrow-road sign, complemented by construction-warming throw pillows. On the floor, carpet tape and strips from a tatty rug make up a cushy crosswalk (Do as I say, don’t do as I do), while in the corner an overstuffed pyramid—Yield (Don’t Despair)—is more loveable than any traffic marker ought to be. Is this a searing analysis of the semiotics of urban space? Hardly. Megalopolis as kid’s rumpus room? Definitely. For a native New Yorker like Salazar, a pair of framed moire traffic lights, such as those hanging at flatbreadaffair, may be read as portraiture of a very particular kind: Kinderszenen, scenes from childhood. (Not coincidentally perhaps, Moses was a vocal advocate of children’s playgrounds.) The worksite to which these construction signs allude is one of personal archaeology—and though that makes for a sympathetic ambience, there is a point of discomfort no cushions can cover. To put Moses in one’s living room is to recall how many homes he did bulldoze. But the artist is not entirely immune to such considerations. On the evening of the dinner, she sat opposite wayfinding designers Chris Calori and David Vanden-Eynden. Salazar’s architectural parent are working on building installations displaced and damaged by the current 2nd Avenue subway construction; Calori & Vanden-Eynden are designing the signage for that project. The milieu reinforced a latent theme of the show: that we are all complicit in the creative destruction by which urban space is made. We have seen Robert Moses, and he is us.

Iain Volmer is a New York-based writer on architecture and design.
The Architect’s Newspaper Marketplace showcases products and services. Formatted 1⁄8 page or 1⁄4 page ads are available as at right.

CONTACT:
Lynne Rowan
21 Murray Street, 5th Floor, New York, NY 10007
TEL 212-966-0630 / FAX 212-966-0633 / lrowan@archpaper.com

Design Insurance Agency Inc.
Dedicated to satisfying the needs of today’s design profession
90 Broad Street, 15th Floor
New York, NY 10004
Phone: (212) 233-6890  Fax: (212) 233-7852
E-mail: tcoghlan@dia.tc

Thomas G. Coghlan
CHARTER MEMBER A/E Choice
FOUNDER & MEMBER OF a/e ProNet

Argento Vivo
Curved glass kitchen design by Roberto Pezzetta

GD CUINE
Flagship Store:
237 West 17th Street
New York, NY 10011
Tel 646 786 0005
info@gducuine.com
www.gducuine.com
Helping small businesses strategically grow their revenues

Specializing in High End Custom Residences

BERNSOHN & FETNER, LLC
CONSTRUCTION MANAGEMENT AND GENERAL CONTRACTING
BFBUILDING.COM

Communications • Brand Development • Strategic Initiatives

Donovan & Associates will analyze your current business initiatives and provide cost effective strategies to help create opportunities in these challenging times.

Call Shawn Donovan at 813-220-0039 to discuss our services and how we can support your marketing efforts. For more information please visit our web site: www.donovan-assoc.com

POST RESUMES, SEEK JOBS, DESK SPACE, RESOURCES, CEU CREDIT COURSES, COLLABORATIONS, AND ITEMS FOR SALE.

In these hard times, we want to bring you the essential information you will need to carry on your business. To that end The Architect’s Newspaper, the AIA NY and LA Chapters have collaborated to bring you Exchange Point. Reach out to others through our web-portal, whether it’s seeking temporary design staffing, available desk space, sharing back-office equipment sales, remote office space, collaboration opportunities or looking for hard-to-locate resources and services. You’ll find it here.
**To learn more about products and services advertised in The Architect’s Newspaper, just note the advertiser’s number and log on to www.archpaper.com. Click on our Red Dot Product Finder, and you can easily search by number to get free information about the latest products, design professionals, business services, and more.**

**PRODUCT FINDER**

<table>
<thead>
<tr>
<th>COMPANY</th>
<th>RS #</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lenon Models, Inc.</td>
<td>374</td>
</tr>
<tr>
<td>MG and Company</td>
<td>301</td>
</tr>
<tr>
<td>Mechoshade</td>
<td>376</td>
</tr>
<tr>
<td>NCFI Polyurethane</td>
<td>203</td>
</tr>
<tr>
<td>PK-30 System</td>
<td>217</td>
</tr>
<tr>
<td>Radii, Inc.</td>
<td>225</td>
</tr>
<tr>
<td>Tengerian</td>
<td>328</td>
</tr>
<tr>
<td>The Ornamental Institute of New York</td>
<td>251</td>
</tr>
<tr>
<td>Zumtobel Staff Lighting</td>
<td>271</td>
</tr>
</tbody>
</table>

Mail this form with a check payable to: The Architect’s Newspaper, LLC. The Architect’s Newspaper, 21 Murray St., 5th Floor New York, NY 10007

Name:

Company:

Address:

City/State/Zip Code:

Email:

BA License Number:

Credit Card Number:

SIGNATURE REQUIRED

Ref. 02.16.11

Date:

Mail this form with a check payable to: The Architect's Newspaper, LLC. The Architect's Newspaper, 21 Murray St., 5th Floor New York, NY 10007

Name:

Address:

City/State/Zip Code:

Email:

BA License Number:

Credit Card Number:

SIGNATURE REQUIRED

Ref. 02.16.11

Date:

**THE ARCHITECTS NEWSPAPER**

**EAST COAST ARCHITECTURE AND DESIGN**

**WWW.ARCHPAPER.COM**

**REGISTERED ARCHITECTS IN THE NORTHEAST AREA (NY, NJ, CT, PA, MA, MD, DE, RI AND DC) FREE.**

THE ARCHITECT’S NEWSPAPER, THE NORTHEAST’S ONLY ARCHITECTURE AND DESIGN TABLOID, IS PUBLISHED TWENTY TIMES PER YEAR.

*Must provide RA number

- PA number
- Institutional
- 1 year
- 2 year
- System
- $29.95
- International
- $49.95
- Most 1 year
- $225

Mail this form with a check payable to: The Architect’s Newspaper, LLC. The Architect’s Newspaper, 21 Murray St., 5th Floor New York, NY 10007

Ref. 02.16.11

Name:

Company:

Address:

City/State/Zip Code:

Email:

BA License Number:

Credit Card Number:

SIGNATURE REQUIRED

**PRODUCT FINDER**

<table>
<thead>
<tr>
<th>COMPANY</th>
<th>RS #</th>
</tr>
</thead>
<tbody>
<tr>
<td>AFNY</td>
<td>103</td>
</tr>
<tr>
<td>Bega</td>
<td>117</td>
</tr>
<tr>
<td>Bernsohn &amp; Fetner</td>
<td>118</td>
</tr>
<tr>
<td>Design Insurance Agency, Inc.</td>
<td>142</td>
</tr>
<tr>
<td>Donovan &amp; Associates</td>
<td>310</td>
</tr>
<tr>
<td>Esto</td>
<td>314</td>
</tr>
<tr>
<td>Galaxy Glass &amp; Stone</td>
<td>157</td>
</tr>
<tr>
<td>GD Cucine</td>
<td>380</td>
</tr>
<tr>
<td>Goldbrecht USA- Retracting</td>
<td>161</td>
</tr>
<tr>
<td>Jay R. Smith Mfg. Co.</td>
<td>277</td>
</tr>
</tbody>
</table>
moments in which there is nei-
twentieth century. History often
forms of the latter half of the
style—gave way to a formalism
gardes, their social and aesthetic
the whole history of the avant-
styles. In the first category falls
the selection of one strategy
which allows one to choose and
lodged within reigning artistic
of those temporal disturbances
as a "style," it might also begin
to extend an idea to its limits,
This is a crucial distinction. As
autonomy, then architecture, like
is at the origin of any project of
autonomy in the 1970s believed
affinitive—or obliteration of something else."
This autonomous mode of a late
work, its existing primarily "for itself,"
autonomy is always at the same
time a form of heteronomy.” This
coincidence of autonomy and het-
eronomy is nowhere as evident
in the contemporary aesthetic
order. In his Aesthetics and Its
Discontents, Ranciere writes:
"The contemporary city
is a direct correlation between
and the political effects of mass
media threaten to overwhelm
and the political effects of mass
media threaten to overwhelm
the operations of an increasingly
autonomous—and pervasive—
system of capital. Late capitalism
describes the annexation of the
political, social, and aesthetic
relations by exchange. The
proliferation and intensification
of an art where there is no border
architecture to capital—so much
as it is an effect of the stuttering
discrepancies of architecture’s
internal mechanisms, which, it is
being argued, are exposed by a
model of lateness.

The abolition of the time of
experience in the modernist plan
the instantaneous reading of space
underpinned a modernist architectural auton-
omy. The current degradation
of the plan—no longer the site
of radical architecture—corresponds
with the dissolution of a modernist
architectural temporality. And
while the ascendency of the
architect’s demand for novelty
as coextensive with
autonomy of language and of an
autonomy of language and of an
artistic paradigm. Lateness, like
is a remove from historical time.
This autonomous mode of a late
work obeys its own internal
set of rules and inaugurates an
internal time apparently at
remove from historical time.
Lateness frustrates the zeitgeist.
The critical plot that is
latter discovers this difference
an apparent exhaustion of formal
This apparent assimilation
This is not a shift away but
rather an extreme form of alle-
giance to this paradigm in all its
contradictions. Accompanying
an apparent exhaustion of formal
ingenuity, a late work resists
the drive for novelty and insists,
instead, on continuing to define
the rules and limits of discipli-
nary. In one sense, lateness
prolongs a project for artistic
autonomy, and yet, because of
its drive to extend an idea to its limits,
lateness discovers a project’s
fundamental insufficiency, a cri-
tique within a critique, as it were.
The project of autonomy is cru-
cial for understanding lateness
as a possible internal disciplinary
phenomenon. Said describes the
capacity to endure ending in the
form of latency but for itself, its
own sake, not as a preparation for
or obliteration of something else."
This autonomous mode of a late
work, its existing primarily “for itself,” describes the
capacity to endure ending in the
form of latency but for itself, its
own sake, not as a preparation for
or obliteration of something else."
The one does not preclude any
relation to, or even overlap with,
the other. Rather, the very
“outside” on which autonomy
depends has been demolished: “Ailes iet Architektur,” declared
architect Hans Hollein in 1968. The
proponents of architecture’s autonomy in the 1970s believed
in the revolutionary potential of the
architecture’s autonomy constituted
a closed linguistic system that
could be clearly distinguished
from other artistic modes. Both
proved feeble in face of the
recent decline.
If there are two versions of
autonomy, there are also two
modes of lateness. First, there
is an expansive autonomy, the
self-sufficiency of an art and
of design, and second, an inter-
nally-organized autonomy, the
autonomy of language and of an
embattled “architecture.” The
former subsumes its other (with
exteriority or impurity), while
the latter preserves the purity
of its language from the
engineer devoted to amusing the
people, none separating the
musician who creates a purely musical
language from the engineer
devoted to rationalizing the
Fordist assembly line.”
Architecture’s untimeliness in
this current sense is not so much
a reflection of a change in times,
but a reflection of an alteration in
the way we relate to divine or state
power—or even, in a reductive sense,
the changing relationship of
architecture to capital—so much
as it is an effect of the stuttering
discrepancies of architecture’s
internal mechanisms, which, it is
being argued, are exposed by a
model of lateness.

The abolition of the time of
experience in the modernist plan
the instantaneous reading of space
underpinned a modernist architectural auton-
omy. The current degradation
of the plan—no longer the site
of radical architecture—corresponds
with the dissolution of a modernist
architectural temporality. And
while the ascendency of the
architect’s demand for novelty
as coextensive with
Join us at the world’s largest international trade event focused exclusively on all aspects of kitchens and baths. Collaborate with other kitchen and bath pros, attend relevant conference sessions, and discover the latest products, trends and techniques from the industry’s leading manufacturers.

Register today at KBIS.com using registration code AD134 for free show floor admission.

Collaborate. Innovate. Inspire.
IL BAGNO ALESSI ONE
DESIGNED BY STEFANO GIOVANNONI, SWITZERLAND

LAUFEN

MAKING YOUR BATH DREAMS A REALITY

MANHATTAN 2001 21ST ST.  NYC
HARRISON 2000 SOUTH 2ND ST NJ
INFO@AFNY.COM
www.AFNY.COM

AVAILABLE AT
AFNY
FAUCETS FIXTURES BATH TILES
Click 8103