

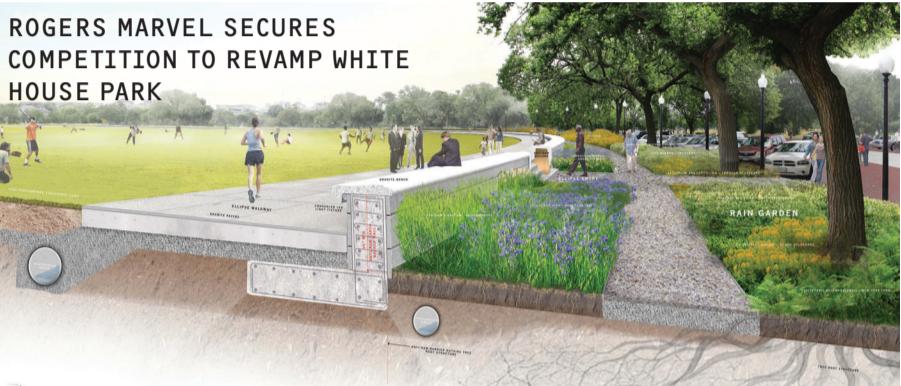
# THE EAST ARCHITECT'S NEWSPAPER

13 07.27.2011

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## ROGERS MARVEL SECURES COMPETITION TO REVAMP WHITE HOUSE PARK



COURTESY ROGERS MARVEL ARCHITECTS

## LAWN GAMES

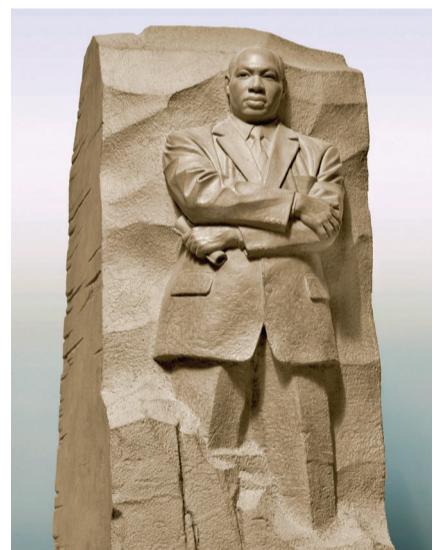
Rogers Marvel Architects (RMA) was selected on July 7 as the winner of a design competition to revamp President's Park in Washington, D.C. The

National Capital Planning Commission (NCPC) announced that the New York-based architecture firm bested a distinguished list of landscape designers, includ-

ing Hood Design Studio of Oakland, California, Michael Van Valkenburgh of Brooklyn, and Reed Hildebrand Associates and SASAKI, both of Watertown, Massachusetts.

Officials at the NCPC said the design competition was held to garner ideas about making a *continued on page 9*

*continued on page 9*



COURTESY MLK NMP FOUNDATION

WILL MLK MEMORIAL OPEN TO MORE CONTROVERSY IN DC?

## I HAVE A MONUMENT

On August 28, approximately 400,000 people are expected to attend the dedication of the Washington, D.C. Martin Luther King, Jr. National Memorial, twice the attendance of the *continued on page 8*

## ARCHITECTS COPE WITH RISING COMMODITIES PRICES

## Material World

Rising material prices continue to affect the design and building industries, often in unpredictable ways. Causes range from natural disasters to the availability of raw materials, but architects and manufacturers are learning to innovate within the labyrinth of a shifting market through increased collaboration with manufacturers and new approaches to material selection.

In many cases, a spike in prices comes down to a perfect storm of events. Take cotton, for example. Due to flooding in production countries like Pakistan and Australia, combined with increased demand from China, the fiber is at its highest price in nearly 150 years. "Those two things mean that cotton has gone through the roof and everyone is trying to find alternatives," said Andrew Dent, vice president of material research for global materials consultancy Material Connexion.

In many cases, though, it's difficult to find an exact substitute in price and volume, especially as even commonplace plastics like polyethylene and polypropylene—used in everything from vinyl wall coverings to packaging—are rising with the price of oil. *continued on page 4*

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## A BIT OF ESPLANADE OPENS ON THE EAST RIVER



TOM STOELKER

## CATCHING UP

With all eyes fixed on everything coming up roses on the West Side's High Line, City Planning has been concentrating on the East Side. The long-term goal of connecting the lushly-landscaped promenades and bike paths of the West Side to the heavily trafficked spaghetti of the East Side moved a step closer with the opening on July 14 of a section of the East River Waterfront Esplanade from Pier 11 at Wall Street to *continued on page 12*

## DEVELOPERS ISSUE:

NYC UNIVERSITIES ARE UNDERAPPRECIATED AS DEVELOPMENT POWERHOUSES. AN MAPS THE TOP SCHOOLS AND WHERE THEY ARE GOING. PLUS Q&A WITH AN AMBITIOUS NEW DEVELOPER ON THE SCENE.  
*SEE PAGES 11-14, 38*

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Peter Zumthor's pavilion.

gallery a chance to offer a meditation on essential qualities in their work. In this way the pavilion is not only a showcase for designers who haven't yet built in the UK, but also a physical gauge of architecture's current preoccupations. This year, it is the garden.

Rather than open out the pavilion to the surrounding rolling green of Kensington Gardens, Swiss architect Peter Zumthor, working with landscape designer Piet Oudolf (also responsible for the plantings on New York's High *continued on page 6*

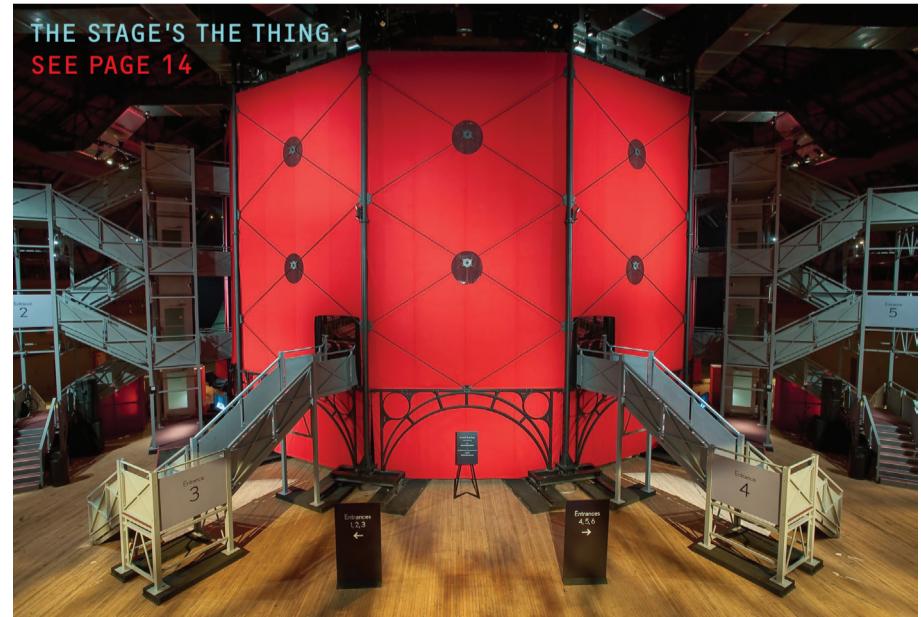


WALTER HERFST/COURTESY PETER ZUMTHOR

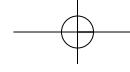
## THIS YEAR'S SERPENTINE PAVILION, MORE CLOISTER THAN COCKTAIL PARTY

## YEAR OF LIVING SEDATELY

Every summer, the Serpentine Pavilion offers the chosen architects of the plot adjacent to the London



STEPHANIE BERGER



# BUILDING IN CONTEXT



Photo by Steve Wanke

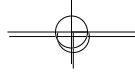
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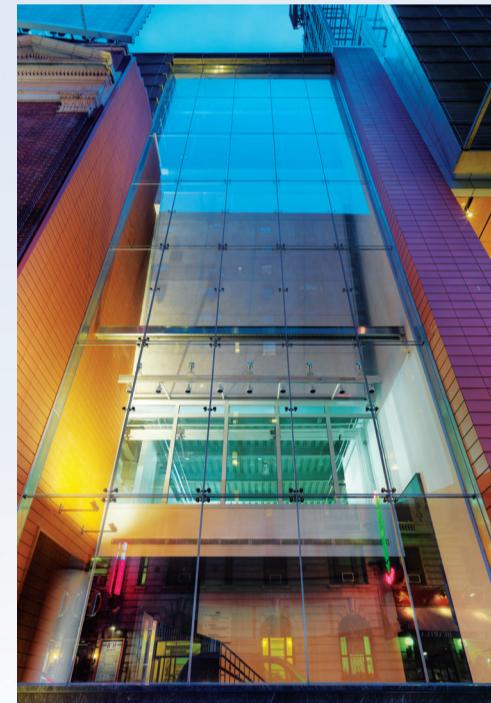
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**CONTRIBUTORS**  
MARISA BARTOLUCCI / SARAH F. COX /  
DAVID D'ARCY / THOMAS DE MONCHAUX /  
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## COURSE OF CHANGE

The summer is barely half over and with the blistering heat many of us may only be able to think about lakes and beaches. But architects who teach are likely mulling over—in the deep recesses of their summer psyche—what they might be doing in their fall studios or lecture halls.

As with the profession at large, architectural academics today need to rethink and retool their roles. Schools of architecture are going through a truly transformative period and faculty are more than ever being forced to change how and what they teach. The reasons for this change are, of course, tied to the revolutionary power of the computer and of digital design. These tools have been around already for over a decade but as older digitally-challenged faculty are replaced by younger academics, the schools are still rushing to adapt.

While students may still sit at studio tables, make funky study models, and paste rough sketches on the walls, the projects being produced all look like extruded dinosaur bones zigzagging across imaginary—that is, digital—landscapes. The design action these models suggest is no longer produced in communal studios but in the computer lab and the closed personal environment of the digital image.

Recently, with the last school year behind them, architectural academics and deans met in Segovia, Spain for the International Architectural Education Summit to discuss the changes taking place. Co-organized by Madrid's IE School of Architecture and UCLA it was meant to explore how innovation in architecture is creating and forcing new directions in professional education. The summit featured some of the leading educators in architecture today including: Odile Decq, Hitoshi Abe, Stan Allen, Mark Wigley, Brett Steele, Winy Maas, Monica Ponce de Leon, Peter Cook, and others. The event started with a lecture by Thom Mayne, who as a founder of SCI-Arc knows something about new models of architectural education. He began by calling for stronger links between the profession and the academy and stressed the need for educational diversity, because, as he noted, "in the age of globalization, student portfolios are becoming more and more similar." Finally, going against the grain of the digital laboratory, he called for architecture to become more locally based and for the uniqueness of place to remain a part of the profession.

All of the speakers who followed Mayne took up his call for increased interdisciplinary collaboration—but with caveats. The brilliant French designer Odile Decq said she embraced diversity but thinks it's important to "provide unpredictability and joyful disorder" in education. Hitoshi Abe pointed out the logistical and practical problems of marrying a corporate business model to academic studios because the two have different working rhythms and goals. Javier Quintana the dean of the IE school favored collaboration but suggested it not just be with other schools of architecture but with other disciplines. A summit session, called Alternative Educational Platforms, featured the ever-controversial Peter Cook challenging the present condition of architecture schools by calling ironically for diverse approaches, including a school of personality or, as he called it, The Jeff Kipnis School of Architecture and the Enterprise or Coca-Cola School of Recreational Environment.

Princeton's Stan Allen spoke in favor of flexibility, specificity and an open and inclusive outlook. He presented case studies in which the cliché of the global architect was challenged by examples of internationally renowned architects that only build locally and confronted by the flagrant cultural clashes in the work of western firms that build globally. Michigan's Monica Ponce de Leon was the lone academic to speak unabashedly in favor of digital technology. She believes in treating digital techniques as skills, like hand drawing, that free studios and instructors to focus on teaching critical thinking.

While IE's Martha Thorne suggested that many schools are slipping into stagnation because they refuse to adapt, it was Columbia's dean, Mark Wigley, who situated the architect's technological challenge not just in design but also in urbanism, politics and the economy. He contended that it is in the megalopolis—the largest experimental device in the history of civilization—that architecture is most directly embedded into culture.

It may be a lot to chew on in the searing heat of summer, but for architectural academics the message from this summit seems clear: Change what and how you teach, or slip into irrelevance. **WILLIAM MENKING**

### POINTS ON THE HIGH LINE

A quick note on "Crit: HL23" [archpaper.com and CAN06\_07.06.11]. The author calls our project at 245 Tenth Avenue an "unfortunate imitator" of Neil Denari's building. While his opinion is his own and he is entitled to it, we designed 245 Tenth in 2005, prior to any publication of HL23 (this occurred almost 30 months later, in 2008). We had no knowledge of Denari's work

while we were designing our project; his design was in fact not made public until well after 245 was out in the open and under construction. Curbed has a post from February 2008 revealing HL23, while our building was already in the ground at the time.

ANDY BERNHEIMER  
DELLA VALLE BERNHEIMER  
BROOKLYN, NY 11201

### CORRECTION

In the article "In Detail: Penn Medicine," AN11\_06.22.11, a reference to Trespa panels was incorrect; the listing should have referred to them as "high pressure laminate compact panels," not "thermoplastic core laminated panels."



Steel prices are stable.

COURTESY FXFOWLE

**MATERIAL WORLD** continued from front page  
Recycled material manufacturers also face uncertainty as they search for reliable scrap and trust that virgin material prices stay high. "How do you build a business based on hoping oil prices will go up?" asked Dent.

For structural materials like steel and concrete, which held 58.4 and 20.3 percent market shares respectively in the first quarter of 2011, there is no substitute. Sometimes changes in materials prices may not affect a project as much as one would think—because fabrication and erection comprise most of a structural system's cost, a 10 percent rise in steel pricing would mean about a 3 percent rise in overall project costs for an average steel or reinforced concrete project. But large fluctuations can happen: steel scrap saw its highest and lowest prices since 2004 in a just four-month span in 2008. That's why protection from swings is critical for fabricators. "As with anything, the real question becomes who holds the risk for those types of changes," said John Cross, vice president of American Institute of Steel Construction, a not-for-profit technical institute and trade association for the steel industry. "Some fabricators will submit a bid with an escalation clause, and some submit it without," he said. "You have to be very careful in terms of what you are specifying."

As everyone in the building industry learns to count on rising costs, architects are using the integrated project delivery approach for more and more projects. A few years ago, Renzo Piano and FXFowle worked with three contractors who were paid \$200,000 each to develop curtain wall mockups for The New York Times Building. FXFowle managing partner Guy Geier estimated that the \$600,000 investment saved at least \$2 million on the project. Now, on a yet-to-be announced corporate headquarters in Toronto, the entire design and engineering team as well as the primary contractors and owners are making decisions together, he said. The firm has also been able to leverage simultaneous work on projects in Riyadh to get better material pricing. "Because there's not much work in Europe, the competition for work in Riyadh is intense; we're able to get very competitive prices on the curtain wall systems we're using," said Geier.

Ultimately, some materials continue to defy any cost-cutting measures. The huge spike in rare earth elements—necessary for military technologies and smartphones as well as solar cells, wind turbines, and HVAC equipment—caused by soaring demand coupled with China's market control could drive manufacturing prices to new heights. "It's the lesser known materials that have a big impact," said Dent of Material Connexion. But competition and lean times lead to innovation, he added. "Just because you've got an unlimited budget doesn't mean you're going to produce anything better."

JENNIFER K. GORSCHE



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EAVESDROP&gt; ISADORA MULLION

## HOW HEAVY CAN IT GET?

At a recent event, classy builder **Frank Sciamé** told us that he was showing off the granite that his company is installing at the **Louis Kahn**-designed FDR Four Freedoms Park on Roosevelt Island. Architect **Tod Williams** took a look at the 36-ton imperishable blocks and said he'd love to use them in a project. We can't help wondering if he was thinking wistfully about his own bronze but fragile sliver, the Folk Art Museum, now in the possession of the Museum of Modern Art and the only thing standing between the museum goliath and its ambitions to expand again. Those-in-the-know assume the wrecking ball will soon toll.

## OWN BACKYARD SALE

On July 6, Design Observer ran a fulsome come-hither real-estate story about "the earliest modern studio in America" built by Ezra Winter, the artist of a Radio City Music Hall mural, and "pre-dating **Frank Lloyd's** [sic!] Fallingwater by five years." The story goes on to detail the life and times of Winter as well as subsequent updates by **Morris|Sato Studio** and **WXY Studio**. But apart from providing the name of the place, Winterhouse, no mention is made that the house for sale belongs to Design Observer co-founder, editorial director, and publisher **William Drenttel**, whose own design consultancy is named Winterhouse. If you've got it, flaunt it, we say!

## SOUNDS FISHY-IN A GOOD WAY

A reliable city source tells us that the **Howard Hughes** Corporation, the real estate company founded by the brilliant nutcase of the same name is taking a good look at taking over the South Street Seaport waterfront project abandoned when **General Growth Properties** went belly up in 2010. Even better, we hear that **SHoP Architects** may still be on the line. No word yet if the architects intend to relaunch the net-and-sail inspired design with a mast-like tower that Landmarks Preservation tried to sink because it scraped the sky well over the height allowed on historic Pier 17.

**SEND CHISELS, MORTGAGE BROKERS, AND TOPSIDERS TO EAVESDROP@ARCHPAPER.COM**



Left: The corridors are sometimes graphically unlit.

the visitor to do nothing but look and think. The central atrium, a sharply cut rectangle open only to the sky, compels the viewer to look inwards or upwards but never outwards. As Glancey notes, the experience at times stirs claustrophobia more than contemplation: "Outside...you suddenly feel free and here is that very thing he's trying to encapsulate...nature."

The design is intended to create a palpable contrast between the open space of Kensington Gardens and the pavilion's interior. While lights have been fitted along the corridors, these are not always switched on creating a somewhat menacing threshold. Perhaps the intention was to provide a sense of danger sandwiched between idyllic places—a compelling aspect of the design that has not received as much attention as the cloister courtyard. Landscape designer Oudolf has spoken of an integrated design to draw in passersby. In *The Telegraph* in June, he said, "I want visitors to see that architecture is simple and planting is complex. Looking into plants brings you into another kind of thinking, connected with inner space."

If the pavilion, a 4,200-square-foot timber-frame structure wrapped in scrim and covered with a black duct sealant, reflects architecture today, it is a fitting collaboration between Zumthor and Oudolf. Their rectangular box enveloping a courtyard garden is in tune with a wider movement towards ground-skimming designs and landscaped architecture such as Stephen Holl's Horizontal Skyscraper in Shenzhen, China or Morphosis' Shanghai Giant Interactive Group Campus. Zumthor, in *The Independent*, cited this year's pavilion as a memory machine: "I think of gardens I have seen, that I believe I have seen, that I long to see."

**GWEN WEBBER**

OPEN&gt; HOTEL

> THE NOLITAN  
30 Kenmare St.  
Tel: 212-925-2555  
Designer: Grzywinski + Pons



COURTESY THE NOLITAN

Located on the corner of Kenmare and Elizabeth streets, the Nolitan hotel is a new presence among the old row houses and industrial garages of its namesake neighborhood. The New York-based architecture firm Grzywinski + Pons took up the challenge of working within the project's tight parameters.

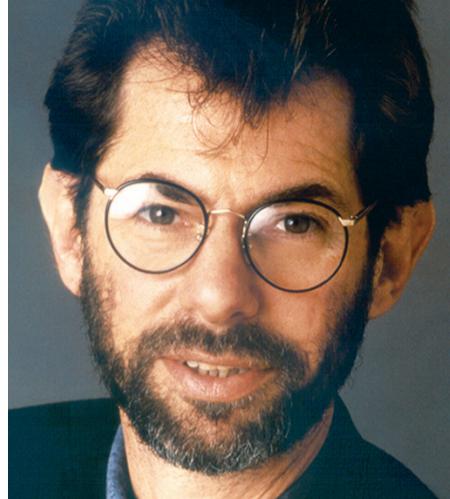
"We wanted to obey the proportions of the pre-existing building stock but not construct a fake facsimile of the 100 to 200 year-old surroundings," said principal Matthew Grzywinski. In the 3,850-square-foot trapezoidal lot, the architects created several volumes, wrapping them in a cohesive facade made of a terracotta rain screen and low-iron channel glass. The play of shape and shadow continues indoors, where an intimate atrium gives way to a sunken lobby and double-height mezzanine. Natural light bathes the lounge's European oak floors and cognac leather banquets, creating a reading nook for the lounge library, a wall of books provided by Phaidon. Mirrors embedded in the bookshelves reflect the city streets through the glazed glass wall. Oak flooring continues into Ellabess, the hotel's restaurant, which also features a white Carrera marble bar. Upstairs, guestrooms outfitted with neutral wood furniture and exposed bathrooms are illuminated by floor-to-ceiling windows. Maximum light exposure is the running theme throughout the hotel, especially on top, where a 2400-square-foot rooftop deck offers views of downtown, midtown, and Brooklyn. **MIRIAM DREIBLATT**

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Union Square Cafe



COURTESY BOGDANOW PARTNERS ARCHITECTS

## Larry Bogdanow, 1947–2011

Of the many tributes delivered since Larry Bogdanow's death on June 29<sup>th</sup> quite a few people spoke about Larry as a forager. This description referred to his passion for collecting wild mushrooms, ramps, purslane, goose foot, and violets around his Upstate property and distributing them by the brown paper bag-full to friends, employees, and the kitchens of some of his restaurant clients. But forager also goes a long way in describing Larry as an architect.

Foraging is an activity that causes no harm to the environment and encourages regeneration. Larry, who specialized in restaurant design, gained renown early in his career for using salvage materials. For him, foraging also meant poring over catalogs looking for mundane industrial materials that could be put to a higher purpose. One of his proudest examples of such foraging were the two layers of bronze window screens he used to make a shimmering moiré, vaulted ceiling at Savoy in Soho.

Larry first set up shop in the Soho loft that he bought communally in 1973 with six friends. After a brief stint at Beyer Blinder Belle Architects in the mid 1970s, he came back to practicing on his own, doing design work in the metropolitan area. I met Larry in 1981 when he advertised for an assistant. When he offered me the job, I accepted with the caveat that I had never worked anywhere for more than a year and a half, and I couldn't guarantee I would stay with him any longer than that. That was fine with him, he said; I stayed 24 years. There was just something about Larry that drew people to him and kept them there.

In 1984 Danny Meyer walked into the office and hired us to design a restaurant he was calling Gorgonzola. Though none too taken with the name, Larry found in Danny a kindred pioneer spirit. Certainly, neither were worried about the wacky outpost location of the restaurant that came to be known as The Union Square Café. That was the beginning of a string of more than 150 restaurants, bars, and hospitality venues designed in the Bogdanow office.

His office was run more like a commune than a business. His time at a major firm left him convinced there was a more holistic way to practice architecture. Staff people were hired on the basis of creativity in their portfolios rather than their skills in putting together sets of documents. Larry always felt the latter could be taught but the former was innate. And they stayed for years and were fiercely loyal. As they got older their

children would sometimes drop by after school. Music was constantly playing but not just any music. Larry foraged deep into his extraordinary record collection and put together compilation tapes of songs according to a theme, mood, or idea. It was an office where an employee who discovered that a six-dollar-per-square-foot corrugated copper foil, normally used for roofing, worked elegantly as the facing panel for the check-in desk at the Tribeca Grand Hotel was considered a hero. The ability to turn quotidian materials to imaginative uses was, to Larry (the consummate cook), like turning drab leftovers into a gourmet meal.

Even those few times when budgets were adequate, he was uncomfortable resorting to expensive materials. To him, if it was expensive, it was suspect. This trait and the interest in the re-invention of ordinary materials can be traced back to his (and my own) most influential architecture school professor and mentor, Leslie Laskey. Now Emeritus, this gifted teacher and St. Louis artist influenced the entire generation of architects that passed through Washington University from the 1960s to the 1990s. Larry hired many more of Leslie's protégées over the years.

The Union Square Café, Savoy, Cub Room, City Hall, Beppe, Union Pacific, Rain, Merchants, Kelley & Ping, Kin Khao, Legal Seafoods at Park Place in Boston, The Charthouse in Weehawken, Rubicon in San Francisco, and Caliterra in Chicago are a testament to the breadth of his skill and his ability to design restaurants with that rarest of qualities, longevity. And while many of his clients were small-scale restaurateurs, Larry always jumped at the opportunity to work with corporate clients in the hope that some of his vision could rattle their walls just a bit. He built six major projects at Walt Disney World; he built and tested a new prototype for Starbucks. He completed two prototypes for the Outback Steakhouse Corporation in their home base of Tampa. One of them was the flagship for the very successful Lee Roy Selmon's chain (even though he had never heard of the famous football star or his team the Tampa Bay Buccaneers).

Larry's goal was always to make people comfortable and welcome and want to come back, whether they were dinner guests at his oversized table at his loft home in Soho, his dozens of employees, or the millions of patrons who ate again and again at his restaurants.

**NEW YORK-BASED ARCHITECT WARREN ASHWORTH SPECIALIZES IN RESTAURANT DESIGN.**

## IT'S ACADEMIC



Usually it's what is inside a school that counts. But at Manhattan's **Learning Spring School**, the exterior promotes learning as well. Established for children diagnosed on the autism spectrum, the school needed a facade that could limit the effects of external stimuli and help students focus on the lessons at hand. To meet this challenge in a way that would function both academically and architecturally, architect **Platt Byard Dovell White** wrapped the zinc and terra cotta facade with an aluminum and stainless steel sunscreen, creating a sheltered *LEED for Schools*-certified environment inside, and a new vision for learning in the heart of Gramercy.

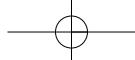
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Architect: Platt Byard Dovell  
White Architects  
Photo: Frederick Charles



**I HAVE A MONUMENT** continued from front page March on Washington held 48 years ago to the day. The memorial has racked up other impressive numbers—27 years since Alpha Phi Alpha began campaigning for the memorial, 900 design competition submissions, \$120 million raised mostly privately, 1,600 metric tons of granite—and not a little controversy.

The selection of Lei Yixin to create the figurative component of ROMA Design Group's winning memorial scheme sparked comment that there must be an American whose abilities matched those of the famed Chinese sculptor. And some observed that Dr. King would not approve of China's human rights record. Lei's first efforts at recreating the namesake likeness attracted more attention: Preliminary models

showed Dr. King emerging from a giant block of granite, in a style that the U.S. Commission of Fine Arts (CFA) criticized for its similarity to Social Realism. Then there was disappointment over a failed promise of free shipping.

In response to CFA's concerns, Lei submerged Dr. King's legs more deeply into the granite, suggesting less of a defiant stance and more materialization from the stone. He also softened some facial features. It would seem improbable to conflate a likeness of a Nobel Peace Prize winner with a totalitarian regime. Moreover, the image was taken directly from a photograph of Dr. King standing behind his desk with his arms crossed. Yet the changes are welcome. In the final version, Dr. King's is a poised and thoughtful defiance, rather than

**Within the ellipse stands a 30-foot statue of Martin Luther King, Jr.; Below: faux granite at the entrance.**  
defiant to the point of historical revisionism.

Yet why does the monument employ figurative sculpture at all? The symbolic significance of the site—four acres on the Tidal Basin, between the Lincoln and Jefferson memorials and within sight of the Washington Monument—is weighty. And consider ROMA Design Group's architectural narrative. From Independence Avenue, the low retaining walls of a formal forecourt are configured in a wedge shape to funnel visitors toward a faux granite boulder split in two and dubbed the Mountain of Despair, which forms a compressed threshold opening to the Tidal Basin. Beyond it, circulation at the shoreline is more fluid, and this hardscaped area is hemmed in by crescent inscription walls and punctuated by cherry trees and crepe myrtles. Its centerpiece is another granite behemoth, the so-called Stone of Hope, which appears to have slid out of the Mountain of Despair and rotated slightly. From this shard Lei's sculpture of Dr. King steps forth, at 30 feet, 8 inches tall, much larger than either Lincoln or Jefferson.

Struggle, seemingly impossible accomplishment, a force of nature. The symbolism is fairly easy to penetrate. The boulders' names,

taken from "I Have a Dream," ensure comprehension. The inclusion of Dr. King's likeness is like italicizing text that's already in boldface.

In January, Congresswoman Eleanor Holmes Norton told NPR reporter Allison Keyes, "It's a memorial to the movement he led, and that is how he would regard it. One has to really come to grips with the deep humility of this man. He would never have wanted a memorial like this." Even if the Washington, D.C. Martin Luther King, Jr. National Memorial were commensurate with King's character, it is still bluntly interpretable: Just as Dr. King is the only private citizen to be honored with a national holiday, this is the only memorial on the National Mall whose purpose is not to commemorate a U.S. president or honor Americans' wartime service. And because so many of the National Mall's destinations have treaded figurative ground already, this seems like a missed opportunity for less heroic open-endedness. In light of the Vietnam Veterans Memorial and the numerous abstractions designed in its wake, the memorial seems, above all, to embody towering literalism.

Although the choreography of the memorial's forecourt is reminiscent of Maya Lin's epiphany creation, the design remains largely uninformed by alternatives.

Blockbuster movie versus indie

film, pop music versus contemporary composition, or beach read versus the great American novel, even the makers of memorials choose between accessibility and provocation.

The Washington, D.C. Martin Luther King, Jr. National Memorial is accessible. This isn't necessarily a failure for the designers, artist, or client. Some will call its populism a triumph. Sometimes, though, a visionary can bridge that gap, and one such visionary was Dr. King himself. Any of the quotes selected for the memorial's inscription walls—"The arc of the moral universe is long, but it bends towards justice" or "The ultimate measure of a man is not where he stands in moments of convenience and comfort, but where he stands in moments of challenge and controversy"—exemplifies that resonant marriage of heart and intellect, or put another way, an avoidance of ham-fistedness. These are the words that made movements that moved mountains.

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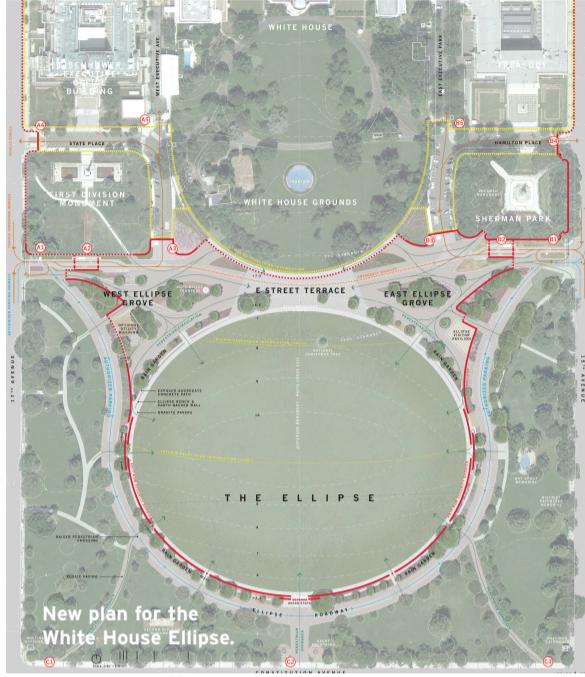
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**LAWN GAMES** continued from front page world-class public park, one where security is key but does not dominate the space. After 9/11, security design in major public spaces took on a new significance, and at President's Park South—a large ellipse forming a public extension of the White House's front lawn—this meant concrete jersey barriers and fences along E Street.

NCPC chairman L. Preston Bryant, Jr. praised RMA's design as a bold statement about the possibilities of blending security and landscape design, one that offers a model for keeping public spaces open and inviting. Robert M. Rogers, principal at Rogers Marvel Architects, said of his firm's proposal, "We talked about the change from an ambulatory romantic landscape at the front of the White House to a much more active space where people congregate for protests, the Easter Egg roll, the lighting

of the Christmas Tree, and an overall much denser program for recreation and assembly." Rogers stated that the new President's Park South would "physically and conceptually connect the President and the people."

Security perimeters are strategically layered throughout the landscape, forming a flexible boundary to accommodate a variety of security scenarios. RMA raised the central ellipse and placed an anti-ram wall that doubles as a bench around its perimeter; the bench seating faces the ellipse and helps define the iconic space. According to Rogers, this elevational tilting formally "presents" the ellipse lawn to the White House while also screening nearby parking spaces from the view of park goers. Punctuating the new perimeter wall are distinct pedestrian entrances with sculptured bollards to help guide pedestrian flow.

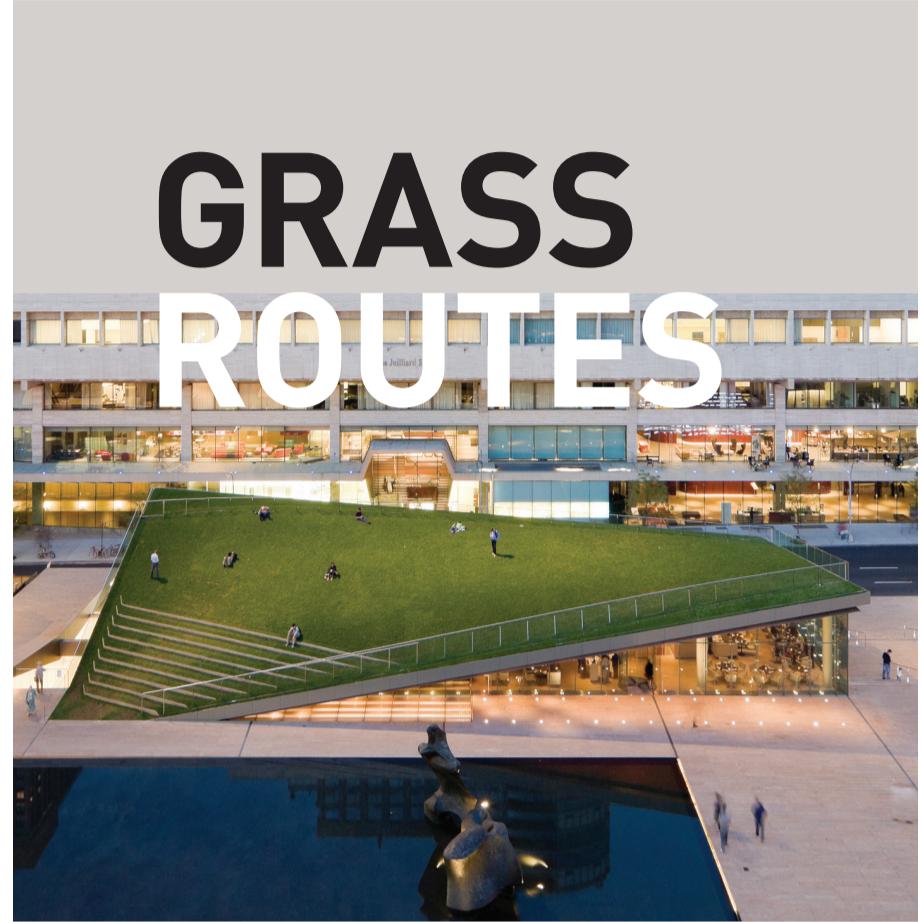
Pushing this security

boundary to the ellipse's perimeter allowed for the pedestrianization of E Street facing the White House. RMA vastly expanded the public space forming a large plaza—the E Street Terrace—flanked by leafy groves containing concession and maintenance structures. Rain gardens with natural vegetation to handle runoff from a perimeter parking lot provide a less formal counterpoint on the edge of the ellipse.

Funding has yet to be secured for the new park and several regulatory hurdles remain, including preparing an Environmental Impact Statement and moving through federal, local, and public review, a process that could take years. William Herbig, an urban planner at the NCPC said the National Parks Service and the United States Secret Service will review RMA's design. Over coming months, elements of all five short-listed proposals could be incorporated into the final plan.

RMA is no stranger to blending security design seamlessly with the civic landscape. In New York, the firm created secure streetcapes in 2007 and 2010, near the World Financial Center in Battery Park City and on Wall Street, complete with anti-ram walls, public amenities, and sculptural bollards. Both spaces create a distinct pedestrian environment and permit service vehicle access. But Rogers was aware that his was the only non-landscape firm in the NCPC competition. "That's why I wore a flowered shirt to the press conference," he said. **BRANDEN KLAYKO**

## GRASS ROUTES



Creating green space in New York is not always a walk in the park. Challenged with drawing activity to its campus from 65<sup>th</sup> 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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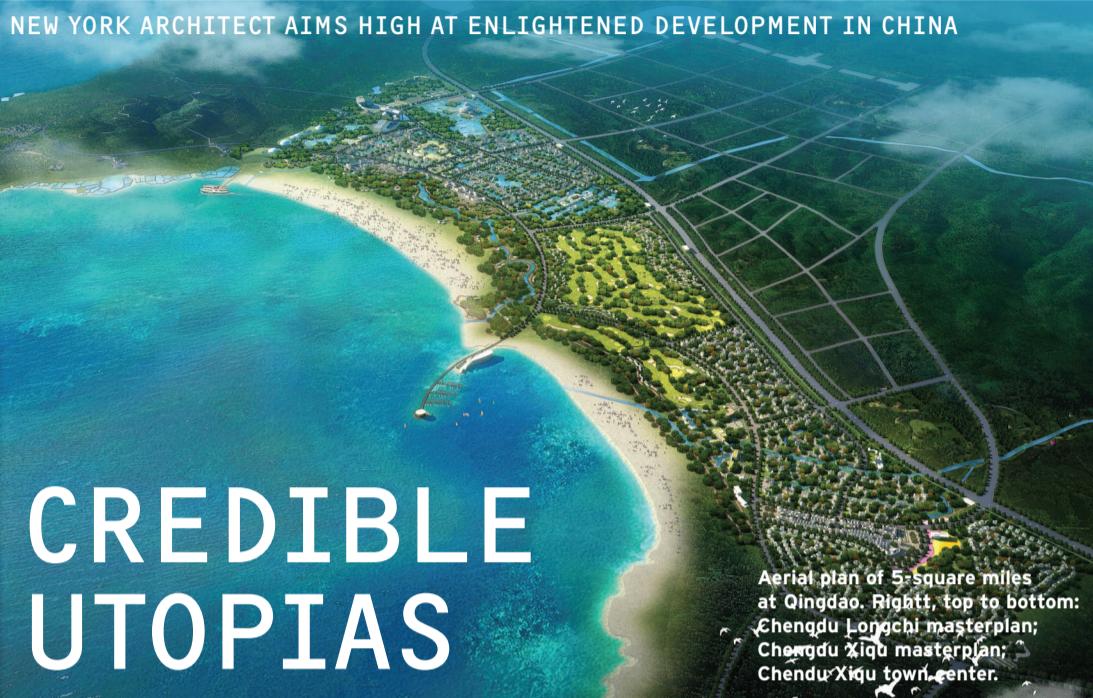
### LABOR AND DELIVERY DISPUTES

In recent weeks judges have been very active in New York City real estate issues. Though the Barclays Center stadium progresses at full steam, Forrest City Ratner will have to cool their heels on the residential and office component of the Atlantic Yards. State Supreme Court Justice Marcy Friedman ordered the Empire State Development Corporation to conduct a new environmental review process. Though the lawsuit that spurred the ruling was launched by residents arguing that not enough jobs are going to Brooklynites, the order might please union members unhappy with the prefab construction of a SHoP-designed residential building. The use of prefab components delivered from a factory favors low-wage labor over on-site workers, say the unions.

### ESCALATION OVER ESCALATORS

Justice Lucy A. Billings put the brakes on another high profile project: the renovation of the Manufacturers Hanover Trust Building on Fifth Avenue. The proposed updates by owner Vornado Realty Trust intended to accommodate the retail store Joe Fresh will go on hold. Though the SOM-led renovation would restore key features of the building, like the illuminated glass ceiling, there would also be dramatic alterations, like moving the escalators and entryways. The lawsuit, filed by Citizen Emergency Committee to Preserve Preservation, asserts that Vornado's changes fly in the face of Landmarks Preservation restrictions, and that Landmarks colluded with developer to move the project forward.

THE ARCHITECT'S NEWSPAPER JULY 27, 2011



## CREDIBLE UTOPIAS

How can you create a vibrant community from scratch? To Chinese developer IMC Octave it's not a theoretical question but a working plan for a series of new communities across China.

The 21<sup>st</sup> Century Living development project is the product of the real-estate arm of IMC Group, a Chinese conglomerate that began its life as a small-fry shipping company in 1949. Leading the charge is Calvin Tsao of New York's Tsao & McKown and his brother Frederick Tsao, who took over as

director of IMC Group from the company founder, their father, in 1995.

Approached for years to design projects in China, the brothers were disheartened by the commercial objectives of prospective developers. "We felt design should serve a higher purpose, especially in China," said Calvin Tsao, who also teaches frequently at Harvard's Graduate School of Design. Octave's stated mission—to develop an environment that "balances agrarian and urban societies"—

responds to a perceived "malaise and anxiety" resulting from China's rapid urban growth as it cuts large portions of the population off from its rural past without cohesive alternate planning strategies.

The firm is implementing a variety of projects across China, each one a different development under a unified concept. Ranging from 300,000 square feet to upwards of 24 million square feet, the projects are divided into three categories: Ex-Urban links



COURTESY IMC OCTAVE

masterplans such as Chengdu Longchi and Chengdu Xiqu (both Ex-Urban) emphasise pedestrian-oriented neighborhoods with an interconnected network of courtyards and parks. Though similar to many "healthy living" concepts with outdoor areas, pedestrian scale, and front-end landscape design, Octave's developments also reference traditional Chinese architecture and culture. But there is an additional rigor in their intent to reconnect Chinese villages and cities through new infrastructure.

It is a tall order, but Octave has devised a holistic approach, which in June included an extensive educational tour of New York for a handful of company colleagues. Including lectures, theatre trips, walking tours, and tracking down local food carts, the 10-day itinerary offered New York as a blueprint for a diverse and cosmopolitan urban environment. Noted academics contributed, too, including Peter Rowe, from Harvard Graduate School of Design, who spoke about patterns of growth in China and identified networked communities as a potentially fruitful approach to new development.

So far the Chinese government has been supportive. "Of course, we seek out regional governments that are already enlightened, so the agenda is shared," said Tsao. Still, there is a long way to go before these instant towns prove their worth as models for future development, but the road is wide open. **GW**

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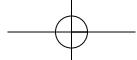
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**From left:** Clear sightlines run under the FDR to the East River; the Get Down at Wall Street; Lighting is integrated into the infrastructure.



IMAGES LEFT: TOM STOELKER; FAR RIGHT: PETER MAUSS/ESTO

**CATCHING UP** continued from front page Pier 15 at South Street Seaport. "After 9/11 we said that the most important thing for lower Manhattan is rebuilding and the transformation of the East River," said City Planning commissioner Amanda Burden. The plans for the park are being developed with the New York City Economic Development Corporation and will ultimately extend up to Pier 35 just north of Manhattan Bridge.

With much of the park sitting beneath the FDR Drive,

the Esplanade will likely draw comparisons to the High Line for its embrace of infrastructure, though it's literally the flipside. Here, it's about being beneath, not above. "Embracing the FDR seems so obvious now, but it wasn't so obvious then," said Burden. "It provides important shade and it's an organizing principle for all of the programming."

The overall look—a collaboration between SHoP Architects and landscape architect Ken Smith—establishes its own signature design

that is distinct from the West Side. So-called Get-Downs, bleacherlike stairways that drop down to water level and give visitors a chance to get their feet wet and feel the river spray, occur at several key spots—one directly across Wall Street—and allow uninterrupted sightlines. "We thought an important way to connect was that you could see the water all the way back into the city," said SHoP's Gregg Pasquarelli.

A line of barstools sit up against ipe wooden rails pro-

viding another unimpeded perch. The rail is wide enough to accommodate lunch or a book. The designers also used ipe for slats in two patterns for bench seating, inspired by shipping crates and pallets. At Burden's insistence, seating is arranged in multiple groups of two or four, around chess tables, and, for the more harried New Yorker, alone.

Ken Smith arranged multi-hued grey hexagon pavers according to highly pixelated photos of water. He also

designed a series of planting beds or "dunes" rising from six inches to about two feet high to create berms at various angles that morph on one side into concrete "seat walls," edged in skateboard-proof stainless steel. "There's an emphasis on native plants, while the modulated seating and dunes create a meandering walkway," said Smith. In the dog run, Smith got to break out his pop art with a giant bone, towering tree stump, and bear-sized squirrel all made of concrete.

This fall, the bi-level Pier 15 also by SHoP will be finished. The 517-foot-long upper pier features an extended lawn, while a maritime museum and cafe sit below. Next summer, at Maiden Lane a pavilion café, run by the same operator as the Pier 15 café, will open. The final phases of the project from Broad Street to Old Slip and from Pike and Allen Streets up to Pier 35 are expected to be completed in 2012 and 2013, respectively.

**TOM STOELKER**



## SITTING PRETTY

"We had to ask, 'Are we going to shutter the building or open it up?'" Embracing new technologies, the team designed a glass wall and balcony overlooking the construction site at the top of the stairs. Today, thousands visit. "We anticipated it would be popular but that wasn't our motivation," said Copeland. "It was a way to connect back to the city." It's a concept that honors the new holistic vision of downtown. Or, as City Planning commissioner Amanda Burden put it: "The 'back' of the World Financial Center should look like a front."

In the new PCP design, the balcony will also stay, but a generous pavilion will jut out east toward West Street, overlooking Memorial Plaza. The design anticipates a retail tenant for the area beneath the staircase, perhaps a café. The space is prime as it will be the first thing commuters see when they enter the pavilion from underground transportation. Six elevators connecting to transit will run beneath West Street and emerge in the pavilion's center. From there, two retail-lined corridors wrap around the Grand Staircase for access to the Winter Garden. Changes inside will result from editing: two muddy-rose colored marble walls flanking the stairs on the first floor will be eliminated in favor of glass to give visitors a glimpse of daylight as they pass through.

The challenge is to accommodate nearly 35,000 rush hour commuters, most of them office workers on their way from underground transit to second floor lobbies. Thrown into that mix will be thousands of shoppers and tourists. Back in 2002, Brookfield spent \$50 million to restore the garden and staircase. Craig Copeland was a team leader for PCP at the time and remembers a debate focused on how to handle the West Street facade, which overlooked the massive cleanup and rebuilding effort.

After facing substantial opposition from community leaders and local politicians, Brookfield Properties backed away from a plan to demolish the Cesar Pelli-designed Grand Staircase in the Winter Garden of the World Financial Center (WFC). For years, the stairs conjured the money and power of the go-go '80s. In "Bonfire of the Vanities," the opening scene's long tracking shot culminates in Bruce Willis' master-of-the-universe moment at the top of the stairs. But after 9/11, their communal aspect became more important. "It was always a town square," Community Board 1 chair Julie Menin said of the Garden. "The stairs were a central meeting spot. We were delighted they were saved, because they serve both practical and symbolic purposes from before 9/11 and after."

Brookfield has now unveiled a \$250 million plan for high-end retail and restaurants by Pelli Clarke Pelli Architects that includes revamping most of the West Street facade while

keeping the stairs intact. The initial reasons for demolishing the stairs involved congested traffic flow behind the stairs and an obsolete purpose. With the original World Trade Center, the towers' raised platform led to a bridge across West Street directing pedestrian traffic to WFC's lobby level, making the lobby levels of both complexes about two stories above street level. With the new World Trade Center now at street level the Grand Staircase will no longer serve that connecting function.

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## CHELSEA TOWER HOTEL COMES BACK AS CONDO



COURTESY CARLOS ZAPATA STUDIO

## Zombie Zapata Lives!

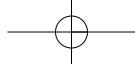
While the real estate market in New York never stalled as fully as it did in the rest of the country, many projects went on ice. One that seemed unlikely to be revived, a 20-story tower on 23rd street designed by Carlos Zapata, is coming back to life. Initially planned as a hotel by Horizon Global, Abnau Enterprises acquired the lot 39-41 West 23rd for \$18.5 million and plans to build the Zapata design as condominiums with ground floor retail.

"Abnau Enterprises' development philosophy is to create architecturally distinguished buildings that make positive contributions to their neighborhoods. In the case of 39-41 West 23rd Street, we have the ability to bring a brilliant design to life and deliver exceptional, sustainable homes to a neighborhood that is becoming a true 24/7 community," wrote Barbara van Bueuren and Stephen Glascock, principals at Abnau, in an email. The company is also developing

nearby 124 West 23rd, in the belief that Chelsea/Flatiron will continue to perform well as a high-end residential area.

Located in the Ladies Mile Historic district, the Zapata design received approval from the Landmarks Preservation Commission in 2005, which was a major incentive for the developers to retain the scheme. "We really like the design and we have a good working relationship with the architect. This is great news for us since the site is in a landmarked district," Glascock and van Bueuren wrote. "To change the design would mean going through a new two-year-plus approval process with uncertain results."

The design respects the existing streetwall with a contextually scaled base, topped with an angled glass-clad tower reminiscent of Zapata's Cooper Square Hotel. "It was important for the Commission and our team to arrive at a set of rules on which to evaluate the design," Zapata wrote in an email. "Ultimately, we agreed that the design had to be consistent with the evolution of styles in the district, that the building should be representative of our times and make use of modern technologies, and that the design should maintain a level of quality consistent with the best buildings of the district." **ALAN G. BRAKE**

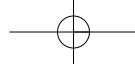


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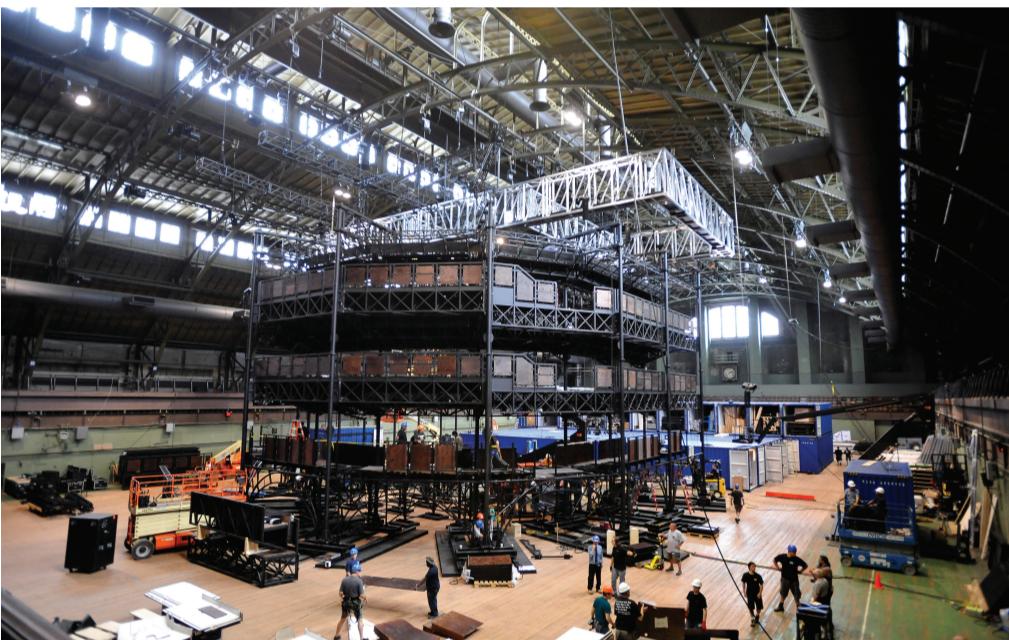
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THE ARCHITECT'S NEWSPAPER JULY 27, 2011

## IN DETAIL &gt; ROYAL SHAKESPEARE THEATER, PARK AVENUE ARMORY



**Top to bottom:** The staff of the Royal Shakespeare Company designed and fabricated this 975-seat thrust-stage auditorium in England, then packed it in 46 shipping containers, floated it to New York, and erected it in the Park Ave. Armory. Top right: The Armory stage is based on the company's new theater in Stratford-upon-Avon designed by Bennetts Associates.



Through August 14, New Yorkers will have access to a unique opportunity, namely that of seeing five of Shakespeare's best plays performed in an environment not too terribly different from that in which they were originally showcased in Elizabethan England. As part of the Lincoln Center Festival and to celebrate its 50<sup>th</sup> year, the Royal Shakespeare Company (RSC) has erected a

near facsimile of its brand new Royal Shakespeare Theatre (RST) in Stratford-upon-Avon within the drill hall of the Park Avenue Armory. There, the RSC is putting on such Shakespeare favorites as *As You Like It*, *Romeo and Juliet*, *Julius Caesar*, *The Winter's Tale*, and *King Lear*, all within the intimate confines of a temporary steel-structured 975-seat thrust-stage auditorium modeled on the

cozy arrangements of the Globe, Rose, and other Renaissance period playhouses.

To understand what now occupies the Armory it is best to begin with the recent changes that the RSC has made to its Stratford-upon-Avon home base. The original RST was a 1,400-seat art deco cinema-style theater designed by Elizabeth Scott and opened in 1932. While this theater



had its virtues, its back seats were more than 88 feet away from the stage, making it difficult for those seated there (most notably school groups) to take part in the drama. To improve this experience, the RSC hired a design team led by Bennetts Associates of London to deliver "an auditorium Shakespeare might recognize."

Shakespeare wrote for a theater in which actors and audiences shared the same space. By reducing the number of seats to 1,040 and selecting a thrust-stage design—where the audience surrounds the stage on three sides—the team halved the distance of the furthest seat from where the actors strut and fret. Bennetts also settled upon a faceted auditorium based on a 12-sided polygon reminiscent of the Globe and supported the two upper tiers with Miesian steel cruciform columns placed near the edge of the balcony.

The purist view of theater design is that if there is a column then there is a problem. However, adding columns provides a front to the architecture that makes it part of the scenery. The columns also allow the tiers to sit much closer together, whereas cantilevers would make them higher and further apart. In addition, the column and beam construction harkens back to the timber building of Elizabethan times and creates small, subdivided communities within the theater, providing an experience where everyone feels that they are in their own private box.

The thrust stage does create acoustical challenges. Since the audience surrounds the stage on three sides, it is inevitable that at some point during the play the actors will have their backs to much of the crowd, casting their voices away from them. To ensure that everyone can hear, sound had to be bounced around the theater. This was accomplished by installing wooden panels in the railings of the balconies and keeping the rear walls (also wooden) as close to the last seats as possible. The most challenged seats were actually at the foot of the stage, where sound threatened to fly over the heads of the crowd. Additional panels directly behind these first seats keep the sound bouncing back

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to their ears. At the Armory, the team also placed acoustical sails up around the fly space, keeping the actors' voices from escaping into the cavernous drill hall.

To prepare for the Armory show, the RSC staff built a mirror image of Bennetts' RST in their workshop in Stratford-upon-Avon. Some differences, of course, were inevitable. Rather than use the cruciform steel columns they used more economical and lighter hollow tube sections. The number of seats was also reduced slightly. The entire assembly was shop-fabricated in sections and then packed into 46 shipping containers before making the trip across the Atlantic. Once in New York, it took the RSC 15 days to erect the auditorium within the Armory, connecting the sections with some 18,000 bolts, nuts, and washers. Even the packing containers were used in the construction, making up a platform for the backstage as well as space for costume and prop storage.

The difference in the ventilation systems at the RSC and at the Armory is also worth noting. In Stratford-upon-Avon, the ventilation is under the seats. Cool air enters there and then drifts up as it gets warm. The temporary auditorium, however, uses the air conditioning system of the armory, which is pumped in through two large ducts that cross the ceiling. Feeder ducts were patched onto these ducts to deliver air to the top of the theater. This created a challenge, because the top is where the hot lights are, and the hot lights create convection currents that force air up. Intakes at the ground level, however, draw the air down through the space, keeping everyone as cool as cucumbers.

**AARON SEWARD**

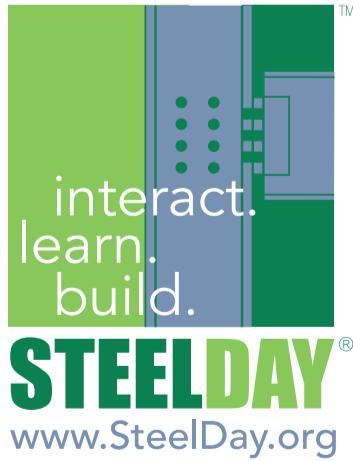


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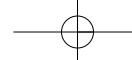
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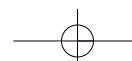
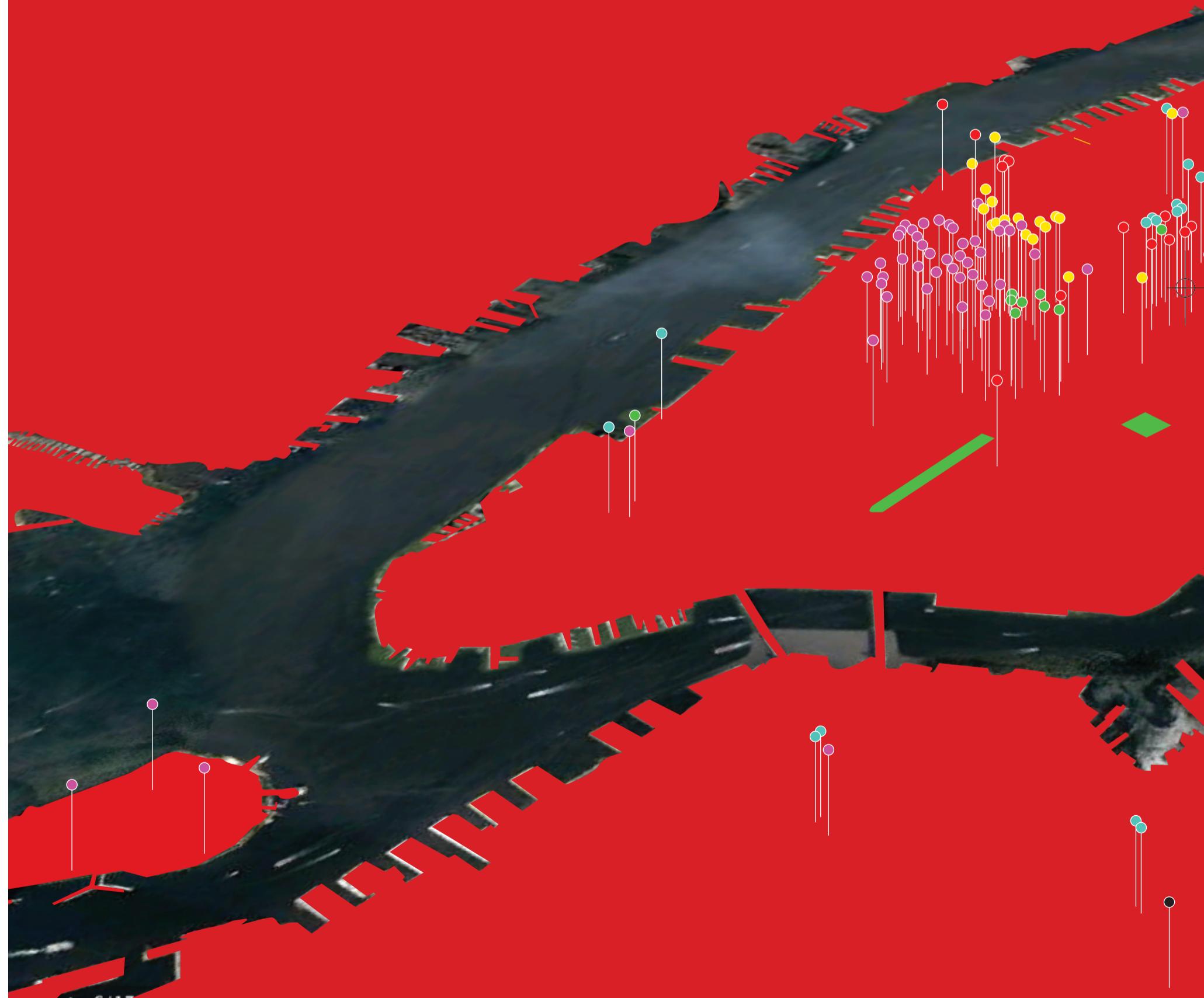
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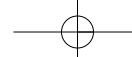
FEATURE  
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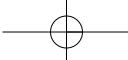
THE ARCHITECT'S NEWSPAPER JULY 27, 2011

# CLASS STRUGGLE

Mapping higher education as a potent force of development across the city, now and in the future.



FEATURE  
17



## MANAHATTANVILLE/ HARLEM

CUNY's City College is building a new Advanced Science Research Center and City College Center for Innovation and Discovery, adding 396,000 square feet to the 3 million square foot campus.

Columbia's new 17-acre Manhattanville campus will add 6.8 million square feet to the university's holdings. The campus will be built seven blocks north of the Morningside Heights campus, and two blocks west of the City College of New York's campus, separated by a public housing development.



NYU proposes to expand its presence on the Health Corridor focused between 23rd and 34th streets, between 1st and 2nd avenues. One part of the plan envisions adding 1.6 million gross square feet by combining the site it already owns on the west side of 1st between 25th and 26th streets with the recently acquired 4.2 acre CUNY Brookdale campus (CUNY/Hunter will maintain a presence on the eastern portion of the site) in order to build new academic, residential, retail and park spaces.

## EAST SIDE, PARK AVENUE TO THE RIVER, 14TH TO 34TH STREETS

SVA's diffuse campus is 900,000 square feet in total, spread across 16 buildings located mainly in the Chelsea and Flatiron neighborhoods. James A. Pirot, SVA's Executive Director of Facilities, said that the school plans to stay below 23rd Street. "We're in areas where our students are well-received," he said.

Stuyvesant Fish House where acting presidents of Cooper Union live.



**In spite of the recent economic slowdown,** New York City's colleges and universities are on a building spree, providing planners, land use lawyers, architects, and construction workers with well-paying and stable employment. Once a sleeping giant, the city's colleges and universities have long been active in acquiring individual parcels, modernizing outmoded structures, and building "as-of-right" by taking advantage of the city's permissive zoning that falls under the heading of "community facilities." But today, the city's higher education industry is playing hardball as it seeks to build classrooms, labs, residence halls, student centers, and administrative palaces in order to attract students and faculty in the 21st century. And the leaders of the city's colleges and universities are anything but shy when it comes to expanding their campuses. In fact, they are using every possible planning and zoning tool: eminent domain, rezoning, leasing, trading air rights, public-private partnerships, strategic acquisitions, and, of course, contributing space for public purposes, as they negotiate the treacherous minefield of land use planning in New York City.

Unlike its reputation as a capital of finance, media, and fashion, New York is not thought of as a college town. And, with the notable exception of the St. John's University basketball team, this is not a mecca for college athletics. Yet, with approximately 100 colleges, seminaries and universities scattered throughout the city, (the number is constantly expanding as neighboring colleges and universities establish beachheads in New York City), no one area of the city is exclusively defined by—or absent of—a concentration of students and faculty.

New York is not Baltimore, where Johns Hopkins University dominates the town, or quaint Philadelphia, where the University of Pennsylvania and Drexel Institute of Technology have created an educational enclave. Colleges and universities are dispersed throughout New York, diminishing their cumulative visual impact on the city. Despite this, they have historically been powerful forces for stabilizing and strengthening communities, from Fordham University's beautiful Rose Hill campus next to the Bronx Zoo to the ivy-covered Brooklyn College situated in Flatbush on the last stop of the 2 train. As major employers and landown-

ers, colleges, and universities are tied to the city and, as private firms footloose in their choice of location, the higher education sector is emerging as a primary source of large-scale new development.

Today, colleges and universities are catalysts of change, transforming neglected buildings and old industrial areas, restoring historic properties that have fallen into disrepair, and creating a new intellectual infrastructure for the 21st century. This can generate intense community conflict. That's precisely what happened when Columbia University, landlocked on the site of the old Bloomingdale Insane Asylum, which is bounded by Morningside Park on the east and Broadway on the west, realized that the only way to expand was to use eminent domain to create a massive new Harlem campus on 17 acres of industrial property near the Hudson River.

NYU, bounded on three sides by historic districts and by restrictive manufacturing zoning that prevented the creation of classrooms east of Broadway has decided to expand by boldly redeveloping land it currently owns that was once part of the old Washington Square South Urban Renewal District, a designation that reflected the 1960s "tower in the park" approach to urban development.

In other cases, colleges have quietly made strategic acquisitions, such as the School of Visual Arts, which now holds the lease for the Clearview Cinema on West 23rd Street, and the New York Film Academy, which took over what was once Tammany Hall on East 17th Street. In recent decades, CUNY has built a few community colleges from scratch using masterplans, including Queensborough Community College, located on the site of the old Oakland Country Club in northeast Queens. NYU currently plans to add six million square feet of space over the next two decades, not just on its Washington Square campus and in the surrounding area, but also at sites on the First Avenue healthcare corridor and in Downtown Brooklyn.

What's essential to recognize is that as New York's economy and population have evolved, colleges and universities have moved out of the shadows and are playing a more powerful and forceful role in land development. A branch of CUNY, Hostos Community College, where one-third of the students are single parents, occupies space on 149th Street and the Grand Concourse in the Bronx that was once the home of the Royal State Bank of New York. Certainly, the most powerful woman in higher education in New York City today is Iris Weinshall, Vice Chancellor for Facilities Planning, Construction, and Management. Weinshall controls a capital budget of \$2 billion that will be spent across 23 campuses and lead to the creation of two million square feet of space, including a new science center at City College, a new 600,000-square-foot building for John Jay College, and a \$235 million academic building at Medgar Evers College.

In California or Texas, entire campuses are often designed and located on undeveloped sites with an abundance of open space. But in New York, colleges have little choice but to conform to the existing street grid, zoning regulations, the rules of historic districts, as well as the web of regulations that affect everything from construction noise to the loss of a tree on public property. University executives, seasoned at dealing with eccentric professors and pliant deans, are rarely prepared for the abuse that can be dished out at a community board meeting.

What makes higher education so vital today is the powerful and pervasive role it plays in the city's information intensive economy. There is simply no sector of our city—the arts, finance, health care, high-tech manufacturing, or media—that does not benefit from the talented students educated at the city's colleges and universities or from the research conducted by the top-flight neural scientists attracted to NYU and Columbia.

According to Appleseed, an economic development consulting firm that has conducted economic impact studies for many of the nation's leading universities, private colleges and universities in New York City employed 109,500 people in the spring of 2011, accounting for 3.43 percent of all private sector wage and salary jobs in the

city. Over the past two decades, from April 1991 to April 2011, private college and university employment in New York City grew by 77 percent. In fact, the number of new jobs created by private colleges and universities since 1991—47,600—is equivalent to 12 percent of the total net increase in private sector wage and salary jobs in the city during the past twenty years. Hugh O'Neill, president of Appleseed, notes that during the past twenty years, higher education has become one of the city's leading "export" industries: "It brings in billions of dollars each year in tuition revenues, research grants, and the like from elsewhere in the U.S. and around the world, most of which is then spent within the city."

Today, there are more than half a million students enrolled in degree programs in New York City. The city's degree-seeking population is bigger than the entire population in Atlanta, Miami, or Minneapolis. There are twice as many people enrolled in degree programs in New York City than live in the entire city of Buffalo.

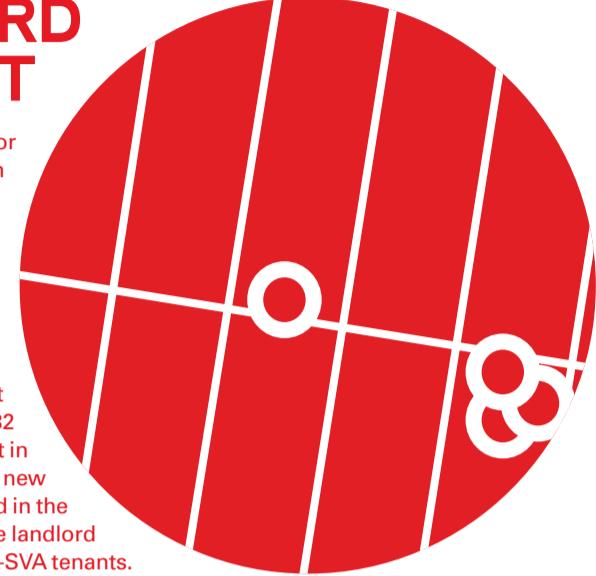
In the 20th century, colleges were typically in quiet, remote areas, away from the pandemonium of urban life. Colleges resembled monasteries, after which many were modeled. In the 21st century, young people raised in the suburbs are more attracted instead to the lure of the city, not to pristine small town college life. And with New York City's consistent record as the safest large city in the nation, it's even more appealing to scholars who depend on colleagues, not the library stacks, for ideas and interaction.

That's why we are entering a golden era for college and universities in New York City. University presidents have demonstrated the ability to respond to the needs of their students and faculty, but now they are facing a new challenge: building for their institutions while accommodating the values of the surrounding community, an especially complicated mission in a time when development must be smart, sustainable, and environmentally sensitive. In the coming years we must expect conflict and debate over what this means as higher education continues to establish itself as a major force in the physical development of the city.

**MITCHELL L. MOSS IS HENRY HART RICE PROFESSOR OF URBAN POLICY AND PLANNING, WAGNER GRADUATE SCHOOL OF PUBLIC SERVICE AT NEW YORK UNIVERSITY.**

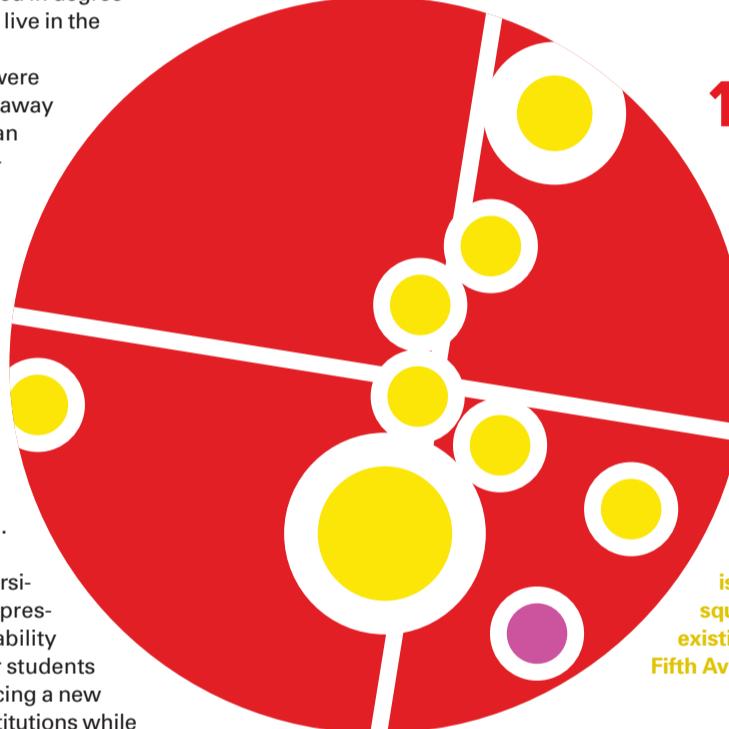
## WEST 23RD STREET

SVA acquired the lease for the Clearview Cinema on 23rd Street and Eighth Avenue, and now sublets the theater for film festivals in addition to using it for SVA events. But SVA's real estate strategy is shifting toward owning, versus leasing. The school recently bought medium-rise buildings at 133 and 136 West 21st Street in order to house several new MFA programs and in the process became the landlord for several non-SVA tenants.



## 14TH STREET AND 5TH AVENUE

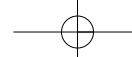
The New School's new 365,000 square foot Student Center, at the corner of 14th Street and Fifth Avenue, is one of the largest building projects the university has undertaken to date. More typical of their development patterns is the recently added 75,000 square feet of rented space in an existing building a block north on Fifth Avenue.



## CHRYSLER BUILDING

Cooper Union has owned the land under the Chrysler Building since 1902—well before the Art Deco skyscraper was built—deeded by relatives of the school's founder, Peter Cooper. As a result, the building has never paid property taxes to the city, making those payments instead directly to the private free university in the amount of about \$7 million a year. This tax-exempt status for a commercial entity is unprecedented and legislation has been introduced over the years to make sure it is never repeated, while efforts to repeal Cooper Union's arrangement have also failed.



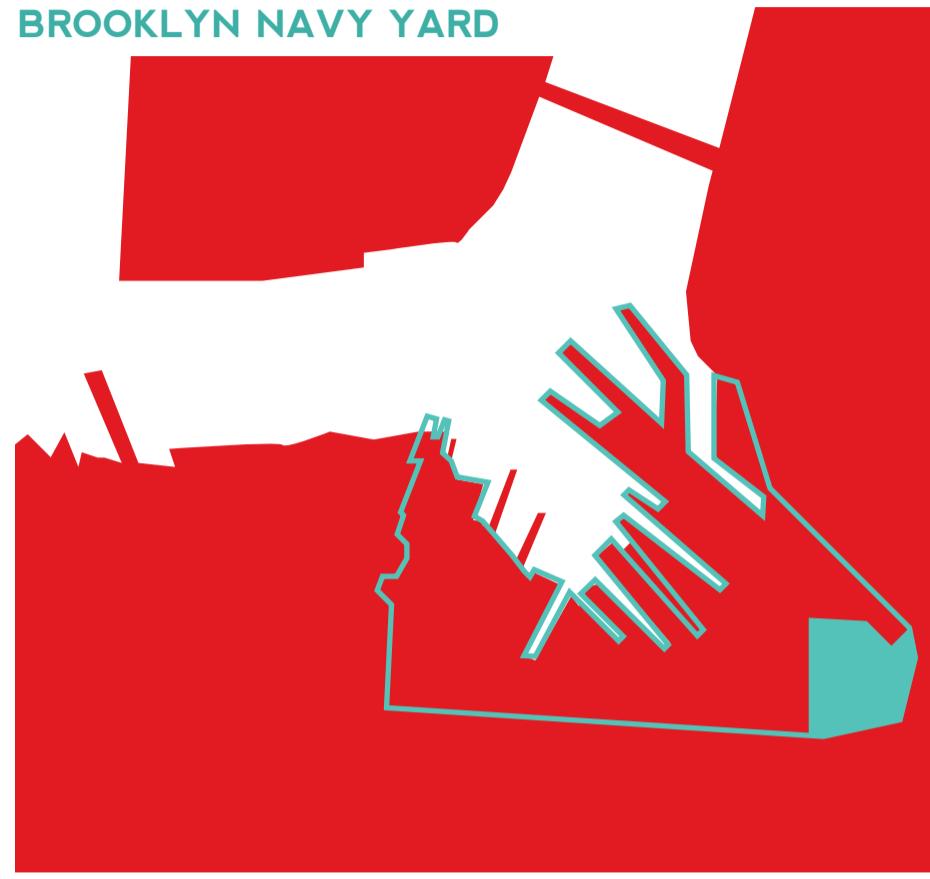


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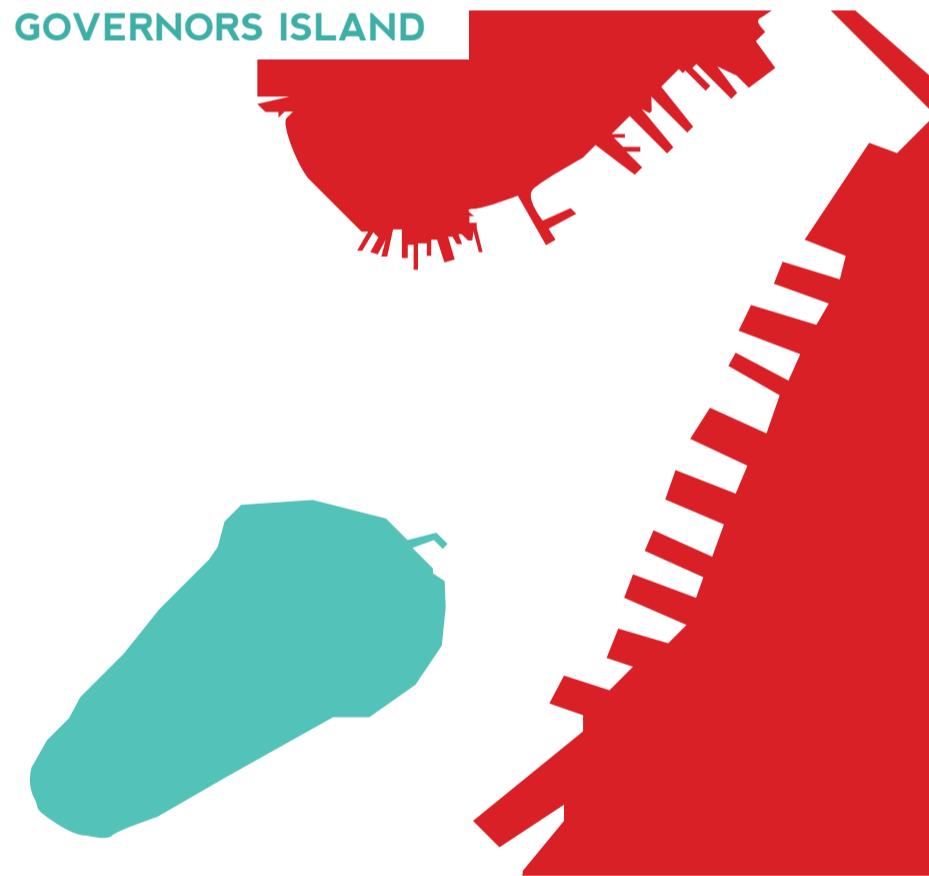
## ROOSEVELT ISLAND



## BROOKLYN NAVY YARD



## GOVERNORS ISLAND



## STATEN ISLAND



## NYC ECONOMIC DEVELOPMENT CORPORATION'S PROPOSAL FOR A NEW SCIENCE AND ENGINEERING CAMPUS

Mayor Bloomberg, who himself holds a B.S. in electrical engineering, hopes to galvanize the city's growing technology sector with an influx of doctoral-level research in the applied sciences. In December 2010, the mayor's office and the NYC Economic Development Corporation issued a Request for Expressions of Interest from academic institutions who might consider developing

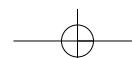
an applied science and engineering campus in New York. In order to attract attention, the deal was sweetened with not just a promise of capital investment, but the one thing hardest to come by for an urban campus: wide open space.

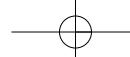
Universities responding to the RFEI were asked to indicate an interest either in a privately-owned site they identified themselves

or in one of four city-controlled sites that would be "potentially offered on favorable terms": the Navy Hospital Campus at the Brooklyn Navy Yard, the Goldwater Hospital Campus on Roosevelt Island, sites on Governor's Island, or the Farm Colony on Staten Island. By March, eighteen institutions had thrown their hats into the ring, from local schools with engineering programs like

Cooper Union to foreign universities in countries stretching from Finland to India.

The city is currently reviewing the responses, and on July 19 the mayor announced a formal Request for Proposals. If all goes according to plan, a winning campus plan could be selected by the end of 2011.





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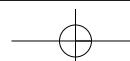
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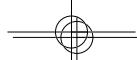


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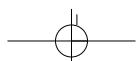


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# hardware

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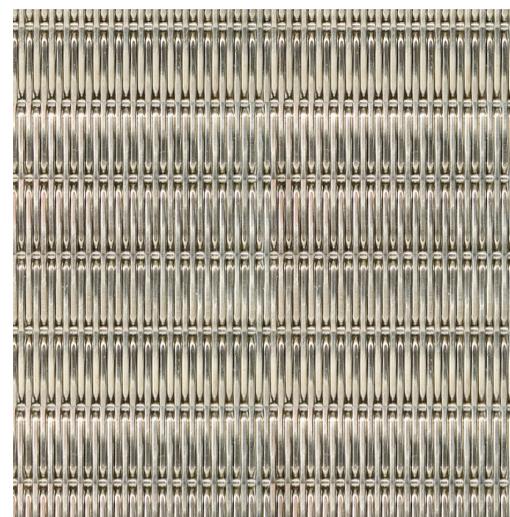
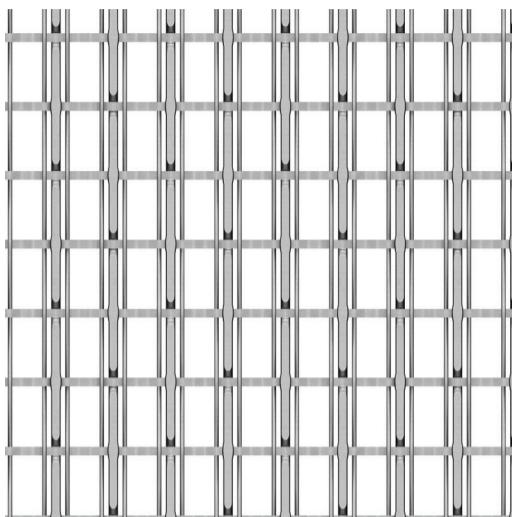
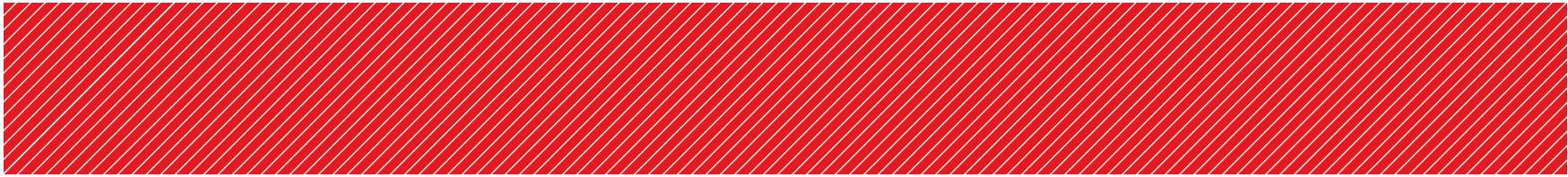
[www.archpaper.com](http://www.archpaper.com)**RAILS+DETAILS:** Stairs with integrated lighting and bike rails and more**BATH FITTINGS:** Drains that don't grate and speakers for the shower**HANDLES+PULLS:** Noteworthy upgrades for doors and cabinets

## GET A GRIP

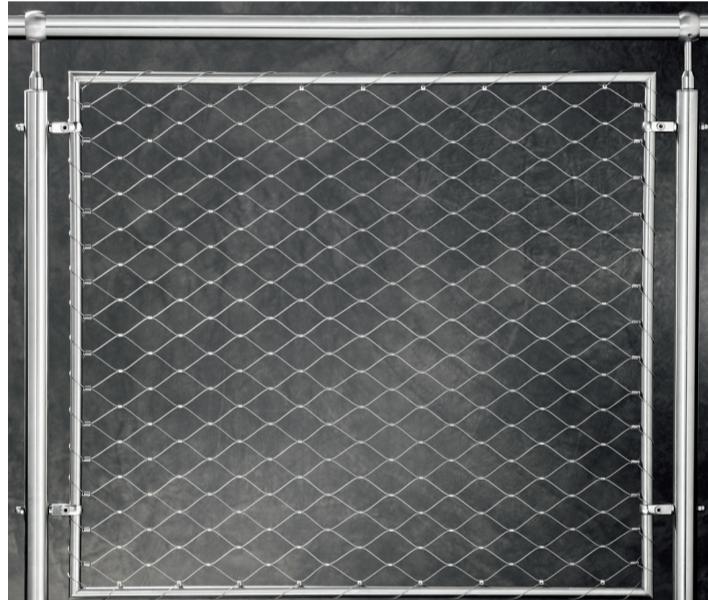


While architects and designers are focusing on the grand gestures—where to place a door, a stair, or a walk-in shower—the individual parts of those elements can be overlooked due to tight budgets or timeframes. But hardware components like handrails and doorknobs are crucial not only to a design's safety and function but also to its longevity. In the world of component hardware, manufacturers are upping their customizable options to cater to a range of indoor and outdoor needs, from high-traffic public spaces to high-design residences. And in the bath, often-neglected details like drains, grab bars, and even speaker covers are getting a modern makeover. From the front door to the kitchen cabinet, quality hardware always adds a luxury finish, while high-caliber components make a solid impression from the very first touch.

**JENNIFER K. GORSCHE**



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# CLOSE AT HAND

## RAILINGS

Stair design is moving up, and expanding out.



4

### 1 ARCHITECTURAL MESH CAMBRIDGE ARCHITECTURAL

Cambridge Architectural offers full design, engineering, and collaboration services on a wide range of interior and exterior architectural mesh systems including stair railings and enclosures. The company recently introduced several new open-weave stainless steel mesh styles while continuing to offer classic patterns and attachment systems for a range of projects.

[www.cambridgearchitectural.com](http://www.cambridgearchitectural.com)

### 2 X-TEND2 CARL STAHL DÉCORABLE

DecorCable's X-Tend2 line is a timesaving solution for interior and exterior balustrade applications. Mesh panels available up to 78 inches long and in heights of 28, 33, and 37½ inches are pre-installed on stainless steel frames. These attach to the company's universal mounting system, available for post, floor, wall, or handrail applications. Diagonal panels are available in a range of sizes.

[www.decorable.com](http://www.decorable.com)

### 3 SILHOUETTE RAILINGS FORMS+SURFACES

Silhouette pre-engineered railings integrate a range of options and materials usually only available for custom installations. Drawing from Form+Surfaces materials palette, the expanding line includes interior and exterior systems. Stainless rails can be specified with an embedded continuous LED light strip powered by low-voltage DC current. The lens assembly is weather resistant and can be angled depending on the desired effect.

[www.forms-surfaces.com](http://www.forms-surfaces.com)

### 4 LIGHT SYSTEM 8 GERA

Though not for use as a hand railing, Gera's Light System 8 is a light rail suitable for horizontal or vertical use. The aluminum luminaire has a variable width and hides technical components, emphasizing the adjustable screen, which is available in metal, translucent glass, or custom decorative options.

[gera.publick.net](http://gera.publick.net)



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#### 5 BIKE-PULLWAY BICYCLE RAMP NEOMERCE

Until now there was no easy way to lug a bike up stairs. Korean company Neomerce has introduced a new solution, an anti-skid public bike ramp that allows bicyclists to safely roll their bike alongside a stair rail. Rounded edges prevent users from injury, while a narrow, extruded aluminum design leaves as much room as possible to pedestrians.

#### 6 ARTLINE BRUGG

Architectural rope manufacturer Brugg has created a line of outdoor accessories designed to fit with its range of high-grade steel railing systems via vertically adjustable rods. The modular system includes shelves, weatherproof lighting, birdbaths and bowls, and privacy screens. Attachment systems for steel handrails and glass railings are available.

#### 7 LÍNEA HANDRAIL SANTA&COLE

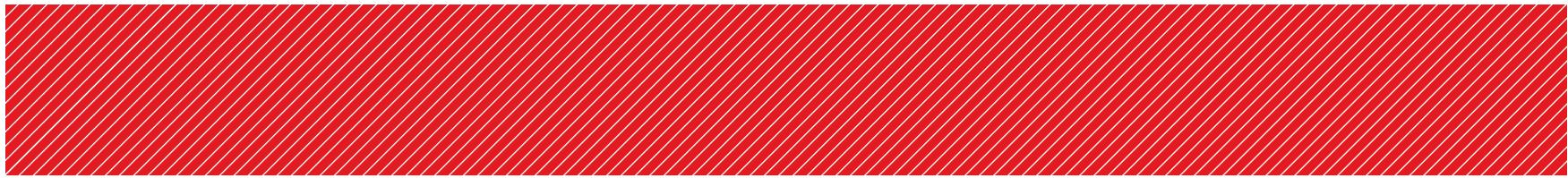
Santa&Cole's line of outdoor urban elements includes the Línea handrail, a simple stainless steel line that serves the dual purpose of pedestrian barrier and resting place. Suitable for any public space where a subtle barrier is required without the visual obstruction of a full fence.

#### 8 SLOPER HANDRAIL ONN OUTSIDE

Contemporary street furniture manufacturer Onn's Sloper handrail is designed to complement the other elements of the angular Sloper line, including a lighting beacon, bollard, and fencing. Available in two heights, the cast aluminum post can be fitted with two or three stainless steel rails and an optional glass panel.

#### 9 BESPOKE BALUSTRADES AND STAIRS EESTAIRS

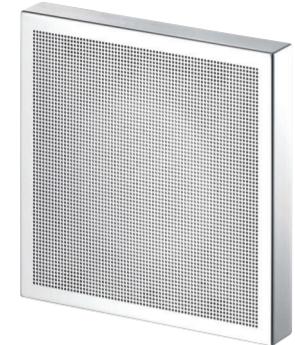
Four-year-old company Ee stairs has developed a range of bespoke balustrade and stair designs for commercial and residential applications. Beginning with a patented 1m<sup>2</sup> staircase that requires only one square meter of space, designers moved on to develop a range of designs including the FlatRhythm balustrade (pictured) with a horizontal infill of steel tubes or wire and (on page 23) the Transparency 1-06 balustrade.



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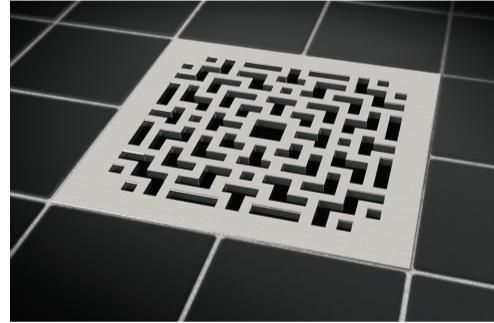
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## DRAINS

Clean-lined drains and covers are better than invisible.

1 ADVANTIX VARIO  
SHOWER DRAIN  
VIEGA

The Vario drain's customizable length allows it to integrate seamlessly with the walls of enclosed shower areas. Suitable for new construction or renovation, the 47-inch basic channel can cut as short as 12 inches in length. Its recessed design is less than one inch wide, allowing for a nearly uninterrupted floor surface.

2 ZENTRIX  
SHOWER DRAIN  
DALLMER

Partnering with the CeraNiveau drainage system from Dallmer, the rectangular Zentrix drain can drain more than 12 gallons of water per minute. Designed to eliminate the risk of flooding in level-access shower designs, a polymer concrete collar secures the drain in the screed while providing a solid bond for waterproofing beneath bath tiles.

3 STARCK SPEAKER  
MODULE  
AXOR

The basis for Philippe Starck's Axor shower collection is the square—all elements in the line are derived from a 5-by-5-inch module. The high-performance watertight speaker module follows the formula with a 40-watt speaker encased in a sleek aluminum membrane with a rubber seal. Available in chrome or aluminum the unit is rated for indoor use only.

[www.viega.com](http://www.viega.com)
[www.dallmer.de/en](http://www.dallmer.de/en)
[www.hansgrohe-usa.com](http://www.hansgrohe-usa.com)
4 CERAMIC  
SHOWER DRAIN  
ROYAL MOSA

Netherlands-based tile producer Mosa recently released a ceramic shower drain that eliminates any visible stainless steel. Available in twelve finishes, the 6-by-36-inch drain is installed in combination with an Easy Drain shower channel leaving a barely visible drainage opening, less than half a centimeter thick, around its perimeter.

[www.mosa.nl/us](http://www.mosa.nl/us)
5 SHOWER GRID DRAINS  
WATERMARK  
DESIGNS

Brooklyn-based Watermark Designs recently launched a new collection of six shower grid drains designed to complement contemporary or traditional baths. Drains are held in place with rare earth magnets, creating a clean finish without visible fasteners. The 5-by-5-inch grids are available in 37 finishes including polished chrome, antique brass, and charcoal.

[www.watermark-designs.com](http://www.watermark-designs.com)
6 EMPIRE DRAIN PLUG  
WATERWORKS

A modern adaptation of late 19th-century styles, Waterworks' Empire collection includes a chain and plug waste drain. The drain includes a removable grate for cleaning and servicing. The hardware is designed to complement the company's Empire tub and is available in nickel (pictured), matte nickel, and chrome.

[www.waterworks.com](http://www.waterworks.com)

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## HANDLES

Careful craftsmanship  
meets modern styling.

**1 TED BOERNER  
COLLECTIONS  
ROCKY MOUNTAIN  
HARDWARE**

Artist and designer Ted Boerner has collaborated with Rocky Mountain Hardware to create five hardware collections. Cast in recycled, art-grade bronze, the collections include 27 pieces of hardware and cabinet pulls available in nine standard finishes. Pictured is the 12½-inch Shift grip shown in white bronze and brushed patina.

**2 FLUX  
JADO HARDWARE**

German manufacturer Jado's new Flux door handle has a seamless form made from a single piece of metal sculpted downward and affixed to a softly rounded square doordate. Coupled with a durable chrome finish, the shape is made to resist dirt accumulation and complement a range of door styles.

**3 ROUND DOOR SET  
REJUVENATION**

Rejuvenation has added new exterior door hardware to its Mid-Century Modern Collection. Cast in iconic shapes from the 1950s and 60s, the collection includes square, star, and round (pictured) knobs designed to fit the Schlage Orb door set. Sets are made with solid brass and are available in three finishes: brushed chrome, polished chrome, and lacquered brass. Matching doorbell buttons are available.

**4 C CLASS  
ARCHITREND**

Compatible with most locks and latches, the C Class door handle is a patented design with a concealed tie-bolt and self-adjusting spindles. Approximate dimensions are 3½ inches by 1 inch with a 2-inch depth. Constructed with solid brass and stainless steel components and three standard finishes, the knob is available in special finishes on request.

**5 SANCTUARY KNOB  
TOP KNOBS**

Inspired by Asian architectural details, Top Knobs new Sanctuary collection of knobs and pulls emphasizes delicate details wrought so that they do not compromise durability. The full line is available in eight finishes including brushed satin nickel, flat black, German bronze, oil rubbed bronze, pewter antique, polished chrome (pictured), polished nickel, and Tuscan bronze.

**6 TALIESIN DESIGN  
REVEAL DESIGNS**

Designed in partnership with the Frank Lloyd Wright Foundation, Reveal's new Taliesin collection includes three series: Series 630 and 631 can be mixed and are available in 4¼- or 7¼-inch round or rectangular pulls finished in stainless steel and beech, walnut, oil rubbed bronze, or as solid stainless pieces; Series 632 handles (pictured) have a solid wood and metal form and are available in three sizes.

**DURAVIT**

2nd floor, Sieger Design

Sanitaryware, bathroom furniture, bathtubs and wellness products: Duravit has everything you need to make life in the bathroom a little more beautiful. New for the pro - [pro.duravit.us](http://pro.duravit.us). More info at Duravit USA, Phone +1 770 9313575, [info@us.duravit.com](mailto:info@us.duravit.com), [www.duravit.us](http://www.duravit.us)

Continuous drawer pulls

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|       |       |       |
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[www.hallidaybaillie.com](http://www.hallidaybaillie.com)

**GATEWAY PLUMBING & HEATING**

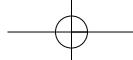
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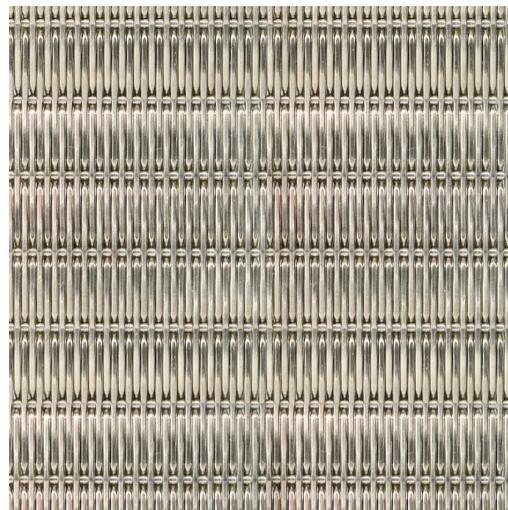
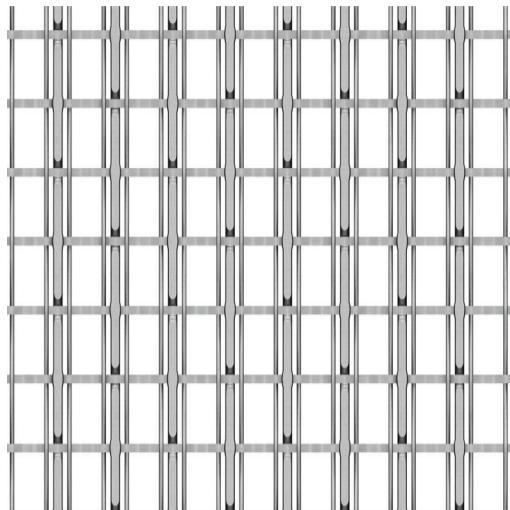
Raydoor, Inc.  
(212) 421-0641  
[info@raydoor.com](mailto:info@raydoor.com)  
[www.raydoor.com](http://www.raydoor.com)

**RD**

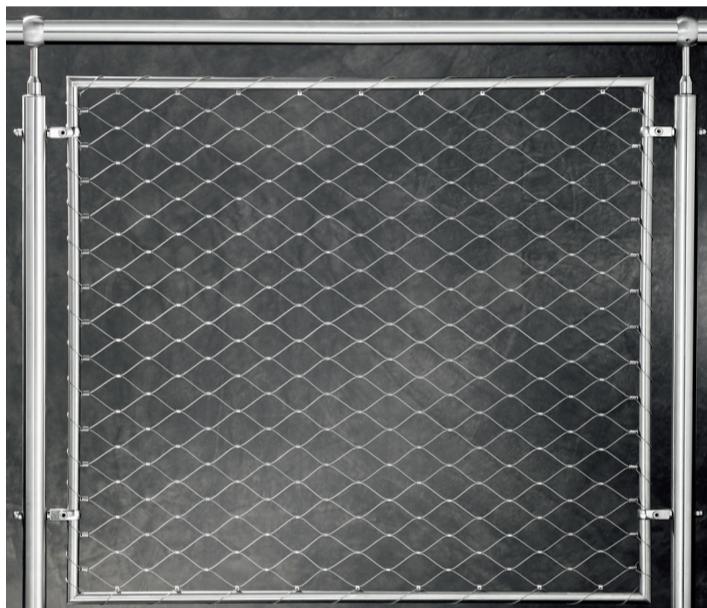


## HARDWARE

24



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# CLOSE AT HAND

## RAILINGS

Stair design is moving up, and expanding out.



4

**1 ARCHITECTURAL MESH  
CAMBRIDGE ARCHITECTURAL**

Cambridge Architectural offers full design, engineering, and collaboration services on a wide range of interior and exterior architectural mesh systems including stair railings and enclosures. The company recently introduced several new open-weave stainless steel mesh styles while continuing to offer classic patterns and attachment systems for a range of projects.

[www.cambridgearchitectural.com](http://www.cambridgearchitectural.com)
**2 X-TEND2  
CARL STAHL DÉCORCABLE**

DecorCable's X-Tend2 line is a timesaving solution for interior and exterior balustrade applications. Mesh panels available up to 78 inches long and in heights of 28, 33, and 37½ inches are pre-installed on stainless steel frames. These attach to the company's universal mounting system, available for post, floor, wall, or handrail applications. Diagonal panels are available in a range of sizes.

[www.decorcable.com](http://www.decorcable.com)
**3 SILHOUETTE RAILINGS  
FORMS+SURFACES**

Silhouette pre-engineered railings integrate a range of options and materials usually only available for custom installations. Drawing from Form+Surfaces materials palette, the expanding line includes interior and exterior systems. Stainless rails can be specified with an embedded continuous LED light strip powered by low-voltage DC current. The lens assembly is weather resistant and can be angled depending on the desired effect.

[www.forms-surfaces.com](http://www.forms-surfaces.com)
**4 LIGHT SYSTEM 8  
GERA**

Though not for use as a hand railing, Gera's Light System 8 is a light rail suitable for horizontal or vertical use. The aluminum luminaire has a variable width and hides technical components, emphasizing the adjustable screen, which is available in metal, translucent glass, or custom decorative options.

[gera.publick.net](http://gera.publick.net)



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#### 5 BIKE-PULLWAY BICYCLE RAMP NEOMERCE

Until now there was no easy way to lug a bike up stairs. Korean company Neomerce has introduced a new solution, an anti-skid public bike ramp that allows bicyclists to safely roll their bike alongside a stair rail. Rounded edges prevent users from injury, while a narrow, extruded aluminum design leaves as much room as possible to pedestrians.

#### 6 ARTLINE BRUGG

Architectural rope manufacturer Brugg has created a line of outdoor accessories designed to fit with its range of high-grade steel railing systems via vertically adjustable rods. The modular system includes shelves, weatherproof lighting, birdbaths and bowls, and privacy screens. Attachment systems for steel handrails and glass railings are available.

[bike-pullway.com/en](http://bike-pullway.com/en)

[www.brugglifting.com](http://www.brugglifting.com)

#### 7 LÍNEA HANDRAIL SANTA&COLE

Santa&Cole's line of outdoor urban elements includes the Línea handrail, a simple stainless steel line that serves the dual purpose of pedestrian barrier and resting place. Suitable for any public space where a subtle barrier is required without the visual obstruction of a full fence.

[www.santacole.com](http://www.santacole.com)

#### 8 SLOPER HANDRAIL ONN OUTSIDE

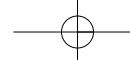
Contemporary street furniture manufacturer Onn's Sloper handrail is designed to complement the other elements of the angular Sloper line, including a lighting beacon, bollard, and fencing. Available in two heights, the cast aluminum post can be fitted with two or three stainless steel rails and an optional glass panel.

[www.onnoutside.com](http://www.onnoutside.com)

#### 9 BESPOKE BALUSTRADES AND STAIRS EESTAIRS

Four-year-old company Ee stairs has developed a range of bespoke balustrade and stair designs for commercial and residential applications. Beginning with a patented 1m<sup>2</sup> staircase that requires only one square meter of space, designers moved on to develop a range of designs including the FlatRhythm balustrade (pictured) with a horizontal infill of steel tubes or wire and (on page 23) the TransParency 1-06 balustrade.

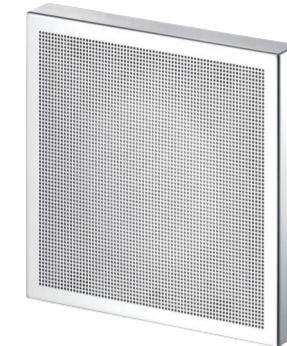
[www.eestairs.com/en](http://www.eestairs.com/en)



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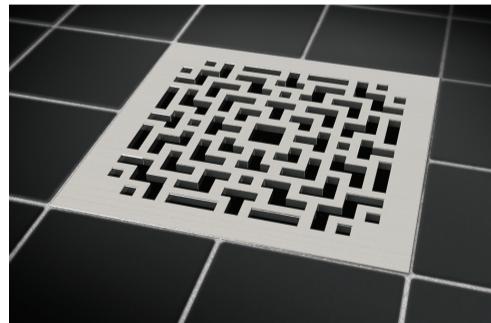
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## DRAINS

Clean-lined drains and covers are better than invisible.

## 1 ADVANTIX VARIO SHOWER DRAIN VIEGA

The Vario drain's customizable length allows it to integrate seamlessly with the walls of enclosed shower areas. Suitable for new construction or renovation, the 47-inch basic channel can cut as short as 12 inches in length. Its recessed design is less than one inch wide, allowing for a nearly uninterrupted floor surface.

[www.viega.com](http://www.viega.com)

## 2 ZENTRIX SHOWER DRAIN DALLMER

Partnering with the CeraNiveau drainage system from Dallmer, the rectangular Zentrix drain can drain more than 12 gallons of water per minute. Designed to eliminate the risk of flooding in level-access shower designs, a polymer concrete collar secures the drain in the screed while providing a solid bond for waterproofing beneath bath tiles.

[www.dallmer.de/en](http://www.dallmer.de/en)

## 3 STARCK SPEAKER MODULE AXOR

The basis for Philippe Starck's Axor shower collection is the square—all elements in the line are derived from a 5-by-5-inch module. The high-performance watertight speaker module follows the formula with a 40-watt speaker encased in a sleek aluminum membrane with a rubber seal. Available in chrome or aluminum the unit is rated for indoor use only.

[www.hansgrohe-usa.com](http://www.hansgrohe-usa.com)

## 4 CERAMIC SHOWER DRAIN ROYAL MOSA

Netherlands-based tile producer Mosa recently released a ceramic shower drain that eliminates any visible stainless steel. Available in twelve finishes, the 6-by-36-inch drain is installed in combination with an Easy Drain shower channel leaving a barely visible drainage opening, less than half a centimeter thick, around its perimeter.

[www.mosa.nl/us](http://www.mosa.nl/us)

## 5 SHOWER GRID DRAINS WATERMARK DESIGNS

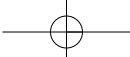
Brooklyn-based Watermark Designs recently launched a new collection of six shower grid drains designed to complement contemporary or traditional baths. Drains are held in place with rare earth magnets, creating a clean finish without visible fasteners. The 5-by-5-inch grids are available in 37 finishes including polished chrome, antique brass, and charcoal.

[www.watermark-designs.com](http://www.watermark-designs.com)

## 6 EMPIRE DRAIN PLUG WATERWORKS

A modern adaptation of late 19th-century styles, Waterworks' Empire collection includes a chain and plug waste drain. The drain includes a removable grate for cleaning and servicing. The hardware is designed to complement the company's Empire tub and is available in nickel (pictured), matte nickel, and chrome.

[www.waterworks.com](http://www.waterworks.com)

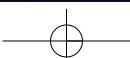


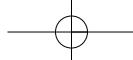
# OMNIA

T R A D I T I O N S



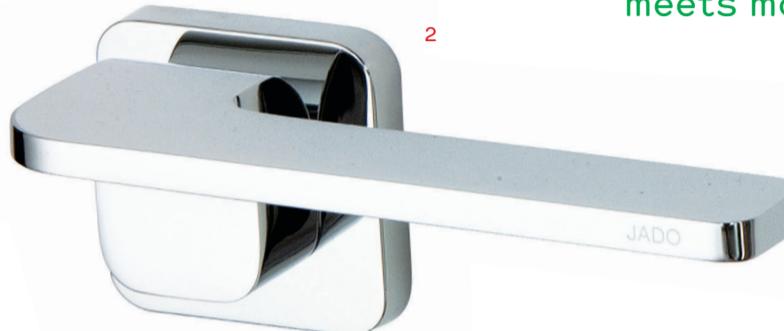
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## HANDLES



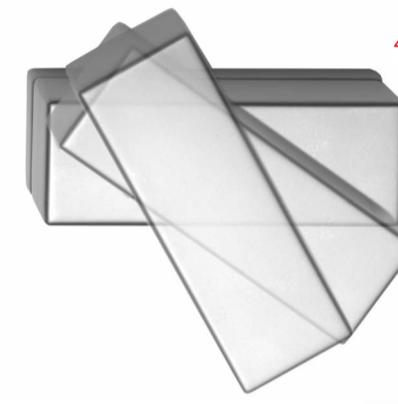
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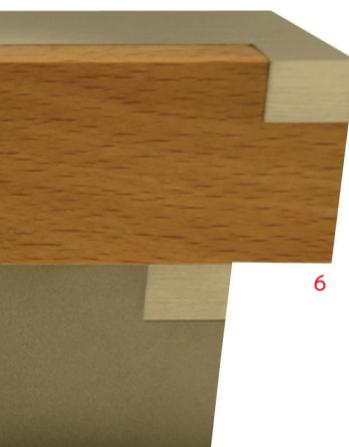
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6

Careful craftsmanship  
meets modern styling.

**1 TED BOERNER  
COLLECTIONS  
ROCKY MOUNTAIN  
HARDWARE**

Artist and designer Ted Boerner has collaborated with Rocky Mountain Hardware to create five hardware collections. Cast in recycled, art-grade bronze, the collections include 27 pieces of hardware and cabinet pulls available in nine standard finishes. Pictured is the 12½-inch Shift grip shown in white bronze and brushed patina.


**2 FLUX  
JADO HARDWARE**

German manufacturer Jado's new Flux door handle has a seamless form made from a single piece of metal sculpted downward and affixed to a softly rounded square doordate. Coupled with a durable chrome finish, the shape is made to resist dirt accumulation and complement a range of door styles.

[www.rockymountainhardware.com](http://www.rockymountainhardware.com)

**3 ROUND DOOR SET  
REJUVENATION**

Rejuvenation has added new exterior door hardware to its Mid-Century Modern Collection. Cast in iconic shapes from the 1950s and 60s, the collection includes square, star, and round (pictured) knobs designed to fit the Schlage Orb door set. Sets are made with solid brass and are available in three finishes: brushed chrome, polished chrome, and lacquered brass. Matching doorbell buttons are available.

[www.rejuvenation.com](http://www.rejuvenation.com)

**4 C CLASS  
ARCHITREND**

Compatible with most locks and latches, the C Class door handle is a patented design with a concealed tie-bolt and self-adjusting spindles. Approximate dimensions are 3½ inches by 1 inch with a 2-inch depth. Constructed with solid brass and stainless steel components and three standard finishes, the knob is available in special finishes on request.

[www.architrend.com.au](http://www.architrend.com.au)

**5 SANCTUARY KNOB  
TOP KNOBS**

Inspired by Asian architectural details, Top Knobs new Sanctuary collection of knobs and pulls emphasizes delicate details wrought so that they do not compromise durability. The full line is available in eight finishes including brushed satin nickel, flat black, German bronze, oil rubbed bronze, pewter antique, polished chrome (pictured), polished nickel, and Tuscan bronze.

[www.topknobs.com](http://www.topknobs.com)

**6 TALIESIN DESIGN  
REVEAL DESIGNS**

Designed in partnership with the Frank Lloyd Wright Foundation, Reveal's new Taliesin collection includes three series: Series 630 and 631 can be mixed and are available in 4¼- or 7½-inch round or rectangular pulls finished in stainless steel and beech, walnut, oil rubbed bronze, or as solid stainless pieces; Series 632 handles (pictured) have a solid wood and metal form and are available in three sizes.

[www.reveal-designs.com](http://www.reveal-designs.com)



**DURAVIT**

2nd floor: Sieger Design

Sanitaryware, bathroom furniture, bathtubs and wellness products: Duravit has everything you need to make life in the bathroom a little more beautiful. New for the pro - pro.duravit.us. More info at Duravit USA, Phone +1 770 9313575, info@us.duravit.com, [www.duravit.us](http://www.duravit.us)

### Continuous drawer pulls

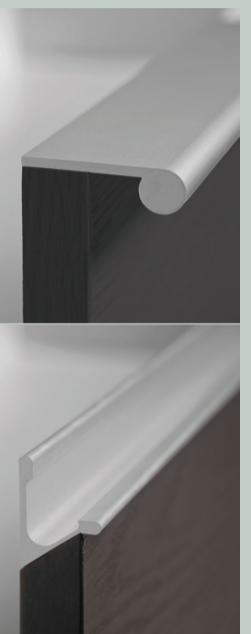
HB387



HB382



HB385



HB380



HB375



HB370

**halliday  
baillie**

[www.hallidaybaillie.com](http://www.hallidaybaillie.com)

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THE ARCHITECT'S NEWSPAPER JULY 27, 2011

## JULY/AUGUST/SEPTEMBER 2011

## JULY

**WEDNESDAY 27**  
**LECTURE**  
Sina Najafi  
**Brown Bag Reading Series: Cabinet 41: Infrastructure**  
12:30 p.m.  
Van Alen Books  
30 West 22nd St.  
[www.vanalen.org](http://www.vanalen.org)

**THURSDAY 28**  
**LECTURES**  
Erica Stoller, Paul Warchol  
**Photography and the Modern Interior**  
6:00 p.m.  
Bard Graduate Center  
38 West 86th St.  
[www.bgc.bard.edu](http://www.bgc.bard.edu)

Linda Wolk-Simon  
**Disegno: Composition and Drawing at the Core of Italian Renaissance Art**  
6:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
[cfa.ainy.org](http://cfa.ainy.org)

**Food Markets and Immigrant Identity in NYC**  
6:30 p.m.  
Museum of the City of New York  
1220 Fifth Ave.  
[www.mcny.org](http://www.mcny.org)

**THURSDAY 28**  
**LECTURE**  
Shaina Anand and Ashok Sukumaran  
**Public Access Digital Media Archive, and the Possible**  
7:00 p.m.  
New Museum Theater  
235 Bowery  
[www.newmuseum.org](http://www.newmuseum.org)

Thomas Fisher  
**Architectural Series: Ethics for Architects, 50 Dilemmas of Professional Practice**  
7:00 p.m.  
McNally Jackson  
52 Prince St.  
[www.mcnallyjackson.com](http://www.mcnallyjackson.com)

**EXHIBITION OPENING**  
**2011 Investigating Where We Live**  
6:30 p.m.  
National Building Museum  
401 F St. NW  
Washington, DC  
[www.nbm.org](http://www.nbm.org)

**EVENT**  
**From Freight to Fabulous: West Chelsea's Industrial Heritage Tour**  
Matt Postal  
6:30 p.m.  
Location upon registration  
[www.thehighline.org](http://www.thehighline.org)

**SATURDAY 30**  
**LECTURE**  
Tom Williams on Robert Smithson  
2:00 p.m.  
Dia: Beacon  
3 Beekman St., Beacon, NY  
[www.diabeacon.org](http://www.diabeacon.org)

**EVENT**  
**Architecture and the Body: still we keep**  
10:00 a.m.  
National Building Museum  
401 F St. NW  
Washington, DC  
[www.nbm.org](http://www.nbm.org)

SUNDAY 31  
**EXHIBITION OPENING**

Maya Zack:  
**Living Room**  
11:00 a.m.  
The Jewish Museum  
1109 Fifth Ave.  
[www.thejewishmuseum.org](http://www.thejewishmuseum.org)

## AUGUST

**TUESDAY 2**  
**LECTURE**  
Ann Ferebee,  
Jeff Byles  
**Book Talk:**  
**A History of Design from the Victorian Era to the Present**  
6:30 p.m.  
The Skyscraper Museum  
39 Battery Pl.  
[www.skyscraper.org](http://www.skyscraper.org)

**WEDNESDAY 3**  
**LECTURE**  
MoMA Department of Architecture and Design  
**Standard Deviations: Types and Families in Contemporary Design**  
12:30 p.m.  
Museum of Modern Art  
11 West 53rd St.  
[www.mcny.org](http://www.mcny.org)

**EVENT**  
**Women in Architecture Transition 101: From Classroom to Workplace**  
5:30 p.m.  
Bilotta Showroom  
A&D Building  
150 East 58th St.  
[wianyc.wordpress.com](http://wianyc.wordpress.com)

**THURSDAY 4**  
**LECTURE**  
MoMA Department of Architecture and Design  
**Talk to Me: Design and the Communication between People and Objects**  
11:30 a.m.  
Museum of Modern Art  
11 West 53rd St.  
[www.mcny.org](http://www.mcny.org)

**FILM**  
**Artaud Double Bill and The Society of the Spectacle**  
(dir. Atom Egoyan, 2007 and dir. Guy Debord, 1973)  
7:00 p.m.  
Museum of Art and Design  
2 Columbus Circle  
[www.madmuseum.org](http://www.madmuseum.org)

**SATURDAY 6**  
**WITH THE KIDS**  
**Saturday Play, Connecting and Constructing**  
10:00 a.m.  
The Lawn at the High Line  
West 23rd St.  
[www.thehighline.org](http://www.thehighline.org)

**SUNDAY 7**  
**EVENT**  
**On the Cusp of the Grid Plan: Greenwich Village Walking Tour**  
John Tauranac  
2:00 p.m.  
Location upon registration  
[www.mcny.org](http://www.mcny.org)

**MONDAY 8**  
**WITH THE KIDS**  
**Youth Program: Architectural Design**  
9:30 a.m.  
Cooper Hewitt Design Museum  
2 East 91st St.  
[www.cooperhewitt.org](http://www.cooperhewitt.org)

**TUESDAY 9**  
**LECTURE**  
Adrian Benepe,  
Alexander Garvin  
**Whose Park Is It? Financing and Administering New York's New Parks**  
6:30 p.m.  
Museum of the City of New York  
1220 Fifth Ave.  
[www.mcny.org](http://www.mcny.org)

**WEDNESDAY 10**  
**LECTURE**  
**In Dialogue: Eisenman and Wigley VIII**  
12:00 p.m.  
Wood Auditorium  
Columbia University  
2960 Broadway  
[www.arch.columbia.edu](http://www.arch.columbia.edu)

**THURSDAY 11**  
**EVENT**  
**Prospect Park Twilight Tours**  
Audubon Center  
95 Prospect Park West  
Brooklyn, NY  
[www.prospectpark.org](http://www.prospectpark.org)

**SATURDAY 13**  
**LECTURE**  
Gabriela Rangel on Bruce Nauman  
2:00 p.m.  
Dia:Beacon  
3 Beekman St., Beacon, NY  
[www.diabeacon.org](http://www.diabeacon.org)

**WITH THE KIDS**  
**Second Saturday Play: Kid Construction with Emily Gibson**  
10:00 a.m.  
The Lawn at the High Line  
West 23rd St.  
[www.thehighline.org](http://www.thehighline.org)

**AMERICAN STYLE:**  
**Family Workshop**  
2:00 p.m.  
Museum of the City of New York  
1220 Fifth Ave.  
[www.mcny.org](http://www.mcny.org)

**THURSDAY 18**  
**LECTURE**  
**Conversations in Context: Todd Eberle**  
5:30 p.m.  
Philip Johnson Glass House  
199 Elm St., New Canaan, CT  
[www.philipjohnsonglasshouse.org](http://www.philipjohnsonglasshouse.org)

**EVENT**  
**Behind the Scenes in East Harlem: Walking Tour**  
Kathleen Benson  
2:00 p.m.  
Location upon registration  
[www.mcny.org](http://www.mcny.org)

**SUNDAY 21**  
**LECTURE**  
Donald Albrecht  
**The American Style: Gallery Tour and Talk**  
2:00 p.m.  
Museum of the City of New York  
1220 Fifth Ave.  
[www.mcny.org](http://www.mcny.org)

## EVENT

**Prospect Park Alliance Food Truck Rally**  
11:00 a.m.  
Grand Army Plaza  
95 Prospect Park West  
Brooklyn, NY  
[www.prospectpark.org](http://www.prospectpark.org)

**MONDAY 22**  
**EXHIBITION OPENING**  
Stanley Tigerman  
**Ceci n'est pas une reverie**  
9:00 a.m.  
Yale School of Architecture  
180 York St., New Haven  
[www.architecture.yale.edu](http://www.architecture.yale.edu)

**WEDNESDAY 24**  
**EXHIBITION OPENING**  
Carlito Carvalhos  
**Sum of Days**  
Museum of Modern Art  
11 West 53rd St.  
[www.moma.org](http://www.moma.org)

**THURSDAY 25**  
**LECTURE**  
Hans Venhuizen  
**Oculus Book Talk: Game Urbanism**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
[cfa.ainy.org](http://cfa.ainy.org)

**SATURDAY 27**  
**EVENT**  
**Washington Architectural Foundation's Construction 2011 Buildout**  
10:00 a.m.  
National Building Museum  
401 F St. NW  
Washington, DC  
[www.wafonline.org](http://www.wafonline.org)

**WITH THE KIDS**  
**Planning Urban Spaces and Places**  
2:00 p.m.  
Museum of the City of New York  
1220 Fifth Ave.  
[www.mcny.org](http://www.mcny.org)

**LECTURE**  
Andria Hickey on Louise Lawler  
2:00 p.m.  
Dia:Beacon  
3 Beekman St., Beacon, NY  
[www.diabeacon.org](http://www.diabeacon.org)

**SEPTMBER**  
**THURSDAY 1**  
**LECTURE**  
**AIGA/NY and Museum of Art and Design Collaboration**  
7:00 p.m.  
Museum of Art and Design  
2 Columbus Circle  
[www.madmuseum.org](http://www.madmuseum.org)

**SATURDAY 3**  
**EVENT**  
**Confronting Comfort: I Meditate NY**  
BMW Guggenheim Lab  
10:00 a.m.  
Houston St. at 2nd Ave.  
[www.bmwguggenheimlab.org](http://www.bmwguggenheimlab.org)

**SUNDAY 4**  
**EVENT**  
**Garden Tour at the Cloisters**  
1:00 p.m.  
Cloisters Museum  
99 Margaret Corbin Dr.  
Fort Tryon Park  
[www.metmuseum.org/cloisters](http://www.metmuseum.org/cloisters)



**SUPERTALL!:**  
**WORLD TOWERS ABOVE 380 METERS**  
The Skyscraper Museum  
39 Battery Place  
New York  
Through January 2012

The world's tallest building, Burj Khalifa, above right, is over twice the height of the Empire State Building—a grand total of 2,717 feet. The exhibition SUPERTALL! at the Skyscraper Museum explores the development of such architectural giants, presenting a survey of the world's 48 tallest buildings completed since 2001 or expected for completion by 2016. The skyscrapers featured are at least 1,250 feet tall, with the majority from China, South Korea, and the Middle East, including Al Hamra in Kuwait, above left. Organized chronologically as well as by region, the installation highlights the evolution of very tall buildings, opening with a 30-foot timeline of vertical construction. Architectural models, computer renderings, as well as photographs and film, support a story focused on building technology, contemporary construction, and sustainable approaches. Nodding to the local as well as the global, the exhibition also includes a section on the original World Trade Center towers and the new construction rising on the site.



**TALK TO ME**  
Museum of Modern Art  
11 West 53rd St.  
[www.moma.org](http://www.moma.org)  
Through November 7

*Talk to Me* explores the subject of communication between people and their environment, highlighting the role of the designer in imagining and establishing these connections. Through a diverse selection of objects and conceptual work, the exhibition examines designs that engage users, including information systems, visualization design, communication devices, and interfaces, like the QR code mowed into a field in Bernhard Hopfengärtner's project *Hello World!*, above. While developing the exhibition, the curators kept an online journal, creating a forum for a public dialogue about what should be part of the show in such a rapidly changing culture of technology. The website provides a window not only into the curators' ever-expanding database but also their thinking: "The exhibition hinges on an important development in the culture of design (and in culture at large), a shift from the centrality of function to that of meaning. From this perspective, all objects contain information that goes well beyond their immediate use or appearance. In some cases, objects exist to provide us with access to complex systems and networks, behaving as gateways and interpreters."



COURTESY DANIEL T. MAGIDSON

The first fuse at Pruitt-Igoe was lit on March 16, 1972.

## DESIGNED, DESPISED, DEMOLISHED

*The Pruitt-Igoe Myth: An Urban History*  
Chad Friedrichs, director  
Silver Docs, [www.pruitt-igoe.com](http://www.pruitt-igoe.com)

The Pruitt-Igoe apartments were a place, but they have a greater presence as an epithet. Dynamited by St. Louis authorities on live television in 1972, and eventually leveled over the next four years, the housing projects became a concrete argument against high-rise, high-density public housing, and against spending money on the undeserving poor. The demolition created a mushroom cloud of urban planning textbooks. With it, the nostrums of liberalism and the modernist structures that sheltered its hopes came tumbling down.

*The Pruitt-Igoe Myth: An Urban History*, a new documentary by Chad Friedrichs tries to persuade those willing to listen that things didn't need to turn out that way. Former residents of the project recall their years in Pruitt-Igoe as some of the best of their lives. The real villains, we hear, were neglect, racism, and abandonment.

Making a film sympathetic to Pruitt-Igoe is a bit like arguing that Jimmy Carter should be president again—well-meaning, perhaps, but not worth serious consideration.

*The Pruitt-Igoe Myth* revisits the late 1940's in the black and white palette of newsreel to exhume the post-war ideals that set the project

in motion. It wasn't all idealism. Developers supported slum clearance in St. Louis. Employers wanted their labor force to be nearby, especially if the government paid.

For the first few years, shown in nostalgic archival footage, it all went harmoniously. But when budgets came under stress, maintenance suffered. As the buildings deteriorated, the tenants began to leave. Abandonment led to vandalism and more neglect. The projects were stigmatized as a black hole of crime and inexhaustible spending. Few risked defending the place, certainly not politicians seeking re-election.

Academics and former residents rhapsodize about the early days of Pruitt-Igoe. And why not? The slums that were cleared on the site were fetid places. The same choruses agree in the film that the problem at Pruitt-Igoe (and in most public housing) was not overspending but the failure to fund its operations,

which doomed it to ruin. Once a place of 33 buildings and 2,870 apartments, there were 600 people living there when the fuse was first set on March 16, 1972.

In St. Louis, other factors were at work. Public housing in Missouri wasn't legally desegregated until 1954 (when the first building opened),

so Pruitt-Igoe (named for a black World War II pilot and a white congressman) was all black. It was easy for white people to fear and for white politicians to scapegoat. With white flight to the suburbs, the once-vibrant city lost its population, and the industrial jobs which new arrivals from the rural South expected simply weren't there. Men were unemployed, and families surviving on welfare were denied benefits if there was a father in the house. The spiral headed downward.

St. Louis, with its relatively tight municipal borders, seemed to be aiming at more than the physical obliteration of what was considered a factory of crime and decay. If the African-American residents of Pruitt-Igoe had their homes leveled, there would be nowhere for them to live in St. Louis. Once out of the projects, they would be out of town, out of sight and out of mind. Abandonment of the residents, the film tells us, seemed a deliberate policy.

Strong in sociology, and edited deftly to keep the film from becoming an earnest lecture, *The Pruitt-Igoe Myth* is not a documentary about architecture. The architect, Minoru Yamasaki, is never named, although we do hear endless versions of the received wisdom that big and modern is bad, especially if taxes pay for it.

Absent from the film are the facts that Yamasaki had originally planned a lower-rise project, at varying heights and higher cost. The plan exceeded federal cost guidelines and the local authority then mandated uniform 11-story buildings, which were more dependent on elevators than the original plan. It cost an over-budget \$36 million. Were height and density there? Probably. The film never addresses the fact that a nearby low-rise project remained stable throughout the worst crises of Pruitt-Igoe.

Although sympathetic to the tenants and to the idea of public housing, the documentary does examine the vandalism and violence that became the scourge of Pruitt-Igoe. Former tenants recall how children there developed skills for destroying anything that was constructed to be vandal-proof. The deck was stacked against the mostly poor residents, as we see in footage from a desperate Pruitt-Igoe rent strike, but conditions encouraged their kids to destroy their surroundings. They did, and ended up paying the price.

We hear the emotion in their voices as they look back on Christmas in the project's early years after families were lifted out of slums or rural shacks for the first time. It's painful to watch as they describe how their homes became despised and eventually disposable containers. As always, once people are shown to be human, it's hard for the audience to remain smug.

CULTURE WRITER DAVID D'ARCY IS A FREQUENT CONTRIBUTOR TO AN.

## CORB'S CAR

*Voiture Minimum: Le Corbusier and the Automobile*  
Antonio Amado  
The MIT Press, \$49.95

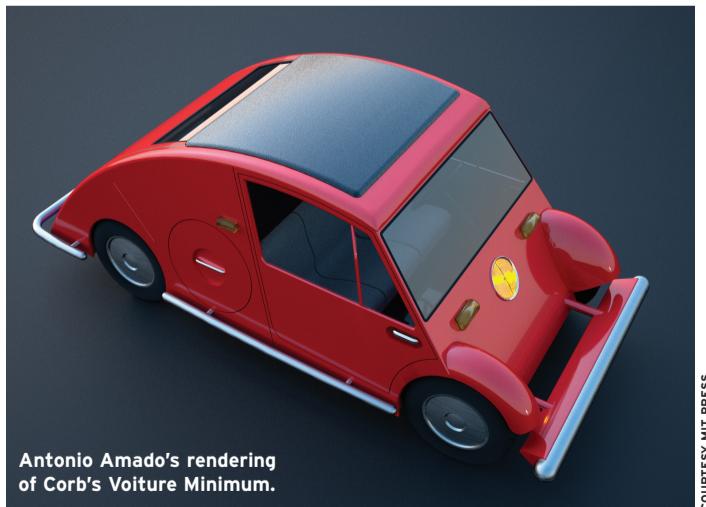
To be honest, my budget hasn't included any of the twenty-six or so books devoted to Le Corbusier that have arrived in the last decade. More than two books a year would make anyone proud. But *Voiture Minimum: Le Corbusier and the Automobile* is something different. A few pages in, I realized that I'd been gullied. Corb is in there, but only as a walk-on. Built around a few scrappy sketches from the thirties, Antonio Amado manages to lasso an entire era in which the automobile, not architecture, represented the ultimate design challenge. Think about it. While we take the suburban zeitgeist of SUVs, ATVs, minivans and Rovers for granted, in the 1930s it looked as though it would be the automobile that would transform cities. It would be the automobile that led material culture away from wood and rabbit glue, and it is the automobile that refined and popularized the formal language that today's Young Turks aspire to apply to their buildings. The tale of Le Corbusier trying to duke it out with the auto industry is a bit like a varsity wrestler trying to make it in the Ultimate Fight Cage. He simply lacked the chops.

But he loved cars! Gatsby had nothing on Le Corbusier, at least when it came to fast machines. Voisin, the high-end automaker, was a friend and patron—witness the Voisin Plan—and then take a good look at the images of Corb's stable of sultry Voisins, with their long noses and dinner-plate wheels, as they idle in front of Villa Garde, or lounge in the shadow of Villa Savoye. That car was the Bentley coupe of its day. It was enormous, stylish, extraordinarily well crafted, with rectilinear lines that conferred the status and breeding its well-

heeled owners wished to declare. And it was about as far from a people's car as it could be. This is the image of Corb that the paparazzi would have devoured, the one with the bespoke car in place of the manifesto, the one with Josephine Baker perched on a running board, and product placement high on his agenda.

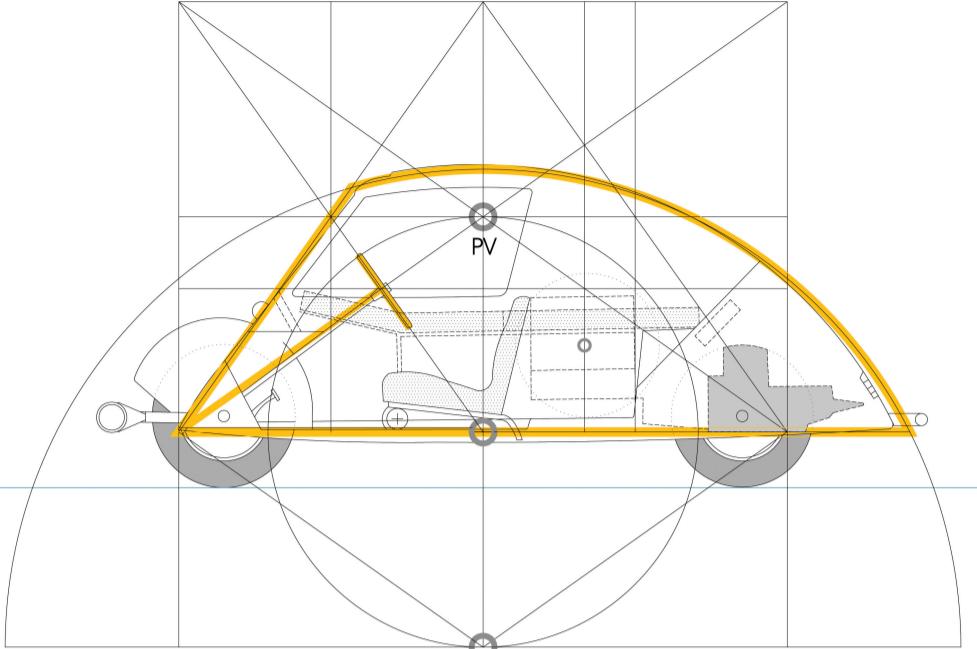
Streamlining was in the air when Le Corbusier visited America, where he toured Ford's assembly plant in Detroit and came back besotted with mass production. At that time automobiles were either hand-crafted and ponderous or down-market and basic. Designers and some brave architects around the world were jousting to introduce aerodynamic silhouettes that challenged the upright architectural profiles then in vogue. Ferdinand Porche's People's Car, the Czech Tatra, and Gordon Buehrig's Cord Speedster were beginning production, and Chrysler's Airflow was on the drawing boards. A competition for a low-cost automobile had just been launched by a consortium of producers, and even though it omitted architects from the roster of invitees, Le Corbusier wanted in. After all, Gropius had done it, and so had Loos, and it's clear from the tone of this letter that Le Corbusier had an itch he simply had to scratch: "I would be very pleased to design the body of such an automobile," he wrote. "I have been familiar with the question for many years and I am convinced that cooperation with automobile engineers would make it possible to develop an elegant model with class. If you are able to make this disclosure known to whoever is interested, I would appreciate it." But the letter was late, as the industry had

continued on page 32



Antonio Amado's rendering of Corb's Voiture Minimum.

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**CORB'S CARS** continued from page 31 already become established, and he found himself up against some very stiff competition. Amado beautifully reproduces plates of 78 entries by rivals, many featuring rear engines, earnest attempts at streamlining, a surprisingly agile juggling of features, and, *quel scandale*, a progressive industrial rather than architectural language. Viewing them as an ensemble, as a snapshot of the struggle to represent fluid (read sexy) forms with an engineer's kit, I'm once again made aware of

the hair-raising digital revolution we are witnessing today, and reminded of the incredible breakthrough embodied in pioneering designs like the Cisitalia. Le Corbusier, focused on the Modular and the harmony of intersecting lines with no Xenakis in sight, was caught off-guard. Lacking beziers and splines, locked into antideluvian T's and angles, he found himself far from the shells and airfoils he lauded in *Towards a New Architecture*. Nevertheless, he soldiered on, eventually producing drawings for a strange, pug-nosed

vehicle which would be right at home in Trey Parker's garage. Slab-sided, and aggressively Euclidian, with arcs and planes where his peers imagined aircraft-like swoops and ogee curves, it has all the charm of a self-propelled, home-built travel trailer. Interior room presses to the margins, barely acknowledging the running gear, popping the wheels half the way into the passenger compartment. As soberly utilitarian (it fairly shouts "Home Depot!") as the Voisin is proud and majestic, the design is a

**Left: Analysis of the section of the Voiture Minimum.**

tart reminder of the disconnect between Le Corbusier's rhetoric and his bid to personally enter the world of the industrialist.

That world, at least on the surface, seemed willing to entertain his entreaties. Amado has unearthed fascinating letters politely shunting Corb to those the authors deem likely to collaborate, which, like a spurned lover, he pursues with increasing ardor. Between the lines, however, the message was blunt: architecture was fine for the estate, but not for the road.

Conflicted? Indeed. This was an era in which the contesting forces of industrialization and elite culture were uneasy companions. Architects, noses in the air, were awash with grand illusions. Gropius shed his austere identity to build his very own bling-mobile, and Frank Lloyd Wright toolled around in a grand but off-putting Continental with portholes (the automotive equivalent of Johnson's Chippendale tower!). Fuller and Molino threw their hat in the ring, but, ultimately, there was no there there. It was up to a new breed of industrial designer—Norman Bel Geddes, under-the-radar William Stout, and of course Raymond Loewy—to crack the code that separated elite patronage from the all powerful consumer. Matter of fact, there is still no way to connect

the dots. The Citrohan House, the Lustron House, and the Wachsmann/Gropius Panel House all failed to work out the simple fact that the public eyeballs buildings but craves consumer goodies.

Amado doesn't try, which is to his credit. Discussing the Citrohan House along with the Stein house, Amado avoids a mash-up by confessing that his passion for automobiles drove him to cross conceptual and academic boundaries, finally giving birth to a thesis that favors fervor for the subject over academic limits, and leaving us with the tantalizing thought that the automobile was the secret force behind Le Corbusier's urban vision.

He gives us the goods, packaged in a generously designed format, which fills page after page with foolscap sketches (in color), and a remarkably astute collection of period photographs. Corbusian lore peppers the pages, sparked by the occasional well-chosen *bon mot* and, above all, untainted by a whiff of undeserved authority. This book is clear and innocent, and the author is passionately devoted to his subject. Leafing through the reproductions of the competitor's drawings, I thought as Le Corbusier must have thought, perhaps for the first time, "*Merde*—all the good ideas are taken!"

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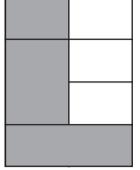
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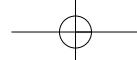
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Andre Singer is getting to know downtown.

significant price increases. Although Downtown Manhattan has been rezoned, the people who were willing to sell easily have sold already, but the people who own sites where you can build at a much greater density are more loathe to sell because they are getting a good return from renting or using it as a parking space. It's enough to keep someone like me happy, but it's not enough for the market to be in equilibrium. I don't think people will want costs to grow in this exponential manner. The social cost is too high. That's why I think it would be smart for the city to look at developing sites, not in Manhattan but in other areas in New York. The only way you could do it coherently is with a master plan. I have no idea if the city would do it, but I have little doubt that the city would benefit.

#### Do you see your role as very hands on?

Yes. I think you have to be both a puppeteer and a manager. I respond very strongly to architects' proposals. I work in a friendly but very critical manner. They don't have an easy ride with me, but they enjoy that. If you look at why 1111 Lincoln Road in Miami and the High Line are both successful, you are looking at a client who is knowledgeable and passionate and committed, and I think that's what gets you outstanding results. I'm very active in the design role but not in the sense that I try to impose my vision.

#### Are you creative?

Yes. And I channel it into the work. I also look at art a lot. I go to museums almost continuously, and recently I discovered opera. When I was at university I did a lot of drama, directing. There was definitely a possibility that I would have gone into drama professionally. Actually what I'm doing now, it's a perfect combination of business and creativity.

#### What are your long-term plans?

My aim is to do between one and three developments like the one downtown. Then once I've built a certain track record with these types of projects, I'd like to see if it's possible to do much larger projects—1,000 units plus, in New York but outside of Manhattan. Obviously they'd be mixed-use but the center of gravity would be housing, working in tandem with the city. It's an open question if this is the way it will go. If it doesn't work, I'll reach my conclusion and stop taking that sort of initiative. But I will certainly give it a try.

## NEW DEVELOPER ON THE BLOCK

**Andre Singer is a developer with a mission. In 2008 Singer moved from Belgium to New York and founded MNHTN LLC. He brings with him an attitude not shared by many a more established local developer: a respect for architects. For his first mid-scale project at an as yet unannounced site in lower Manhattan, he has enlisted both OMA and Diller Scofidio + Renfro. Dedicated and ambitious, the 46-year-old developer wants to change the face of New York with good design and good planning at the fore. Gwen Webber gives him a background check.**

**What experience do you have in building?**  
I started in development 20 years ago and from the beginning there was an ambition to work with high-quality architecture. Then as the projects became bigger, I also wanted to work on town planning. In Europe, I was doing projects between \$50 million and \$1 billion, which included extensions of the city. This was in Belgium and France—in Paris, Brussels, Antwerp and the Cote D'Azur. In 2008 I was lucky enough to sell my shares in Project2 [a real estate development based in Antwerp and Paris, founded in 1991] and set up MNHTN LLC.

**Why did you move to New York?**  
Essentially, I found Belgium very dull. I wanted to move to a major economic center. My wife is English, and I studied at Oxford,

so I was going to move to London, but the opportunities for development were really bad. The big attraction to New York was the downtown rezoning. I can do really interesting, ambitious stuff here for the rest of my life. Then once I moved here I fell in love with New York.

#### What projects are you currently working on in New York?

I purposely started here with a small project [a 9,000-square-foot townhouse on 9<sup>th</sup> Street between 5<sup>th</sup> and 6<sup>th</sup> avenues] to find my way around. In September, I will be acquiring a plot downtown to develop an 80-unit apartment in two phases. The first phase is by Rem Koolhaas and the second by Diller Scofidio + Renfro.

#### Why did you approach these particular architects?

I think Rem Koolhaas—with Herzog and de Meuron and Frank Gehry—is the most important architect from the last 25 years. Also, the pricing of these apartments isn't very high, so to work with an architect who is used to building for a reasonable price and good at cost control was very attractive: it is a combination of someone who is interesting conceptually and who is also pragmatic. And I think DS+R is one of the best American firms.

#### It is fairly unusual to find a developer who works so closely and comfortably with designers.

#### When did you start tapping into high-profile architects?

There was no one particular experience. I have been interested in visual arts since childhood... in painting, photography, etc. Although I worked in finance for four years, it was never a question that I wouldn't work with good design. If I was going to do this job, it was always going to be in this way.

I started off doing much smaller projects with the best or better Belgian architects. Then ten years ago, I did a really large project—250,000 square feet above grade—with Hans Kollhoff [the architect of Potsdamer Platz in Berlin] on the docks of Antwerp.

#### How have you found the New York development scene?

#### How does it compare to working in Europe?

I think the big difference is that on a large scale, European developers are used to working in tandem with the city on master planning and the underlying idea of public good, public space, and social cohesion. In New York, there hasn't been significant master planning initiatives since the war, so the city isn't used to working like that.

While I think public space in New York has been successfully done, what has not been so successful is building significant buildings, creating a new paradigm. The last building I would put in that category is the Seagram building. The most interesting buildings in America are happening in Miami—Herzog and de Meuron's car park is astoundingly good. Rem's work in Seattle or what he did at Mies' campus in Chicago. These are the buildings that are the most important in America in the last ten years. None of them have been built here in the past 50 years. Why?

#### What kind of master plans have you been involved with in the past?

In Antwerp we won a competition to redevelop the Dry Docks area [about 2.7 million square feet] that involved a large public park, a building for the symphony orchestra by Herzog and de Meuron and a master plan by [Swiss architects] Diener and Diener. We won the master plan hands down, but in typical Belgian fashion it didn't move on to execution.

#### What makes large-scale development in New York appealing to you?

If you look at the housing stock you have excess inventory in the second tier of the market, it is a shadow inventory, it has been taken off the market and turned into rentals but when prices go up again these will be on sale again. I think it will take three or four years for this capacity to be absorbed, but once that is absorbed, you're looking at



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