

THE EAST ARCHITECT'S NEWSPAPER

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MAYOR RELEASES TEN YEAR PLAN FOR CITY'S "SIXTH BOROUGH"

MAKING WAVES

Amid the flurry of manuals and plans released by various city agencies over the past few months, only the NYC Waterfront Vision and Enhancement Strategy brought out Mayor Michael Bloomberg and City Council Speaker Christine Quinn for the kickoff. Touted as the [continued on page 2](#)

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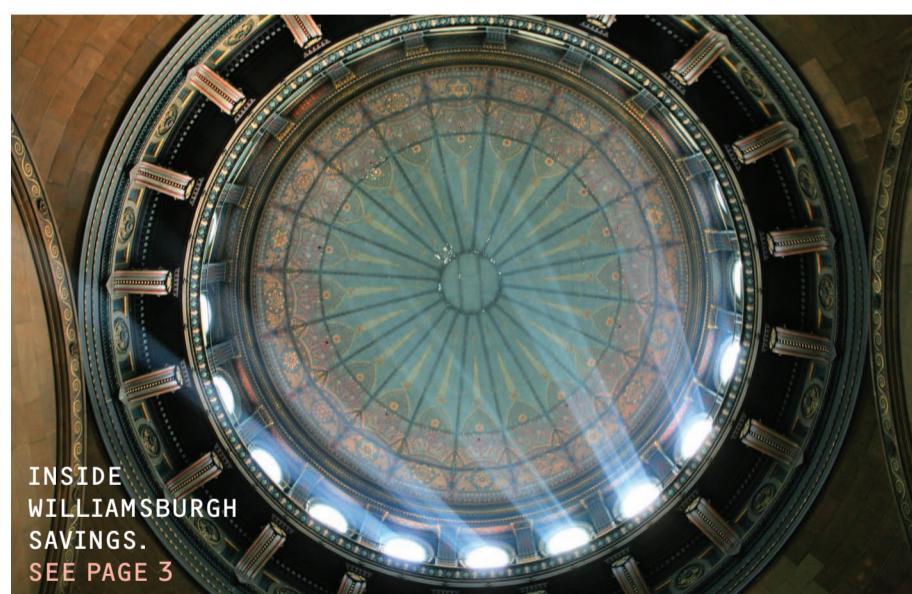
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NYU SHUFFLE

On March 16, NYU announced updates for their latest expansion plan, part of NYU 2031, that seemed to say the University had heard the public's criticism and was ready to be a nicer neighbor. Previously, the school proposed a 400-

foot tower on the Silver Towers site, where three concrete towers designed by I. M. Pei and completed in 1966 currently stand; two are owned by NYU while the third is a middle-income cooperative. In the new rendition, the proposed fourth

Silver Tower is gone. This hotel/residence raised an outcry before being scrapped in November and has now been replaced in part by something called the Morton Williams tower, a 14-story building structure for the site on [continued on page 7](#)



POLITICAL POSTURING FOGS FINAL PUBLIC REVIEW FOR COLUMBIA SPORTS COMPLEX

BOATHOUSE HULLABALOO

Columbia University is in the final stretch of the public review process for the proposed Boathouse Marsh designed by James Corner Field Operations and the Campbell Sports

Center by Steven Holl, both at 218th Street. But the noise of City Council infighting threatened to overshadow the proceedings. Columbia Executive VP [continued on page 4](#)



In 2001 Richard Meier and the developer CoCo Brown set about to create a new kind of suburb on Long Island that blended the region's tradition of excellent modern houses with affordability, geared to attract the upwardly mobile buyers flooding into the nearby Hamptons. Meier hand-picked the architects, a mix of mid-career architects and marquee names of his [continued on page 3](#)

Sic Transit Sagaponac

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NYU'S EXPANSIVE APPROACH

How to grow good cities? The answer keeps changing. Few large-scale entities in the city understand that better than the 180-year-old New York University with its ill-starred developments. When the private school first felt growing pains in the 1890s, it leapt to the far north and commissioned Stanford White to create a new campus in the Bronx. According to Mosette Broderick in *Triumvirate: McKim, Mead & White*, Columbia also considered the site but decided it was a bridge too far. And so it ultimately was for NYU, which started moving back to its Washington Square home by 1933 but did not sell the University Heights campus until 1974 (in a dire moment of need to meet payroll).

In the 1950s, Robert Moses equipped himself with the latest tool of urban growth—slum clearance—and aimed straight at Greenwich Village and NYU, proposing to wipe out 27 blocks south of Washington Square to make way for ten superblocks with Corbu-approved “towers in the park.” We shudder now, but at the time that approach was enthusiastically embraced by the most sophisticated urban planners. One community rebellion later, with an emerging Jane Jacobs and Lewis Mumford crying “civic vandalism,” it was scaled back to three superblocks. NYU owned one of them and immediately hired I.M. Pei, a tower-in-park believer but with the refined abilities to finesse the inescapable chunk of a plan into something exceptional. By 1964, NYU owned the second and third superblocks, too, leasing one to the Mitchell-Lama affordable housing program.

A pattern emerges of a university fraught with financial instability trying to move forward responsibly, with course corrections along the way. (Does that jive with the institution's buying up the Village indiscriminately as opportunity has allowed? Of course, if you factor in the most basic real estate instincts, honed over more decades than most any other resident of the area.) And now Pei's Silver Towers, those finely executed renditions of an entirely discredited notion, are being fiercely defended. And that's as it should be—the democratic process playing itself out in Twitter-feed outrage and poster-loaded community meetings.

On reading the NYU proposal, however, it does seem that the institution is attempting to follow the most current enlightened approach to development. They hired their own triumvirate of real talent—Toshiko Mori, Michael van Valkenburgh, and Grimshaw. They talk the talk of increased public accessibility, underutilized ground floors given over to non-profit or commercial uses, and a public dog run. The brochure is sprinkled with knowingly au courant quotes from Michael Sorkin's latest and Rem Koolhaas' indelible tomes. Political maneuvering? Naturally—the plan name NYU 2031 doesn't echo the mayor's PLANYC 2030 for nothing. Six million square feet, half of it within an already crowded Village neighborhood, is still a scary prospect for anyone who doesn't want their corner of the city to be altered beyond recognition, or maybe changed at all.

But today is just a snapshot. As all designers know, change is already written in the glossy brochures. And the urban planning practices of today might well be displaced by an entirely different approach in no time. Architects, landscape urbanists, and engineers involved, therefore, all have a duty to speak up, loud and clear and not just in nerve-wracking community confrontations, to let people know now that as long as NYU commits to quality—and so far its hiring practices suggest it is—that inevitable expansion can be OK. It can, in fact, be tomorrow's fiercely defended quality of life improvement. Call it the Silver Lining.

JULIE V. IOVINE

NEW LAW REQUIRES REPORT ON ENERGY CONSUMPTION**BUILDING BENCHMARKS**

As of May 1, New York City building owners with more than 50,000 square feet must report energy and water use through the Environmental Protection Agency's Portfolio Manager Tool. Owners will get a benchmarking grade of 1 to 100, with 50 being average. The grade is not unlike miles per hour for cars—complete with fines—but the national program adjusts to reflect regional differences in fuel consumption. To arrive at the grade, building managers must input several variables into the program, including energy use, floor area ratios, number of occupants, and definition of space use. Within a year, potential buyers and renters could check on a building's efficiency by going to the Department of Building's website.

DOB spokesperson Jennifer Gilbert said property owners are ultimately responsible, but building managers will likely be the one's plugging in the data. Non-compliance will result in a quarterly fine of \$500 or \$2,000 annually. The DOB will issue and collect fines. Owners will need to obtain energy use information from their tenants, but as privacy issues may hinder that effort, DOB will provide formulas to calculate information withheld.

In the weeks leading up to the public hearing, AIANY Chapter President Margaret O'Donoghue Castillo held a benchmarking seminar at the Center for Architecture to get out the word. Castillo said that as architects' clients begin to understand how well their buildings are performing, the market would eventually shift toward efficient, high-performing buildings. She added that the new law has the potential to create more work for architects as they will be called upon to improve building envelopes, mechanical systems, and lighting. On the state level, the Center has received a grant from NYSERDA to develop a lecture series on the subject. She added that energy calculations are already required on all architectural drawings, and by September of this year the State will be conducting hard audits to make sure the numbers are there. Castillo noted that the local benchmark law fits in with the bigger picture. “This is something an architect should know how to do, whether they do it or not,” she said. “This is coming from the law, but it's also what the AIA believes in. Our goal is to have zero emissions by 2030.” **TOM STOELKER**

MAKING WAVES continued from front page first-ever comprehensive plan for the city's waterways, it sprang from a law sponsored by Quinn and passed by the city council in 2008. City Planning Commissioner Amanda Burden joined the mayor and speaker on a ferry trip to Brooklyn Bridge Park where the report, aka “WAVES: Vision 2020,” was officially released, with the Lower Manhattan skyline and East River as a backdrop.

The plan is divided into two components: WAVES, which outlines long-term goals, and NYC's Waterfront Action Agenda, which highlights 130 high-priority projects expected to be completed over the next three years.

WAVES lists eight citywide goals before delving into a borough-by-borough and

neighborhood-by-neighborhood analysis. The in-depth neighborhood study details the small and large, from installing “Jane's Carousel” in Brooklyn Bridge Park, to replenishing a mile's worth of sand on Orchard Beach in the Bronx.

Expanding public access tops the list, providing real access for New Yorkers to get onto and into the water. Other goals focus on integrating development to “enliven” the waterfront, improving water quality by upgrading infrastructure, and restoring degraded waterfronts by reintroducing species to their natural habitat. New York's once famous oysters and mussels get major coverage: the humble shellfish are very effective at removing particulate

organic matter from the water—not a bad thing when sewers overflow.

On the commercial front, the city plans to address needs of the port and maritime industries by expanding the capacity of facilities by 2014, the year that the Panama Canal Expansion is expected to be complete. Off shore, the plan calls for streamlining the tangle of multilevel government regulations. And finally, the plan addresses the whale in the room: climate change. Calling for “resilience planning,” it includes studying the effects of storm surges and flooding, adding new zoning regulations, and coordinating with FEMA and the insurance industry to update data on future flood risks.

Compared to WAVES' 190-page manual,

the seven-page Action Agenda may seem minuscule. But there's nearly \$700 million in funding already allocated for the 130 projects that are expected to create 13,000 construction jobs and 3,400 permanent maritime jobs in three years. The combination of jobs and environmental concerns won the ringing endorsement of Metropolitan Waterfront Alliance President Roland Lewis, a former opponent of the administration's policies. “We lose the services of the port, and we end up using trucking inside the city,” said Lewis. “The bottom line is that this is a good, balanced plan that takes into consideration improvements for the natural environment and protections for the working environment.” **TS**

DEFUNCT WILLIAMSBURGH SAVINGS TO BECOME CATERING HALL AND ARTS VENUE

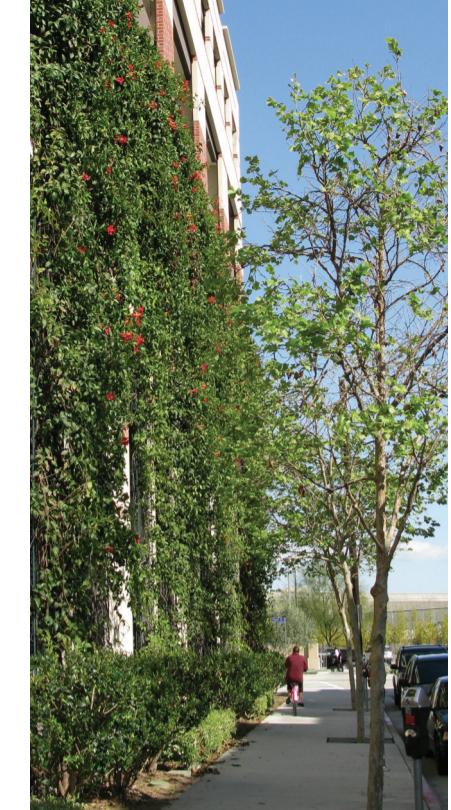


on restoring the bank located at the corner of Broadway and Driggs Avenue in Williamsburg, Brooklyn. The owner has yet to face the scrutiny of the community board and preservationists, but San Martin, who is also Figueroa's cousin, noted that the owner has already restored one building in the borough: the warehouse in Bushwick housing the New York Loft Hostel. The 25,000-square-foot bank building is divided into three sections. The main neo-classical building was built between 1870 and 1875 and designed by George B. Post, architect of the New York Stock Exchange and City College. Post included a smaller domed addition in 1905. The original structure has both a landmarked interior and exterior. Only the exterior is landmarked on the later building. The third section, an addition built in the 1940s, sits on a separate lot and is not landmarked at all. When the scaffolding went up on that structure a few months back, the blogosphere lit up with speculation. While the owner was not divulging much information, zoning would permit him to add a residential tower and ground floor retail.

New York-based architect Jorge Bosch, who will oversee the restoration, has already drawn up plans for the basement of the main buildings, which will house the kitchen facilities (in a nod to the Hasidic neighbors, a separate kosher kitchen will be installed). **TS**

While workers have cleared and whitewashed the space, no serious structural issues have yet appeared. "If we find some problems, we'll address it," he said. "We are at the very beginning, you know, only three months in, so we're still searching and thinking about what to do."

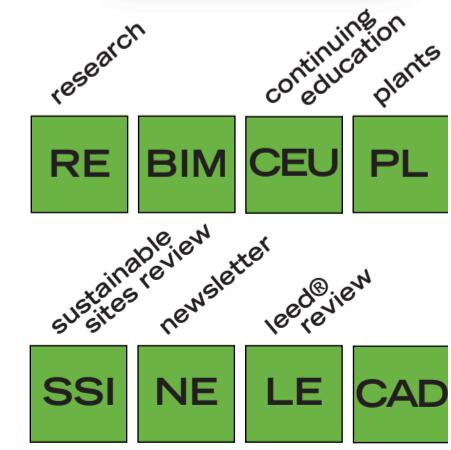
Elsewhere in the vast complex, though it hasn't been determined exactly where, the owner plans to install a "museum," although it sounds more like a rotating gallery. One possibility is to show Latin American art, said San Martin, "But it definitely will be a place for Brooklyn artists. Brooklyn doesn't have a place to show all Brooklyn artists together." As for the performance space, San Martin said, "It would be wonderful to have classical or blues or jazz, but we will not be bound to one type of style." However, with catering as the main focus, it's unclear when the general public will get access to see the art or hear the music. The new owner plans to offer in-house catering in addition to renting to outside operators and has already consulted with several firms to understand their needs, suggesting comparisons with Cipriani or Skylight One Hanson—an event hall in another renovated Williamsburgh Savings Bank in Downtown Brooklyn. "Our goal is to have every night of the year rented," said San Martin. **TS**



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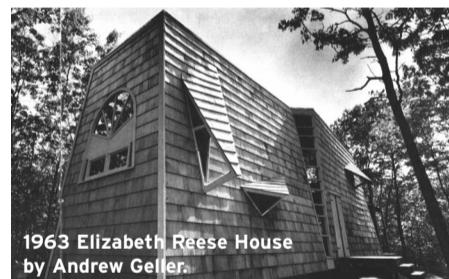


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Money in the Bank

The Williamsburgh Savings Bank, concert space, and art gallery, purchased this past December by Juan Figueroa for \$4.5 million, is set to become a catering hall, concert space, and art gallery.

Project manager Carlos Perez by Juan Figueroa for \$4.5 million, San Martin said Figueroa plans to spend \$1.5 million to \$2 million



1963 Elizabeth Reese House by Andrew Geller.

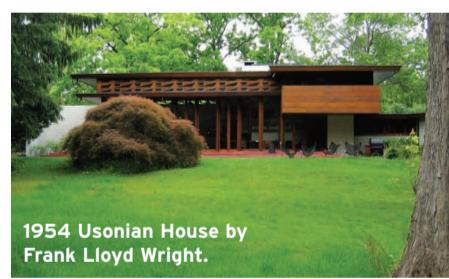
development to a new company called Sagaponac Dream Homes, connected to a builder, RoBoCo, which hopes to retain the project's modernist spirit while offering more buildable, and affordable, options to the market. The average price of the new designs and lots is \$1,050 per square foot, as compared to an approximate average of \$1,200 per square foot for the Brown/Meier commissioned designs.

Working with real estate agents Brown Harris Stevens, the developers began the art of repackaging in earnest by showing the lots and the new possible designs at the Architectural Digest Home Design Show in mid-March. "We're foregrounding the marketing," said Nilay Oza, a partner with Sagaponac Dream Homes. This time developers won't be building on spec, either. Buyers will pony up for lot and design together. The developers have solicited designs from both the young and up-and-coming and the young and well-regarded, including ARO, Delle Valle Bernheimer, Resolution 4 Architecture, Leven Betts, David Biagi, Hanrahan Meyers, Thread Collective, Morris Sato Studio, Flying Elephant, Plaid, XTen Architecture, Cook + Fox, BVA, Tarantino Architects, and Zung Design. "We want to offer opportunities to younger architects at a point where it could make a difference in their career," Oza said. Based on how the current batch performs this summer season, the developers are also considering an open competition for yet more designs, possibly as soon as September.

But that's not all: the developers also plan to offer a 1954 Usonian house designed by Frank Lloyd Wright. Currently owned by the husband and wife team behind Tarantino Architects, the fully restored Bachman Wilson House in its current location in suburban New Jersey has been beset with potentially hazardous run-off due to surrounding development and needs to be moved. The buyer will have to pay to relocate the house.

There's more: preliminary talks are also underway between the developers and Jake Gorst, the grandson of Andrew Geller, about relocating a potentially threatened Geller House to the development. The whimsical Elizabeth Reese House features triangular punched windows with projecting flaps, and a rough-hewn interior with exposed beams. Currently up for sale, the tiny beachfront house would likely be torn down by a new buyer. It, too, could be moved. And there are still more empty lots for which the developers might offer up unbuilt Geller designs. "We like the idea of juxtaposing contemporary design with modernism of 50 years ago," Oza said.

While design is very much still a driving force behind the Houses at Sagaponac, the new approach shows how much the world has changed since 2002. Most of the original unbuilt designs will likely survive as paper architecture, but Oza won't rule out the possibility that some of those much-published houses could someday get built. "If someone wants to pay to build them they are welcome to," he said. **ALAN G. BRAKE**

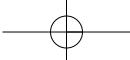


COURTESY TARANTINO ARCHITECTS

1954 Usonian House by Frank Lloyd Wright.

SIC TRANSIT SAGAPONAC continued from front page generation, to design the spec houses that quickly devolved into high-luxury properties. Houses at Sagaponac, as the development was called, garnered worldwide attention, but only about a third of the 34 lots attracted serious interest and only eight of the original designs were built. The most recently built house of the original set, by Keenen/Riley, won a design award, but it has yet to attract a buyer.

The development may be getting new life with a new series of designs that better reflects the times. A decade later, Brown has passed away, and his estate sold the



THE ARCHITECT'S NEWSPAPER APRIL 6, 2011



BOATHOUSE HULLABALOO continued from front page Joseph Ienuso made two separate presentations to neighborhood residents on Friday night March 18 and on Sunday afternoon March 20 to address two estranged council members. Council member Jackson supports the proposal but is also lobbying for the addition of a public boathouse, while council member Rodriguez appears to want to stall the project for more community input.

Media outlets dubbed the gatherings as

"dueling meetings" after infighting between Jackson and Rodriguez erupted into a shouting match at an earlier subcommittee meeting. The situation devolved into charges of racism, with Jackson claiming that Rodriguez and State Senator Adriano Espaillat were spreading rumors that he was anti-Dominican. The political noise heightened an already-tense atmosphere.

The City Planning Commission has already green-lighted a proposal to build

the \$100 million Campbell Sports Center, a 47,700-square-foot sports facility at the Bakers Athletic Complex that sits at the northernmost tip of Manhattan. In order to build on the waterfront lot, however, the university is required by law to devote 15 percent of the waterfront property to public access or 181,315 square feet. Instead, the university requested a modification to the access requirements, enlisting Field Operations to spruce up adjacent wetlands in city-owned Inwood Hill Park and offering 17,793 square feet of the university land for public use, plus 9,318 square feet of marshland. Columbia's argument is that the university can barely squeeze in fields for football, baseball, softball, soccer, and field hockey, as well as six indoor tennis courts and two boathouses.

Espaillat amplified the spat between Jackson and Rodriguez by calling for a meeting on Sunday afternoon, separate from Jackson's Friday night gathering. Rodriguez holds Espaillat's old city council seat, which sits next door to Jackson's district but doesn't include Bakers Athletic Complex. Jackson did not endorse either official during their last run for office. Espaillat called the second meeting a complimentary meeting intended to address the needs of the community, not just the district. He told the crowd, "We will not support any fast track effort." But City Council deadlines loom and a vote must take place by April 28th or the agreement forged with City Planning goes into effect without Council input. "They [Espaillat and Rodriguez] said we tried to speed up the process," said Jackson. "If anything we tried to slow it down." As City Council usually votes with the coun-

cilmember representing the district, Jackson became the de facto negotiator with Columbia. "The point man is me," said Jackson. "Everybody knows that."

For their part, Columbia representatives and community activists continued to forge ahead with negotiations. Columbia's Ienuso pointed out that the university has put an "action plan" in writing that promises to supplement land use agreements with additional community benefits. The eight-point plan focuses primarily on access to their sports facilities, but also emphasizes access to get on the water, a timely initiative that found its way into the recently released NYC Comprehensive Waterfront Plan.

The university has agreed to deed the boathouse dock to the city and develop children's programs that teach rowing. Several rowers, who spoke at both meetings, apparently got Jackson's ear. The rowers are pushing for another item to be added to the action agenda: a place to store boats. They pointed out that the only boathouse on Boathouse Marsh is the one privately owned and operated by Columbia. "I'd like to see some storage facility," said Jackson. Founding member of New York Outrigger and Inwood resident Roger Meyer said, "What happened to rowing is it became a private club that had all the trappings of an exclusive blue blood kind of thing, and that's not how it is. If anybody could change that perception, Columbia could. There's enough physical room for a boathouse, and I am hoping there'll be a partnership-based approach. At the moment, they're clearly protecting the hallowed region of their boathouse." **TS**

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WE'LL DRINK TO THAT

Things got off to a splashy start at "State of Design," a new annual series of dialogues created by the ASID's Education Legacy Fund to honor *Metropolis* publisher Horace Havemeyer III. One guest took a front-row seat for the evening's discussion, held at the plush midtown offices of Steelcase, and proceeded to kick over the full glass of red wine that he had placed at his feet. As the expanding maroon puddle threatened to overtake the unsuspecting leathergoods of those in the second row, speaker Michael Murphy sprung into action. The MASS Design Group cofounder (who bears a striking resemblance to a current Ralph Lauren model) located some napkins and dropped to his knees to mop up the spill. IDEO president and CEO Tim Brown, who was sharing the stage with Murphy as the recipient of the Havemeyer Award, was impressed. "You must be doing something right," he told the man. "You have the speaker cleaning up your wine."

In introducing Murphy to the crowd, *Metropolis* editor-in-chief Susan Szenasy referred to his appearance in the magazine's January issue, "where we identified him as one of the game changers of the decade—or at least the next year." But he chuckled modestly when she described him as an architect. "At the GSD, they would disagree with calling me an architect," said Murphy, who only expects to pick up his MArch from Harvard later this year.

HOW PETER MARINO HANGS ON

How has Peter Marino managed to accumulate such a loyal base of clients in the luxury goods world? "When they hire me, I wrap my arms around their legs and never let go," he told *Women's Wear Daily* recently. And if that doesn't work, try sheathing yourself in leather. "When I was a young architect at Skidmore, Owings, & Merrill, I had to dress like a little architect mouse in little suits," he recalled. "When I turned 50, I went back to riding a motorcycle, which I'd done in college. It's helped my work big time. People started talking about 'the crazy guy who wears leather.' All I was trying to do was reconnect with my youth."

STEELE-Y RESOLVE

On the same day that RISD faculty slapped president John Maeda and provost Jessie Shefrin with an overwhelming vote of no confidence, across the pond, a small group of students and staff were attempting to do the same with the governing council of the Architecture Association in London. Prior to the specially-called general meeting, newly reappointed AA director Brett Steele had come under attack for controversial amendments to his contract. But when it came down to speaking up, the leader of the palace revolt was left twisting in the wind: Michael Weinstock, the director of research and development for the AA's grad school, was unable to rally enough disgruntled attendees who were willing to put a vote where their mouth was. Weinstock withdrew the no confidence motion and even offered the council embarrassed apology.

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UNVEILED

AMANORA APARTMENT CITY

Like its neighbor to the northeast, India is urbanizing at break-neck speed. Much of the resulting development takes the shape of monotonous towers and slabs designed to house the maximum number of people as quickly as possible. The innovative Dutch firm MVRDV's project Amanora Apartment City punches through, twists, and slices off pieces of a monolithic superstructure, to create a new park-side landmark within a largely undifferentiated urban field. The first of three buildings will contain 1,068 naturally-ventilated apartments ranging from studios to villa-sized units, to capture a variety of family sizes and income levels, as well as

retail and community facilities. Many units will have garden balconies overlooking a park and the city beyond. While the massive, mountain-like building is built of concrete, it will be richly detailed with a variety of materials, including ornamented sunshades, wood cladding on the balconies, and stone facing on passageways through the building. Taken together, the three-building complex will eventually include over 3,000 units, and their multi-peaked, zigzagging forms will create a new urban identity for the rapidly expanding city.

AGB

Architect: MVRDV
Client: City Corporation, Ltd.
Location: Pune, India
Completion: Phase One, 2013

OPEN> BOUTIQUE



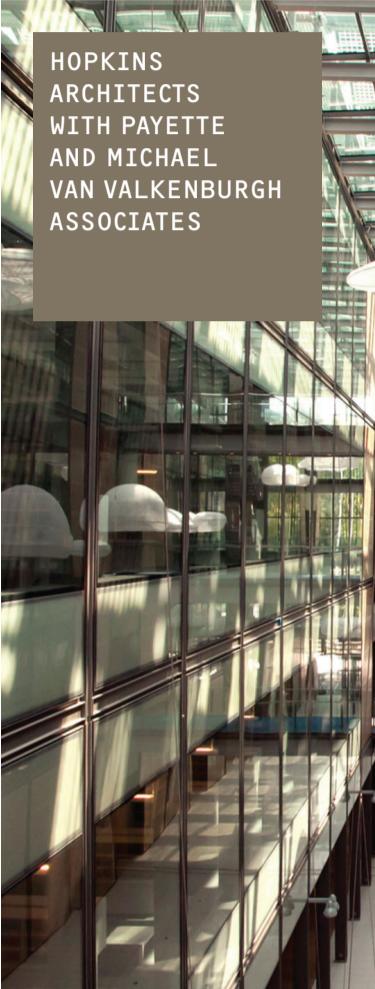
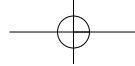
> M·A·C WONDER WOMAN POP-UP STORE
109 Spring St.
Designer: M·A·C creative director, James Gager
Open now through April 2011

COURTESY M·A·C COSMETICS

Everything having to do with the economy these days feels in flux. Maybe that's why the phenomenon of the temporary pop-up store remains a particularly relevant model for retail. A new Wonder Woman-themed pop-up by M.A.C. cosmetics recently opened in SoHo, and it's very hard to miss: the cast iron facade is painted the brightest, candy apple red hue, radically setting the store apart from its less heroic neighbors. The color theme continues inside with red lacquer walls and cabinets, a tribute to America's favorite Amazonian super-heroine, Wonder Woman, who was the inspiration behind the makeup brand's newest collection of primary tones and toy-like packaging. An oversized Wonder Woman cutout greets visitors at the entrance, walls are covered in graffiti of the various M.A.C. logos, and both sides of the store feature a chronological display of Wonder Woman comic-books from the 80's. Comic book action words are blown up throughout the space, jolting customers with a "POW!" or "BANG!" at every turn. The store itself is a bold departure from the brand's usual black-and-white-chic boutique, looking more like a Roy Lichtenstein exhibit or a comic book shop. Rather than shoppers on a beauty errand, customers may feel like superheroes on a mission: step inside the space and come out transformed. **CINDY YEON CHUN**

Think
inside
the box.





HOPKINS
ARCHITECTS
WITH PAYETTE
AND MICHAEL
VAN VALKENBURGH
ASSOCIATES



COURTESY PRINCETON UNIVERSITY

As the 21st century dawned, Princeton University found that, at least in one respect, it was rather lagging behind the times. The institution's chemistry department continued to inhabit a collegiate gothic structure that had been built in 1929—the old Frick Chemical Laboratory. It is a beautiful building, but its venerable stonewalls could not adequately accommodate the most recent advances both in the technology of chemistry as well as in its pedagogy. What's more, these outdated facilities were making it difficult for the university to attract the kind of faculty—the rock stars of the chemistry world—that an upper tier institution like Princeton sorely needs on its roster if it wants to maintain a competitive edge with its ivy league peers. So the school drew up a short list of design talent and asked them to submit a proposal for a new 265,000-square-foot chemistry building. The winners were Hopkins Architects of London in collaboration with the Boston architectural firm, Payette.

The primary challenge faced by the design team was to create an environment that fostered collaboration, not just between the faculty and students of each discipline of chemistry, but between the disciplines themselves, and even between the entire department and other branches of the sciences. The old Frick Chemical Laboratory, with its dormitory style layout, kept the

divisions separate, sequestered in small closed rooms where if one were working in organic chemistry there would be little chance to observe what was happening in biochemistry. Breaking down these boundaries meant developing a more fluid, modular, and transparent architecture, one that would keep the entire department in visual contact with one another and allow each discipline to grow or shrink as necessary. Of course, this open, collaborative environment also had to adhere to the stringent safety and ventilation requirements of a contemporary chemistry laboratory while at the same time meeting the university's ambitious sustainability goals.

Hopkins and Payette began by organizing the building's program elements into two parallel rectangular volumes that face each other across a 27-foot-wide atrium. On the ground floor one volume houses teaching laboratories, while the adjacent one is home to faculty offices, lounges, and other amenities. A similar arrangement exists on the upper three research floors, only there the laboratory side is linked to the office side by way of bridges that span the atrium. There is also a basement, which houses a 260-seat auditorium, additional laboratory space, and a room for nuclear magnetic resonance equipment.

All of these facilities are outfitted with the latest systems of chemical research and study, but

the real innovation of the building is in the way it divides "wet" (laboratories) and "dry" (offices) functions while keeping visual lines of communication open. The inner walls of the atrium are clad in glass, allowing sightlines to pass all the way through the building. This arrangement also had a payoff with the HVAC system. Intake air moves first into the offices slab, where it is conditioned either by a chilled beam in the ceiling or by hydronic radiators along the wall. From there it is pulled into the atrium, where it circulates before being drawn into the laboratory slab. This is the last stop before the air is vented out the roof through some 300 high-efficiency fume hoods that operate on motion sensors. Thus, the building uses intake air three times before exhausting it, cutting down on heating and cooling loads. And because the air always moves from the offices to the labs and out, there is no danger of contaminating the dry areas with potentially hazardous clouds of

poison gas.

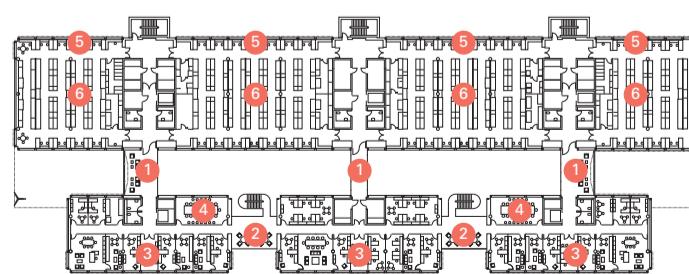
The same transparency that allows building users to keep an eye on one another was also applied to the exterior to let ample, but controlled, natural light into the interior. The facades are clad with an insulated glass curtain wall outfitted with aluminum shades and ceramic fritting to cut down on glare and heat gain. The atrium also has glass walls and a glass skylight. An array of 216 photovoltaic panels shelters the skylight, generating electricity from the sun while casting a dappled pattern of light and shadow down onto the blue carpeted pedestrian bridges and white terrazzo ground floor.

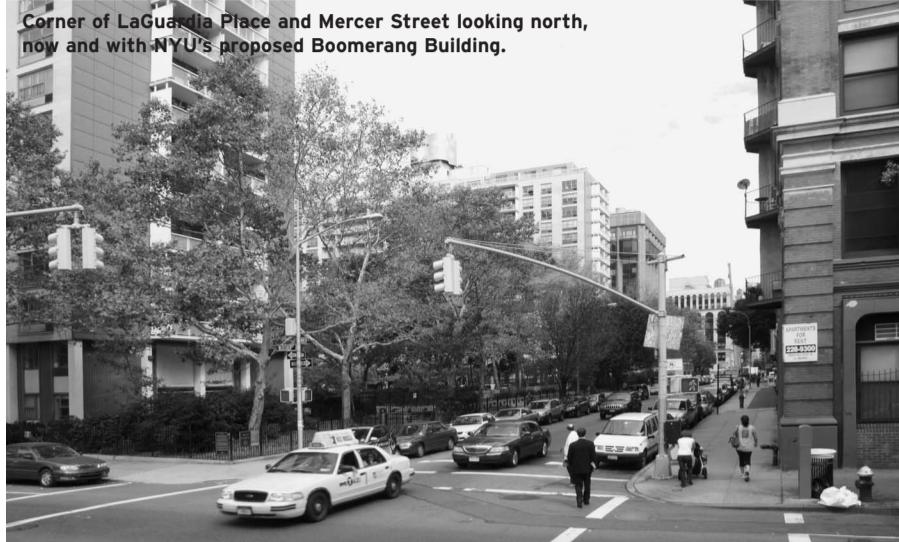
The overall architectural expression was guided by the rigorous, modular nature of the maple laboratory casework. Everything—from the exposed elements of the steel structure, to the curtain wall framework and maple acoustic panels in the atrium—bears a machine-like, repetitive articulation. The grounds surrounding the build-

Clockwise from left: Labs and offices in the Frick Chemistry Laboratory face each other across an atrium space and are linked by pedestrian bridges; the surrounding grounds are designed by Michael Van Valkenburgh Associates; fresh air circulates from offices, to the atrium, and then to the lab spaces before being exhausted out the roof via fume hoods.

Typical floor plan

- 1 Bridge
- 2 Lounge
- 3 Offices
- 4 Conference room
- 5 Laboratory Desks
- 6 Laboratory and Laboratory Support





NYU SHUFFLE continued from front page
the corner of Bleeker Street and LaGuardia Place currently occupied by a Morton Williams supermarket. This will be a two-tiered building with a seven-story public NYC school below and seven stories of dorms above.

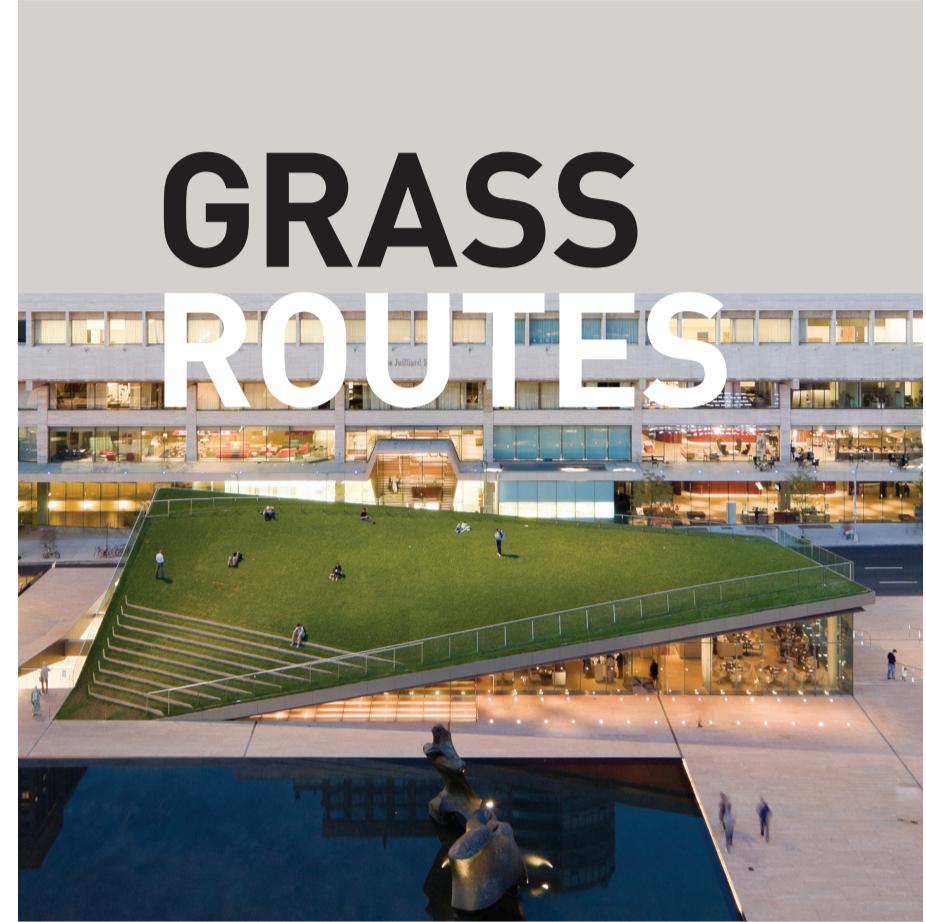
NYU wants to add 6 million square feet of building to their campus over the next 25 years, with 33% of that planned for its current campus, 17% for the surrounding neighborhood, and 50% for remote locations. The masterplan for the three sites already part of the campus, including three acres of outdoor space, was drafted by Grimshaw Architects, Toshiko Mori Architects, and Michael Van Valkenburgh Associates.

The March 16 meeting highlighted new building outlines and proposed landscaping plans. The square footage in the defunct plan for Silver Tower's hotel and residential complex is spread over four new buildings, including the Morton Williams Tower, and totals 2.2 million square feet of new space. A building with many different interlocking heights at 181 Mercer Street has been dubbed the Zipper Building, and would replace the current NYU Sports Center. At the tallest part of the Zipper, a 150-bed hotel remains in the plan in a portion that will rise to 275 feet; the rest of the building will be used for faculty offices, classrooms, retail, and student housing. Two more buildings between 3rd and Bleeker streets and Mercer Street and LaGuardia Place have been nicknamed the "Boomerang Buildings" for their curving shapes, which open onto an enhanced plaza in the newest plan. Formally called the LaGuardia Building and the Mercer Building,

respectively eight and 14 stories, they will be a mix of classrooms and faculty offices.

At the meeting, Van Valkenburgh principal Matthew Urbanski talked about wanting to attract the community to walk through NYU with a new playground and dog run, and by making the plazas more accessible and garden-like. In further efforts to win over the public, NYU has set up an exhibit on NYU 2031 at the new Open House gallery at 528 La Guardia Place with renderings and models. The exhibit was designed in house by NYU and is now open to the public.

However, none of this seemed to help much at a community board meeting on March 21, according to the *New York Times*. "A slide presentation by university spokeswoman Alicia Hurley was greeted by hostile interruptions, catcalls and hisses," wrote Kim Davis for the *Times' "The Local East Village"* blog. The only supporters in attendance appeared to be NYU faculty, while critics still felt that this new plan just reshuffled the same components of the Silver Towers plan they previously opposed. Davis reported that Andrew Berman, the executive director of the Greenwich Village Society of Historic Preservation, wanted NYU to take its expansion elsewhere, meaning downtown: "You can't meet your needs to grow by asking residents to sacrifice their quality of life," he told the board. Urbanski, who attended the meeting, told AN that "people did not seem to understand that access to the site is currently impeded and that we need public passage. [In the 2031 plan] we can add nice movement and a holistic approach to make it more useful and beautiful for everyone." **SARAH F. COX**



Creating green space in New York is not always a walk in the park. Challenged with drawing activity to its campus from 65th Street, **Lincoln Center** commissioned **Diller Scofidio + Renfro** and **FXFOWLE** to design a restaurant that would allow street life and arts events to come together, enlivening pedestrian paths while adding valuable public space. The team's unique solution was an elegant parabolic-roofed pavilion that grows out of the Center's plaza, creating a lawn for those who wish to lounge, and a canopy for those who wish to lunch. Steel's slender, lightweight profile made the project possible by enabling the structure to bear on existing foundations, a new stage among many that give the performing arts center its life.

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JIM FIORA

As advances in medical technology allow surgeons to use less invasive procedures, more architects are heading to the operating room to radically rethink its design. New surgical suites called "hybrid ORs" are cropping up across the country. While few institutions have the money to afford them, empirical and informal evidence of their success is gaining attention from both design and medical professionals.

Traditionally, diagnostic medical procedures are performed in labs, not in operating rooms. But medical specialists are beginning to move these procedures to sterile ORs in a coordinated effort to let real-time imaging inform surgery. With this approach, patients spend less time on the operating table and in recovery.

The strategy is good for a hospital's bottom line, too. Though one hybrid operating suite may cost several million dollars, hospitals are able to schedule more procedures per day. Getting healthy patients out the door also reduces costs and the chance of hospital infections.

"So many hospitals are interested now. It is still very much a new concept," said Ross Cole, a principal at BAM Studio in Manhattan. At Yale New Haven Hospital, BAM designed a Class C hybrid OR for the hospital's pediatric catheterization lab. The lab's control room is open to the main OR, allowing the space to feel larger and encouraging natural conversation without microphones or speakers between technicians and surgeons.

Beyond the latest technology, the space integrates materials that are more pleasing. Frosted glass shields the ugly plastic bins ubiquitous in most hospitals. New LED surgical lights are more maneuverable and give off less heat than fluorescents, and a perimeter band of LEDs can be changed according to patient preference. "It helps make the patient feel a little more in control of their environment," said Cole.

The University of Michigan's new children's and women's hospitals will have a hybrid OR for neurosurgery designed by Detroit-based SmithGroup Health Studio. The project shows how much of a hybrid OR's design is driven by equipment according to Ann Kenyon, who co-leads the Health Studio. An IMRIS MR machine docked in a room adjacent to the OR will move along ceiling-

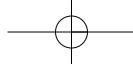
mounted rails should the surgical team want to examine a patient's brain immediately following a procedure. Previously, a patient would be sent to recovery, then to diagnostic testing weeks later to examine results.

Upfront costs are still the largest deterrent for many institutions. Depending on the amount of infrastructure in place, projects can cost \$1,000 per square foot without equipment, versus the \$600 per square foot average for most hospital projects. Space is also a concern. A code-compliant OR can be as small as 400 square feet, but most hybrid spaces are closer to 1,000 square feet because of equipment, which also necessitates greater floor-to-floor heights and large column-free spaces. Some imaging equipment requires structural isolation to prevent vibrations.

Institutional reluctance is another challenge. Doctors and U.S. healthcare regulators often prefer a tried-and-true approach. So far, most American hybrid ORs are affiliated with research institutions. In Europe, acceptance has been greater, perhaps because of regulatory issues more conducive to change. "When you talk with Philips, Siemens, or GE, the first thing they do is talk to you about what they did in Europe," said Cole.

Along with medical technology innovators, product makers are advancing hospital design. Last year Michael Graves collaborated with medical equipment manufacturer Stryker on a new line of healthcare furniture including patient room tables and chairs. Kvadrat, Carnegie, and Armstrong are all expanding lines for healthcare that include new bacterial- and slip-resistant materials, not to mention new colorways and finish options.

After completing BAM's Yale project, one head nurse told Cole that anesthesiologists had been using less medicine on adult patients. "They didn't need anesthesia to get them past that apprehension point," said Cole. Concrete numerical evidence about the hybrid OR's efficacy is still being collected, but the best measure may be anecdotal. **JENNIFER K. GORSCHE**



TALKING HEADS

THE INSTITUTE IN ITS HEYDAY FELT LIKE THE CENTER OF THE ARCHITECTURAL UNIVERSE. AN INSIDER RECALLS ITS SPRAWLING IDEAS, VISCERAL DEBATES, AND PERSONAL HIGH JINX.

IAUS fellows and friends at one of Peter Eisenman's Indian dinners circa 1974.

Clockwise from lower left: Bill Ellis, Rick Wolkowitz, Peter Eisenman, Liz Eisenman, Mario Gandelsonas, Madelon Vriesendorp, Rem Koolhaas, Julia Bloomfield, Randall Korman, Stuart Wrede, Andrew MacNair, Anthony Vidler, Richard Meier, unidentified woman, Kenneth Frampton, Diana Agrest, Caroline "Coty" Sidnam, Jane Ellis, Suzanne Frank, and Alexander Gorlin.



COURTESY SUZANNE FRANK

TEAM VITRUVIUS

The most curious image I know of the Institute for Architecture and Urban Studies—the New York think tank that, from the late 1960s through the early 1980s, quite simply reshaped architectural discourse in the United States—appeared in a 1971 issue of *Casabella*. A cut-and-paste job, it pictured

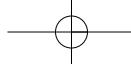
sixteen of the Institute's members as a soccer team, wearing sweatshirts emblazoned with the Institute's logo, the Vitruvian man of Cesariano's 1521 edition. Crouched, at the far right, is Suzanne Frank, then an intern, later the Institute's librarian, and now the author of a new book, at once an unofficial history of the Institute and, as the subtitle reads, "an insider's memoir." **continued on page 10**

Q&A: SUZANNE FRANK

As a young art historian with a Ph.D. on Dutch Modernist Michel de Klerk, Suzanne Frank arrived at the Institute for Architecture and Urban Studies (IAUS) in 1970, three years after its founding. Her husband, Dick, had photographed Peter Eisenman's architectural models, and soon Eisenman

would be designing a home for the couple in Cornwall, completed in 1975 and named House VI.

Frank remained at the Institute as a researcher then librarian until 1982. Her unauthorized memoir of those days was 12 years in the making. Clearly a labor of love by an historian eager to make a record of an extraordinary moment **continued on page 11**



TEAM VITUVIUS continued from page 9

Founded in 1967 by Peter Eisenman (bottom row, third from the right, with an impish smile) with backing from MoMA and Cornell University, the Institute set out to bridge the gap between academic culture and the world of planning agencies. Installed in offices on 47th Street enlivened by reproductions of the Vitruvian man and Le Corbusier's Modulor, the Institute admitted graduate students for yearlong fellowships to work on real projects commissioned by municipal and federal agencies. Reyner Banham, writing in December 1967 for *New Society*, went along with the Institute fellows' self-description as "utopians"—with a caveat: "They are utopians of aesthetic order rather than of social order. They look to the city of good form, before the city of good men—but probably believing that the good form will breed good men, that a city which makes itself visually clear will become clear in

other senses, too."

The early years of the Institute (notwithstanding its later, unjust reputation as cerebral, arcane, and elitist) were marked by what can only be called a modernist engagement with the city, culminating in the building of a low-rise, high-density housing complex in Ocean Hill/Brownsville, Brooklyn, a prototype sponsored by the Urban Development Corporation and designed by Kenneth Frampton (top row, fourth from the left, with a resolute, captain-like mien).

By the early 1970s, though, when the money and the political will to sponsor projects and research on public housing dried up, the Institute had already gone through an *aggiornamento* of sorts. Indeed, over the years the Institute embarked on a variety of other programs, going through several changes of faculty and through what Eisenman called, in a 1975 interview with Alvin Boyarsky just published in Brett

Steele's book *Supercritical*, several "palace revolutions"—the first already in 1969, when Colin Rowe had his students do theoretical designs instead of real projects, and Eisenman, in Frank's retelling of the story, responded by locking Rowe out of the Institute, literally changing the door's lock.

Over little more than a decade, the Institute became enormously influential, attracting architects, historians, and theorists to lecture, teach, exhibit, and do research there. Even a casual list of some of the protagonists (Diana Agrest, Anthony Vidler, Robert Slutzky, Rafael Moneo, Philip Johnson, Rem Koolhaas, etc.) commands attention. Eventually, the Institute expanded its educational operations (at one point it had graduate, undergraduate, high-school, and continuing education programs), organized extraordinarily intense lecture series, and mounted dozens of exhibitions (Mart Stam, Ivan Leonidov, Wallace Harrison, but also Aldo Rossi, Mathias Ungers, the Krier brothers, etc.) in the double-height main space of the offices it occupied from 1970, on the top two floors of 8 West 40th Street, just opposite the New York Public Library. The Institute also became a publishing house: it produced the aptly-named journal *Oppositions* (1973–84), edited by a pugnacious triumvirate made of Eisenman, Frampton, and Mario Gandelsonas (top row, third from the left) joined later by Vidler and then Kurt Forster; the monthly tabloid newspaper *Skyline* (1978–83); and, in the early 1980s, *Oppositions Books* (Rossi, Adolf Loos, Moisei Ginzburg, Alan Colquhoun).

Frank readily acknowledges that hers is not a scholarly book but a personal memoir, what Joan Ockman, in her foreword, calls "a labor of love." (A few historians in Europe and the US are currently working on scholarly histories, most notably Ph.D. candidate Kim Foerster at the ETH in Zurich.) Frank's history

is in fact impressionistic; the author is at her best when she lets us into her personal recollections of characters, personalities, allegiances, and conflicts, as opposed to the narrative sections outlining the many activities of the Institute.

The last third of the book, a series of twenty-seven interviews that Frank conducted over the past decade with former Institute members, offers a wealth of valuable information (much of it anecdotal, certainly) and countless perceptive memories and thoughts: Julia Bloomfield, managing editor of *Oppositions*, discussing the journal's graphic design ("the Massimo Vignelli 'punch'") and "the somewhat combative relationship" between Eisenman and Frampton; Andrew MacNair telling of a momentous 7:00 a.m. phone call with Eisenman ("[Robert] Stern and Frampton and I have gotten a grant to start a lecture series... we want you to run it, get your ass down here"); William Ellis (bottom row, third from the left) reflecting on the feat of *Oppositions* and on Eisenman's organizational prowess ("an absolute impresario"); Joan Copjec recounting the formation in 1979 of a women's group at the Institute to voice concerns about "the not-so-veiled sexism"; Suzanne Stephens telling of her editorship of *Skyline*, of articles paying ten cents a word, Christmas lists about books to give to architects, and where Johnson got his glasses or Eisenman his shoes ("it's Churchill shoes for Peter, very Loosian").

One of the most revealing stories is told by Stanford Anderson (top row, far right): in 1964 Eisenman wanted to form an association of young architects interested in new ideas (what would later become CASE, the Conference of Architects for the Study of the Environment, a prelude to the Institute), convinced Princeton to put up some money, and invited for a weekend-long meeting a group that included Anderson, Michael Graves, Robert

Venturi, and a young Emilio Ambasz (bottom row, fourth from the right, in jaunty Greek fisherman's cap); on Sunday the question came up whether that kind of group discussion should continue: "Venturi immediately said, 'Well, is it going to help my practice?' Everyone agreed, 'No.'"

Eisenman, whose name appears in almost every page of the book, declined to be interviewed: the figure most central to the myriad stories interwoven at the Institute emerges here as an eerie presence, towering over everyone else and yet disappearing—with uncanny parallels, perhaps, with his own architecture. In the 1975 interview with Boyarsky, Eisenman argued that the Institute never had a curriculum, or a philosophy: "Its only philosophy, if it stands for anything, is to serve as a vehicle for critical discourse, for challenging the prevailing empirical attitude in the United States vis-à-vis architecture—i.e. that it is something useful, something that can be marketed, a commodity." A critical history of that discourse, of those conflicts theoretical and ideological, remains to be written. Or, perhaps, as with that other great 20th-century think tank called the Bauhaus, the history of the Institute for Architecture and Urban Studies may need to be told, written, and rewritten many times over.

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Above left:
The number 1 on the
cover designed by
Robert Slutzky indicated
that more were to come.

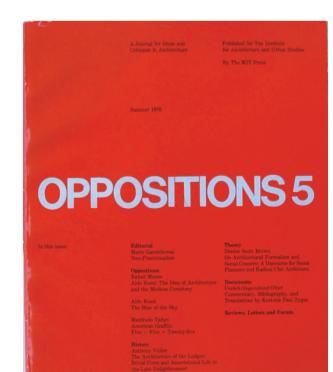
Left:
A photo-montage from
a 1971 issue of *Casabella*
showed Institute mem-
bers wearing sweatshirts
with Vitruvian Man

images and posing as a
soccer team.

Top row from left:
Joseph Rykwert,
Duarte Cabral de Mello,
Mario Gandelsonas,
Kenneth Frampton,
J. Mandel, Greg Gale,
Thomas Schumacher,
and Stanford Anderson;

bottom row from left:
Elizabeth Cromley,
Robert Slutzky, William
Ellis, Beth Spector, Emilio
Ambasz, Peter Eisenman,
Victor Calandro, and
Suzanne Frank.

Below:
The IAUS journal,
Oppositions 5, edited by
Eisenman, Frampton,
and Gandelsonas.





Q&A: SUZANNE FRANK continued from page 9 in architecture, Frank recounts much herself and then allows the transcripts from interviews with 27 other key players to fill in and amplify the story, vividly recounting everything from arguments over Italian architectural theory to how money was so short that office furnishings were picked up off the streets. Here, Frank recalls a few details from those heady days:

The Architect's Newspaper: How did you come to be at the Institute?
Suzanne Frank: I was doing an art history Ph.D. at Columbia and they thought my research was good so they hired me to do research on a HUD-funded project, the Streets project, at least in the first year. I never had an office or anything, but I combed resources for studies of urban applicability and sorted heaps of photocopies of buildings in streetscapes. One time when I started talking to a fellow researcher, Gregory Gale, Eisenman told me to stop talking and get back to work. He himself was a schmoozer, especially

at eight o'clock in the morning when few people were around.

Why did you decide to write a private memoir about The Institute?

It was a great time in my life. The projects they were doing were very interesting and important. What made me write it? I am a historian. I like to do research and write. I never dreamed it would take so long.

How easy was it to get people to talk?

There were 27 cooperatives. Tony Vidler didn't agree; Rem [Koolhaas] agreed then backed out; and Peter said he's not giving any interviews on the Institute. A doctoral student at ETH in Zurich, Kim Foerster, is working on the official history. I think he has done something like 100 interviews.

Was the focus on talk or on building, too?

They wanted to implement building. One of the student projects with a grant was to reorganize streets with buildings in a more public way. And

they did it in print, but it didn't happen because HUD took the money away when Bill Ellis insulted the HUD people when they were visiting.

They only built the one housing project that Kenneth [Frampton] worked on, Ocean Hill-Brownsville in Brooklyn.

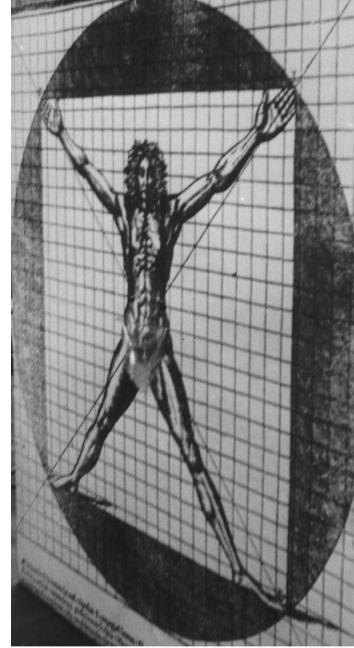
Did Philip Johnson supply funds for the Institute?

Yes, I don't know how much, but I know he was an angel. People didn't like his architecture; they hated the AT&T. He didn't mind, and Peter was very close to him, so was Bob Stern.

There was also fund-raising for *Oppositions* by Julia Bloomfield. They were all pretty good at it. I mean, here was this little magazine with a leftist tinge, but they still got Exxon and Mobile to give to it.

Rumor has always had it that women had a hard time there.

Was that your experience? Peter hired women to have posts there but they were not as important, I think, at least in the beginning. Somehow they receded beside the



GREGORY GALE

his phrase—and then he sent him into a "Spenglerian night" What does that mean? I don't know.

What was the office scene like?

There were parties with lots of dancing. I remember one that Rem attended—he came to all the parties—but usually he wasn't around because he was working on *Delirious New York*. Then Peter had his Indian dinners, they were very congenial. People sat next to the people they liked, and snubbed the ones they didn't.

There were little cliques; everyone was equal except at times. Peter had special lunches, and when we were at the 40th Street office, he got goodies from Zabar's. He'd have interesting people in, like his father-in-law to talk about Jackson Pollock. It was a very elite and selective crowd who went to those.

There was no hierarchy or, rather, there was and there wasn't. There was a hierarchy because Peter was always the absolute, but he was friendly, very down to earth, and yet he was always the boss. He dressed very funny in a beige sweater with a hole in the back. He didn't have very much money, but he managed to borrow from people and he went out a lot and ate very well.

Everyone else was always on diets. "Oh, you've lost weight. What's your diet?" kind of thing. It was a big topic. They were all eating cottage cheese, hamburgers and ketchup.

What's your final impression of The Institute after 40 years?

It was important. It stood for a really high level of thought and a high level of camaraderie. I am also relieved that I can finally go on to some other things now.

Iaus: The Institute for Architecture and Urban Studies, An Insider's Memoir by Suzanne Frank can be purchased for \$42.30 plus postage at Authorhouse.com.

Top left:
Kenneth Frampton (left) and Peter Eisenman sporting matching haircuts at 8 West 40th Street, circa 1970.

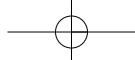
Top right:
The revolving door with Cesariano's Vitruvian man strapped to a grid on one side; Le Corbusier's Modulor Man was pasted on the other.

Far left:
The large hall with balcony at the 40th Street location, the Institute's second home, lent itself to flexible uses.

Left:
Peter Eisenman displays brand loyalty.



GREGORY GALE



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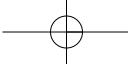
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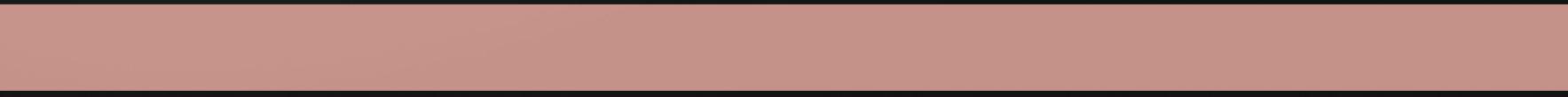
ADVERTISING SUPPLEMENT 06

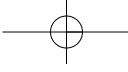
kitchenworks

Published by The Architect's Newspaper

www.archpaper.com

TRENDS: Sleeker kitchens are better, but integrated systems trump all.
COMPANIES: Spotlight on Valcucine, GD Cucine, SieMatic, Aster Cucine.
PRODUCTS: Cooktops, outdoor kitchens, new flexible vents and more.





TRENDS

NEW TURN ONS

It's safe to go back into the kitchen. According to a recent survey by the National Kitchen and Bath Association (NKBA), 82 percent of kitchen and bath professionals anticipate an increase in kitchen remodels and sales volume in the first quarter of this year. Optimistic about the outlook, American and European manufacturers are unveiling new designs with never-before-seen technology and material options, hoping to capture the imaginations of a growing legion of at-home chefs across the country.

As Americans spend more time cooking at home, they want the results to prove it. It's no longer enough for the kitchen to look like a lab, it must function as if it were approved by the aeronautic industry. Bosch's induction cooktop with a new AutoChef Sensor can gauge the temperature of specialized cookware and can even beep when your steak is medium-rare or your pancake reaches perfect fluffiness. The cooktop boasts results that are more like those of a

gas range while using a fraction of the energy. For gas-cooking devotees, new models like Dacor's new 36-inch Distinctive Series cooktop, developed with BMW DesignworksUSA, have bigger burners and more ergonomic designs, allowing large pots to slide around cast iron grates with ease.

While it may be difficult to keep an 18,000 BTU burner under wraps, other appliances are going incognito. Once the eyesore of any kitchen, new ventilator technology is quieter and sleeker than ever. Unveiled late last year, Bulthaup's new winged air extractor or Elica's Victor model could be mistaken for expensive lighting fixtures. Ventilators are no longer just for the range. Put one over the dining table and a host can prep fondue, raclette, or teppanyaki to guests' amazement.

In a world that has now met the second-generation iPad, kitchen manufacturers are trying to keep up by installing touch screens and wireless connectivity in cabi-

net fronts and refrigerator doors. Instead of pasting kiddie art projects to the fridge, parents can monitor their Twitter feeds on Samsung's new LCD touch screen refrigerator, due out in June.

But along with electronic technology, material technology has moved to the forefront. Designers and architects with environmentally savvy clients are asking for recycled and recyclable content, but consumers also demand durability as often as good aesthetics for their money.

Educating American customers about new, lower cost, longer lasting laminates has been a challenge for the U.S. branch of German kitchen company SieMatic, who calls them only "select surfaces" on its web site. They wait until the customer is in the showroom to explain that it's a laminate, said Hans Henkes, the company's general manager of marketing and sales. "Their first reaction is usually, 'Wow,'" he said.

Offering finishes and styles in a range of price points has helped luxury

kitchen companies stay afloat during the economic downturn. In the suffering multi-family residential market, they are an attractive option for developers who want a brand-name kitchen to help market their units.

American company Henrybuilt captured a new market in 2009 when it launched the Viola Park brand as a lower-cost (\$15-\$20,000) alternative. Since then, it has also found that customers who could easily afford higher-priced lines were equally interested in Viola Park's design and manufacturing quality. At SieMatic, a new category called "IndividualDesign" describes systems for unlimited budgets, versus a "SmartDesign" category for styles suited to smaller budgets and floor plans.

At the end of the day, said Henkes, the distinction is almost like comparing first class to business class on a Lufthansa flight. "You're all on the same plane," he said. "You are getting the same quality."

JENNIFER K. GORSCHE





KITCHEN 15

SPECIAL ADVERTISING SECTION



2



3



6



PRODUCT

New range
and ventilator
technology gets
cooking



5

1 ELLITICA
FALMEC

Manufactured in high-grade 304 stainless steel with polished steel features, Falmec's Ellittica vent hood is available in 70 cm wall-mounted or island versions that provide ducted or recirculating air. Etched tempered glass hides functional fluorescent lighting for the workspace below. The unit's North American launch is slated for May or June.

www.falmec.com2 ARCHITECT SERIES II
VENTILATION
KITCHENAID

KitchenAid's new Architect Series II ventilation systems include the Commercial-Style Series, the 600 and 400 Series, and the Specialty Series with wall-mount, under-the-cabinet, and island-mount canopy hood options. Designed to suit a range of cooking surfaces and space requirements, the collection features ambient halogen lighting, automatic turn-on, timed auto-off, and tempered glass canopies.

www.kitchenaid.com3 30-INCH GAS RANGE
SMEG

Smeg's new 30-inch series includes a stainless steel freestanding gas range with continuous heavy-duty cast iron grates to enable easy movement of large pots and pans. The central burner has an output of 17,000 BTUs, while the oven below has a usable capacity of 3.4 cubic feet with a triple-glazed removable door and halogen lights.

www.smegusa.com4 BESPOKE COOKERS
STEEL CUCINE
(ALSO ON OPPOSITE PAGE)

Italian appliance manufacturer Steel offers bespoke cookers to suit a chef's specific needs. The new Derby range features two sizes and four color options, in addition to customizable features like a rotisserie and matching ventilation hoods. Genesi models can integrate barbecue plates or lava stone grills, deep fryers, and induction cooktops (see left). Lavoro (above) is one of Steel's new outdoor kitchen options.

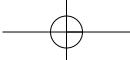
www.steel-cucine.com5 COMBISSET GRILLS
MIELE

Designed to match the existing 12 elements of Miele's CombiSet series, two new barbecue grills have been introduced for indoor use. Available in 12- or 15-inch widths, the grills offer dual heating zones so that different foods can be seared, cooked, or warmed simultaneously. Cast iron grates over lava rocks evenly distribute heat to mimic outdoor grilling.

www.mieleusa.com6 CI 491/492
INDUCTION COOKTOP
GAGGENAU

Gaggenau's new 36-inch induction cooktop is designed to fit large cookware, with five cooking zones configured for fast preparation of a range of dishes. A booster function enables even faster cooking, reducing energy loss. The cooktop is available with a stainless steel or frameless, flush-mounted design with a magnetic knob that can be removed for safety or cleaning.

www.gaggenau-usa.com



COMPANY PROFILE: VALCUCINE

Italian kitchen manufacturer Valcucine has had a lot of firsts since its founding in 1980. The company designed the first colored wood door and the first invisibly framed aluminum kitchen cabinet before it was 15 years old. In 1998, it created the Onlus Association, the first environmental protection association for manufacturers, and a little more than ten years later introduced Invitrum, the industry's only 100 percent recyclable glass and aluminum base unit. The popular unit uses recycled aluminum parts and a single 10 mm thick structural side panel to reduce raw material usage. Last year, the design won the company a Green Good Design Award from the Chicago Athenaeum.

The company uses an anthro-

pological design approach, carefully studying human behavior to make smart kitchens that seem to anticipate a place for everything. As its designers continually explored new functions for the kitchen, the company saw an opportunity to design for the entire home and last year introduced Valcucine Living. The designs are based on the idea that furnishings are replacing walls in contemporary homes, creating an opportunity for new pieces to divide spaces without shutting them off completely. The Living system designs aim to make large spaces more comfortable, while making small spaces more versatile.

Valcucine remains focused on being an innovator in the kitchen, first and foremost. Its latest introduction, the New Logica system, is the second generation of a design introduced in 1996 and touted as Valcucine's

"new kitchen ergonomics system." Its offspring has many of the same carefully measured features—an 80 cm counter depth, large removable drawers, and Ala and Aerius lift-up door designs—but also includes a newly equipped back section capable of storing or concealing almost any piece of modern kitchen equipment, from small appliances and storage jars to a computer monitor or ventilation hood. The system also contains material advances to ensure its longevity, including a nano-layered top that resists scratches. Like Invitrum, the unit has recycled/recyclable components and a dematerialized design. Even with the company's focus on recycled content, Valcucine knows its customers are not looking for a disposable kitchen; they are looking for an heirloom.

TECHNICAL SPOTLIGHT: GLASS BASE UNIT

After lengthy material research, Valcucine created the industry's first fully recyclable glass base unit with additional parts made of recycled aluminum. The production process consumes only one-twentieth of the energy needed to use raw aluminum. Part of the design's intelligence is that it also cuts down on material usage by eliminating the side-by-side base unit traditionally found in kitchen cabinetry. Instead, the Invitrum's structure is supported horizontally, using a single carcass of 10 mm glass in place of the 36 mm thickness found in many chipboard designs.





credits on valcucine.it



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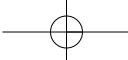
design: Gabriele Centazzo

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COMPANY PROFILE: GD CUCINE

Founded in Treviso, Italy, in 1969, kitchen manufacturer GD Cucine opened their first United States showroom last year in Chelsea. The new 8,000 square foot, two-story flagship has the allure of an exotic car dealership, a racy orange model called Argento Vivo at its center.

Grounded in the traditions of fine cabinetmaking but keen to explore new technologies, GD Cucine frequently introduces new finishes to enhance wood textures and grains. The new Seta line and established Velvet collection both include heat-treated wood and tactile ("segghettato") wood. These kitchens' contemporary lines combined with more traditional materials, wood in particular, still inspire consumers, said the company's chief of operations, Alberto Paderi. The company has based several of its lines on this trend, including the classic Treviso line and forthcoming collections Kate and Gioiosa, featuring textured wood painted in warm country-side-inspired colors.

As the kitchen has become a second living room, and in some cases the primary living space, consumers have also asked for finely crafted metal and glass to complement their homes' modern furnishings. To meet the demand, GD sought to match the higher technology content of appliances with highly technical material fabrication. In 2009, Argento Vivo received the Chicago Athenaeum's Good Design Award as the first kitchen in the industry to use curved glass. Its illuminated circular island with a domed centerpiece that lifts

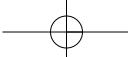
away to reveal an ice bucket reflects the company's vision of the kitchen as an entertainment center. (Recommended kitchen layouts almost always include an island or peninsula for serving guests.) Technical advances like creating seamless, curved glass and aluminum cabinet fronts turned cabinet walls into finely-tuned backdrops for entertaining. Recent additions including electrical socket pull-outs and low-consumption LED lighting allow the designs to look even more like furniture, while still working hard as food-preparation areas.

Learning about technical precision and material selection helps consumers feel more comfortable about purchasing a new kitchen in tough economic times. GD's pricing structure address a range of budgets while still providing good craftsmanship. Paderi sees consumers paying less attention to brand names, or the idea of focusing on "Italian-made." Instead, educating and enticing them with the longevity of its designs and materials has become the company's biggest selling point.

TECHNICAL SPOTLIGHT: CURVED GLASS & BUILT-INS

GD Cucine's Argento Vivo kitchen, shown with white back-lacquered frosted glass doors and countertops, and a central worksurface and sink in black Corian, was an industry leader with its curved glass design. The island's circular dining table takes the material a step further, integrating a recessed wine cooler/fruit bowl and internal LED illumination.

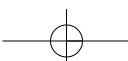


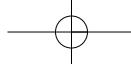


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COMPANY PROFILE: SIEMATIC

In 1931 a company called August Siekmann Möbelwerke exhibited its first products at Germany's Leipzig Trade Fair. By 1953, they had sold more than one million of their "kitchen dressers." The same year, Siekmann presented its version of a reform kitchen, with interconnected cabinets and functional interiors. The company SieMatic was born in 1960, bringing with it the world's first completely built-in kitchen design.

Last year, SieMatic celebrated its 50th anniversary with a reincarnation of the 6006 model it introduced in its first year. The company credits much of its success to the kitchen's handle-free design, a revolutionary idea at the time. It has worked to tweak the continuous grip-channel design for better ergonomics and visual appeal, maintaining tight control of the machining of that one element as it has reappeared again and again over the decades.

The company is also forging ahead with completely new designs, based on the idea that the traditional family home has evolved into one big entertainment center. "The home is being more and more professionalized," said a release about two of SieMatic's newest kitchens, the S1 and S2. These are designed to integrate all of the high-tech components modern customers have come to rely on, including television and Internet.

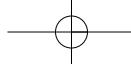
While SieMatic's newest kitchen takes a step back in time for inspiration, it is still determinedly forward-thinking. The BeauxArts.02, on which the company collaborated with Chicago designer Mick De Giulio, has a lighter, more linear look than its original 2006 design, also by De Giulio. Though the system has already been released in the European markets, it is in the larger U.S. kitchens that its many design elements come together best. The look is sophisticated, too, with dark ebonized walnut doors contrasting with stainless steel drawer fronts and polished

sterling grey glass.

"With the BeauxArts.02 look, where you've got symmetry and asymmetry, gloss veneer, matte lacquer, and other finishes—to put all of that into one design you need more room," said Hans Henkes, the SieMatic USA's general manager of marketing and sales. It also takes a strong eye for design. In that area, the company sees itself as a leader. "That is what traditional American kitchen manufacturers miss," said Henkes. "They are manufacturers, not designers. Leadership in design is where we want to position ourselves."

TECHNICAL SPOTLIGHT MULTIMEDIA CABINET

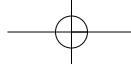
SieMatic's S2 Multimedia Cabinet features an integrated flat screen TV that projects on a swiveling arm to suit the user's needs. With a line that can connect to an outside media center, the cabinet provides full connectivity to the rest of the home. It can play a Food Network cooking show, stream Internet radio, or provide an iPod docking station with hi-fi audio. A "smart grid" function allows wireless communication with other devices, and the panel's control strip can activate any appliance in the house. When closed, the screen conceals useful storage space for "technical utensils."



SieMatic BeauxArts.02 the next generation



Everything you want in a kitchen. Everything you expect from a SieMatic original.
The stage is set. Coming soon in 2011.



COMPANY PROFILE: ASTER CUCINE

Last year at Eurocucina, kitchen manufacturer Aster Cucine debuted the Timeline kitchen, the Italian company's first collaboration with New York-based firm, Workshop/apd. Such collaborations between a major Italian kitchen manufacturer and a U.S. designer have happened rarely, if ever, but point to exciting potential for the future in kitchen design.

Jacob Kindler, U.S. managing director of Aster Cucine, was a longtime friend of Workshop/apd principals Matthew Berman and Andrew Kotchen, but it took years to persuade his nearly 30-year-old company that hiring an American team would give Aster a new insight into what American consumers want.

The collaboration considers

the larger scale of U.S. kitchens and the more traditional tastes of consumers here, while maintaining strict Italian manufacturing standards. The team used vintage European materials that could be rendered with modern lines, a combination that should please buyers considering the resale value of their home and fearful of being over-the-top modern, said Kindler.

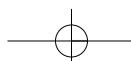
New York-based Berman and Kotchen drew upon historical craftsmanship and the importance of material selection in those trades to design the collection, combining sixteenth-century Venetian ceruse finishes, chemically patinated stainless steel, oxidized mirror glass, and wire mesh inspired by French country cabinetry. "It's a modern interpretation of traditional detailing," said Kotchen, "plus an Italian understanding of knowing how to put it all together."

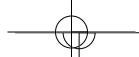
The kitchens also showcase manufacturing techniques not usually seen in Italian cabinetry. Doors are built with inset handles, a style common to prewar American designs, but unfamiliar to Italian manufacturers. Aster also altered the manufacturing process by which they usually round the edge of a curved half-inch border at the base of the cabinetry to give it a cleaner line.

Because kitchens have become extensions of the living area, the Timeline series can be personalized with art panels by Toronto artist Murray Duncan. The etched pieces are incorporated as the customer desires, including as a backsplash or stand-alone cabinet. Their coatings of metallic paints, oil crayons, and resin, add another layer of complexity to the kitchens. The Timeline series is now exclusively on view at Urban Home New York.

TECHNICAL SPOTLIGHT: VENETIAN CERUSE

The Timeline collection's white oak cabinetry is treated with a technique that has stood the test of time. Ceruse originally referred to an ingredient known as "white lead." Mixed with vinegar, it was a popular form of makeup during the 16th century. Also used in paint, the term ceruse now refers to a (lead-free) finish for wood that reveals grain lines while leaving the overall base color of the wood intact. The result is a soft, ghostly patina that brings out the best of oak cabinetry.





Timeline by Aster Cucine

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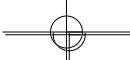
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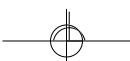


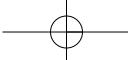
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THE ARCHITECT'S NEWSPAPER APRIL 6, 2011

APRIL 2011

APRIL

WEDNESDAY 6
LECTURE
Jyoti Hasagrahar
Preservation, Cultural Heritage and the Third World
6:00 p.m.
Columbia University
www.arch.columbia.edu

SYMPORIUM
TransAction 2011
Through April 8
Tropicana Hotel
2831 Boardwalk
Atlantic City, NJ
www.njtransactionconf.com

EVENT
Contemporary Architects and Manufacturers
6:30 p.m.
The Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

THURSDAY 7
LECTURES
William J.R. Curtis
Materials of The Imagination: Glasgow School of Art by Charles Rennie Mackintosh
6:30 p.m.
Sciame Auditorium
CUNY Spitzer School of Architecture
160 Convent Ave.
www.ccny.cuny.edu/ssa

Dickson Despommier
The Vertical Farm: Feeding the World in the 21st Century
6:30 p.m.
Mid-Manhattan Library
455 Fifth Ave.
www.nypl.org

May Louie
The Dudley St. Neighborhood Initiative: The Journey and the Promise
7:20 p.m.
School of Social Work Auditorium
University of Maryland
525 West Redwood St.
Baltimore, MD
www.arch.umd.edu

FRIDAY 8
LECTURES
Daniel Libeskind
Counterpoint
6:15 p.m.
School of Architecture, Planning & Preservation Auditorium
University of Maryland Campus and Mowatt Drives College Park, MD
www.arch.umd.edu

Zvi Hecker
Work of Architecture
6:30 p.m.
Cooper Union
7 East 7th St.
www.cooper.edu

EXHIBITION OPENING
new. An MFA Design Show - part I
Pratt Manhattan ComD Gallery
144 West 14th St.
www.anewshow.com

FILM
Jugaad Urbanism
Film Series:
Cinema City – 5 Shorts
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

SATURDAY 9
SYMPORIUM
2011 APA National Conference
Through April 12
Hynes Convention Center
900 Boylston St., Boston
www.planning.org/conference

WITH THE KIDS
Skyscraper Physics
10:15 a.m.
The Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

Family Day @ the Center: Architecture on the Move
11:00 a.m.
Center for Architecture
536 LaGuardia Pl.
www.cfa.aiany.org

MONDAY 11
LECTURES
Mahlum Architects
The Enlightened School
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.cfa.aiany.org

Laura Lawson
Regenerative Urbanism: Cities After Depopulation
6:30 p.m.
Wood Auditorium
Avery Hall
Columbia University GSAPP
www.arch.columbia.edu

Rafael Moneo
Discussions in Architecture: Rafael Moneo with Preston Scott Cohen
Piper Auditorium,
Harvard GSD
48 Quincy St., Cambridge, MA
www.gsd.harvard.edu

EVENT
Witold Rybczynski
Makeshift Metropolis: Ideas About Cities
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
www.cfa.aiany.org

TUESDAY 12
LECTURES
Charles Komanoff
Balanced Transportation Analyzer
1:00 p.m.
Avery Hall
Columbia University GSAPP
www.arch.columbia.edu

Mohsen Mostafavi
2011 Spring Lecture Series
6:00 p.m.
Tuttleman Auditorium
Institute of Contemporary Art
118 South 36th St.
Philadelphia
www.design.upenn.edu

David Mulkins
The Bowery: Past, Present and Future
6:30 p.m.
Tenement Museum Shop
108 Orchard St.
www.tenement.org

John Norquist, Joan Byron, Marion Weiss, Vaughn Fauria
Big Streets: Using and Reusing City Thoroughfares
6:30 p.m.
New York Institute of Technology Auditorium
1871 Broadway at 62nd St.
www.mas.org

SYMPORIUM
Forum on Future Cities
Through April 13
MIT
Cambridge, MA
www.senseable.mit.edu

EVENT
Newtown Creek: A Photographic Survey of New York's Industrial Waterway
6:30 p.m.
The Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

WEDNESDAY 13
LECTURE
Mary Jo Arnaldi
Monuments, Urbanism, and Modernity in Post-Colonial Mali
6:30 p.m.
Horace Mann Hall
Columbia Teachers College
525 West 120th St.
www.africanart.org

SYMPORIUM
How Voluntary is Choice: Who and What Tell Us How To Live
6:30 p.m.
Piper Auditorium, Harvard GSD
48 Quincy St., Cambridge, MA
www.gsd.harvard.edu

THURSDAY 14
LECTURES
Guy Nordensen: Pratt Spring 2011 Lecture Series
6:00 p.m.
Higgins Hall Auditorium
Pratt Institute
61 St. James Pl., Brooklyn, NY
www.pratt.edu

Stephen R. Palumbi
The Death and Life of Monterey Bay: A Story of Revival
6:30 p.m.
Mid-Manhattan Library
455 Fifth Ave.
www.nypl.org

Robert Sanna
Development as a Contact Sport
6:30 p.m.
Pratt Manhattan
144 W 14th St.
www.pratt.edu

Bob McGee
The Greatest Ballpark Ever: Ebbets Field and the Story of the Brooklyn Dodgers
7:00 p.m.
Brooklyn Historical Society
128 Pierrepont St.
Brooklyn, NY
www.brooklynhistory.org

FRIDAY 15
EVENT
Vertical Gardens
Opening Reception
5:30 p.m.
Virginia Center for Architecture
2501 Monument Ave.
Richmond, VA
www.virginiaarchitecture.org

SATURDAY 16
LECTURE
Situ Studio
Panel Discussion: Re-Order
2:00 p.m.
Brooklyn Museum
200 Eastern Parkway
Brooklyn, NY
www.brooklynmuseum.org

SYMPORIUM
Olana: Framing the Viewshed
1:00 p.m. to 5:00 p.m.
Arts Center Theater
Columbia-Greene Community College
4400 Rt 23
Hudson, NY
www.olana.org

MONDAY 18
LECTURES
Jose Koechlin, Denise Koechlin
Design of the Pueblo Nature Center at Machu Picchu
12:30 p.m.
Higgins Hall Auditorium
Pratt Institute
61 St. James Pl.
Brooklyn, NY
www.pratt.edu

Javier Serra
Building in the 21st Century: From 20:20 to Solar Decathlon Europe: A Spanish Perspective
12:30 p.m.
National Building Museum
401 F St. NW
Washington, D.C.
www.nbm.org

Paolo Portoghesi, Catherine Ingraham
Pratt Spring 2011 Lecture Series
6:00 p.m.
Higgins Hall Auditorium
Pratt Institute
61 St. James Pl.
Brooklyn, NY
www.pratt.edu

Richard McMillan
101 Cool Buildings: The Best of New York City Architecture, 1999-2009
6:30 p.m.
Mid-Manhattan Library
455 Fifth Ave.
www.nypl.org

Robert Ivy, Katrin Klingenberg
For the Greener Good: Passive House
6:30 p.m.
National Building Museum
401 F St. NW
Washington, DC
www.nbm.org

TUESDAY 19
LECTURES
Jean-Paul Rodrigue
Freight and the City
1:00 p.m.
Avery Hall
Columbia University
www.arch.columbia.edu

Ned Kaufman
Local or Global: The Politics of Preservation
6:00 p.m.
Buell Hall East Gallery
Columbia University
www.arch.columbia.edu

Sarah Whiting, Robert Somol
Conversations: Doppler Redux
6:30 p.m.
National Building Museum
401 F St. NW
Washington, DC
www.nbm.org



COURTESY L & M SERVICES B.V. THE HAGUE 2010/06/23

COLOR MOVES: ART AND FASHION BY SONIA DELAUNAY

Cooper-Hewitt, National Design Museum
2 East 91st St.
Through June 5

Primarily known as an Abstract Impressionist painter, the early 20th century artist Sonia Delaunay didn't distinguish between what might be termed high and low art. She worked across media, moving from painting to textiles (her set and costume designs for the 1926 film *Le Petit Parigot*, above). *Color Moves* at the Cooper Hewitt explores Delaunay's textile and fashion designs from the 1920s through the 1940s—focusing on her "Simultaneous Boutique" in Paris, which opened in conjunction with the 1925 Decorative Arts Exposition—and how she developed her technical skills through a long-term partnership with the Dutch department store Metz & Co. With exhibition design by architect Toshiko Mori, the show fills two galleries with colorful, storied artifacts, including clothing Delaunay designed for actress Gloria Swanson.



JENS ZIEHE

THE DIVINE COMEDY

Harvard University: Gund Hall, Carpenter Center for the Visual Arts, and Northwest Science Building
Cambridge, MA
Through May 17

The Divine Comedy, an exhibit organized by Harvard's Graduate School of Design, is something of a triptych, featuring the work of three different artists in three different locations on campus. Inspired by the scientific and philosophical themes raised in Dante's description of heaven, purgatory and hell, the GSD commissioned Olafur Eliasson, Tomás Saraceno, and Ai Weiwei each to address one aspect of a broader theme of "convergence" in relation to modern day art and design: History (Weiwei), Mind (Eliasson), and Cosmos (Saraceno). Eliasson's *Three to Now*, located in the GSD's Gund Hall, consists of over 50 objects, including *The Old Eye* seen in the photo above, that speak to the way technical instruments can challenge perceptions of the physical world.



Ledoux's vision for a monumental "bridge of boats" to the Saltworks of Chaux, from his *L'Architecture considérée sous le rapport de l'art, des moeurs et de la législation*, vol. 1, 1804.

less curious of readers to assume that these all are identical. In fact, the topic of Vidler's collection is all of the aforementioned and more, grouped under the curiously untranslatable French term *urbanisme* with all of its implicit and complicated discursive frameworks.

Few late-twentieth century figures possess Vidler's erudition across such a broad historical range (notable exceptions include Kurt Forster, Jean-Louis Cohen, Robin Middleton, and the late Manfredo Tafuri) and such a fundamental grasp of applied theory, both on proud display here. Each essay is a miniature study unto itself—as so few other essay collections are—while the intellectual strands that bind them arise with limpid alertness.

As an architectural historian with feet firmly planted in social history, Vidler (like his contemporary, the late Reyner Banham) departed from the formalism of his mentor, Colin Rowe, in order to expose the intellectual, social, and aesthetic foundations of modern urbanism. In a text from 2000 entitled "Photourbanism: Planning the City from Above and from Below," Vidler draws on the work of geographer-ethnologist Paul Chombart de Lauwe whose aerial photography from the 1940s confirmed for Le Corbusier his persistent belief in the primacy of the view from above. As Vidler writes, "The aerial view of a city, indeed, is, in Chombart's terms, the only means of developing a synthetic vision of its social

PLANNING PALIMPSESTS

The Scenes of the Street and Other Essays
Anthony Vidler
Monacelli Press, \$50

Twenty years ago, before the Internet democratized access to the international stock of used books, I spent a good deal of time combing the aisles of the late, lamented Barnes and Noble Sales Annex on Fifth Avenue and 18th Street. There I cobbled together an enviable library of canonical books on architecture

and urbanism at a price even a poor graduate student could afford.

With the arrival of Anthony Vidler's new collection of essays, and its inclusion of Vidler's magisterial text on the transformation of urban European contexts under the influence of industrialization, I was transported back to the day

I found a used copy of the Stanford Anderson-edited volume *On Streets* (1986). That text, which lends its title to Vidler's new volume codified for me an understanding of a city not merely as a series of episodic and discontinuous moments, nor points on a teleological chain, but as a palimpsest—an organic entity straining under the weight of its accumulated histories even as they mutate, degrade, and revive. This new essay collection represents Vidler's extended meditations on what he broadly calls "modern urban planning," considered as contiguous with modern architecture (a topic that he considers separately elsewhere)

and as that function of architectural practice embodied by architects when they work on an urban scale.

Vidler claims that these two "disciplines"—planning and architecture—cannot be treated as separate, yet the emphasis here is definitely more on the macro-scale of urban spatial typologies than on the micro-scale of the isolated building. His project, however, is so much richer than merely parsing a legacy of historical precepts. Within a single paragraph of the preface, he interchangeably uses the terms "analyses of cities," "history of urbanism," "modernist planning," and "town planning," leading the



Oakland Museum (1961-1968).

All Around Guy

Kevin Roche: Architecture as Environment
Yale School of Architecture
180 York Street
New Haven, CT
Through May 6

Kevin Roche: Architecture as Environment, on view at the Yale School of Architecture through May 6, celebrates the work of the Pritzker Prize-winning Roche, whose modernist origins are grounded in a desire to improve on the banality of the corporate condition.

Roche worked for many years in the office of Eero Saarinen, and after Saarinen's death in 1961, created Kevin Roche John Dinkeloo and Associates with his colleague John Dinkeloo, an architect known for much of the technical innovation behind Saarinen's sublime forms.

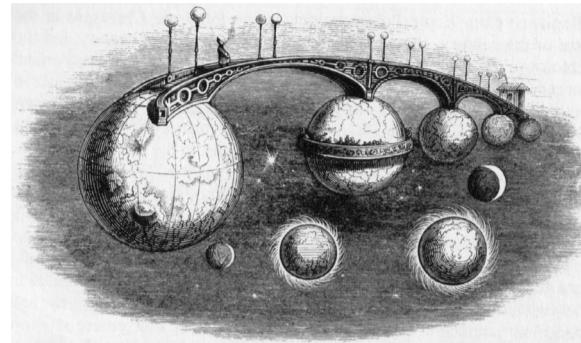
For Roche, architecture is part of a larger natural and man-made phenomenon, and many of his buildings respond directly to the giant scale of transportation networks and economic and environmental systems. As a favorite architect of corporate America, his commissions have also come with large-scale spatial requirements, allowing him to work with and test what he calls the "scale of the future" almost exclusively.

Despite the monumentality of much of his work, he consistently sought to create "more understandable environments"—and ultimately

a happier, more productive worker—through an innovative integration of nature and by encouraging human interaction in generous communal spaces.

The first major work of the firm, the Oakland Museum in California, was designed as an integrated infrastructure of public museum and park, with inventive surfaces filling the site such as low-lying walls that double as stairs, seating, park, and playground. In the John Deere & Company West Office Building, in Moline, Illinois, as well as the much-celebrated Ford Foundation Headquarters, in New York, the structure is conceptualized as a utopian community of like-minded individuals, with glass-walled offices providing a sense of interconnectivity, transparency, and voyeurism, across a plant-filled public atrium.

In his Union Carbide Corporation World *continued on page 27*



Satirical engraving by J.J. Granville from his *Un Autre Monde*, 1844.

COURTESY MONACELLI PRESS

his attempt to situate Corbusier in the long legacy of French social utopianism) chronologically not by publication date but by subject matter, thus allowing the reader to consider them anew, in the context of an extended inquiry into the principles of modern urbanism.

I hesitate to end with a quibble, yet in a certain respect it seems apt: the book has no index. Was this omission an economic decision? Or did it arise from the sense that more people than not will encounter the text in an infinitely searchable digital version, rendering the conventional index obsolete? What does this say about the epistemology of received forms, of the topographies of information, about the reader's relationship to the text as a social space? Professor Vidler, one suspects, would have a good deal to say about that.

NOAH CHASIN TEACHES ARCHITECTURAL HISTORY AT BARD COLLEGE.

space." Here, Vidler brilliantly uncovers the intertwined logic of social relations and their invisible yet implicit mapping onto the conventionalized bird's eye view of the urban designer.

While his excellent monograph on Claude-Nicolas Ledoux, and *The Writing of the Walls* (1987), on the architecture of the late Enlightenment, represent the superb quality of his scholarship in the long form, Vidler's essays have always been, for me, his most captivating and substantial contributions to architectural discussions on the topics of the last 250 years. The popularity of *The Architectural Uncanny* (1994) revealed to a larger public what many of us already knew, namely that he was likewise a

contemporary critic of the highest order (and not just an 18th-century French scholar). Warped Space (2000) confirmed this suspicion and gave us, in its long first section, one of the most important social histories of the urban experience as it radically altered under modernization.

The new collection contains only a small part of that discussion and yet provides the reader with an equally valuable compendium of texts drawn from Vidler's urban histories, with a range of topics stretching from Blaise Pascal's *horror vacui* to Guy Debord's *détournement*. He has arranged these essays (some of which are better known than others, such as "The Idea of Unity and Le Corbusier's Urban Form,"



Roche Dinkeloo-designed IBM pavilion at the New York World's Fair (1961-1964).

creating a not unpleasant interruption within the narrative sequence.

Among the highlights are the examples of slideshows Roche uses to present the analysis of spatial organization that leads him to his final forms. These power-point style slides often feature cut-paper diagrams and colorful painted mylar plans that reveal Roche as a masterful spatial thinker and also a fantastic storyteller.

These filmic slideshow moments reveal the thinking, processes, and person behind the architecture. Roche replaces the notion of architect-as-visionary with architect-as-organizer, acknowledging of the power of architecture to harness the many human and environmental forces that shape the built environment. Within the legacy of corporate modernism, this acknowledgement often feels like a rather visionary idea in itself.

SHANNON HARVEY IS A CURATOR AND DESIGNER BASED IN NEW YORK.

ALL AROUND GUY continued

from front page Headquarters, the view is turned outward to an untouched forest, with offices arranged in a cell-like growth pattern that maximizes light and minimizes distances to the parking garage and services housed in the building's central spine. In a film intended for employees being transferred some 3,000 miles to the isolated complex in Danbury, Connecticut, Roche demonstrates how extensive surveys and analysis helped him arrive at this unusual configuration. A multitude of perspectives are integrated into the final design, and Roche portrays himself not as the mythical visionary architect, but as an organizer of the logical conclusion of this

process. But the spatial logic was never fully tested. Within five years the devastating Bhopal chemical disaster and huge financial setbacks left the building 30% vacant. As with many of Roche's commissions, the plans were optimistic about the darker side of the global economy that enabled them. The exhibition is ingeniously designed to travel, and is for the most part comprised of large suspended photographs that hint at the scale of many of the projects on display but offer limited views of the buildings. Influenced by Roche's own poetic use of reflective glass, mirrored mylar coats many surfaces, offering a shimmering reflection of building models and at times



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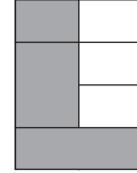
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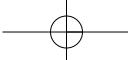
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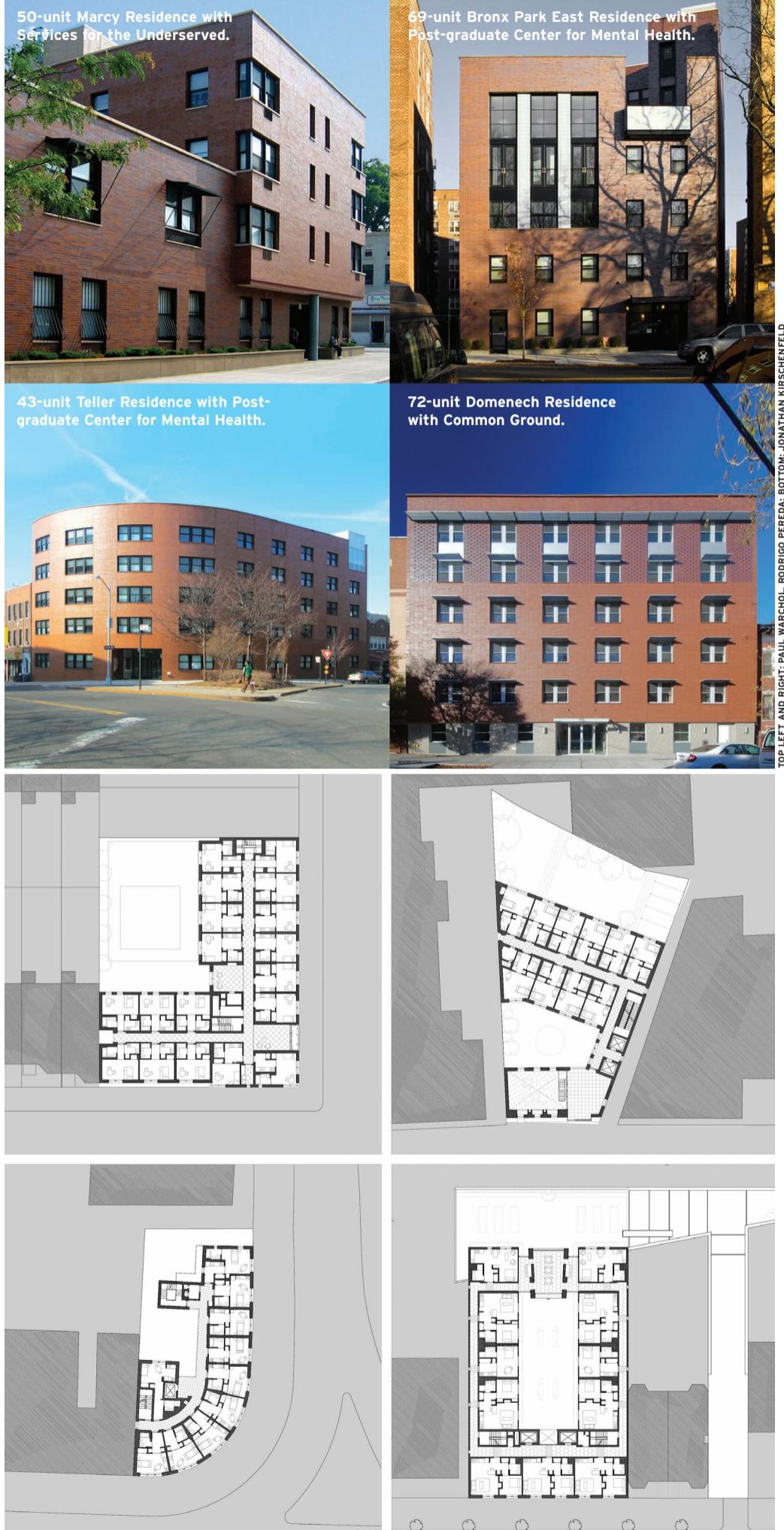


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COMMENT

THE ARCHITECT'S NEWSPAPER APRIL 6, 2011

COMMENT > JONATHAN KIRSCHENFELD



unglamorous and underpaid, and ultimately not worthy of an architect's design interest.

While the work certainly has its frustrations and challenges, especially on the budgetary and bureaucratic side, I would like to suggest that the building type presents design opportunities that are richer and more satisfying than commonly understood.

Our firm is now completing the last two of six new 'supportive SROs' (Single Room Occupancy) built throughout Brooklyn and the Bronx. This type of hybrid housing, widely considered to be the single most successful solution to homelessness for individuals, blends studio apartments with congregate spaces like community rooms, exercise areas, library, counseling offices, and laundry.

One of the primary challenges, and perhaps the greatest design opportunity, lies in the sites we find. With the current scarcity of inexpensive lots having wide street frontage, the majority of building sites which have been left to not-for-profit developers and their architects have been the irregular "left-over" parcels: narrow on street frontage and deep in proportion; curved, triangular, or trapezoidal in shape; sloping from grade or with rock outcroppings. The high density of the SRO housing program requires that these buildings be 'shoe-horned' onto their sites, and the result is a great variation of building forms in spite of a similarity of program. We see it as a 'case study' in urban-remnant infill.

The solving of the program puzzle within as-of-right zoning and a budget of less than \$300 per square foot can be used as an opportunity to innovate and invent. And this sometimes leads to unexpected results. As an example, our 72-unit HUD-funded Domenech Residence designed for Common Ground in Brownsville (Gold LEED pending) is a U-shaped building wedged into an 80-foot wide and 155-foot deep lot. The narrow and deep dimensions of the lot precluded a typical double-loaded unit organization: instead single-loaded corridors along both side lot-lines allow abundant natural light to be brought into the public corridors at every floor. By running the bearing walls parallel to the street as opposed to along the courtyard length, the 30-foot wide court could then be skinned by seven-story checkerboard surfaces of Kalwall. This 2-3/4-inch thick material with high thermal value solves the simultaneous design problems of envelope efficiency, usable space and light in the units, and large-scale patterning of the courtyard facades.

Other sites presented different challenges and opportunities.

A massing play was presented on the trapezoidal site across from Bronx Park. Here, the narrow street frontage facing west towards the Park was used as a means to privilege the common rooms as a program-stacked "entry pavilion." A figured court mediates the splayed site geometry while differentiating the public spaces from the taller double-loaded unit mass behind.

While each site condition came with its own puzzles and pleasures, in all six cases plans and sections were constantly refined for maximum efficiencies and spatial effect: variegated ceiling heights compressed and then raised within the unit entry sequence, double-loaded configurations pierced at strategic moments to allow natural light into public corridors and waiting areas, and larger scale "collective" figures carved into punched fields of regular openings. Environmentally progressive systems and elements were employed in each building iteration despite their low budget, including high performance exterior envelopes with central heating and cooling fan coils, green roofs, gearless elevator, energy efficient lighting and appliances, re-cycled and recyclable materials.

Beyond the design, problem-solving and technical strategies remain the often-ignored social and political implications of this type of public housing. Contemporary architects sometime overlook the fact that the Modern Movement, while often associated with a particular style and use of materials, was also one with a strong social agenda, especially in the area of multi-family housing. Until the 70's, many architectural practices included housing as a fundamental part of their repertory, and it is only in the last few decades that this type of work has slowly disappeared from the mix, replaced in part by luxury housing marketed as brand-name architecture on the one hand and on the other barebones "match-box" low-budget housing often produced as back-office bread-and-butter work.

It does not have to be this way. Now, in fact, might be an excellent time for architects to reconsider how their talents could be stretched and exercised by expanding their range, embrace the Modern Movement's social imperative to reverse the inequalities we see in our world, roll up their sleeves and get gritty.

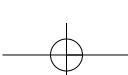
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for special needs individuals: the mentally ill, the frail elderly, the chronically homeless, the working poor, among other marginalized

groups. The comment is meant to suggest that while perhaps a noble and laudable pursuit, this type of work is gritty,



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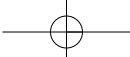
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